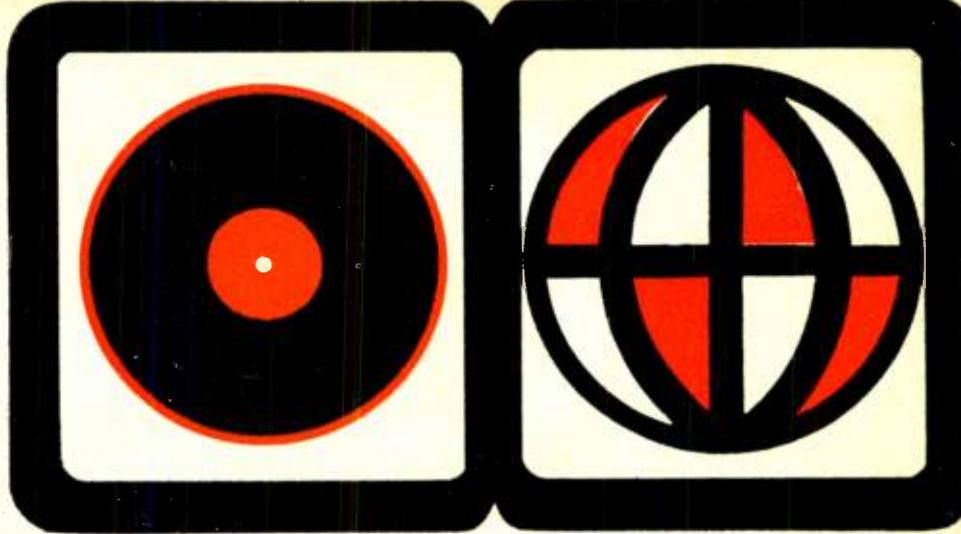


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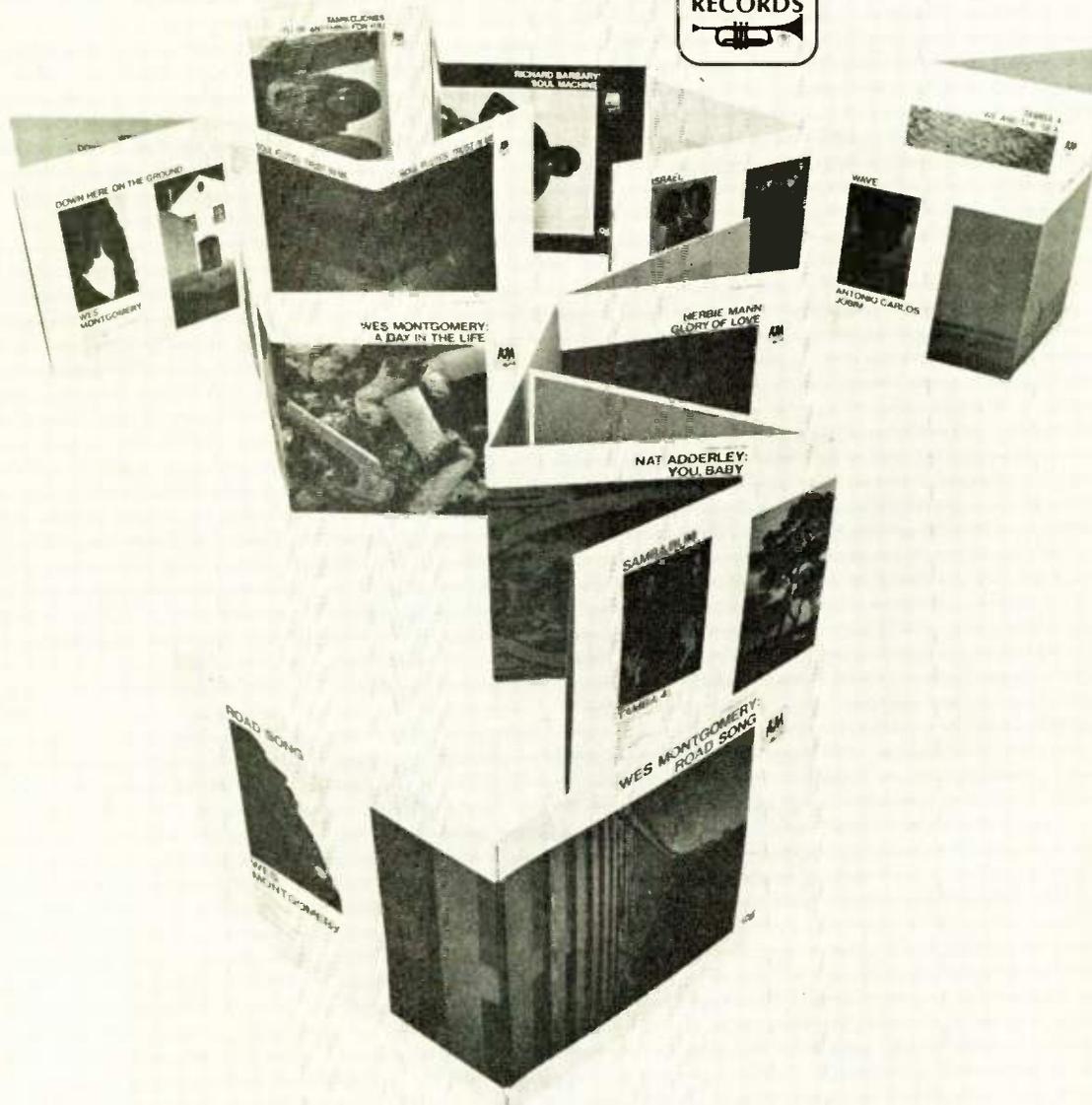
VOL. 23, NO. 1122

SPECIAL SECTION

DEC. 7, 1968

**THE  
INDEPENDENT  
RECORD  
PRODUCERS  
& LABELS  
NEW  
EXPLOSION**

# THE SOUND AND THE LOOK OF **Cti** ON **AM**



WES MONTGOMERY  
A DAY IN THE LIFE SP 3001  
DOWN HERE ON THE GROUND SP 3006  
ROAD SONG SP 3012

ANTONIO CARLOS JOBIM  
WAVE SP 3002

HERBIE MANN  
GLORY OF LOVE SP 3003

TAMBA 4  
WE AND THE SEA SP 3004  
SAMBALUM SP 3013

NAT ADDERLEY  
YOU, BABY SP 3005

KAI WINDING & J. J. JOHNSON  
ISRAEL SP 3008

SOU FLUTES  
TRUST IN ME SP 3009

RICHARD BARBARY  
SOUL MACHINE SP 3010

TAMIKO JONES  
I'LL BE ANYTHING FOR YOU SP 3011

NEW SINGLE RELEASES:

SOU FLUTES  
DAY-O SCARBOROUGH FAIR 999

GEORGE BENSON  
SHAPE OF THINGS TO COME /  
CHATTANOOGA CHOO CHOO 1003

# Explosion!

In a business that celebrates the “new,” that thrives on the “new,” that in fact, would not survive without the “new,” it seems only fitting that **Record World**, as a trade magazine, tribute two “news”: independent producers (a relatively new trend) and new record companies.

Independent production outfits, of course, are not a new development in the last year, but their dominance in current record production seems in the last year to have become undeniable and unimpeachable. Within recent months even the hold-outs among major record companies have begun complementing staff projects with independent productions.

And the number of independent producing firms has proliferated in geometric proportions. Young people are entering the business in greater number and with greater ease—many of them through the wide doors of independent producing firms.

Corporations looking to merge are picking up successful independent firms, and so the lure of important financial returns (often after a short time) is drawing even more tradesters into independent productions.

So, **Record World** presents a considerably enlarged second annual special look at independent producers.

And what about the new label? Perhaps the oldest story in the record world is the new label—people with new ideas, people with an artist they want to sell, people hoping to click so that they can sell to a larger firm. In the past year, with newcomers continuing to converge on the music scene, a number of new labels have materialized and an inordinate number of them have been successful. Often, too, they have come into existence via the independent producer.

The new label (the new idea) is something the industry hungers after, and so this year **Record World** has decided to tell its story, too, and establish precedent for another and necessary trade event.

Here are the “news.”

GARRY BONNER  
 BOBBY DARIN  
 RALPH DINO  
 ALAN GORDON  
 TIM HARDIN  
 VAN McCOY  
 ARTHUR RESNICK  
 BUFFY SAINTE-MARIE\*  
 JOHN SEBASTIAN  
 JOHN SEMBELLO

*They write for us*

A REASON TO BELIEVE

CHIP CHIP

DAYDREAM

DARLING, BE HOME SOON

DID YOU EVER HAVE TO MAKE UP YOUR MIND

DO YOU BELIEVE IN MAGIC

DON'T BREAK MY PRETTY BALLOON

DON'T MAKE PROMISES

DREAM LOVER

EIGHTEEN YELLOW ROSES

GIRLS IN LOVE

GOOD LOVIN'

HAPPY TOGETHER

I GET THE SWEETEST FEELING

IF A MAN ANSWERS

IF I WERE A CARPENTER

I'LL BE THERE

JAILER BRING ME WATER

JILL

KITTY DOYLE

LITTLE BIT OF HEAVEN

MARY ELIZABETH

ME ABOUT YOU

MELANCHOLY MUSIC MAN

MISTY ROSES

MONEY

MULTIPLICATION

QUICK JOEY SMALL

ONE KISS FOR OLD TIME'S SAKE

RAIN ON THE ROOF

SHE IS STILL A MYSTERY

SHE'D RATHER BE WITH ME

SHE'S A LADY

SHE'S MY GIRL

SIX O'CLOCK

SUMMER IN THE CITY

THE CAT IN THE WINDOW

THE DANCE AT ST. FRANCIS

THINGS

TWO IN THE AFTERNOON

UNDER THE BOARDWALK

UNTIL IT'S TIME FOR YOU TO GO \*

WHEN THE GOOD SUN SHINES

WON'T YOU COME HOME BILL BAILEY

YOU DIDN'T HAVE TO BE SO NICE

YOU KNOW WHAT I MEAN

YOU'RE THE REASON I'M LIVING

YUMMY YUMMY YUMMY

*Some of our songs*

Our people, like Joe Wissert, Gary Klein, and Bob Finiz, produce records too. And our writers are busy preparing the music for such Broadway shows and motion pictures:

"JIMMY SHINE," starring DUSTIN HOFFMAN. Opens December 5th at the Brooks Atkinson Theater

"VIVA MAX," PETER USTINOV, JONATHAN WINTERS, KEENAN WYNN

"THE MAGIC CHRISTIANS," PETER SELLERS, RINGO STARR

"BATTLE AT THE NERETVA," YUL BRYNNER, ORSON WELLES, SYLVA KOCINA

KOPPELMAN-RUBIN ASSOC., INC.

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CENTURY SOUND RECORDING STUDIOS, INC.

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# Bell Indie Pioneer

The speaker is Larry Uttal, President of Bell Records:

"I realized five years ago that the future was in independent production. We were the first label to make that concept a total commitment. I looked for people who could produce hit records. I've been very fortunate. I've found a lot of them."

Uttal has found so many of them that the label's 1968 sales zoomed a whopping 70% over last year's, with 39 chart singles and seven chart albums — every one of them from independent producers.

Uttal's Bell is the first label to totally utilize independent producers for its product. Uttal has built a creative chain of young independent producers across the country which touches every musical center in the United States and Overseas. He may well be the most knowledgeable man in the music business on the subject of independent producers — he has in effect given his label to them, concentrating solely on sales, promotion and merchandising.

## 'Go and Listen'

"The only way to hear records is to go to the country — the whole country — and listen to what is being played. Sometimes I'll go to a city to try to pick up a record I've had good reports on. Other times, I'll simply go to keep in touch. The first thing I do when I arrive is turn on the radio. Then I check in with our distributors and the local record shops. I consult the local charts. If I see, let's say, a number 5 record on the X label, I'll listen to it again. If I hear what I want to hear I'll do some spot checking with the d.j.'s to see if the record is genuine. If it is, then I'll contact the producer.

"We're usually able to make an agreement. I don't offer piles of front money. I do tell him that if he assigns the master to us that he'll get total promotion. I explain the working concept of Bell to him — that we don't own a microphone, we don't have a resident A & R man — that we're completely geared to sales, promotion and merchandising.

"We'll always go for a hit because we don't release anything that we don't feel has hit potential. But even if record X doesn't do what we want it to, the producer knows that we're doing our best for him — and



Larry Uttal

the next release will cement the relationship between us. He'll work harder in the studio because he knows his product will have the best chance of exposure with us.

"We maintain what I will call an 'artistic autonomy' with our producers. They have complete freedom for artistic concentration."

Uttal grins. "I confess to my awe of producers. I tell them I can hear a record and I have confidence that they'll give me good product. I won't attempt to get behind the board and twist the dials. Then, when the record is released, the 'artistic autonomy' I spoke of goes into its second stage. The producers are confident that I'll do my job in promoting and merchandising and selling. I call *them* if I have something to tell *them* and usually it's something good. But if I don't — if the record is petering out — I'll tell them so. The relationships we have with our producers are based on mutual respect and honesty. So far as I'm concerned, there isn't any other way to do it."

## Flock of Chart Singles

Uttal's way has netted him a flock of mighty chart singles this year, including "Cry Like a Baby," "I Met Her In Church" and "Choo Choo Train" (the Box Tops), "Angel of the Morning" and "That Kind of Woman" (Merrilee Rush), "La La Means I Love You," "I'm Sorry" and "Break Your Promise" (the Delfonics); "Do Unto Me," "Help Yourself To All My Lovin'," "I Can Remember" and "Let Love Come Between Us" (James & Bobby Purify); "1432 Franklin Pike Circle Hero" (Bobby Russell); "I Ain't Got To Love Nobody"

(Continued on page 10)

## Don Kirshner:

# Man with The Golden Ear

## Everything's Archie On His Calendar Label

NEW YORK—Don Kirshner, whose career has been a succession of industry firsts, (of which is he proud), is getting to be one of those legendary figures in the business—"the man with the golden ear" is the going apposition.

Immortality, as a matter of fact, is just about to come his way—sort of. Don Kirshner is just about to play himself in the March issue of the Archie comics.

This development, it will immediately be realized, has to do with his current success—the Archies, whom he has put together for records and TV cartoon form (with Archies' creator is John Goldwater).

"I'm not interested in just records. What I'm interested in is groups as properties," Don Kirshner says, thereby giving away the secret that has led him from publishing (Aldon Music with Al Nevins) to pioneering independent production with Neil Sedaka to indie label Dimension to incorporating his Dimension into the Colgems diskery (RCA's first indie label) to getting the Monkees together as Colgems' first project to starting his Calendar label, staffed by Herb Moelis and Bernie Lang, to the present.

## Likes Symbiotic Relationships

The present is Kirshner's work on the Archies for Calendar. As with the Monkees there is more to the group than just a recording contract. Kirshner likes to have symbiotic relationships. There was the Monkees TV show which sold the Monkees records, and vice versa. And now there's the Archies TV show which sells records, and vice versa. And Archies merchandising which sells records which sell the TV show and vice versa and vice versa.

As Kirshner sees it, this kind of extension maximizes a group's sellability and longevity. He's got a firm two-year contract for the Archies television half-hour and expects that five years is more likely a minimum life expectancy for the series. As long as he continues to find the right material, he figures he can keep the records selling.



Don Kirshner

And all this so far without even an Archies group. The first single and album were done with studio singers. But this kind of problem is just the sort of thing that Kirshner likes because he can turn it into an asset. He envisions something on a nation-wide basis involving finding an Archies group that can do nothing but draw further attention to his product.

