

'Tales' Tells It Like It Was—Neat, Zesty

NEW YORK — Music for "The Canterbury Tales," based on the 14th Century work of Geoffrey Chaucer, is pleasantly 20th Century, with occasional rock guitar sounds offstage coming from a firmly non-electric lute, mimed onstage. It opened at the Eugene O'Neill Theater Monday (3). But if the music by Richard Hill and John Hawkins dips into the pop field (Hawkins was once musical director for singer Frank Ifield), the action is firmly, and bawdily, Middle Ages. This is no case of "Your Own Thing"—if it

were, the Pilgrims would probably be students on a protest march to a Canterbury nuclear weapons plant.

Dialog and singing are not in Chaucerian English but based on the modern translation of the "Tales" by author Neville Coghill. This helps. The cast, headed by George Rose, Hermione Badderley and Martyn Green, treats the whole show as a zesty romp. That feeling gets across the footlights.

"The Canterbury Tales" had its genesis in a Polydor album, "The Canterbury Pilgrims" released here, although no New York cast album has yet been set.

It is a neat miniature musical that deserves to run.

IAN DOVE

Reshen to UK on Caravan Deals

NEW YORK — Neil C. Reshen, business manager for Zach Glickman's New Dawn Artists Management, and the Essmore Productions subsidiary, left for England last week to set several projects for Caravan, a new British group from Canterbury.

Reshen will also set details of recording deals and a Caravan tour. He's also looking into a real estate transaction for the group's housing.

Formed just a few months ago by Richard Sinclair, formerly of Wilder Flowers, Caravan cut a single for Verve Records titled "A Place of My Own." Their Verve album is titled "Caravan."

Al Hirt Special Being Syndicated

NEW YORK — "The Al Hirt Special," a one-hour TV variety show produced by Screen Gems, is being syndicated into key markets across the country. Jerry Purcell, Hirt's personal manager, anticipates that the show will play in 150 markets within the next six months. Featured on the RCA artist's special are Sarah Vaughan, Dizzy Gillespie and Pete Candoli.

Led Zeppelin Fly High —Iron Butterfly, Too

NEW YORK — Led Zeppelin landed at Fillmore East Jan. 31 and, in the first of four weekend shows, the British quartet showed it could develop into the next big super group. Iron Butterfly, who have improved with each Fillmore East gig, also had a fine initial set.

Led Zeppelin, Atlantic artists, have two dynamic performers in lead vocalist Robert Plant and guitarist Jimmy Page. And drummer John Bonham and bass guitarist John Paul Jones also are topflight musicians.

Page, a former member of the Yardbirds, ranks with the top pop guitarists in the world and his performance substantiated his reputation. Plant is a blues-style screamer and wailer, whose vocalizing was wild.

Iron Butterfly had a tough assignment in following Led Zeppelin but the Los Angeles quartet, relied heavily on material from "Ball," their latest Atco album. Tight musically, Iron Butterfly also has a good firm-voiced lead singer in organist Doug Ingle.

The stress usually was on rhythm and ensemble rather than in individual solos, except for their biggest hit "In-a-Gadda-Da-Vida," which gave Ingle, guitarist Erik Keith Brann, drummer Ron Bushy and bass guitarist Lee Dorman ample opportunity to demonstrate their considerable instrumental talents.

Their set also included their latest single "Soul Experience" and "In the Time of Our Lives," both solid numbers from their latest Atco LP. Both groups scored with well-deserved en-

HERE'S WHAT DAILIES SAID

NEW YORK — "Canterbury Tales," a musical based on a translation from Geoffrey Chaucer with book by Martin Starke and Nevill Coghill, music by Richard Hill and John Hawkins, and lyrics by Coghill, opened at the Eugene O'Neill Theater Feb. 3. No original cast album has yet been set. Frank Music is the publisher. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): "On Broadway the mildness seems to have the edge on the enchantment. Professor Coghill's lyrics . . . rather less than graceful, and the music—a kind of Chaucerian rock—grossly overblown and overamplified."

NEWS (John Chapman): ". . . enchanting—absolutely enchanting. A sophisticated musical treatment of four of Geoffrey Chaucer's naughty little fables."

POST (Richard Watts): ". . . the musical comedy . . . is diminished by the wistful attempt to combine its bawdy spirit with a final apologetic bow in the direction of goodness and piety. The score, which combines more traditional melodies with a kind of rock beat, is successful in capturing the mood of the show."

PHOTO BY [unreadable]

cores. The program opened with Porter's Popular Preachers, an enthusiastic gospel group.

FRED KIRBY

Blues Takes Over in Style at Jazz Club

NEW YORK — The world of music moves closer as the long established jazz spot, the Village Gate, took a brief weekend—but possibly regular—excursion (31) into area usually staked out by the Fillmore East. Appearing for the wine 'n' dine set were Buddy Guy (Vanguard), Albert King (Stax) and King Curtis and his group (Atco).

It turned into an all blues evening, with overtones of soul, and as a battle between the two

vocalists, Guy and King, honors were more or less even.

Guy reacted to audience attention and ovation perhaps more than King, who drove deep into his basic blues groove with numbers like "Hey Baby" and "Hard Luck and Trouble," underlining his whole set with his upside-down, lefthanded guitar style. But for all his unconventional guitar stance, King was deep down in the standard blues.