That's yesterday and today, but what about tomorrow? Kirshner isn't saying, although not too long ago he announced a joint venture with producer Harry Saltzman for movies featuring a group. It is probably safe to assume that Kirshner is readying—slowly, as is his way—something on a grand scale.

## Retains His Enthusiasm

Kirshner in conversation, full as he is with the knowhow (his track record is Olympic), retains an enthusiasm, a beginner's uncertainty and a good memory. "What do you think about my latest project? What do you think of the prospects?" (As he asks the question the Archies are in the top 10.) "So many people in the business started with me—Koppelman and Rubin, Artie Kornfeld, Jeff Barry, Ellie Greenwich. Our first artist on Dimension was Little Eva and she went to number one. The first Monkees record went number one. The Archies record is in the top 10. That's pretty good, isn't it?"

Yes.

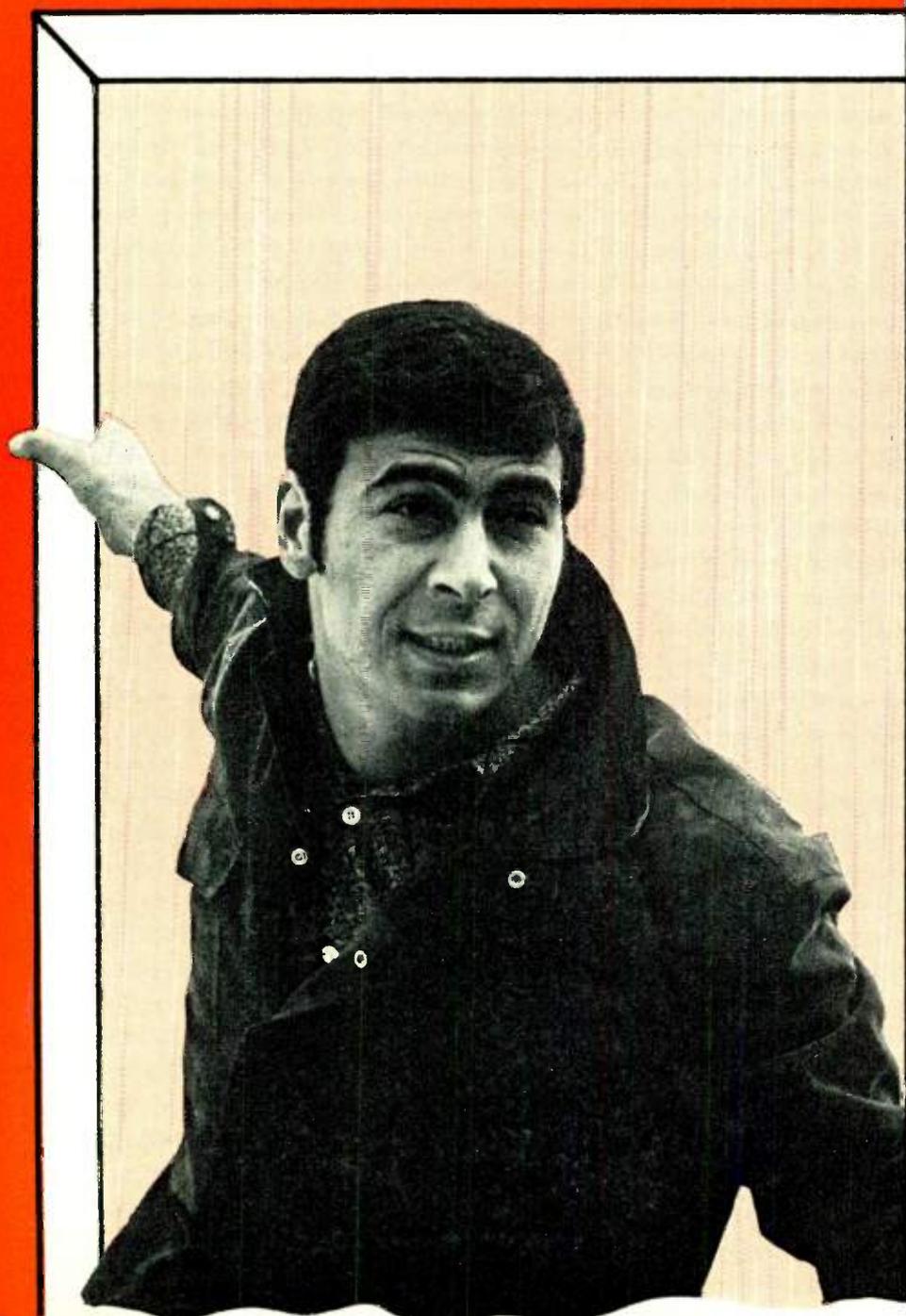
"Do you like the Archies spread? I thought at first that it was silly to be in it, but now

(Continued on page 12)

**OPENING NEW DOORS...**

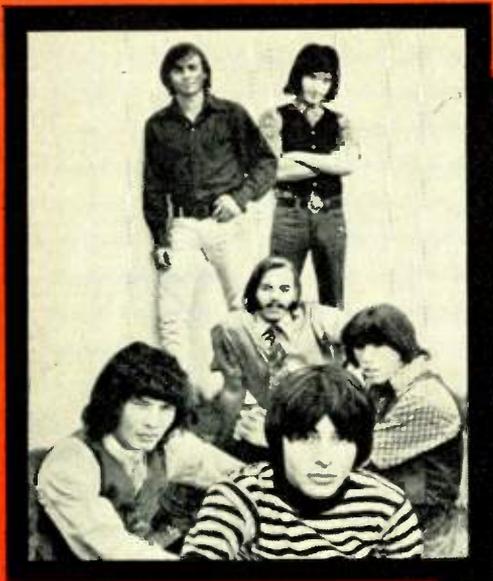
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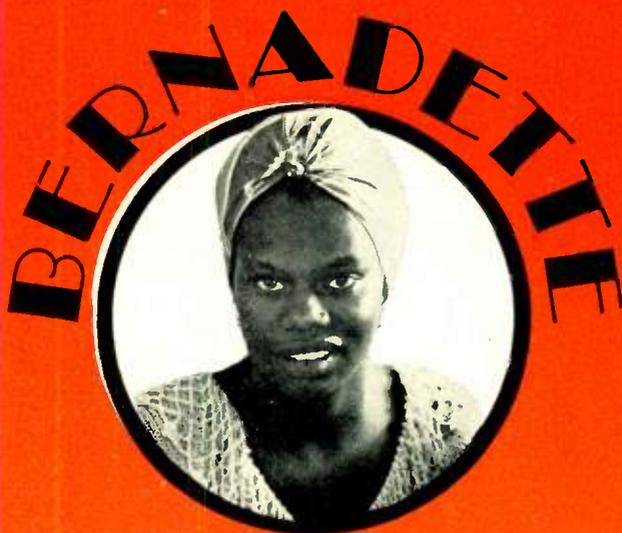
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## Atlantic Scores with Top Production Deals

NEW YORK—One of the contributing factors in Atlantic-Atco Records' rise to the top in the record business has been the firm's many successful production deals with independent producers.

Label toppers Ahmet Ertegun, Jerry Wexler and Nesuhi Ertegun, although deeply involved with record production themselves, have continually made significant deals with top independent producers and production firms. The arrangements range from production deals for specific artists on the Atlantic-Atco-Cotillion labels to distribution of independent labels A&R'd by owner-producers.

Among the outside producers with their own labels distributed by Atlantic are: Buddy Killen, who produces Joe Tex and others on his Dial label; Ollie McLaughlin, whose Carla and Karen labels spotlight Barbara Lewis, Deon Jackson, the Capitols and others; Eugene Davis' Flaming Arrow label which features Gloria Walker; Brad Shapiro and Steve Alaimo produce Betty Wright and others on the Dade and Alston labels; and Pat Morgan and Joe Perry produce Don Jacoby, the Abstracts and Ike and Tina Turner on their Pompeii label. Charlie Green and Brian Stone produce a number of Atlantic's top West Coast acts.

### Among Indie Producers . . .

Independent producers who produce for Atlantic, Atco and Cotillion are: Rick Hall, who produces Clarence Carter for Atlantic; Quin Ivy and Marlin Green, who produce Percy Sledge for Atlantic; Skipper Lee Frazier, who produced Archie Bell & the Drells' "Tighten Up"; Leiber & Stoller, producer of Brook Benton on the Cotillion label and Leslie Uggams for Atlantic; Jim Hilton, producer of the Iron Butterfly sessions on Atco. Chips Moman, Dan Penn, Spooner Oldham and Tommy Cogbill produce many key Atlantic acts in Memphis. Norman Petty produces the Fireballs for Atco; Gene Cornish of the Rascals produces the Brass Buttons on Cotillion; Shadow Morton has produced all of the Vanilla Fudge LPs on Atco; Hayes & Porter do the Sam & Dave sessions for Atlantic; George Avakian produces sessions on Charles Lloyd and Keith Jarrett for Atlantic; Herbie Mann produces sessions with Roy Ayers and Steve Marcus.

Bill Traut, of Dunwich Productions, produces Nazz and the Will-O-Bees for SGC; Wes Farrell produced Neil Sedaka's "Star Crossed Lovers" on SGC. Kenny Gamble and Leon Huff do many sessions for Atlantic, and produced the Archie Bell hits "Do the Choo-Choo" and "I Can't Stop Dancing." Huey Meaux produces Barbara Lynn for Atlantic.

Atlantic-Atco's distribution deals for top English acts has resulted in a string of hit albums and singles in this country. All of Atlantic's hot British acts, Bee Gees, Crazy World of Arthur Brown, Cream, and Julie Driscoll/Brian Auger & the Trinity, have been produced in England, with the exception of Cream's most recent LPs. The Bee Gees are produced by Robert Stigwood and themselves; the Julie Driscoll/Brian Auger & the Trinity LP, "Open," was produced by Georgio Gomelsky; Magic Lanterns, whose "Shame, Shame" single on Atlantic is a current chart record, was produced by Steve Rowland. Cream's "Fresh Cream" LP was produced by Robert Stigwood; Felix Pappalardi produced Cream's "Disraeli Gears" and "Wheels of Fire."

(Continued on page 12)

## Bell Pioneer

(Continued from page 6)

(the Masqueraders) and many others.

The creative chain of independent producers includes Dan Crewes, Tommy Cogbill, Chips Moman and Dan Penn in Memphis; "Papa Don" Schroeder in Pensacola, Fla.; Dale Hawkins in Dallas; Bill Traut in Chicago; George Kerr in Cleveland; "Bones" Howe in Los Angeles; Alan Toussaint and Marshall Seahorn in New Orleans; Buzz Cason and Bobby Russell in Nashville; Stan Watson in Philadelphia and Wes Farrell in New York.

Bell also distributes labels captained by independent producers — A.G.P., Philly Groove, Direction (Bobby Darin's label), Hot Line Music Journal, Gemini Star, DJM Records, Page One Records, Goldwax, and others.

### Phenomenal Pace Continues

Between these independent producers, distributed labels and the promotional power of Bell (exemplified by no less than three national promotion directors headquartered in New York — Gordon Bossin, Oscar

## Hinton a Heavyweight On Several CBS Labels

### Like Date, Ode, Immediate and Barnaby Records

NEW YORK — Bruce Hinton, whose official title is Director of Sales and Promotion, Date and Custom Labels, CBS Records Division, is doing just that and more.

Caught at a rare free moment a week or so ago, Hinton said that sooner or later in the production of a record, he is likely to have to answer any question imaginable about that particular record — anything is likely to cross his desk and he has to be prepared for it.

Currently Hinton is involved ("from the master tape on, it's my baby") with the Date, Ode (Lou Adler-run), Immediate (Andrew Loog Oldham-run) and Barnaby (Andy Williams-run) labels. For these labels, and for any which are added to his roster, Hinton feels he provides what he calls "the best of two worlds" — 1) the personalized treatment of an independent label operation and 2) the efficient distribution set-up of a major label.

Because he has access to both, Hinton feels that he can build new product most effec-

tively and, what he considers as important as initial promotion, "follow-through."

He does this with four field men out there selling and getting the feel of the market so that all questions that D-O-I-B label heads might have can be answered at the Hinton desk.

One example of the Hinton work and one he points to with pride is Date's Spirit album, which is selling increasingly better week by week. The album was released in February, and without giving sales figures, Hinton said that the album sells at least a couple hundred every day.

The success of the album, Hinton said, hinged on "constant, repetitive promotion tied in, of course, with the quality of the album itself. It is now one of the musts of any hip record collection."

Part of promotion, Hinton opined, is "education at an industry level." And by this, he meant collecting, disseminating, helping to plan (which he does himself) "the right trade and consumer reviews, the right tours, spreading the right underground word."

Hinton looks to originality in merchandising to help build an album and cited the circular Small Faces (Immediate) album as an instance of a successful plan.

"It was issued that way in England," Hinton said, "and although we knew there might be some handling problems here, we felt that interest in the album would override disadvantages. It worked out. People seemed to appreciate the album as creative and just a little out of the ordinary."

### Currently Working On . . .

Hinton, who says that his field men-CBS distrib backing gears him to handle a great deal of product, is currently working in various stages on Ode's Peggy Lipton (with a big TV tie-in thanks to Peggy's "Mod Squad" exposure); "Music from Lil Brown," Africa's neo-African "Music From Big Pink" — inspired package; Spirit's second album, "The Family that Plays Together"; Date artists Peaches and Herb (whom Hinton calls important catalog artists already); Date's first and second anthologies of

(Continued on page 12)

# ANATOMY OF A BELL



PAUL BALLENGER  
THOM BELL  
CHRIS BLACKWELL  
BUZZ CASON  
JOE CASH  
QUINTON CLAUNCH  
TOMMY COGBILL  
BOBBY DARIN  
JOHN DENNY  
GENE DOZIER  
DON GOLD  
JIM GOLDEN  
BRENT GORDON  
MAC GUYDEN  
RAY HARRIS  
DALE HAWKINS  
EDDIE HINTON  
BONES HOWE  
RANDY IRWIN  
DICK JAMES  
MARK JAMES  
BILL JUSTIS  
GEORGE KERR  
JOHN MADARA  
JIMMY MILLER  
CHIPS MOMAN  
TONY MOON  
BOB McCLUSKY  
VAN McCOY  
LARRY PAGE  
DAN PENN  
JOE RENZETTI  
WESLEY ROSE  
BRIAN ROSS  
BOBBY RUSSELL  
DOC RUSSELL  
MARSHALL SEHORN  
PAPA DON SCHROEDER  
MORT SHUMAN  
MIKE STOLLER  
ALLEN TOUSSAINT  
BILL TRAUT  
GINO WASHINGTON  
STAN WATSON

## BELL *IS* INDEPENDENT PRODUCERS



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# Buddah, And The Scientific Approach

NEW YORK — Neil Bogart, Marty Thau and Cecil Holmes took the reins at the relatively new Buddah label a little over a year ago and made something even newer and flashier of the label.

The facts speak for themselves.

Since the ascent of the triumvirate, Buddah has released approximately 50 singles, according to Thau, who chatted with *Record World* recently. Of these over 20 or about 50% made the charts. And an estimable number were million-sellers.

"'Green Tambourine' was Buddah number 23," Thau said, "and 'Simon Says' was Buddah number 24. Back-to-back million-sellers."

The Buddah modus operandi (which has since expanded to include the Team label for Kasenetz-Katz product and the Curtom label for Curtis Mayfield product) is based rather firmly on independent production and acquisition of clicking masters. As Thau put it, "We prefer to buy finished product. Although we don't rule it out, we don't like putting product together. You can put money behind the most successful people in the business and for one reason or another things don't work out. But with a finished record, you know what you have."