Guy, on the other hand, had more variety and encompassed more moods, from "Hi-Heel Sneakers" to his show-business act of leaping off stage and wandering among the audience—he has the longest guitar lead in the business.

Curtis opened with a strong set of (naturally) instrumental sounds, although he took time out for a vocal on "Crazy 'Bout My Baby" that showed he was no slouch at blues singing. It was an evening that showed the hairline between appealing to a jazz audience and a blues audience. Bill Graham's Fillmore proved it by putting on jazz acts before rock audiences, maybe Art D'Lugoff can do the same thing (with restraint) by presenting top quality electronic blues artists at the gate.

IAN DOVE

Tom Jones to Return to US

NEW YORK — With his new ABC-TV series under way, Parrot label's Tom Jones is preparing for return to the U. S. to honor his flock of concert and nightclub commitments. In mid-May, he'll return to the Copacabana here. Later, he'll return to the Flamingo in Las Vegas, for the second appearance in his five-year contract there. A one-week season is also in store for Los Angeles at a still un-named location.

These dates are to coincide with the release of a new LP. Several of the TV outings are expected to be taped during his stay in the U. S., which will be preceded by visits to Australia and an engagement in Honolulu.

According to Herb Goldfarb, national sales and distribution manager for London Records which distributes the Parrot label, Jones' eight LP's have picked up sales since the airing of Jones' TV special Jan. 9. The TV series debuted Friday (7).

Jazz Crusaders Set Coast Tour

NOVATO, Calif. — Jazz Crusade Inc., formed in 1962 to preserve traditional New Orleans jazz, has put together its first West Coast tour of jazzmen, and plans to start a record label.

The seven-man Easy Riders New Orleans Jazz Band's tour will include dates at: Santa Rosa Sunday (16), Earthquake McGoon's in San Francisco, Monday (17) and Sunday (23), Sonoma State College (24), University of California at Santa Barbara (March 2), Wilshire Ebel Theater in Los Angeles (3) and the Bill Gargin Annual Ball in Palm Desert (8).

The company moved here from its headquarters in Bridgeport, Conn., last October. Its Jazz Crusade label has released some 24 LP's so far and the plans for a new label, Hologram Records, call for recording previously unrecorded talent in the blues, folk and modern jazz field.

Signings

Country artist Jeannie Seely has signed with Decca Records. . . . Producer Norman Petty will record Larry Santos, the Affection Collection and the Dard for Stereo Dimension's Evolution label. Bobby Byrne, the label's a&r director, will record another new singer, D. D. Phillips. . . . The Four Fuller Brothers to Decca. . . . The Experts, rhythm and blues duo, and singer Samuel Russell to Tetragrammaton Records. . . . Frost, a Detroit rock group, has signed with Vanguard. . . . Sheila MacRae has signed with Greengrass Enterprises, Inc., for personal management. . . . Michael Allen to London's Parrot label. . . . Butch Lowery joins Dot Records. . . . Rod Stewart, leader singer of the Jeff Beck Group, has signed a solo contract with Mercury.



RAY PRICE accepts designation as "Texas Colonel" after playing at the Inaugural Ball for Texas Gov. Preston Smith. Shown with Price, left to right, are Mrs. Ben Barnes, Mrs. Smith, Governor Smith, and Lt. Gov. Ben Barnes. Price is now swinging through Minnesota and Wisconsin on a series of concert dates.

Joni Mitchell Gives Top Offering as 'Interpreter'

NEW YORK — Joni Mitchell charmed a packed Carnegie Hall audience on Saturday (1), singing her best songs in her best manner. Except for one number with piano and an un-accompanied "Song for America," the Reprise artist accompanied herself with guitar.

Miss Mitchell doesn't merely sing a song, the fine folk artist effectively interprets her material. And what a lineup of material! Beginning with "Chelsea

Morning" and ending with a medley of "The Circle Game" and the new "Little Green," the outstanding material flowed.

The Canadian artist even had a big number such as "Michael From Mountains" as one of her two encores. And there was much more in the one-woman show, including her "Both Sides Now (Clouds)," which is a current Judy Collins hit. This melo-

(Continued on page 14)

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San Francisco a Danceland As Ballrooms Get a Footing

SAN FRANCISCO — In mid-January, this city had but one regularly operating ballroom—Fillmore West. Now it has three, and before long may add a fourth.

When Family Dog Productions was forced out of the Avalon Ballroom in early December after losing a fight for its dance permit, the field was left to Bill Graham.

Then, Jan. 24, two former Family Dog employees, Gary

Scanlan and Bob Simmons, reopened the Avalon, operating on the dance permit of John Whooley, who leases the building from Scottish Rite Temple Association. On Jan. 31 Fred Ichelson Jr., whose father owns the Holiday Lodge and Pickwick Hotel here, and Herb Lane took their first venture into rock 'n' roll dance promotion, opening Longshoremen's Hall for weekend dance-concerts.

And Family Dog is known to be negotiating for a ballroom site near the beach. While arrangements on this are being worked out, Family Dog is operating occasional dances at Winterland, largest dance site in the city.

Ichelson and Lane, who are partners in the operation at the International Longshoremen's and Warehousemen's Union hall, plan to promote dances under Aquarius Productions.