"We started out with the idea of putting commercial records on the market. Records that we could be collecting payments on in six weeks. This led to our success. We knew what we were doing. We had our bubble gum line.

"We've had a lot of criticism

for our music. Actually we created a type of music. And an interesting question is who is buying these records. You'd think the seven-to-11 crowd was buying—the sub-teeny crowd. But we've found out that on radio stations as many housewives request our records as sub-teens.

## Interested in Diversifying

"Now that we are successful we are interested in diversifying. We have the Barry Goldberg Reunion album and have had for a while. It's selling extremely well as a quotes underground album. And with Curtom we are going into the R B field.

"We are interested in artistry. And we have what we feel is a great new act—Melanie. She's a singer and writer and she's pretty. She does everything. We're bringing out an album on her. We know what the single will be, but we're not in a hurry with that."

"We have a scientific approach to promotion," Thau continued. "It's fairly simple. Total communication. We contact people across the country on a regular basis. We motivate distributors to get behind our product—to put our records on top, for instance, when they go to a station. We document everything we say to a station. I believe very much in secondary market importance. If you want a major station to play your record, it helps to go in with picks on a number of surrounding secondary station.

"The product is good these days. Why should a station play my record instead of somebody else's. If I just walk in off

the street cold, why should somebody play my record. What makes the difference these days is when you have a record, what you do to expose it."

## New Labels a Policy

Thau indicated that Buddah's eagerness to start the Team label with Kasenetz and Katz (diskery may soon be re-tagged Super K) and the Curtom label with Curtis Mayfield may be a long-standing policy. "We don't have any definite plans for new labels, but obviously if the Beatles came to us or the Cream or other established people wanting to start a label through Buddah we'd be only too glad."

Buddah now has a staff of 10 operating exclusively out of New York. A clue to the kind of thinking that can be expected from Buddah is the recent appointment of Dana Ohlmeyer, a girl whose job will be "just to think. I think we can use a few thinkers in the business," Thau observed. "Don't you?"

## American Studios Success Story

Out of the relaxed atmosphere of American Recording Studios have come 54 chart records this year, including eight for Bell.

Principals Chips Moman, Tommy Cogbill and Don Crews, with Dan Penn a frequent guest at the control board, produce The Box Tops, Merrilee Rush, Flash & The Board of Directors, Sam Hutchins and the Masqueraders. The studio has formed its own A.G.P. label, distributed by Bell.

## Darin Scouts Artists

Making his bow as both producer and label chief with his "Bobby Darin: Born Walden Robert Cassotto" album on Direction Records, the singing star and Academy-Award nominee actor wrote, photographed and designed the deluxe set. Darin is currently talent scouting for new Direction artists.

## Kirshner, Calendar

(Continued from page 6)

that I see it I like it. And when we get an Archies group, it will help make them seem more real, if you know what I mean? Do you think the drawings look like me?"

The likeness is rather good. "I guess nobody in this business even talked to Veronica Lodge's father before."

## Atlantic Heavy

(Continued from page 10)

Atlantic-Atco is one of the few firms where the heads of the company are directly involved in producing.

Ahmet Ertegun, President, supervises many of Atlantic-Atco's recordings. Jerry Wexler, Atlantic's Executive Vice President, produces all Aretha Franklin records, many Wilson Pickett sides and, with Tom Dowd and Arif Mardin, produced the new Dusty Springfield hit, "Son of a Preacher Man."

## Also Producing . . .

Tom Dowd has also produced Pickett as well as the Sweet Inspiration sessions. Nesuhi Ertegun, Atlantic Vice - President, supervises many of Atlantic's albums, and a great many of the jazz releases. He, along with Joel Dorn, produces Carmen McRae, Herbie Mann, Eddie Harris and Yusef Lateef.

Jerry Schoenbaum, Director of Talent Development, produced Scott Fagan's new album. Jerry Greenberg, Administrative Assistant to Jerry Wexler, produces the Soul Brothers Six. Adrian Barber and Bruce Tergeson produce the New York Rock & Roll Ensemble. Also several of the firm's artists, like the Rascals, King Curtis and Sonny and Cher produce themselves. Producer-arranger Arif Mardin works with many artists in the pop, blues, rock and jazz fields.

Certainly, few companies in the record business can match the number and caliber of producing talent at the disposal of Atlantic-Atco Records, which, again, is significant in the firm's position as a consistent hit-maker.

## CBS Labels

(Continued from page 10)

British Blues performers (John Mayall, Eric Clapton, etc.); Date's Glories; Eddie Rabbitt, a country artist due for a Date push; Ode's the Comfortable Chair (produced by Doors John Dinsmore and Robbie Greiger); Ode's the City (due for January release with Carol King taking the singing lead); and a group called the Wilkenson Tricycle after the first tricycle ever built.

"What we are trying to do," Hinton concluded, "is offer an intimate understanding of what each creator is doing and back it with the maximum sales and promotion impact."



**BUDDAH TRIUMVIRATE:** from left, Marty Thau, Cecil Holmes, Neil Bogart.

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## Creed Taylor

# The Jazz, Pop Fusion

### Producer A Pacesetter

For many years—and especially in today's electronic rock age—many observers have contended that jazz is passe. Highly successful record producer Creed Taylor states, however, "Any company that says jazz is dead probably reflects its own position in the business. The same thing might be said of R&B or acid rock or other musical categories which that company has had a lack of success in selling to the record buying public."

Jazz is the bread and butter product that has made Taylor one of the most consistently successful producers in the entire spectrum of pop music. Taylor contends, "It hasn't been dead for the 14 years I've been producing records or the even longer period in which Rudy Van Gelder [the recording engineer for Taylor's recorded

product] has been on the scene. Albums and singles with which Rudy has been involved have been on the charts all the years he's been in the business."

Some of the most significant jazz albums and singles of the last decade were produced by Taylor: the first LPs recorded by the team of Kai Winding and J. J. Johnson; Chris Connor on the now defunct Bethlehem label; Ray Charles' "Genius + Soul—Jazz" album and the single record, "One Mint Julip," during Creed's tenure with ABC Records when he initiated the company's jazz line, Impulse Records.

Others were Jimmy Smith's and Wes Montgomery's various hit albums, Kai Winding's single of "More" and Stan Getz' "Jazz Samba" and "Getz-Gilberto" albums (which started the bossa nova trend) and included the memorable singles "Desafinado" and "The Girl From Ipanema," all on Verve Records. This record of achievement established Taylor as prob-

ably the leading producer in jazz.

On June 1, 1967, Taylor signed an agreement with A&M Records calling for the establishment of CTI (Creed Taylor, Inc.), the record producing firm whose product is manufactured and distributed on the A&M label. During this 18 month association, CTI has produced such artistic and commercial successes as Wes Montgomery's "Windy" single and "A Day in the Life," "Down Here on the Ground" and now "Road Song" albums, Herbie Mann's "Glory of Love" album and Antonio Carlos Jobim's "Wave" album.

"A Day in the Life" has broken the all-time chart record for a jazz album being number one in the country in sales. It was also selected by the Schwann Record catalogue as the number one jazz album of the year and led to Montgomery's being honored by N.A.R.M. as the "Best Selling Jazz Artist of 1967" and the 1968 Record World Award as the "Jazz Man of the Year." This album is expected to become one of the truly big catalogue albums in pop music, à la "Getz-Gilberto" and Erroll Garner's "Concert By the Sea."

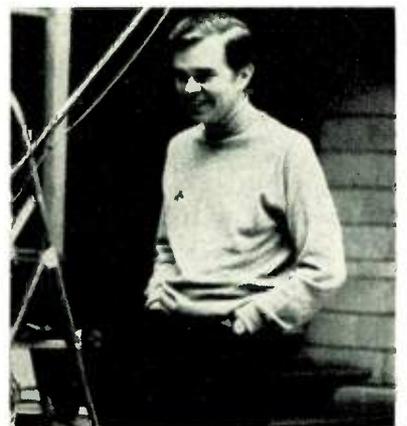
At the time of his death, Wes Montgomery had become not only the leading seller of jazz records in the country, but also the only jazz musician whose

records were high on the pop charts as well. Creed feels that Wes' newly released album, "Road Song," consisting of mostly Baroque treatments of pop favorites, may well become the biggest commercial success Wes ever had.

The now legendary guitarist once said, "Before Creed came into my life, I never even thought of becoming a big record seller."

Among the significant artistic awards garnered by Creed are the Music Vendor "Jazz Hit Award" for "Jazz Samba" in October, 1962, and two Grammy Awards in 1964 as "Producer of the Year" for "The Record of the Year," "The Girl From Ipanema," as well as the "Getz-Gilberto" album which was

(Continued on page 16)



Creed Taylor



In San Francisco

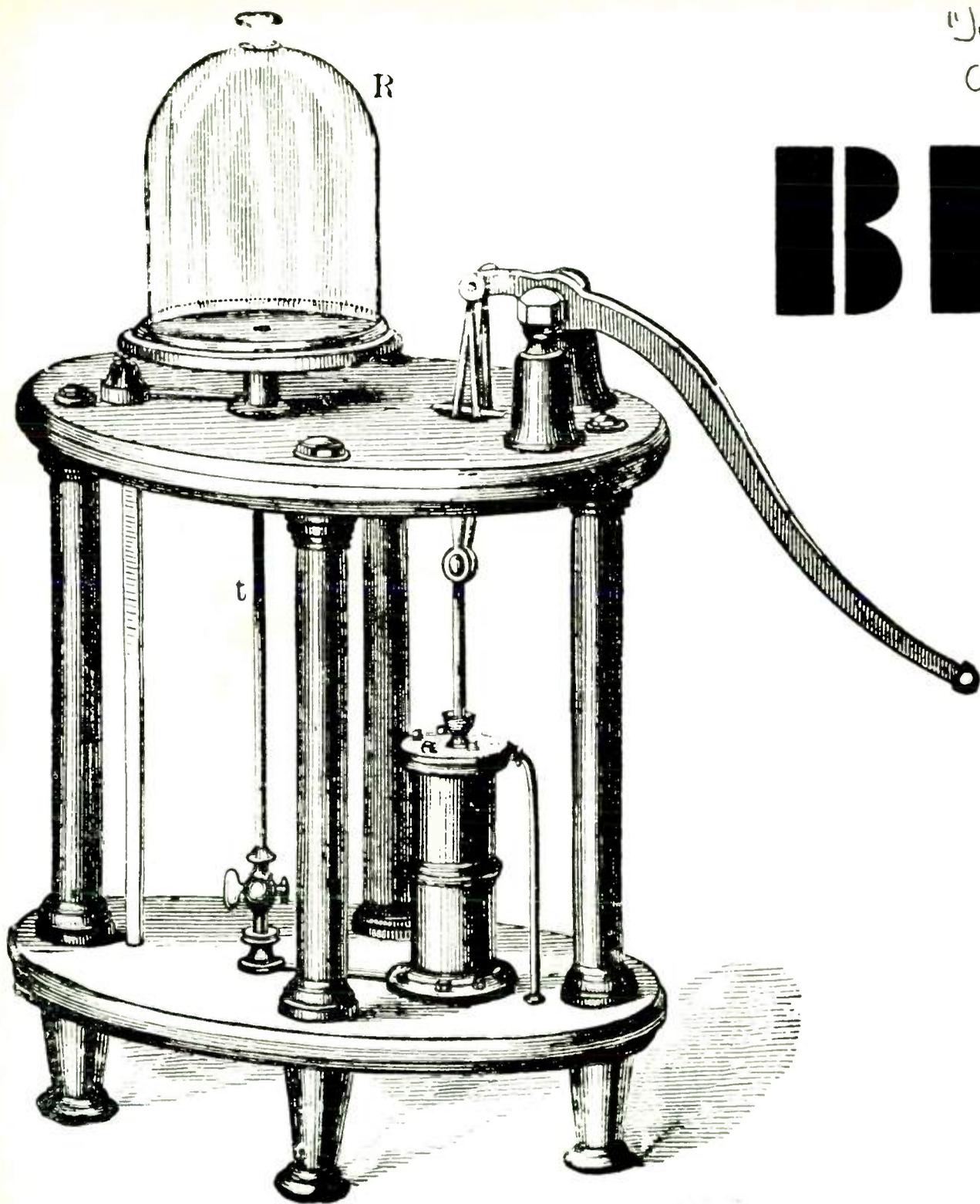
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# Hy Mizrahi Heads Own Remember Label Ex-Kama Sutra Exec to Coast; First Big Release Out

HOLLYWOOD—Hy Mizrahi, who only a few years ago teamed up with two other New York lads Phil Steinberg and Artie Ripp and formed the phenomenally successful, trend-setting Kama Sutra Productions, has left the K-S operation to form his own label, Remember Records.

The new diskery's first full-scale release was kicked off here the evening of Nov. 16 with a star-studded party at the Candy Store. Included in the release were both singles and albums by Remember artists Vince Edwards (of "Ben Casey" TV fame), the Chalklet Tea, Hot Soup, the Year 2000 and, probably, Keith. Mizrahi also told Record World that a subsidiary label, Rama-Rama Records, was being formed "for additional artists. It'll be in the same bag as Remember—hard rock. That's what I know best."

Artists on Rama-Rama include the Recurring Love Habit, Bernadette and Sundae Farleys, whose first single is "Bout Boys."

The Hollywood offices of Hy Mizrahi Productions, Inc., are at 8733 Sunset Blvd., while in New York Remember, etc., is at 101 W. 55th St. here.

Mizrahi also has pulled up stakes and moved his home to Beverly Hills. "I love it," he exclaimed. "I bought Pierre Salinger's house. And guess who's living next door? Len Stogel, from New York. I see him out walking his children

while I'm walking my dog." Mizrahi said he will be traveling back and forth between the Coasts.

## Vince Edwards Partner

Working with Mizrahi on the Coast is Doug Moody, who heads Remember sales, with Pat Rizzo and Danny Jordan—-independent record producers—taking care of New York. Chris Saunders has just been named Sales Manager of Rama-Rama. Mizrahi has also formed a business partnership with Remember artist Vince Edwards in Angeltown Productions for film and TV production. Mizrahi, who has also tried acting in recent months (he was in the films "Hammerhead" with Edwards, and "The Mob"—"I was killed in both of them"), said he was concentrating mainly on the labels right now. Although he did not rule out the possibility of donning greasepaint again.

The Remember group Year 2000 has a new single, "Working So Hard" b/w "Love Love Love," and an album, "Musical Odyssey"; Edwards' single is "Jessica" and he will have an LP, too; Hot Soup have "Getting In My Way Again" and the Chalklet Tea are heard on the single "Joanne," plus albums to be announced on all artists.

"I'm not going to have one of those super-active Kama Sutra

(Continued on page 18)

## Jazz-Pop Fusion

(Continued from page 14)

selected as the "Album of the Year." This marked the first and only time in NARAS history in which the same producer had garnered both awards.

## Visual Image Vital

Of equal importance to Creed, along with the taste, artistic consistency and the recorded sound of his product, is the visual image of the A&M/CTI album product. The CTI album covers among art directors have gained almost as much attention as has its recorded product from the music industry and record buyers. For example, the Antonio Carlos Jobim "Wave" album won a "Certificate of Merit" from the Art Directors Club of New York in 1967. The memorable photograph of a giraffe on the cover was by Pete Turner, one of the foremost photographers in the fields of fashion, advertising and impressionistic work, who is exclusive with CTI. The art direction on this and all CTI albums is supervised by Sam Antupit, until recently the Art Director of Esquire Magazine, and now president of his own firm.