Steve Miller Band, Sir Douglas Quintet and Sons of Champlin were on the first bill. Tim Buckley, Taj Mahal, West and the Flamin' Groovies were featured last week.

Ichelson and Lane have a two-year lease on the 3,000-capacity building near Fisherman's Wharf. They will operate Fridays and Saturdays only, instead of the four night a week shows at the other ballrooms. Jeff Trager, who does promotion here for several labels, is handling bookings.



JONAH JONES' opening at the London House, Chicago, recently coupled with his first LP release on Motown, "Along Comes Jonah," brought out a contingent of Motown personal and friends. Shown left to right, are Gordon Prince, Motown's director of national promotion; Jonah Jones; E. Rodney Jones, president of NATRA, and Cy Gold, promotion manager of All-State Distributors in Chicago.

Curzon Plays Stylish Mozart Piano Concerto

NEW YORK — Clifford Curzon was the stylish soloist in Mozart's "Piano Concerto No. 27" with George Szell and the Cleveland Orchestra at Carnegie Hall on Monday. Despite some flaws in execution, the London artist played with grace and appreciation the last of Mozart's piano concertos.

The concert, which got off to a sparkling beginning with the overture to Mozart's "The Impresario," which has been recorded by the orchestra on its label, Columbia, closed with a marvelous performance of Mahler's towering "Symphony No. 9." In the latter, the Cleveland was at its best and, at its best, it's one of the world's greatest orchestras. **FRED KIRBY**

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Campus Dates

Julius Wechter and the Baja Marimba Band, A&M artists, play North Texas Teachers College, Denton, Tex., Wednesday (12); and Texas A&M University, College Station, Tex., Saturday (15). . . . Reprise's **Arlo Guthrie** plays Yale University, New Haven, Conn., Saturday (15). . . . The **Collectors**, Warner Bros.-Seven Arts group, at Central Washington State College, Ellensburg, Wash., Wednesday (19); and Gonzaga University, Spokane, Wash., Thursday (20). . . . The **New York Rock 'n' Roll Ensemble**, Atlantic group, play Union College, Schenectady, N. Y., Saturday (15); University of Virginia, Charlottesville, Va., Friday (21); and Broome Tech, Binghamton, N. Y., Saturday (22).

The **First Edition**, Reprise Records, will be at Sinclair College, Dayton, Ohio, Tuesday (11); Wisconsin State University, Wednesday (12); University of Nevada, Reno, Thursday (13); Western State College of Colorado, Gunnison, Friday (14); Kansas State Teacher's College, Emporia, Saturday (15); Concordia College, Moorhead, Minn., Feb. 16; Muskegon Community College, Muskegon, Mich., Feb. 17; Black Hills State College, Spearfish, S. D., Feb. 19; Weber State College, Ogden, Utah, Feb. 20, and West Washington College, Feb. 21.

Glenn Yarbrough, Warner Bros.-Seven Arts, plays Odessa College, Odessa, Tex., Feb. 8; Mt. Mercy College, Cedar Falls, Iowa, Feb. 10; Otterbein College, Waterville, Ohio, Feb. 12; State University of New York, Fredonia, N. Y., Feb. 14; Bowling Green State College, Bowling Green, Ohio, Feb. 16; Robert Morris Junior College, Pittsburgh, Pa., Feb. 17; Auburn Community College, Auburn, N. Y., Feb. 21; Gardner-Webb Junior College, Boiling Springs, N. C., Feb. 24; Chowan College, Murfreesboro, N. C., Feb. 25; Northwestern State College of Louisiana, Natchitoches, La., Feb. 27; and Georgia Institute of Technology, Atlanta, Ga., Feb. 28.

Elektra's **Judy Collins** plays the University of California at Los Angeles, Feb. 9; University of Santa Clara, Santa Clara, Calif., Feb. 15; San Jose State College, San Jose, Calif., Feb. 20; University of California at Davis, Feb. 22; Kent State University, Kent, Ohio, March 2; Upsala College, East Orange, N. J., March 15; University of Miami, Oxford, Ohio, March 28; Cerritos Junior College, Norwalk, Calif., May 1; Cabrillo College, Aptos, Calif., May 3; and Bucknell University, Lewisburg, Pa., May 12.

Atlantic's **Vanilla Fudge** will be

at the University of Florida, Gainesville, Fla., Feb. 21; Georgetown University, Washington, D. C., Feb. 22; University of Maryland, College Park, Md., March 5; Princeton University, Princeton, N. J., March 7; University of Alabama, University, Ala., March 24; University of Indiana, Bloomington, Ind., April 12; Lafayette College, Easton, Pa., April 25; Lehigh University, Bethlehem, Pa., April 26; and John Hopkins University, Baltimore, May 2.

Suit Against Ho Rejected by Court

HONOLULU — A local court has dismissed the \$2.8 million breach of contract suit filed by Duke Kahanamoku's against Don Ho. Owner Kimo Wilder McVay will appeal the decision. Ho continues to perform at Duke's although nothing has been patched up between the singer and management.

The differences arose over how percentages were to be paid Ho on his \$10,000 per week salary.

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — Last time we checked on 1968 statistics, 55 per cent of all the hit chart records were made by groups. Men singers made 33 per cent, 10 per cent featured solo girl vocalists, 1 per cent was purely instrumental and the remainder was so bad musically that you couldn't tell what it was.

Back in the Big Band Era of the 1930's, the big names among prominent personal managers were Harold Oxley, Carlos Gastel, Willard Alexander, Cy Shribman, Billy Burton and Arthur Michaud. Among this select group a little man named Sam Lutz rated far from the top.

But in 1955, when virtually all the other bands were moribund, Sam daringly negotiated a deal with ABC-TV calling for Lawrence Welk to be featured for \$25,000 a week in prime network time on a 10-week trial basis. And now the affable Lutz has signed a new binder calling for \$500,000 monthly for Welk and his troupe to continue the Saturday night musical through a thirteenth and fourteenth year.

There's a fringe benefit as well. Up in Sam's office above the Brown Derby eatery he hoards cartons of shaving cream, deodorant and Geritol, the gifts of delighted sponsors.

The Entire Souix Nation, Spooky Tooth, Cupid's Inspiration, Aphrodite's Child and Pure Medicine—these are a few of the newer combos we've encountered recently. In the Los Angeles area the Quintet de Sade, Illinois Speed Press and the Sound Farm are grabbing good gigs and record dates. In London, the hottest rookie properties would include Cartoone,

Love Sculpture, the Joseph Consortium, Bedrocks, the Good Rats, Brooklyn Bridge, Faro's Schmaltz Band, the Lemon Pipers and Gun.

Gun is an explosive group made up of Paul and Adrian Curtis and Louie Farrell but we're not sure of their caliber, artistically. One thing is sure—the scene gets more perplexing every day. Attired in elegant, luxurious satins and silks, Alice Cooper (that's a new five-piece entry) recently clicked big in its debut concert with Frank Zappa, and UCLA student John Mendelsohn described it, with a modicum of enthusiasm, as "the second most visually freaky group in captivity, topped only by the Crazy World of Arthur Brown."

Leader Alice, singing in a beautiful baritone, was notably effective with "Nobody Likes Me." And there's a reason. Alice Cooper is a man.

Joni Mitchell

• Continued from page 12

dic meaningful selection closed the first half.

Among outstanding songs were "Night in the City," "That Song About the Midway," "I Had a King," "Marcie," "Morning Morgantown," "Nathan La Franer" and "Cactus Tree." She only sang one song that was not her own composition as she turned "For What It's Worth" into a sing-along. This was followed by a sing-along in "The Circle Game." Miss Mitchell's personality, including her banter, contributed to the exceptional evening.

FRED KIRBY

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RECORD OF THE YEAR

HARPER VALLEY P.T.A.—Jeannie C. Riley (Plantation)
HEY JUDE—The Beatles (Apple, Capitol)
MONEY—Bobby Goldsboro (U.A.)
MRS. ROBINSON—Simon & Garfunkel (Columbia)
WICHITA LINEMAN—Glen Campbell (Capitol)

ALBUM OF THE YEAR

BOOKENDS—Simon & Garfunkel (Columbia)
BY THE TIME I GET TO PHOENIX—Glen Campbell (Capitol)
FELICIANO!—Jose Feliciano (RCA)
MAGICAL MYSTERY TOUR—The Beatles (Apple)
A TRAMP SHINING—Richard Harris (Dunhill)

SONG OF THE YEAR (SONGWRITERS' AWARD)

HARPER VALLEY P.T.A.—Tom T. Hall
MONEY—Bobby Russell
HEY JUDE—John Lennon, Paul McCartney
LITTLE GREEN APPLES—Bobby Russell
MRS. ROBINSON—Paul Simon

BEST NEW ARTIST

THE CREAM (Atco)
JOSE FELICIANO (RCA)
GARY PUCKETT & THE UNION GAP (Columbia)
JEANNIE C. RILEY (Plantation)
O. C. SMITH (Columbia)

BEST CONTEMPORARY-POP FEMALE VOCAL PERFORMANCE

ANGEL OF THE MORNING—Merrilee Rush (Bell)
DO YOU KNOW THE WAY TO SAN JOSE—
Dionne Warwick (Scepter)
FUNNY GIRL—Barbra Streisand (Columbia)
I SAY A LITTLE PRAYER—Aretha Franklin (Atlantic)
THOSE WERE THE DAYS—Mary Hopkin (Apple)

BEST CONTEMPORARY-POP MALE VOCAL PERFORMANCE

HONEY—Bobby Goldsboro (U.A.)
LIGHT MY FIRE—Jose Feliciano (RCA)
LITTLE GREEN APPLES—O. C. Smith (Columbia)
MAC ARTHUR PARK—Richard Harris (Dunhill)
WICHITA LINEMAN—Glen Campbell (Capitol)

BEST PERFORMANCE BY A CONTEMPORARY-POP VOCAL DUO OR GROUP

CHILD IS FATHER TO MAN—
Blood, Sweat & Tears (Columbia)
THE FOOL ON THE HILL—
Sergio Mendes & Brasil '66 (A&M)
GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF
YOU MEDLEY—The Lettermen (Capitol)
HEY JUDE—The Beatles (Apple)
MRS. ROBINSON—Simon & Garfunkel (Columbia)
WOMAN, WOMAN—Gary Puckett & the Union Gap
(Columbia)