Turner and Antupit meet weekly with Creed to discuss the coordination between the recorded product and graphic design of albums on the agenda. "We don't follow the usual pattern wherein the producer describes his recorded product to the art department and instructs the art director to convey his recorded concept graphically," said Taylor. "Sam, Pete and I review Pete's latest creative works and select photographs of whatever might fit in with our current recorded product. The photograph of the giraffe on the 'Wave' cover went contrary to the obvious use of a seascape. This photograph conveyed still another feeling of motion and form.

"I'm about to record Paul Desmond in an album with the Brazilian composer, singer and guitarist Milton Nascimento. We felt that Pete's still life photograph of two cocktail glasses, one filled with blue liquid and the other red, conveyed the feeling of the recorded combination of these two artists. The lyric concepts in today's music are the antithesis of the literal; CTI extends this feeling even further into the wide open field of graphic design."

A non-glare sheet lamination is used on A&M/CTI albums. This gives a specific quality to

their appearance and provides a pure in-depth perspective to the photograph.

Taylor feels very comfortable in his association with A&M's Herb Alpert and Jerry Moss. "The overall A&M policy is quality-directed. This policy is carried through with their treatment of CTI product," he acknowledges.

At the time of the establishment of CTI within the A&M label, John Rosica was hired by A&M as the National Promotion Man for Taylor's product. Rosica reports to Bill Mulhern, Director of East Coast Product for the A&M office.

A&M has just concluded "CTI Month" with a huge promotion on CTI's entire product. The A&M CTI album line retails for \$5.79.

Creed is a graduate of Duke University, Class of 1951, with a B.A. in Psychology. While a student, he played trumpet in the marching band as well as in the Duke Ambassadors dance orchestra which originally had been formed as the Blue Devils by Les Brown when he was a student at Duke. He also moonlighted with society and jazz bands in the area. After graduation he spent two years in the Marine Corps and served as a B.A.R. man in the "Bunker Hill" Campaign in Korea with the Fifth Marines, but ultimately wound up his duty there as a baseball umpire.

Upon his discharge he returned to Duke for graduate studies in Psychometrics. He then came to New York where he became involved with one of the founders of Bethlehem Records. He became the A&R head at Bethlehem where he remained for two years, followed by five years at ABC (then ABC-Paramount) Records and six years in the same capacity with Verve Records, all of which led to his reputation as the A&R producer most responsible for the successful artistic and commercial fusion of jazz and pop.

Exclusive CTI artists include Artie Butler, Paul Desmond, Nat Adderley, Richard Barbary, Tamiko Jones, J. J. Johnson and Kai Winding, Antonio Carlos Jobim, Wes Montgomery, Tamba 4, Quincy Jones, Marcos Valle, Eumir Deodato, Soul Flutes, Milton Nascimento and George Benson.

## New Town, Country Label

BURBANK, CALIF. — Clif Lenderman Enterprises announces release of Town and Country Records' first single, written and sung by John Gilgreen: "Second Hand Wife" b/w "We're Always Late."



Songstress Bernadette and Hy Mizrahi.



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# Metromedia Aim: Operative Unity

NEW YORK — In existence a little less than two months, Metromedia Records is already very much alive with internal activity.

Len Levy, President of the new label, which is part of the large Metromedia, Inc., complex, has put together a strong internal staff to handle A&R, Publicity, Sales, Promotion, and Administration; respectively Manny Kellem, Barbara Christensen, Pete Vescovo, Freddy Love and Joe Gowan. In turn each member of the staff is busy setting up his or her department to function with the maximum amount of efficiency and potency. As for external staff, the formulation of a network of distributors for key areas throughout the country is near completion.

All members of the staff will be working very closely together to establish "a total concept." There will be operative coordination of the publicity, promotion and merchandising campaigns on all product, so that the image projected for each artist will be relevant to and consistent with the nature



Len Levy

of the artist's endeavor.

All of the executives at Metromedia Records hope to look at the record business with "new eyes" and to seek new methods of approach in all segments. There is already a great cross flow of ideas and they intend to sustain this type of close internal communication so that they will be able to function as one effective entity rather than many semi-effective departments in one structure.

The aim of Metromedia Records in relation to product will

## Remember, Rama Rama

(Continued from page 16)

release schedules," Mizrahi informed. "I'm going to concentrate on the artists I have signed."

Mizrahi's two publishing firms, Big Bucks Music and Miz Music, have been signing new writers, too. He also has Hy Mizrahi Productions, for both record and film production.

### Formed K-S in '63

With Ripp and Steinberg, Mizrahi formed Kama Sutra in July, 1963, followed (in that order) by Kama Sutra Records and Buddah Records. As producers, some of their early hits were "Remember Walkin' in the Sand," "Leader of the Pack" and "I Can Never Go Home Anymore" by the Shangri-Las, and "Come a Little Bit Closer" and "Let's Lock the Door" by Jay and the Americans. While at Kama Sutra, Mizrahi worked closely with the Lovin' Spoonful, the Critters, Louis Prima,

be to encompass all areas of popular music with strong and important representation in each area. There will be some in-house productions, but the new label will rely heavily on independent production deals.

the Innocence, Sopwith Camel, the Tradewinds, 1910 Fruitgum Company, the Ohio Express and the Lemon Pipers.

Where did the name "Remember Records" come from? "From my first hit record," the young exec revealed—"Remember Walkin' in the Sand."



Hy Mizrahi

### 'Bright' Wiest Disk

Stan Wiest has a new version of Gladys Shelley's "Look at the Bright Side" tune on the G.P. label.

Paul Sika

c/o Heather Productions, Inc. 110 W. 57th St. N. Y. C., N. Y.



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LARRY WEISS, General Manager  
• CREWE PUBLISHING

TOM ROGAN, National Promotion Director  
• CREWE PRODUCTIONS

NEW YORK — The latest area in which the peripatetic independent producers known as [Charles] Koppelman and [Don] Rubin look about to conquer is motion pictures, via their acquisition last May for a reported \$3,000,000 by Commonwealth United Corp.

According to Don Rubin, who spoke last week to Record World for himself and on-the-wing partner Charles, "We just returned from London where we saw a cut of 'The Madwoman of Chaillot.' It's great, just great, and so is Katharine Hepburn. Also in preparation is 'The Magic Christians,' which will star Peter Sellers and Ringo Starr. The music was already done for 'Chaillot' — we were only called in for our opinions on this—but our stable of producers and writers will be doing the music for 'Christians' and many other films, too, from Commonwealth United."

In the meantime, there is plenty to keep Koppelman-Rubin Associates busy on the record front. Recently pacted to produce for RCA Victor ("mostly new artists, for both singles and LPs") K-R has a hit in the first record they did for the label, produced by Charles and Don and Alan

# Koppelman-Rubin Expand to Films

## 'Magic Christians' with Ringo First of Many Scores on Agenda



Charles Koppelman and Don Rubin

Gordon: "The Dance at St. Francis," by the Barracuda.

"Response to this has been so good," Don continued, "we're going into the studio right away for a Barracuda album."

### Formed Own Labels

With Capitol, the Koppelman-Rubin firm have their own label, The Hot Biscuit Disc Company and We Make Rock 'n' Roll Records.

Just out is the first John Sebastian single since he left the Lovin' Spoonful, on the Kama-Sutra label, called "She's a Lady" and produced by Paul Rothchild. A new Columbia vocal single is out, too, on Garry Bonner of the Bonner and Gordon writing team, "The Saddest Bank Hold-Up Culver City Ever Had." The new Lovin' Spoonful on Kama Sutra is "Amazin' Air," produced by Bob Finezz.

"We have an exciting new group on Capitol called Gandolph," said Rubin. "They're self-contained and will have a single and album right after Christmas. We found them at the Rolling Stone in New York and produce them personally. Recently shipped was 'Tim

(Continued on page 22)



**Century** SOUND RECORDING STUDIOS, INC.

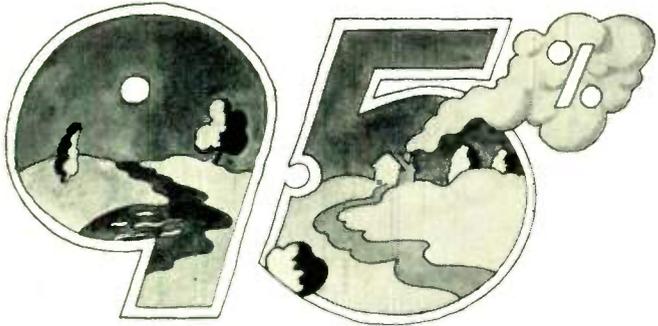
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*My personal thank to everyone..!*

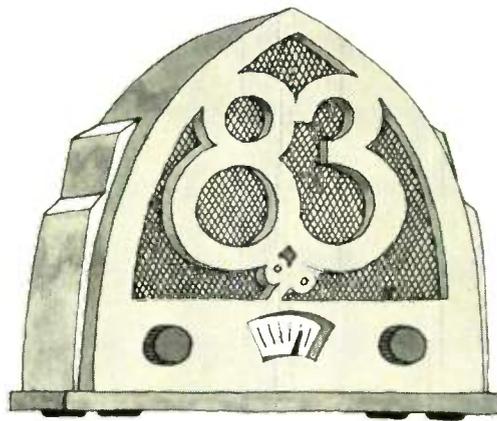
*Bob Aul*

# Our numbers just came up.

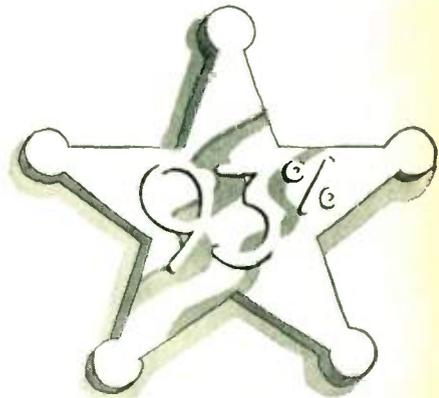
Here's how BMI looked in Billboard's figures for the first nine months of '68.



Rhythm & Blues Singles



Hot 100 Singles



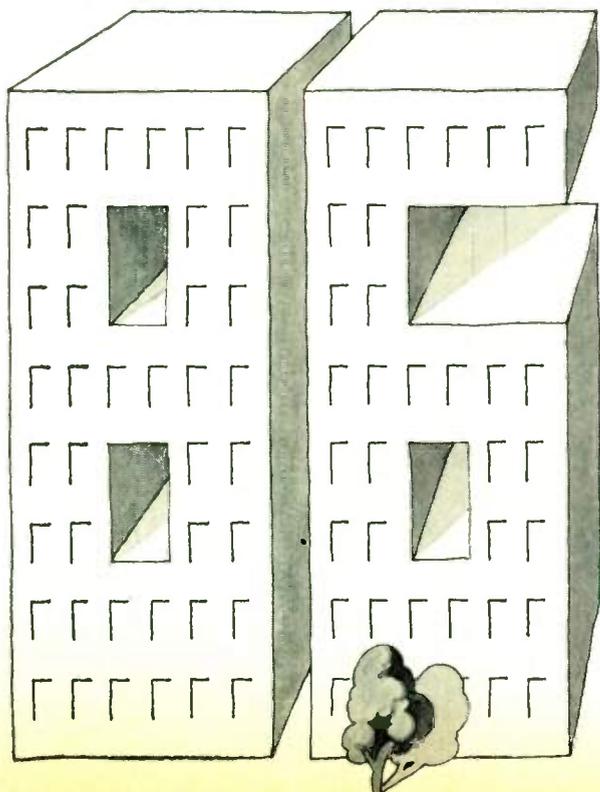
Country Singles



Easy-listening Singles



Top Country LP's contained BMI music



of the Top 100 LP's  
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# Tetragrammaton, Young & Swinging

HOLLYWOOD—It's a lucky seven months in existence for Tetragrammaton Records, all right; but it's also been a period of remarkable growth and achievement easily traceable to one of the largest, sharpest staffs of any independent label.

And youngest: the oldest staffer reportedly is 42 years old.

Parent complex (Bruce) Campbell, (Roy) Silver, (Bill) Cosby Corp. itself is under a year and a half old, although a recent story had CSC—on the basis of new deals in and even out of show business—shaping up as a \$53,500,000 potential. Much credit for their success undoubtedly goes to the record label, with Arthur (Artie) Mogull as President.

Talking with Mogull recently, **Record World** learned that the new diskery has a great deal more going for it than international headlines announcing that Tetra will release (some-time in January) the controversial John Lennon-Yoko Ono album, "Two Virgins," which EMI in England refused to distribute because of the nude portrait (front and back views) of Lennon and Miss Ono.

Tetra has Marvin Deane, Vice

President and General Manager; Ed Barsky, Executive VP; Bill Hammerstein, in Charge of CSC in New York; Ron Kreitzman, Head of Special Projects; Michel Michel, Contracts and Licenses; Candy Leigh, Director of East Coast Operations; Irma Newton, in Charge of Production; Dick Sanford, Studio Administrator; Harvey Glass, Controller; and Carol Peters, in Charge of the London office.

Revealed Mogull: "We are the only American record company with a fully staffed London office without a label there. (We're distributed there by Polydor.) Carol and a staff of nine scout material for the United States. She came up with two English groups called the Gods and Sweet Thursday, plus Sweden's Hep Stars—they are the biggest group in Scandinavia. Already a big hit over here is the British group Deep Purple."

And there are many more on staff too numerous to mention.

Continued Mogull, "Unless Roy — who's Chairman of the Board — and I think an LP or a single can be No. 1, we won't put it out. We're not going to put out just catalogue product.

We're going all-out on what we really believe in. We *work* on these records, with the result that we haven't put out a record that hasn't made *some* chart.

"We spend, too; and it's paying off. When I was in England recently, I was offered everything. We were besieged, even by No. 1 groups!"

## Hiring 4 Green Field Men

Back here, Mogull informed: "We're about to hire four young field men who've never been in the business to work under Marvin Deane, boys who haven't been jaded. They're going to come out here and work for two months alongside Marvin, then we're going to send them out."

(Continued on page 24)

## Atlantic, K-S Deals For Sata Fortas

NEW YORK — David Lucas' record production firm, Sata Fortas Attractions, Ltd., has signed production deals with Atlantic and Kama Sutra Records.

Lucas, successful commercials and film composer producer, along with Deanna Lucas, Joey Levine and Sue Manchester, comprise Salt, which has just recorded "Lucifer" b/w "A Whole Lot of Rainbows" on Atlantic's new Cotillion label. Salt is produced by Lucas and Levine. "Silly Sally Sunday" b/w "I Do You" has been recorded by the Pendulum for Kama Sutra Records, and an LP is in the works. The Pendulum is a self-contained group produced by David Lucas and George Grant.



From left: Marvin Deane, VP, General Manager of Tetragrammaton; Arthur Mogull, President of Tetragrammaton; Ed Barsky (standing), Head of Sales and Merchandising; and Roy Silver, President of the Campbell, Silver, Cosby Corp.

*Joe Cain*

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## Koppelman, Rubin

(Continued from page 20)

Hardin at Town Hall,' his last for Verve Forecast. He is now on Columbia, and his new LP is being cut by Gary Klein and is due after the first of the year."

K-R also is currently recording two writer-artists from Philadelphia, Ralph Dino and John Sembella, for a Columbia album, too, due sometime after Jan. 1. Joe Wissert is producing them on the Coast. Said Rubin: "We may change their names, and then again may not."

"The major ingredient in a hit recording is the song," opined Rubin, "with the production and arrangement also important factors. But a good song is uppermost." The pair's pubberies are Faithful Virtue

and Chardon, both BMI.

Among the artists they have produced are Peggy Lee, Connie Francis, the Turtles, Petula Clark, the Righteous Brothers, Wayne Newton and Bobby Darin.

Starting out only a few years ago, Koppelman and Rubin began with a one-room operation with one employee and has grown to six rooms with 30 workers including 20 songwriters and five record producers. And that's only the beginning. Koppelman and Rubin, currently based at 1619 Broadway, are readying new offices at 745 Fifth Ave., the Squib Building, where they will take over the entire 25th floor, also sometime after Jan. 1.

Nineteen sixty-nine should be the biggest year yet for the now legendary young (still in their twenties) independent producers.

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**"DESIGN: ESSERT"**

## Bob Crewe:

# Genius On The Move

For a frozen moment in time that has lasted an incredible 10 years, Bob Crewe probably has been this country's most successful communicator to the "today" generation. He has captured with an incomparable creativity each beat and pulsation in the tastes of a new kind of culture that started with an age group and has translated into an attitude.

The marriage is perfect. Crewe is the living embodiment of the dedicated message he communicates. Astonishingly, he even looks the part; he was at one time one of New York's top male models. Six feet with blonde hair, blue eyes and freckles, Crewe took a screen test for Columbia Pictures shortly after he recorded his first album as a singer, out of which came a hit single, "The Whiffenpoof Song."

The motion picture company on the basis of the test recognized in Bob a potential star of major proportions. Typically, Bob rejected all offers of an acting career. He preferred true creativity to the limelight, and he plunged into a tireless round of activity as a painter, composer, arranger and record producer that was to make him one of the nation's youngest millionaires.

### Renaissance Aspect Intrigues

It is this renaissance-man aspect of Bob Crewe which is most intriguing. He is the Chairman of Crewe Group of Companies, an eight armed complex which includes three music publishing companies—Saturday Music, Tomorrow's Tunes and Genius Music Corp.; two record labels—Dyno-Voice (distributed by Dot) and New Voice Records; a record production company—Genius, Inc.; Crewe Group Films, and a TV production unit—Crewe Video Productions. All represent only a part of his activities.

He is also an artist good enough to have had a highly successful one-man show. His triplex on New York's Fifth Avenue, overlooking Central Park, took him two years to design and decorate and is considered one of the town's great show places.

Over one hundred million records have been sold which bear his name on the label as either producer, arranger or



Bob Crewe

writer. His stamp has been on no less than 70 hit singles and albums and he has been one of the central figures in the recording careers of many artists, including the Four Seasons, Frankie Valli and Mitch Ryder, to name but a few.

Crewe has proved to be a communicator to the today generation, and it was inevitable and natural that this ability would attract the attention of the motion picture and television industries. Bob Crewe has come up with a new kind of package for his film score, written with Charles Fox, for Paramount Pictures' new, multi-million dollar film, "Barbarella," starring Jane Fonda, produced by Dino De Laurentiis and directed by Roger Vadim.

Crewe not only composed the score, arranged the music, produced the various featured groups on the soundtrack—he created the groups (the Glitterhouse and the Bob Crewe Generation), produced himself singing "An Angel Is Love" (heard over the final credits) and has issued the soundtrack LP on his own DynoVoice label and singles by the Glitterhouse and the Bob Crewe Generation.

In short, Bob Crewe has exercised total artistic control over his creation with the most comprehensive musical undertaking ever brought to a major motion picture—the first example in the music and record industry of his new concept in packaging. "Barbarella" and the Bob Crewe approach have been so successful that he has now been offered four other major films and two TV properties.

## New GRT Label Sets First Releases for Jan.

### Goldrod Heads Promo

LOS ANGELES — The record division recently formed by General Recorded Tape, Inc., GRT Records, has announced its first releases for January and the appointment of Marty Goldrod, formerly National Promotion Director for Mercury Records, as National Promotion Director.

Alan Mink had already been appointed General Manager of the record division. Formerly Product Manager of Mercury Records in Chicago, Mink was associated with Mercury in various capacities for eight years, including positions as national sales manager and promotion director.

GRT is an independent producer of pre-recorded stereo tapes. The GRT Records divi-

sion is the company's initial entry into the phonograph record field. According to Thomas Bonetti, GRT Marketing Manager, the record division will concentrate on new recording artists and will utilize independent producers.

### Stereo Tapes Selected

On a selected basis, GRT will make available stereo tapes from albums produced by the record division, Bonetti said. In addition to the stereo tapes it will provide from its own recording label, GRT's catalog of tapes includes more than 1,000 different albums from 70 labels.

With offices at 9000 Sunset Blvd., GRT Records will release recordings purchased from independent record producers and records leased from English and European record companies.

## Tetragrammaton Swinging

(Continued from page 22)

By that time, he related further, Tetra will have a roster of at least 21 artists and 23 LPs. Included will be the soundtrack packages "Girl on a Motorcycle" and "Les Bicyclettes de Belsize," along with the Martha Raye-Carol Burnett LP teaming, "Together Again for the First Time" — "they'll do new songs with an old-time flavor, stuff by Dylan, the Beatles, the Lovin' Spoonful, etc." Deep Purple, Bobby Paris and the Ivory will have new packages shortly, too, and, of course, Bill Cosby's first album for Tetra—at this writing still untitled—is expected in mid-January, with a comedy format. Others on the Tetra roster include Biff Rose, Murray Roman, Rhett Hughes and the Johnstons.

Tetra has an expectancy of \$8,000,000 next year.

### Publishing: \$2,000,000 Per

Manger Music is the CSC music publishing arm which grosses about \$2,000,000 per annum and is expanding, too, with new writers and catalogues.

Additionally, CSC will soon have its own building, a 12-story affair across the street from its present base in Beverly Hills. There is hardly an area in which CSC has not become involved — films, TV, radio, theaters, personal management, public relations and, most recently announced, the franchise field for "Fat Albert" hamburger stands to be launch-

ed next spring.

Would Tetragrammaton be taking on a subsidiary label? "No," replied Mogull. "I don't believe in the multi-label concept. I think it dilutes the importance." And *nothing*, thus far, has been able to dilute the success of the still infant but swinging Tetragrammaton label.

## Real Good Hits

Steve and Bill Jerome's Real Good Productions produces Reparata & the Delrons, whose success on record and in person in England has helped establish Bell's reputation overseas.

The trio of larks scored heavily with "Captain of Your Ship." The brothers Jerome are also responsible for hits by the Fifth Estate and the Lefty Banke.

## Dawn Expands

SALISBURY, MD. — Down here Joey Welz, who heads Dawn Productions, Ltd., continues to sign artists for his independent work and for his Bat and LeFevre labels.

Welz artists include Welz himself, Coachman, Bob Frey, Joy Kendal, Brendon Hanlon, Tommy Finch, Joan Smallwood, Larry Angel, the Telstars, Black & Blue, Chuck Wood, the Royals, Bobby Everhart and the Blues Revival.

Welz' pubberies are Ursula (BMI) and Welz (ASCAP).



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# Dunwich Proves Chi Still Swings

## Although Firm's Traut, Golden And Monaco Travel Constantly

It's a rare moment when Dunwich Productions' Bill Traut, Jim Golden and Bob Monaco are gathered in Chicago—for though the city is their musical and operative base, they spend more time traveling, proselytizing and creating chart hits across the country than they do at home.

Traut had just returned from alifornia after cutting the American Breed's new single "Keep the Faith," plus a series of telephone commercials starring the Grassroots for national radio broadcasting. Golden had just returned from New York with the Cryan' Shames after finishing their new albums. Monaco, as the operative head of Arkham Artists, the management wing of Dunwich, had just finished sign-

ing several of his clients to major booking agencies.

Fifty-seven chart records have been generated between these three men since 1966. The recording careers of the American Breed, the Cryan' Shames, the Will-o-Bees, the Castaways, Ginny Tiu & the Few, Eddie Higgins, the Byzantine Empire and Chad Mitchell are now under their direction. They were also responsible for the initial recorded success of the Shadows of Knight, the Buckingham, the Mauds, the Rivas and the New Colony Six.

Two months ago Golden and Monaco merged their MG Productions and music publishing companies (Destination Music and Go-Mo Music) into Traut's Dunwich Productions and publishing companies (Yugoth Music and Dunwich Music) to form the expanded Dunwich Productions, Ltd., now the most successful and influential music complex in the Midwest.

How did it all start?

Traut: "We got tired of hearing about Chicago as a musical museum. Everything here was supposed to have stopped after Jelly Roll Morton and Benny Goodman moved East. We knew that Chicago was just as musically vibrant as New York, Los Angeles, Frisco, Detroit, Nashville or Memphis. It was a matter of convincing the rest of the music industry."

Golden: "The only way to convince the industry was to be successful. Well, we did that. And we're still doing that. I look on it as an adventure. I mean, sure, I can go out and buy a glow-in-the-dark limousine if I want to, but that's not the point. The point is getting out there and mixing it up, getting the music of your town played and respected. The point is building something. There's a lot of good music in Chicago. Always has been, always will be."

Monaco: "I hate to interrupt you eloquent gentlemen, but the Rotary Connection are going on in 45 minutes and Deerfield is a long way away. Let's go."

"Let's go" is the working motto of Dunwich. "Going" includes not only record releases but a plunge into radio and television jingles that has made Dunwich one of the biggest contractors for pop music spots in the industry. Spots featuring



AT DUNWICH PRODUCTIONS: back row, from left: Skeet Bushor, Bob Monaco, Bill Traut, Paul Sampson, Ed Cleland, Eddie Higgins; front row, from left: Fred Bohlander, Bob Schiff, Charlotte Ceasar, Jim Golden, Lynn Janutka.

the American Breed, the Cryan' Shames, the Grassroots, the Shadows of Knight, Pride and Joy, the Troll, Saturday's Children and the Will-O-Bees have beamed out the buy-beat for Coca-Cola, American Airlines, New York Bell Telephone, Fairmont Foods, Utica Club Beer, Wisconsin Electric Power, Montgomery Ward, STP and General Finance.

Dunwich now averages one commercial a week and is capable of creating a spot from scratch in 24 hours or running with a concept developed by a consulting agency.

Dunwich's probing and mining of the "jingle" field—learning all about it and then doing it all—applies to the management wing of Arkham Artists. Representing the American Breed, Aorta, the Cryan' Shames, the Will-O-Bees, Rotary Connection, the Troll, the Midwest Hydraulic Company, the California Prune Advisory Band, Giny Tiu & the Few, Eddie Higgins and Magic, Arkham's services include publicity, tour management, stage techniques, dress, production advice, material selection, booking advice, television, "jingles," film soundtracks, record promotion, music publishing, songwriting advice and financial counsel.

"I don't try to do everything in one day," says Monaco. "Half a day is more like it." Working closely with Monaco—to try and shave it to a quarter of a day—are Paul Sampson and Fred Bolander. Sampson was the original manager of the Shadows of Knight, brought them to Traut and helped create the "Chicago comeback" with the group's top 10 "Gloria."

Dunwich's diversification into the jingle, publishing and

management fields has not detracted from their concentration of building a staff of producers and arrangers working directly with Traut and Golden. Eddie Higgins, regular featured pianist at the town's London House, is also an arranger par excellence, having scored all the American Breed sessions. Gary Loizzo, lead singer of the Breed, co-produced with Traut the "Let Me Get Through To You Baby" single by Ginny Tiu & the Few on Amaret Records.

"Skeet" Bushor, youngster with a feel for the "down-home" sound, was co-producer of the Mauds' "Soul Drippin'" hit. With Traut, he produces the avant-garde group Aorta in a Grand Rapids, Mich. studio selected for its huge steam calliope. And veteran jazzman Shorty Rogers does some happy scoring on the West Coast for Dunwich jingles.

So the story continues as Golden, Traut and Monaco speed along the Eden's Expressway to make the Rotary Connection's first set.

"Chicago is an easy-going town," says Golden, "but it's all here. All the writing and singing and playing and personal appearance talent anyone could want is here. It's just using it properly and developing it properly. When the Breed or the Shames aren't working a club, they're writing and getting up new routines for their act. All our groups are young. They want to make it. They're going to make it."

"Hey," says Monaco, pointing to a car in the next lane. "Do those guys look familiar to you?"

Traut laughs. "It's Benny Goodman and Jelly Roll. They're coming back!"

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# Atlantic's New Label Boom

In the fall of 1968, Atlantic Records introduced a new label: Cotillion Records. This was not a subsidiary label for either Atlantic or Atco, but a full line label with a top lineup of artists in the pop, rock, and blues fields.

The label was handled by a new lineup of distributors, most of whom handled neither the Atlantic nor Atco lines. In little over two months Cotillion Records has come through with hits by Otis Clay, Brook Benton, the Marbles, Lou Johnson and the Dynamics. Up to now only single product has been released but a full line of LP's is now in preparation featuring many of the top stars on the label.

Cotillion Records was not the first new label started by Atlantic in 1968. At the beginning of the year Atco Records unveiled its new subsidiary label, Vortex. Originally started as a jazz label for Atco, Vortex has now expanded into an avant garde music label, and now features such adventurous music makers as Steve Marcus, Joe Zawinul, Keith Jarrett and Chick Corea. Critical acclaim and steady sales have greeted the Vortex label throughout the year.

Atlantic has also not been idle in taking on new labels for distribution. Three key new labels are Pompeii Records of Dallas, Texas; Track Records of London, England; and SGC, the new Screen-Gems Columbia label.

Pompeii Records, owned by Joe Perry and Pat Morgan, includes in its lineup of artists Ike & Tina Turner, the Abstracts and Don Jacoby. Track Records, owned by Kit Lambert and Chris Stamp, is the label of The Crazy World of Arthur Brown, whose first album and single record of "Fire" have both become million-sellers in the U.S. after being top hits in England.

Three important new acts and one well known top star have been issued on the SGC label, which is distributed by Atco Records. The new acts are the Nazz, the Will-O-Bees and the Coven. The name artist is Neil Sedaka, whose first SGC single, "Star-Crossed Lovers," released only two weeks ago, has already created much excitement. The Nazz, who have both an album and a single on

the market, have had a solid impact with their first product, and have received enthusiastic reviews from rock critics.

## Flaming Arrow Hot

Another hot label that Atlantic took on for national distribution a few months ago is the Flaming Arrow label out of Detroit. The label, owned by Eugene Davis, came up with a winner with its first release, Gloria Walker's "Talking About My Baby." The record has already jumped up on both the R&B and pop charts and is on its way to becoming one of the year's smash hits.

For many years Atlantic and Atco have both distributed many outside labels. In addition to the new labels Atlantic is continuing to distribute Dade and Dial labels. Atco distributes the Alston, Karen and Carla labels. Cotillion Records has already taken on the Dakar label for national distribution, and already Dakar has come through with hit product.

## Covay's Ragmop Cleaning Up On Wax

CAMBRIA HGTS., L.I.—Don Covay, who keeps his Ragmop Productions busy by writing and producing, is looking forward to bringing home his "I Stole Some Love" side.

Which he sings and which he wrote and produced, naturally.

## Signing New Artists

The lad, who wrote "Chain of Fools" for some hot action among a long list of songs for Aretha Franklin, Wilson Pickett and Otis Redding, has signed some new artists for production under his Atlantic production deal and will be revealing identities around the first of the year.

Doing week-end college dates in order to leave the week-days free for writing and producing, Don has signed for two movie roles to be shot sometime during the next year.

Ragmop's address is 2190 Linden Blvd.

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# James' DJM, Page's Page 1: Hits Across Sea

"Hands across the sea" has a special meaning for today's music and record industry, as more and more overseas labels find American outlets for distribution.