BEST PERFORMANCE BY A CHORUS

ANGEL OF THE MORNING—Percy Faith Orchestra and
Chorus (Columbia)
MONEY—Ray Conniff and the Singers (Columbia)
MAC ARTHUR PARK—Ray Charles Singers (Command)
MISSION IMPOSSIBLE/NORWEGIAN WOOD—
Alan Copeland Singers (ABC)
THIS GUY'S IN LOVE WITH YOU—
Johnny Mann Singers (Liberty)

BEST INSTRUMENTAL PERFORMANCE (NON-JAZZ)

CLASSICAL GAS—Mason Williams (W.B.-7 Arts)
ELEANOR RIGBY—Wes Montgomery (A&M)
THE GOOD, THE BAD AND THE UGLY—
Hugo Montenegro (RCA)
GRAZING IN THE GRASS—Hugh Masekela (Uni)
HERE, THERE AND EVERYWHERE—Jose Feliciano (RCA)

BEST R&B FEMALE VOCAL PERFORMANCE

CHAIN OF FOOLS—Aretha Franklin (Atlantic)
HE CALLED ME BABY—Ella Washington (Sound Stage)
LOVE MAKES A WOMAN—Barbara Acklin (Brunswick)
PIECE OF MY HEART—Erma Franklin (Columbia)
SECURITY—Etta James (Cadet-Concept)

BEST R&B MALE VOCAL PERFORMANCE

(SITTIN' ON THE DOCK OF THE BAY—Otis Redding (Volt)
FOR ONCE IN MY LIFE—Stevie Wonder (Tamla)
(YOU KEEP ME) HANGIN' ON—Joe Simon (Sound Stage 7)
I HEARD IT THROUGH THE GRAPE VINE—
Marvin Gaye (Tamla)
WHO'S MAKING LOVE—Johnnie Taylor (Stax)

BEST PERFORMANCE BY AN R&B DUO OR GROUP

CLOUD NINE—The Temptations (Soul/Gordy)
I THANK YOU—Sam & Dave (Stax)
PICKIN' WILD MOUNTAIN BERRIES—Peggy Scott and
Jo Jo Benson (Plantation)
SWEET INSPIRATION—The Sweet Inspirations (Atlantic)
TIGHTEN UP—Archie Bell and the Drells (Atlantic)

BEST RHYTHM & BLUES SONG (SONGWRITERS' AWARD)

CHAIN OF FOOLS—Don Covay
(SITTIN' ON THE DOCK OF THE BAY—Otis Redding
I WISH IT WOULD RAIN—Whitfield, Strong and Penzabene
PICKIN' WILD MOUNTAIN BERRIES—Thomas McRee,
Thomas
WHO'S MAKIN' LOVE—Banks, Crutcher, Jackson and
Davis

BEST COUNTRY FEMALE VOCAL PERFORMANCE

BIG GIRLS DON'T CRY—Lynn Anderson (Chart)
COUNTRY GIRL—Dottie West (RCA)
D-I-V-O-R-C-E—Tammy Wynette (Epic)
HARPER VALLEY P.T.A.—Jeannie C. Riley (Plantation)
MY SON—Jan Howard (Decca)

BEST COUNTRY MALE VOCAL PERFORMANCE

THE CARROLL COUNTY ACCIDENT—Porter Wagoner (RCA)
FOLSON PRISON BLUES—Johnny Cash (Columbia)
I WANNA LIVE—Glen Campbell (Capitol)
LITTLE GREEN APPLES—Roger Miller (Smash)
SKIP A ROPE—Henson Cargill (Monument)

BEST PERFORMANCE BY A COUNTRY DUO OR GROUP

FOGGY MOUNTAIN BREAKDOWN—Flatt and Scruggs
(Columbia)
IT'S MY TIME—The Everly Brothers (W.B.-7 Arts)
THE LOVERS—Bill Wilbourne and Kathy Morrison (U.A.)
MOUNTAIN DEW—Nashville Brass (RCA)
THROUGH THE EYES OF LOVE—Tompall and the Glaser
Brothers (MGM)

BEST COUNTRY SONG (SONGWRITERS' AWARD)

D-I-V-O-R-C-E—Curly Putman and Bobby Braddock
HARPER VALLEY P.T.A.—Tom T. Hall
HONEY—Bobby Russell
LITTLE GREEN APPLES—Bobby Russell
SKIP A ROPE—Glenn Tubbs, Jack Moran

BEST SACRED PERFORMANCE

BEAUTIFUL ISLE OF SOMEWHERE—Jake Hess (RCA)
HOW GREAT THOU ART—Anita Bryant (Columbia)
102 STRINGS (Vol. 2)—Ralph Carmichael (Word/Sacred)
WHISPERING HOPE—George Beverly Shea (RCA)
YOU'LL NEVER WALK ALONE—Elvis Presley (RCA)

BEST GOSPEL PERFORMANCE

THE FLORIDA BOYS SING KINDA COUNTRY—Florida Boys
Quartet (Word)
FOR GOODNESS SAKE—Thrasher Brothers (Anchor)
A GREAT DAY—Oak Ridge Boys (Heartwarming)
THE HAPPY GOSPEL OF THE HAPPY GOODMAN'S—Happy
Goodman Family (Word)
I'LL FLY AWAY—Jim Bohi (Supreme)
YOURS FAITHFULLY—The Blackwood Brothers Quartet
(RCA)