Both the Dick James Music organization's DJM Records and Larry Page's Page One Records have found their outlet with Larry Uttal's Amy-Mala-Bell label complex.

Noel Love is United States rep for the English firms, and as National Promotion Manager for DJM Records and Page One Records. Since his appointment to the post six months ago, Love has been working closely with Uttal in product selection, with the Bell promotional staff and building radio acceptance for the new labels.

DJM Records has already had chart success with Cilla Black's "Step Inside Love" and the Larry Page Orchestra's instrumental version of "Those Were The Days" on Page One is gathering heavy airplay.

Love is seeking production agreements with U.S. independent producers to supply product for both labels, and is also in the market for masters. Says Love: "We can guarantee independent producers who work

with us worldwide release. DJM Records and Page One Records are represented in Spain, Italy, South Africa, Japan and Australia as well as the United Kingdom and the United States."

Love emphasizes that he places "no boundaries on music. We keep an open mind — and open ears."

Love keeps in close contact with both James and Page, and makes a minimum of three trips a year to England for executive conferences. He also works with Lennie Hodes, U.S. representative for the Beatles' Maclen Music (Northern Songs) and Maribus Music (which contains the Hollies' catalog) which is guided by the Dick James organization.

But the primary goal of both labels is to expose new artists and new material in the United States. "This gives an artist a double promotion, from both the record and publishing standpoint."

As National Promotion Director, Love has concentrated on implementing his theory of "breaking" a record: "Go first to the secondary markets. Make sure each station gets a copy of the record at the same time the primary stations do. If you can

break your record on the secondary stations, then you can move it onto the primary stations. This is the only way I can see to deal with the primary stations' tight playlists."

## Current Product

Current product on Page One includes Brian Keith with "When The First Tear Shows," a forthcoming album by the Larry Page Orchestra playing current hits like "Hey Jude" and "Wichita Lineman," plus a single by a new underground group, Apple (no relation to the Beatles), called "Let's Take a Trip Down The Rhine."

DJM's list features Cilla Black's version of "What the World Needs Now" and Jimmy Oakley's "Little Girl" as well as forthcoming singles by Elton John and Dave Sealy.

Love, with Uttal, has complete product control over U.S. releases, but there is also a flow of material between London and New York for listening and possible release.

"The promotional, merchandising and sales support we've gotten from Bell Records, and the personal counseling of Larry Uttal has been invaluable," says Love.

## Big '69 Seen For Silvercloud

Guy Ward of Malynn Enterprises, Inc., announces that Silvercloud Records, label exclusively releasing records produced by Ernie Freeman, is planning a full '69 schedule.

The company is now in negotiation with several top recording artists who are going to participate in the production of their own records under the supervision and guidance of Freeman.

The trend towards artist-ownership of masters has been spurred by the availability of Freeman to work with a select and limited number of artists.

Malyn Enterprises, international releasing company, is currently involved in setting up foreign affiliations in both the recording and publishing deals.

According to Ward, "We may very well start 1969 with a very powerful roster of recording artists via our association with Ernie Freeman. The names amaze me and I am certain the industry will be surprised when the deals have been finalized."

Joe Porter, General Manager of Silvercloud Records, announces the release of two singles: Lynne Randell's "Wasn't It You" and "Hey Jude" by the Group featuring Vangie Carmichael.

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# Farrell Enjoys Indie Status

## Plans Expansion Plus Big Push For the Elephant's Memory

NEW YORK—Big things are happening at the Wes Farrell Organization—the new overall tag for the many Farrell operations which include Coral Rock Productions, Pocket Full of Tunes Music and Senate Records (distributed through ABC Records). Some of these things Wes was at liberty to tell **Record World** about recently; others will have to wait a while.

But one thing is certain right now: expansion is definitely in the wind at TWFO, which is based at 39 W. 55th St.

A West Coast office looms likely; and, of course, the endlessly energetic Farrell himself is kept busy producing the Cowsills, Every Mother's Son, the Beacon Street Union, the Brooklyn Bridge and the Everly Brothers, while hot Farrell producer-songwriter Tony Romeo produces the Trout, all for MGM, Buddah and Warner Brothers Records, variously. Farrell is currently excited over a new group he will unveil early in 1969 called the Elephant's Memory on a label to be announced.

Farrell signs artists who have both singles and album potential, but believes "the real growth pattern is centered around creating an LP demand for an artist." Toward the latter end, he is determined to devise a presentation that will stamp the Elephant's Memory immediately as something to remember.

**'First Jazz-Rock Contribution'**  
"It's a nine-piece, all-amplified group," Farrell explained, "and I believe they will provide the first real jazz-rock contribution in the United States. There is one girl in the group; she's something like a cross between Janis Joplin and Aretha Franklin. The Elephant's Memory spent a year developing their sound, and they have solid backgrounds in jazz."

"Their album will be out first—I spent six months on it," Farrell continued. Then, smiling boyishly, "There will be a wild picture book accompanying the LP, because I want the kids to have this book to help create the shock effect I think is important now. And when the album is ready, we'll have the group tour a minimum of 15 cities."

Where did he discover the group? "Right here in New



Wes Farrell

York. When I went to see them, there were lines around the block. They have people who follow them all over," and all this without a record. "When they listen to the Elephant's Memory, even people who don't dance want to," he said.

Has he got anything against single artists? "No, it's just that I haven't heard any since I've been in business that really knocked me out, frankly. I like the groups. I deal too much in harmonics, and I enjoy the highly creative thing that's part of today's group music. I think the groups are going to become even more important. Also, they take the time with their music that you couldn't take with a studio orchestra."

A Farrell "first" is the new Cowsills single by Tony Romeo, "The Candy Kid from the Mission on the Bowery." Said Wes: "It's a Christmas single, and is the first seasonal record I've ever cut."

Farrell revealed, further, that Romeo will shortly be branching into writing for motion pictures. Other exclusive Pocket Full of Tunes songwriters include Paul Tartachny, John Wright, Wayne Ulaky, Larry and Denny Larden. And, of course, Pocket Full publishes tunes by Farrell himself, who wrote "Hang on Sloopy" and "Come on Down to My Boat," among others.

Wes has been so busy that he only recently wrote his first song in 10 months, "Mayola," recorded by the Beacon Street Union. Where did he get the name Mayola? He laughed, "Sloopy, Mayola — you want names, I'll give you names!"

Wes Farrell loves his independent status, and says: "I think there's a monster future in staying independent and in the concentration of creative energies." And proves it with the growing success of The Wes Farrell Organization.

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MUSIC BY WES FARRELL

SKYLINE RECORDS

STEREO SK-4  
Produced by Gary McFarland

CALL TADDER SOUNDS OUT BURT BACHARACH

The era of the independent record producer is here for keeps, according to Bob Thiele. A & R producer who has just opened his own indie production shop, Flying Dutchman Productions, in New York. Herewith, Thiele presents some of his own thoughts on the indie production scene today.

BY BOB THIELE

Youth is where it's all at today. I quote some recent remarks by Peter Asher, head of A & R for Apple Records in Britain: "I think the thing we (at Apple) benefit from most—apart from the Beatles—is being such young people. And not only young, but all having been tied to the business, either musically or otherwise, very very closely. We're not just businessmen, trying to make a profit."

More and more young people play and sing today and they are better educated as well, which makes them intellectually at least equal to many of the old-time record execs. It's only natural that the bright new forces coming up in this business want to either directly control their own destinies with regard to production, or at least

## Youth is Where It's At: Thiele

work with producers who have the youthful vitality for creativity while also having the sympathetic attitude toward what's being created.

Today, people with record companies must dig the music and the artists themselves. If they don't have this kind of inner compassion, knowledge-ability and promotion-mindedness, they will simply never possibly understand the pop music language being spoken today.

Factors which tend to shape and maintain the required young attitudes today include particularly an awareness of what's going on at the so-called underground levels. A producer absolutely has to keep in touch with the underground.

### Youth Market Dominant

The youth market is dominant in the record business. The under-25 market molds the new culture and the new tastes in the arts. And that same under-25 group reads the underground press. In a way, it's their voice speaking out. If you want to make records that such

a market will buy, well, I'd say it's a good idea to be in touch with what they're all thinking and saying and doing.

People of that age group are very involved with the world around them. They're interested in the sociology of the times. They talk about it all the time in their songs. A producer has to be just as involved in these questions as his buying public. It is truly a different scene today than it was in the heyday of the glamorized and personality A & R exec at a big record company. And frankly, I can say that because I was one of them.

I think, too, that anyone in the record producing business today has to be willing to take the long view in working with an artist. Many record companies just don't do this. Rather, they are often more interested in achieving a quick return on an initial investment and tend to sacrifice the artist's long-term growth for the sake of immediate gain. It takes patience and capital to nurture a talent properly. You can't simply look for a quick reaction on a single record and drop the artist if you don't get it the first time out. Companies which operate this way suffer in the long run just from word of mouth comments.

In our new company, Flying Dutchman Productions, we will be prepared to give the artist the time he needs to grow at his own pace and to marshal all the elements of creativity, public relations and record promotion to build a commodity that will have a lasting impact on the market. This is really the role of the independent producer. The indie becomes the creative force in the picture which then frees the record company to perform the functions it's best geared to perform: namely, the sales, merchandising and distribution facets of the total picture.

Some younger performers and players, of course, pose a problem in that they are a little too "hip" for their own good. Sometimes they take on too many of the functions themselves and refuse to take guidance. This is no good either and leads sometimes to a real disaster. This type of artist has to be straightened out so he can have a basic sympathy with the people who are working to build his career.

Some of these artists also feel that they should have their own company, exclusively for them-



Bob Thiele

selves. This is a fallacy. This is typical of what I would call the "second string" artist, whom a company can usually well afford to do without. These are the egomaniacs, and their managers often have the same shortcomings and become excessively demanding. They forget that all this is a two-way street. They give the basic talent, and the producer helps them make the most of it. Finally, the major company is there as their bulwark, backing them up with seasoned and hard-learned know-how that's also invaluable to success.

I would say of the prima donnas and the excessively demanding types: Who needs them anyway? We are seeking star material. I'd personally prefer that the new young artist doesn't think of himself as a star as he walks through our open door. I want him to know in himself that he will be one someday, thanks, partly at least, to our efforts on his behalf.

### Versatile Toussaint

Allen Toussaint has written hits for Herb Alpert ("Whipped Cream"), Al Hirt ("Java"), Otis Redding ("Pain In My Heart"), Lee Dorsey ("Get Out Of My Life Woman," "Ride Your Pony," "Workin' In The Coal Mine" and "Holy Cow"), the Dave Clark Five ("I Like It Like That"), Ernie K. Doe ("Mother In Law"), Betty Harris ("Nearer To You") and many more.

Currently, Allen is busy writing more songs, producing several artists for Sansu Enterprises with his partner Marshall Sehorn and recording as a pianist on Bell Records.

### Mystics on My

MAHOPAC, N.Y.—The Mystics, recently signed to Tamiami Records' subsidiary label, My, will have their first single out soon, "Beggar Girl," produced by Ed Di Biase. Joseph Taush is President.



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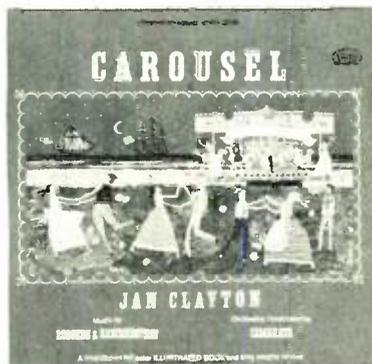
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# Skye's New Horizons

Approaching the anniversary of its first year in business, Skye Recording Co., Ltd. strongly resembles the famous horseman who "galloped off in all directions at once."

Skye, originally termed a "jazz label" because of the background of its three founding musicians — Gary McFarland, Gabor Szabo and Cal Tjader — has amply demonstrated its ability to move into the wider areas of pop and rock, both in terms of airplay and retail outlets.

In addition, the young company has doubled its staff and has successfully introduced two new recording artists, with a third new group upcoming before the end of the year.

## Complete Artistic Control

While moving so rapidly, Skye is perhaps most pleased that it has done for its artists what it originally set out to do: give them complete artistic control over the content of their albums plus a major voice in such matters as jacket design, liner notes, etc.

Skye has also delivered on its promise to bring new artists to the fore. Their two most recent introductions have been Grady Tate, the drummer whose smash vocal debut on "Windmills of My Mind" has launched him on a full-fledged singing career (including the Copacabana in New York and The Riviera in Las Vegas), and Armando Peraza, whose first solo album, "Wild Things" is enjoying a strong re-

ception in the Latin and pop markets.

Before the year is out, Skye will unwrap another new name, the Flowers, two young sisters who perform and write all their own material.

Skye's key staff additions include Ben Tucker, Director of Station Relations, Gerwin McFarland, Sales and Production Manager, and David Stahlberg, Director of Graphics. Tucker, discoverer of the much-recorded song, "Sunny," has been active in music publishing and writing for several years. McFarland formerly headed up his own construction sales operation on the West Coast, while Stahlberg's background in graphics includes packaging, book design and direct mail, as well as consumer advertising.

Skye's policy of giving top priority to artistic individuality, which has paid off in sales, has also had a major effect on the direction of its artists' careers.

Cal Tjader's move to a more lyrical and softer Latin approach on "Solar Heat," an album on which his ventured opinion that it was his "best yet" was seconded by critics and fans, has led him to institute "the most radical change since he formed his first group 14 years ago," according to one reviewer, substituting an electric piano and bass for the conventional instruments previously used. Tjader's latest album, "Cal Tjader Sounds Out Burt Bach-

arach," is a further step in the new direction.

Gabor Szabo won a new audience when his single, "Sunshine Superman" (from the album "Bacchanal") received heavy airplay from the rock stations. His just-released album, "Dreams," is another departure, one which will separate him still further from the "jazz image" that still lingers in some circles.

## New Wave of Acclaim

Gary McFarland, whose own album, "Does The Sun Really Shine on the Moon?," was warmly received, has been the recipient of a new wave of critical acclaim for his abilities as talent scout (i.e. "discovering" Grady Tate) and arranger, as well as for the unusually high degree of technical excellence of the Skye recordings on which he has participated.

Skye itself has repeatedly been singled out for the un-stereotyped freshness of its jacket designs, liner notes and promotional materials.

Commenting on the variety of albums the company has produced—a total of nine by the end of 1968—Skye's Director, Norman Schwartz, says: "We try to give the artist all the room he needs to do his best work. Actually that's a lot more challenging and harder than if we simply told him what we want. But when you let a top artist set his own sights, there's no telling how far he can reach."

## Schwaid - Merenstein: Best is Yet To Come

NEW YORK — Many managers try production and many producers try managing. Sometimes it works, but most times there is something to be desired on one end or the other. Such is not the case with Bob Schwaid and Lew Merenstein's production, managing and publishing compound Inherit Productions at 57 West 56th St.

Both Bob Schwaid and Lew Merenstein are specialists in his own field. Bob has had an extensive background in publishing having been the professional manager of Joy Music and later Sam Fox Publishing, having helped make a success of the score to "Man of La Mancha." He also worked for Mitch Leigh's successful Commercial House, Music Makers. About 2½ years ago Bob became Miriam Makeba's manager, and has since traveled all over the world with her.

Lew Merenstein was a well-respected recording engineer

who has worked with Herbie Mann, Thelonious Monk, Cozy Cole, Art Farmer and Bobby Scott. While Bob was getting his feet wet as a manager, Lew was immersing himself in production, and about two years ago he became Vice-President of Ambassador Records and produced the successful "Batman" album.