BEST SOUL GOSPEL PERFORMANCE

BREAD OF HEAVEN, pts. 1 & 2—James Cleveland & An-
gelic Choir (Savoy)
LONG WALK TO D.C.—Staple Singers (Stax)
ONLY BELIEVE—Swan Silvertones (Scepter)
THE SOUL OF ME—Dottie Rambo (Heartwarming/Impact)
WAIT A LITTLE LONGER—Davis Sisters (Savoy)
WILLA DORSEY: THE WORLD'S MOST EXCITING GOSPEL
SINGER—Willa Dorsey (Word)

BEST FOLK PERFORMANCE

BOTH SIDES NOW—Judy Collins (Elektra)
DID SHE MENTION MY NAME—Gordon Lightfoot (U.A.)
THE HANGMAN'S BEAUTIFUL DAUGHTER—The Incredible
String Band (Elektra)
JOHN WESLEY HARDING—Bob Dylan (Columbia)
LATE AGAIN—Peter, Paul & Mary (W.B.-7 Arts)
THE UNICORN—Irish Rovers (Decca)

BEST INSTRUMENTAL JAZZ PERFORMANCE (SMALL GROUP)

BILL EVANS AT THE MONTREUX JAZZ FESTIVAL—Bill
Evans Trio (Verve)
COMPADRES—Dave Brubeck, Gerry Mulligan (Columbia)
THE ELECTRIFYING EDDIE HARRIS—Eddie Harris (Atlantic)
GARY BURTON QUARTET IN CONCERT—Gary Burton Quar-
tet (RCA)
JAZZ FOR A SUNDAY AFTERNOON, VOL. 1—Various Art-
ists (Solid State) (U.A.)
MILES IN THE SKY—Miles Davis & Herbie Hancock (Co-
lumbia)

BEST OPERA RECORDING (CONDUCTOR'S AWARD)

BERG: LULU—Bohm Cond. Orch. of German Opera, Berlin
(DGG)
GINASTERA: BOMARZO—Julius Rudel Cond. Opera Society
of Washington (Columbia)
MOZART: COSI FAN TUTTE—Erich Leinsdorf Cond. New
Philharmonia Orch. & Ambrosian Opera Chorus (RCA)
STRAUSS: ELEKTRA—Georg Solti Cond. Philharmonic Orch.
(London)
WAGNER: DAS RHEINGOLD—Herbert von Karajan cond.
Berlin Philharmonic (DGG)

BEST PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH OR WITHOUT ORCHESTRA)

BERG: CONCERTO FOR VIOLIN AND ORCH.—Arthur
Grumiaux (Philips)
BUSONI: CONCERTO FOR PIANO WITH MALE CHORUS—
John Ogdon (Angel)
CARTER: CONCERTO FOR PIANO—Jacob Lateiner (RCA)
DANCES OF DOWLAND—Julian Bream (RCA)
HOROWITZ ON TELEVISION—Vladimir Horowitz (Columbia)
RACHMANINOFF: CONCERTO NO. 3 IN D MINOR FOR
PIANO—Alexis Weissenberg (RCA)
SCHUMANN: CONCERTO IN A MINOR FOR PIANO &
ORCH.—Artur Schnabel (RCA)

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

THE GLORY OF GABRIELI—Vittorio Negri cond. Gregg
Smith Singers/Texas Boys Choir—Edward Tarr En-
semble (with E. Power Biggs) (Columbia)
HANDEL: SOLOMON—Stephen Simon cond. Vienna
Jeunesse Chorus & Vienna Volksooper Orch. (with
Shirley-Quirk, Endich, Brooks, Young) (RCA)
HAYDN: THE CREATION—Abraham Kaplan cond. Camer-
ata Singers, Leonard Bernstein cond. New York
Philharmonic (Columbia)
ORFF: CARMINA BURANA—Eugen Jochum cond. Schoen-
berg Children's Chorus/Chorus of German Opera
Berlin/Orchestra of German Opera, Berlin (DGG)
BERLIOZ: REQUIEM—Charles Munch cond. Bavarian
Radio Chorus & Bavarian Symphony (DGG)
MOZART: REQUIEM—Colin Davis, cond. John Alldis
Choir/B.B.C. Symphony Orchestra (Mercury/Philips)
PFITZNER: VON DEUTSCHER SEELE—J. Keilberth cond.
Bavarian Sym. Chorus & Bavarian Sym. Orch. (DGG)
SHOSTAKOVICH: SYM. NO. 2 IN C MAJOR/SYM. NO. 3
IN E FLAT MAJOR—John McCarthy cond. Ambrosian
Singers/Morton Gould cond. Royal Philharmonia
Orchestra (RCA)