Individually each was becoming powerful in his own field, as well as becoming fast friends. Knowing each other's strengths as well as each other's weaknesses they decided to join forces in a total involvement combination. In the year they've been together they've managed to build an impressive stable of artists they manage and produce: Miriam Makeba, Barry Goldberg, Van Morrison, the Main Attraction on Tower Records; Judi White, whose latest record on Buddah is "Satisfaction Guaranteed," produced with

Larry Fallon; the Flora Purim, Tetragrammaton, and Charles Musselwhite and his Blues Band, whom Vanguard is giving a heavy promotion campaign.

## On Inherit

Inherit Productions also produces Mother Earth for Mercury Records and the Rockets for White Whale. Both of these albums were produced for Inherit by Barry Goldberg and co-ordinated by Morey Alexander. For Buddah Records, Merenstein has just finished producing veteran comedian George Burns with "George Burns Sings" and Calliope with their first LP, "Steamed."

It's been a very good year for Schwaid-Merenstein and Inherit Productions, and ordinarily it would be corny to say "The Best Is Yet To Come"; however, with the signing of new acts and the consummation of a few spectacular deals which will be announced soon, the best is yet to come!



*The Sound of Young America*



**DIANA ROSS & THE SUPREMES**

**“Love Child”— Motown 1135**

**MARVIN GAYE**

**“I Heard It Through The Grapevine” — Tamla 54176**

**THE TEMPTATIONS**

**“Cloud Nine” — Gordy 7081**

**DIANA ROSS & THE SUPREMES JOIN  
THE TEMPTATIONS**

**“I’m Gonna Make You Love Me” — Motown 1137**

**STEVIE WONDER**

**“For Once In My Life” — Tamla 54174**

**BOBBY TAYLOR & THE VANCOUVERS**

**“Malinda” — Gordy 7079**

**MOTOWN**  
RECORD CORPORATION

# Big Campaign For Vista FantaSound

By JAMES A. JOHNSON  
*Vice President, Buena Vista  
 Distribution Co., Inc.*

We are in the throes of launching our new Vista FantaSound label. While our first re-

leases in the Vista FantaSound line were made last spring, it's only now that we have 10 of our combination book-and-record sets ready for release that we are embarking upon a promotional campaign on the

line.

The FantaSound line is intended for the entire family, not just for children; but the idea of combining art and music grew from our most successful Disneyland Storyteller



James A. Johnson

**Leonard Poncher  
 and  
 William Loeb, Jr. Present:  
 IMC PRODUCTIONS, INC.**

*The Most Complete Record Production  
 Service In The Recording Industry Today*

## Our Producers are Specialists

R&B — Hard Rock — Big Band — Commercials — Motion Picture — Stage — TV — Sound Score Albums

PRODUCERS	PROJECTS JUST COMPLETED	PRODUCTIONS IN SESSION	RECORD COMPANY
NEELY PLUMB	ROMEO & JULIET HEIDI	MARTHA RAYE CAROL BURNETT "TOGETHER AGAIN"	CAPITOL CAPITOL TETRAGRAMMATON
VICTOR BRIGGS	DANNY McCULLOCH	VELVET UNDERGROUND	CAPITOL MGM
AL SCHMITT	IVORY (Co-producer) T.I.M.E.	JEFFERSON AIRPLANE MUDD TEDDY NEELY BIG MAMA THORTON	TETRAGRAMMATON LIBERTY RCA MERCURY SCREEN GEMS MERCURY
DAVE HASSINGER	SWEET WATER	HAPPY MEDIUM ELECTRIC PRUNES COLLECTORS	WARNERS REPRISE REPRISE WARNERS
JIMMY HOLLIDAY	JERRY COMBS		WARNERS
CLYDE OTIS	NEW ERROR		
LES BROWN, JR.	IVORY (Co-producer)	DOBIE GRAY CLEVELAND WRECKING CO.	TETRAGRAMMATON MERCURY TETRAGRAMMATON
DAVE AXELROD	HARDWATER	RAY BROWN	CAPITOL CAPITOL
GEORGE MARTIN		PICADILLY CIRCUS	CAPITOL
CHRYSALIS TERRY ELLIS-CHRIS WRIGHT	JETHRO TULL		REPRISE
GEORGE ROMANIS	NATIONAL COMMERCIALS		
RON KRAMER		EDDIE CANO ANNIE HOWARD	

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 Quality Control Dub Down FAC-Mastering Cutting FAC Master Cutting  
 Complete Executive Staff — 20 Years In The Recording Industry

Offices in LOS ANGELES • NEW YORK • VANCOUVER, B.C. • LONDON

**IMC PRODUCTIONS,  
 INC.** 6357 Selma Ave., Hollywood, Calif. 90028

series. These records combine the entire story and all the songs from our major films together with a 12-page book of art. Like "Jungle Book," which will qualify for a Record Industry Association of America gold record within the next couple of weeks, making it, I believe, the first children's record ever to reach that goal.

As a part of the Disney organization, we have one of the greatest pools of artistic talent in the world to draw upon; and thus, the idea of commissioning new art for such classic Broadway shows and motion pictures as "Man of La Mancha," "Fiddler on the Roof," etc., seemed a natural. With Camarata and the Mike Sammes Singers as the artists, we are not intending to make dramatic versions of music from these shows and in any way trying to compete with the original Broadway cast LPs or the motion picture soundtrack LPs. Instead, these are easy listening versions of the score matched with some wonderful art which certainly make the record package a conversation piece in anyone's home.

### Going in Two Directions

With FantaSound we are going in two directions: first, the Broadway/Hollywood show music group and second, what we call our Petite Classic series. This is classical music, much of which was written with children in mind. Here we have such titles as "Carnival of the Animals," "Papa Haydn's Surprise and Toy Symphonies," "Till Eulenspiegel's Merry Pranks" and, still to come, versions of Peer Gynt Suite, Mother Goose Suite, Children's Corner, Hansel and Gretel, etc.

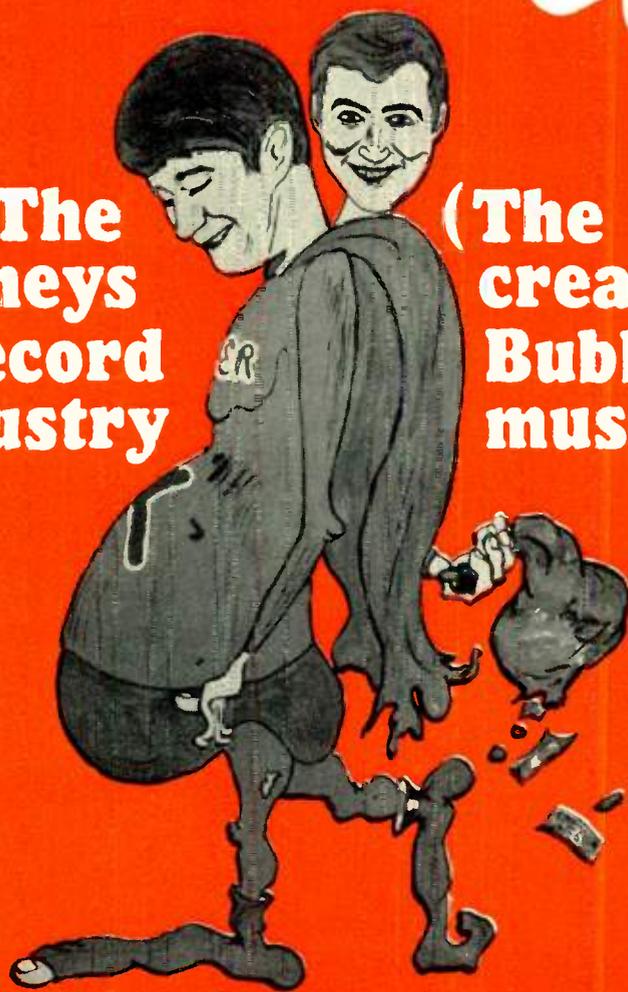
The history of the name FantaSound is also interesting. As you will recall, Walt Disney's "Fantasia" was one of the first examples of stereophonic

(Continued on page 44)

# KAZENETZ AND KATZ

**The  
Walt Disneys  
of the record  
industry**

**(The  
creators of  
Bubble Gum  
music)**



## INTO THE 2ND

**Kaskat Music, Inc.  
Kasenz-Katz Associates, Inc.  
Super K Productions  
Team Records  
Super K Records**

## Kasenetz & Katz:

# From Football to Music Empire

Can two ex-footballers from the University of Arizona find happiness as the producers and creators of "bubble gum" music, thereby selling 20,000,000 records in 16 months, with 24 of their 28 releases chart hits, and thus become the youngster-oriented Walt Disneys of the music business?

You bet they can.

Jerry Kasenetz and Jeffrey Katz, who say of themselves, "We've transplanted 25,000,000 teenie-bopper hearts," have built a musical empire by creating the fastest-selling and most popular form of music to be heard in this country for the last 30 years. Hits like "Chewy, Chewy," "1, 2, 3, Red Light," "Simon Says," "May I Take a Giant Step," "Mony Mony," "Quick Joey Small," "Down In Tennessee," "Shake," "Yes Sir," "You Got The Love," "Down At Lulu's," "Goody Goody Gumdrops," "S.O.S.," "Soul Strut-tin'," "Yummy, Yummy, Yummy," "Beg, Borrow and Steal," "Little Bit O' Soul" and "Sunshine Games."

Red-haired Jerry and dark-haired Jeff are among the most successful producers in pop music history. They approach music as they've approached all their other enterprises — with complete confidence and a joyous plunge into activity, never doubting their ability to "do it" and never worrying about lack of formal training or odds against success. Young themselves, they have transmitted the go-ahead spirit of youth to their music, and won over the whole country. It seems an improbable jump from the football field to the recording studio, but it happened, and here's how it happened:

Jeff Katz was an All-City Guard with Brooklyn's Jefferson High School football team. Off he went on a football scholarship to the University of Arizona at Tucson. Jerry followed soon after to manage the school's team, and still proudly relates that "the year Jeff got his letter the team had four All-Americans. Four!"

Excess energy — for which the duo was already becoming famous — led to the school paper, Wildcat, where they put themselves in charge of selling advertisements. With no formal training in the techniques of cents-per-inch, they ran up a still unbroken record for the most ads sold in a six-month period.

Jerry and Jeff then moved

into college entertainment by heading the school's talent booking department for college concerts. One of the acts they booked in was the Dave Clark 5, Mike Smith, lead singer of the group, was impressed with the two energetic promoters and filled them in on the music business. So successful were the duo in booking and administering college concerts that they were dubbed "the Super K guys" by their college mates, and the name was to stick — like bubble gum.

Over Easter vacation, Jerry and Jeff went to Las Vegas where they met Ken Kragen, manager of the Smothers Brothers. He, too, gave them tips about show business and by this time the lure was becoming irresistible. On their summer vacation, returning to New York, they ran into an old friend, Ritchie Cordell, on the subway. Songwriter Cordell sang — over the noise of wheels and whistles — a tune he had just written called "S.O.S."

That did it. Kasenetz and Katz decided to produce a record. They found Christine Cooper, a department store salesgirl who had sung background on several Dionne Warwick sessions, showed her the song, went to a studio and cut the record.

Pow. It was a hit.

The boys were now committed to the music business. Working as independent record promotion men for various labels, they got to see the country and get the feel of what the country wanted to hear in music. They spent a year sampling musical tastes and then went back into the studio with a roaring five-man group from Ohio, the Music Explosion. Out of that session came a million-selling single, "Little Bit O' Soul."

Hits piled on hits as the duo discovered another hot group, the Ohio Express, and sent them into the best-selling charts with "Beg, Borrow & Steal."

But the biggest of their accomplishments was still to break. Kicking ideas around, they decided to make "a new kind of record — something that everyone could enjoy but which would be aimed at little kids. We love kids. We wanted to give them something."

They gave them "Simon Says" by the 1910 Fruitgum Company. Released on Buddah Records, the single was a milestone in the development of Kasenetz

and Katz' concept of "bubble gum music." Selling nearly two million copies, it was closely followed by "May I Take a Giant Step," then The Ohio Express' "Yummy, Yummy, Yummy," plus a million-selling encore from the Fruitgum Company, "1, 2, 3, Red Light."

What's behind it all? What makes bubble gum pop? What is its future? Will it change?

"You have to like kids and you have to understand them," says Jeff Katz. "Most people spend a lot of their lives wishing they could be kids again — I think that's one reason why our music is so popular with adults. But in the end it's happy music — you don't have to put on a hair shirt to listen to it."

Says Jerry Kasenetz: "What's important in bubble-gum music is the story line. So long as that remains constant it doesn't matter what kind of music surrounds it. Bubble gum is changing even now. 'Red Light' and 'Goody Goody Gumdrops' are examples of new bubble gum. There may even be psychedelic bubble gum or blues bubble gum or cha-cha bubble gum. It's the story line that's important."

Kasenetz and Katz' knowledge of important story lines has helped them create a musical empire that includes Team Records, Kaskat Music and Super K Productions under the corporate umbrella of Kasenetz-Katz Associates. Kaskat, in addition to owning some of the most valuable contemporary copyrights (all the 1910 Fruitgum and Ohio Express hits) boasts the largest staff of writers in the world — 200. Forty groups and 20 producers round out the Kasenetz and Katz army. Many of the writers, like Bo Gentry and Ritchie Cordell (they accounted for seven straight Tommy James & the Shondells hits) also double as producers.

Joey Levine, Artie Resnick, Bobby Bloom, Sal Trimachi, Reid Whitelaw, Billy Carl, Jimmy Calvert, Norman Marzano, Paul Newman and Kasenetz and Katz themselves are all contributory talents to Kaskat Music and Super K Productions.

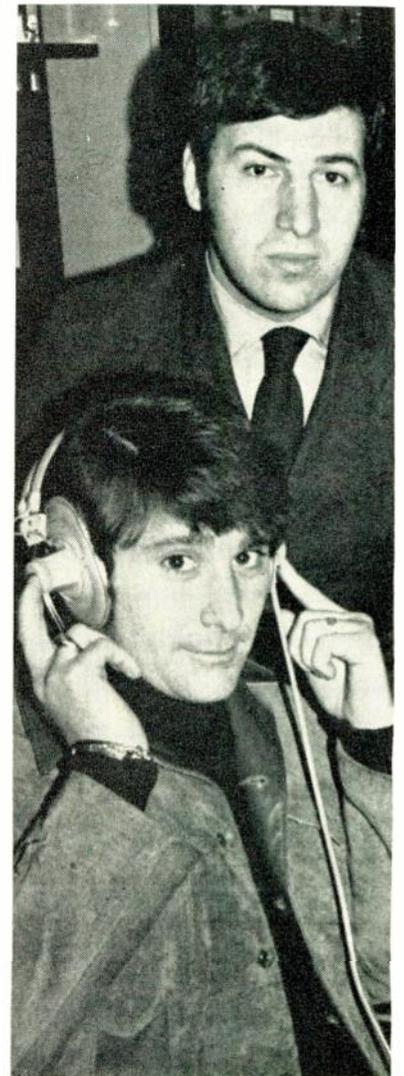
Team Records, distributed by Buddah, has already scored in the charts with "Shake" by the Shadows of Knight. Two other groups, the Beeds and the Feathers, are part of the Team artists roster build-up. The label is also wide-open for master purchases.

"We've been in the business long enough," says Jeff, "to know that we don't know it all and haven't heard it all. We're on the lookout for new talent. A lot of people helped us and we'd like to return the favor."