BEST VOCAL SOLOIST PERFORMANCE

MAHLER: KINDERTOTENLIEDER & SONGS OF A WAY-
FARER—Janet Baker (Sir John Barbirolli cond. Halle
Orch.) (Angel)
ROSSINI RARITIES—Montserrat Caballe (Cillario cond.
RCA Ital. Opera Orch. & Chorus) (RCA)
SCHUMANN: SONGS—Dietrich Fischer-Dieskau (J. Demus,
accompanist) (DGG)
SONGS OF POULENC—Gerard Souzay (D. Baldwin, ac-
companist) (RCA)
SONGS OF ANDALUSIA—Victoria de los Angeles (ARS
Musicae Ensemble of Barcelona) (Angel)
VERRETT IN OPERA—Shirley Verrett (Pretre cond. RCA
Italiana Opera Orch.) (RCA)

BEST ENGINEERED RECORDING (ENGINEER'S AWARD)

BRITTEN: BILLY BUDD—Britten cond. London Sym./
Glossop, Pears, Shirley-Quirk, Brannigan—Engrs.:
Gordon Parry & Kenneth Wilkinson (London)
MAHLER: SYM. NO. 9 IN D MAJOR—Solti cond. London
Symphony—Engr.: Gordon Perry (London)
MESSIAEN: TURANGALILA/TAKEMITSU: NOVEMBER
STEPS—Ozawa cond. Toronto Symphony Orch.—
Engr.: Bernard Keville (RCA)
PROKOFIEFF: ROMEO & JULIET—Leinsdorf cond. Boston
Sym.—Engr.: Anthony Salvatore (RCA)
RACHMANINOFF: CONCERTO NO. 3 IN D MINOR FOR
PIANO & ORCH.—Alexis Weissenberg/Pretre cond.
Chicago Sym. Orch. Engr.: Michael Moran (RCA)
STRAVINSKY: RITE OF SPRING—Ozawa cond. Chicago
Sym. Orch. Engr.: Bernard Keville (RCA)
VERDI: ERNANI—Schipper cond./Price, Bergonzi, Sereni,
Flagello. Engr.: Anthony Salvatore (RCA)

CRAFT AWARDS

BEST INSTRUMENTAL ARRANGEMENT

BAROQUE-A-NOVA—Mason Williams—Arr: Al Capps (W.B.)
CLASSICAL GAS—Mason Williams—Arr: Mike Post (W.B.)
THE GOOD, THE BAD & THE UGLY—Hugo Montenegro—
Arr: Hugo Montenegro (RCA)
SCARBOROUGH FAIR—Wes Montgomery—Arr: Don Se-
besky (A&M)
THE WINDMILLS OF YOUR MIND—Michel Legrand—Arr:
Michel Legrand (U.A.)

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)

THE FOOL ON THE HILL—Sergio Mendes & Brasil '66—
Arr: Dave Grusin (A&M)
LIGHT MY FIRE—Jose Feliciano—Arr: George Tipton (RCA)
MAC ARTHUR PARK—Richard Harris—Arr: Jim Webb (Dun-
hill)
WICHITA LINEMAN—Glen Campbell—Arr: Al de Lory
(Capitol)
YESTERDAY I HEARD THE RAIN—Tony Bennett—Arr:
Torrie Zito (Columbia)

BEST ENGINEERED RECORDING (OTHER THAN CLASSICAL)

DAKTARI—Shelly Manne—Engr: Dave Weichman (Atlantic)
THE GOOD, THE BAD & THE UGLY—Hugo Montenegro—
Engr: Dick Bogert (RCA)
MAN OF LA MANCHA—THE COMPLETE MUSICAL PLAY—
Original London Cast—Engr: Jerry Boys (Decca)
ROTARY CONNECTION TRIP 1—Rotary Connection—Engr:
Doug Brand (Cadet-Concept)
WICHITA LINEMAN—Glen Campbell—Engrs: Joe Polito,
Hugh Davies (Capitol)

BEST ALBUM COVER

IVES: HOLIDAYS SYMPHONY—Leonard Bernstein—Art
Directors: John Berg and Bob Cato—Designer: Ron
Coro—Photographer: Don Huntstein (Columbia)
RHINOCEROS—Rhinceros—Art Director: William S. Har-
vey—Graphic Artist: Gene Szafran (Elektra)
ROAD SONG—Wes Montgomery—Art Director: Sam Antupit
—Photographer: Pete Turner (A&M)
UNDERGROUND—Theloniou Monk—Art Directors: John
Berg and Richard Mantell—Photographer: Horn/
Griner Studio (Columbia)
WOW—Moby Grape—Art Director and Photographer: Bob
Cato (Columbia)

ALBUM NOTES

ANTHOLOGY OF INDIAN MUSIC, VOLUME ONE—Ravi
Shankar—Annotator: Richard Oliver (World Pacific)
ETHEL WATERS ON STAGE AND SCREEN—1925-1940—
Annotator: Miles Kreuger (Columbia)
FRANCIS A. & EDWARD K.—Annotator: Stan Cornyn
(Reprise)
JOHNNY CASH AT FOLSOM PRISON—Annotator: Johnny
Cash (Columbia)
PETER SEEGER'S GREATEST HITS—Annotator: Pete Seeger
(Columbia)

DATA RE THE GRAMMY AWARDS

The winners, as voted upon by members of the National Academy of Recording Arts and Sciences, will be announced on the evening of Wednesday, March 12, at simultaneous awards presentations in New York, Los Angeles, Nashville and Chicago. For additional information about the Grammy Awards, please contact any of the following Record Academy offices:
New York: 21 West 58 St., PL 5-1535
Hollywood: 1741 Ivar Ave., HO 5-2124
Nashville: 110 21 Ave. S., 256-0928
(c/o Emily Bradshaw)
Chicago: 2160 Linden Ave., Highland Park, Ill.
(att: Kenny Soderblom)

BEST INSTRUMENTAL JAZZ PERFORMANCE (LARGE GROUP)

AND HIS MOTHER CALLED HIM BILL—Duke Ellington
(RCA)
CONCERTO FOR HERD—Woody Herman (Verve)
DOWN HERE ON THE GROUND—Wes Montgomery (A&M)
ELECTRIC BATH—Don Ellis (Columbia)
MERCY, MERCY—Buddy Rich (World Pacific)
UP IN ERROLL'S ROOM—Erroll Garner (Columbia)

BEST COMEDY RECORDING

W. C. FIELDS ORIGINAL VOICE TRACKS FROM GREAT
MOVIES—W. C. Fields (Decca)
FLIP WILSON YOU DEVIL YOU—Flip Wilson (Atlantic)
HELLO DUMMY!—Don Rickles (W.B.-7 Arts)
ROWAN & MARTIN—LAUGH-IN—Dan Rowan, Dick Martin
(Epic)
TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH—Bill
Cosby (W.B.-7 Arts)

BEST SPOKEN WORK RECORDING

THE CANTERBURY PILGRIMS—Martin Starkie (DGG)
I HAVE A DREAM—The Rev. Dr. Martin Luther King, Jr.
(20th-Fox)
KENNEDY-NIXON: THE GREAT DEBATES, 1960 (Columbia)
LONESOME CITIES (ALBUM)—Rod McKuen (W.B.-7 Arts)
MURDER IN THE CATHEDRAL—Paul Scofield & Others
(Caedmon)

BEST INSTRUMENTAL THEME (COMPOSER'S AWARD)

CLASSICAL GAS—Mason Williams
THE GOOD, THE BAD & THE UGLY—Ennio Morricone
THE ODD COUPLE—Neal Hefti
ROSEMARY'S BABY—Christopher Komeda
THEME FROM "THE FOX"—Lalo Schifrin

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (COMPOSER'S AWARD)

BONNIE & CLYDE—Charles Strouse (W.B.-7 Arts)
THE FOX—Lalo Schifrin (W.B.-7 Arts)
THE GRADUATE—Paul Simon (Columbia)
THE ODD COUPLE—Neal Hefti (Dot)
VALLEY OF THE DOLLS—Andre Previn (20th-Fox)

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM (COMPOSER'S AWARD)

GEORGE MI—George M. Cohan (Columbia)
HAIR—Gerome Ragni, James Rado, Galt MacDermot (RCA)
THE HAPPY TIME—Fred Ebb, John Kander (RCA)
JACQUES BREL IS ALIVE AND WELL IN PARIS—Jacques
Brel (Columbia)
YOUR OWN THING—Hal Hester, Danny Apoliner (RCA)

CLASSICAL AWARDS

BEST PERFORMANCE—ORCHESTRA (CONDUCTOR AWARD)

BACH: FOUR SUITES FOR ORCHESTRA—Nikolaus Haron-
court cond. Concentus Musicus of Vienna (Telefunken)
BOULEZ CONDUCTS DEBUSSY—Pierre Boulez cond. New
Philharmonia Orch. (Columbia)
MAHLER: SYM. NO. 6 IN A MIN. & SYM. NO. 9 IN
D MAJ.—Leonard Bernstein cond., New York Phil-
harmonic (Columbia)
MESSIAEN: TURANGALILA/TAKEMITSU: NOVEMBER
STEPS—Seiji Ozawa cond. Toronto Sym. Orch. (RCA)
PROKOFIEFF: ROMEO & JULIET—Erich Leinsdorf cond.,
Boston Sym. Orch. (RCA)
RIMSKY-KORSAKOV: SCHEHERAZADE—Andre Previn cond.,
London Sym. Orch. (RCA)
STRAVINSKY: RITE OF SPRING—Seiji Ozawa cond., Chi-
cago Sym. Orch. (RCA)

BEST CHAMBER MUSIC PERFORMANCE

BEETHOVEN: THE FIVE MIDDLE QUARTETS—Guarneri
Quartet (RCA)
BEETHOVEN TRIO IN C MINOR/MENDELSSOHN TRIO IN
D MINOR—Istomin, Stern, Rose Trio (Columbia)
GABRIELI: CANZONI FOR BRASS, WINDS, STRINGS &
ORGAN—E. Power Biggs with Edward Tarr Brass
Ensemble & Gabrieli Consort (Columbia)
HINDEMITH: SONATA FOR VIOLA & PIANO—Walter
Trampler & Ronald Turini (RCA)
JULIAN BREEM AND HIS FRIENDS—Julian Bream & the
Cremona String Quartet (RCA)
MOZART: QUINTET K. 515 and MENDELSSOHN: TRIO
NO. 2 IN C. MIN.—Heifetz-Piatigorsky Concerts
with Primrose, Pennario & Guests (RCA)
WORKS BY MOZART, BRAHMS, SCHUBERT, POULENC,
HAIEFF, VILLA-LOBOS, COLGRASS—Boston Symphony
Chamber Players (RCA)