Jerry and Jeff's theatrical flair was given a near-legendary workout in the Carnegie Hall debut last June of the Kasenetz-Katz Singing Orchestral Circus. There amid splashing lights, clouds of steam, whirling dancers, glow-in-the-dark-costumes and a wall-shaking beat, the 46-voice conglomeration — directed by Jerry and Jeff — overpowered a capacity audience and the New York Times. It was so super that the Super K boys changed the name to the Kasenetz-Katz Super Circus.

From this experience, the Super K boys are now moving towards producing and directing TV specials and feature films as they seek broader vehicles for their personalities and their sound.

Inspired by Disney, a Kasenetz-andKatzland is even a possibility.



Jerry Kasenetz, Jeffrey Katz  
*Genius at Work*

# 1 YEAR OF BUBBLE GUM... AND STILL POP-ING!



**Super K Productions  
Kaskat Music, Inc.  
Kasenetz-Katz Associates, Inc.**



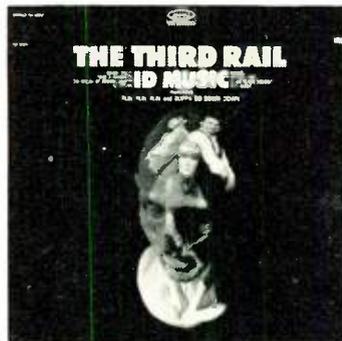
ABCS-666 MYSTICAL  
POWERS OF ROVING  
TAROT GAMBLE  
The Queens Nectarine Machine



BDS-5015 CHECKMATE  
The Lemon Pipers  
1910 Fruitgum Co.



SR-42012 MONY MONY  
Tommy James & The Shondells



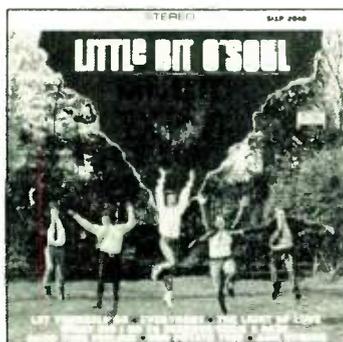
BN-26327 ID MUSIC  
The Third Rail



BDS-5020 KASENETZ-KATZ  
SINGING ORCHESTRAL CIRCUS



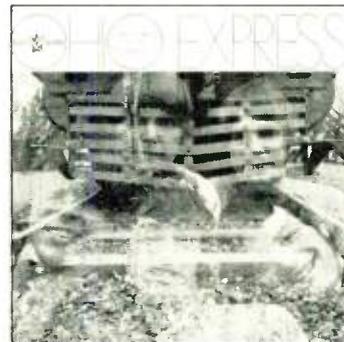
CS-20,000 BEG, BORROW  
& STEAL  
Ohio Express



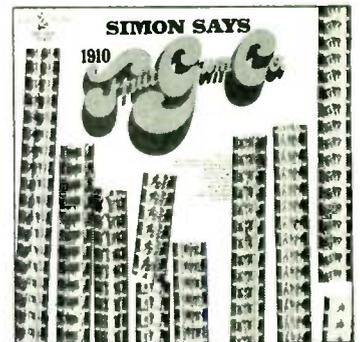
SLLP-2040 LITTLE BIT O' SOUL  
The Music Explosion



BDS-5022 1, 2, 3, RED LIGHT  
1910 Fruitgum Co.



BDS-5018 YUMMY, YUMMY,  
YUMMY  
Ohio Express



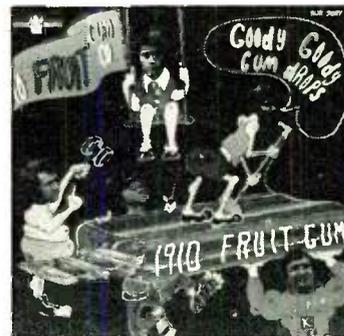
BDS-5010 SIMON SAYS  
1910 Fruitgum Co.



BDS-5028 KASENETZ-KATZ  
SUPER CIRCUS



BDS-5026 CHEWY, CHEWY  
Ohio Express



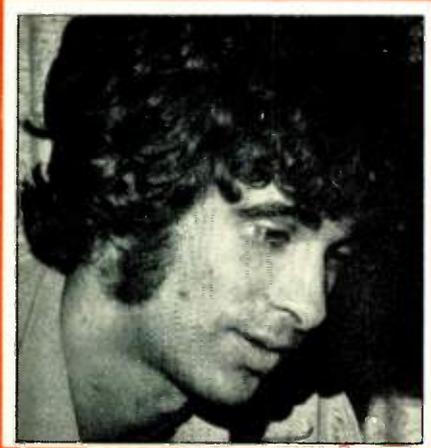
BDS-5027 GOODY, GOODY  
GUM DROPS  
1910 Fruitgum Co.



KLPS-8071 'CROSS THE BORDER'  
L.T. Garcia's Magic Music Box

# Kasernetz-Katz

## Bubble Gum Kids



Bo Gentry and Richie Cordell



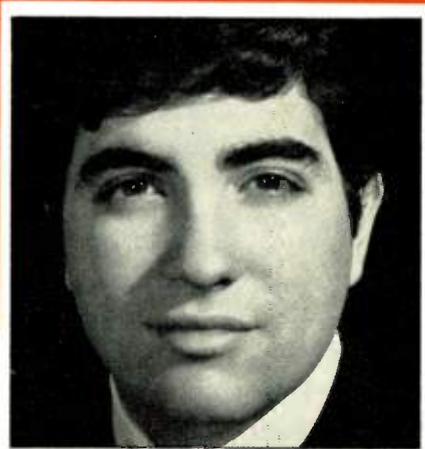
Jerry Kasernetz



Reid Whitelaw



Billy Carl



Kris Resnick



1910 Fruit Gum Company



Ohio Express



Shadows of Knight



Kasernetz-Katz Super Cirkus



Steve Dworkin and Gary Willet



Jo Weinstein



Mark

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# Associates, Inc.

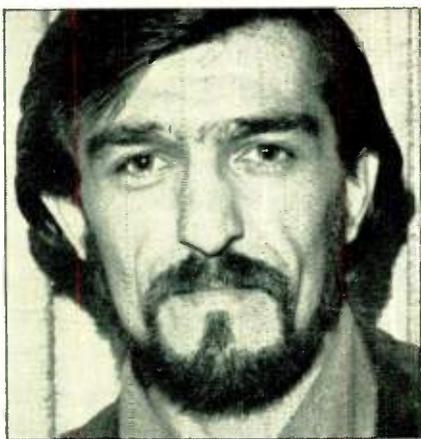
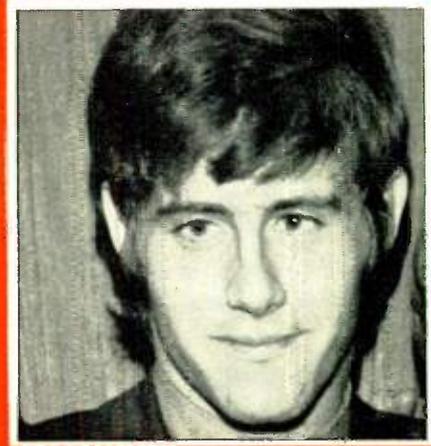
## ings of the World



and Jeffrey Katz



Artie Rusnick and Joey Levine



Sal Trimachi



Bob Spencer



Hy Gold



Bobby Bloom



Professor Morrison's Lollipop



Jamie Lyons



L.I. Garcia's Magic Music Box



Music Explosion

### am of Hitmakers

Associates, Inc.  
New York, N.Y. 10019  
65-5720



Chuck Trols



David Chong

# Kaskat Music, The Sound of Success

"Expansion" is not the word for Kaskat Music, the publishing division of Kasenetz-Katz Associates. Kaskat mushroomed on the day of its birth, little over eight months ago. It owns — and promotes — some of the most valuable copyrights in the world. Within the next 30 days, Kaskat will be represented on the record market by 50 singles and 25 albums. Therefore it is evident that the word "expansion" is unsuited to Kaskat. It's more like "boooooiiiiinnnggg."

General Professional Manager Hy Gold, a Harvard graduate, is responsible for talent-scouting new writers, and promoting the copyrights to other artists, film companies and TV outlets.

Gold found and brought to Kaskat the Shadows of Knight, Professor Morrison's Lollipop and the Queens Nectarine Machine. The first two are already chart veterans and the last-named is about to debut with an album and single on ABC Records.

It seems a golden circle. The

more hit tunes are written, the more hit groups there are to record them, and the more hit groups there are, the more hit tunes there are — all contained within the Kasenetz-Katz Associates umbrella, on which fall copious royalty statements. Kaskat, with its growing catalog, has got a virtual copyright on "bubble gum" music per se.

## Among Prize Possessions

How else can one describe a company that counts among its prize possessions "Simon Says," the melody that began the bubble gum music phenomenon, topped every chart in the world via the 1910 Fruitgum Company's recording, has sold five million records internationally and is up for a Grammy award as children's record of the year?

How else to account, for that matter, of the other artists who have recorded it: Bing Crosby, Lawrence Welk, the Royal Guardsmen, Al Hirt, Joe Harnell and the Ohio Express.

Kaskat also publishes "1, 2, 3 Red Light," "May I Take a

Giant Step," "S.O.S.," "Goody Goody Gumdrops" (the first composition by Kasenetz and Katz themselves), "Down At Lulu's," "You Got the Love," "Shake," "Chewy, Chewy," "Yes Sir," "Do Something To Me," and "Down in Tennessee."

Kaskat is currently on the charts with five singles — "Chewy," "Shake," "Do Something To Me," "Angela," the new side from Professor Morrison's Lollipop, and "Goody Goody Gumdrops."

## By End of Next Month . . .

By the end of next month, Kaskat will be on the market with: "Sweeter Than Sugar" (Ohio Express), "C'mon Mary-Ann" (Shadows of Knight), "I'm In Love With You" (Kasenetz-Katz Super Cirkus), "Extra, Extra, Heartless Hurty Gurty" (written by Kasenetz and Katz for the Fruitgum Company), "Bo Diddley, 1969" (Bo Diddley), "Come On Over To My House" (Dr. Happy's Flying Airship), "Gimme Gimme Good Lovin'" (Crazy Elephant), "Oopoopah Susie" (Cap-

tain Hook's Magical Ship), "French Song" (Kris Resnick), "Sweet, Sweet Lovin' You" (Jerry Kasenetz and Jeffrey Katz), "Blinded" (the Feathers), "You Don't Have To" (the Beeds), "It Must Be Love" (Jordan Parker Revue), "My Dog Named Joe" (Sal Trimachi), "Meeting Me Ain't Fun" (Bobby Bloom), "Emergency" (Bobby Spencer), "I Got Troubles" (Queens Nectarine Machine), "I Stopped and Looked at the World" (Rocky & Val), "Billy's Got A Goat" (Paddie Flabbie's Coughed Engine), "Raggedy Ann" (The Munchkins), "Holly" (The Music Explosion), "Jackie Sue" (Jamie Lyons), "The Fabulous Feeling" (Willet & Dworkin), "Lemonade Parade" (The Tricycle), "Free Lovin'" (The Carnaby Street Runners), "Got A New Dance" (Chicago Prohibition), "Melody" (Layne Martine), "Slide" (Howard Johnson), "Jacksonville" (Kenny Williams), "Olee Olee Umphree" (Arthur Firecreek), "Achoo" (Captain Liverpool's International Band), "Tongue Twister" (1989 Musical Marching Zoo) and "Hook Line & Sinkin'" (Billy Carl).

Plus a new album from Paul Anka.

## Gentry & Cordell:

# The Subway to Chartdom

You meet the most interesting people on the subway.

It was a few years between the time young producers Jerry Kasenetz and Jeffrey Katz met songwriter Ritchie Cordell on a BMT train and the time that Cordell, with his partner Bo Gentry, brought their Big Kahoota Productions and Kahoota Tunes into the Kasenetz-Katz Associates family — but in between those years Gentry and Cordell have become one of the hottest producing teams in the country.

Bo was a deejay in Vero Beach, Fla., sending out sounds and finally getting too involved in them to be content with just spinning records. Ritchie, a songwriter since age 14, had been introduced, on a Flushing street corner, to a young chap named Paul Simon (who hadn't yet met Garfunkel).

Cordell and Simon collaborated on two records with Ritchie singing the vocals. Although both sides were moderately successful, Cordell looks back on them as "valuable for the experience, but nothing for the hall of fame. You know what music was like in those days: songs about guys crying themselves to sleep and chew-

ing their high school sweaters, and girls who were waiting for their summer romance to be over so they could have a good cry about it. Everybody was sobbing, man. That's the difference between music now and then. It's happy music today and it's straight music — you don't have this ham acting in music anymore."

## Knocked on Doors

Gentry and Cordell, individually knocking on doors, got together and began knocking on doors as a team effort. One day they went charging into Roulette Records and met Tommy James. "Ritchie just wrote a number one song," said Bo. "Where's a piano?" asked Ritchie. Three months later the song — "I Think We're Alone Now" — was number one and had sold a million copies. They followed it up by producing and writing "Mirage," "I Like the Way," "Get Out Now," "Out of the Blue," "Gettin' Together" and the blockbusting "Mony Mony," plus three chart albums tagged after the "Mony," "Gettin' Together" and "I Think We're Alone Now" smashes.

But while Gentry and Cordell had been racking up hits, Kasenetz and Katz had been doing

some racking of their own, starting with "S.O.S.," written by Cordell. He had in fact, sung the song to them on that BMT subway train. Now with Super K and Big Kahoota established as major production companies, Gentry and Cordell felt the tug of something new. They brought Big Kahoota and Kahoota Tunes into the Kasenetz-Katz Associates fold.

"It was partly the friendship," says Gentry, "and mostly the new opportunities we saw we could have by going with Jerry and Jeff. Our first production for Kasenetz-Katz Associates was 'Mony Mony'."

"We're going through a new thing," says Cordell. "Since we joined up with Jerry and Jeff, we still produce plenty of dates together and we write, but now we're free to go off individually and climb into our own bags. Mine is hard rock."

## Into R & B Now

"I'm a lot more into rhythm and blues now," says Gentry. "All I want to Do Is Dance," by Bobby Bloom — a great cat and great writer — is R & B-influenced. 'Loving You Is Killing Me' by Freddie Scott, on Shout Records, is pure R & B. Ritchie and I are working to-

gether on a lot of things, though. Ritchie and Bobby Bloom and I wrote a song for Jerry and Jeff. We produced it: 'Sweet, Sweet Lovin' You.' Outta sight. Jerry and Jeff are great cats."

Cordell lays it out further: "We have 20 groups and 17 writers signed to us. The more the merrier. There's too much good talent around to draw a line. Bo and I don't want to fall into one of those ruts where you say, 'OK, I'll do blopety-blop music because I know I can do it'—we think you should do what you know you can do, but most important you should to what you *don't* know you can do. That's the main thing Jerry and Jeff have taught us—try anything, do anything — just go — don't ever feel safe, don't ever want to feel safe. You should go for new things everywhere. I just got through laying the tracks for a date with Bo Diddley — 'Bo Diddley 1969' — the record should be out in about a month."

Bo Gentry: "Jerry and Jeff take care of the business administration of Big Kahoota and Kahoota Tunes. Kahoota Tunes is on the charts now with 'Do Something To Me'. The important thing, though, is how Jerry and Jeff have worked with us. They're giving us direction and enthusiasm, time, effort, it's all there — and that's the main thing, to know that somebody's  
(Continued on page 41)



## Gentry, Cordell

(Continued from page 40)

always in your corner. The big thing they've done is to give us freedom to move."

The moving includes cutting and writing material for a plethora of new groups like Rocky & Val — two ex-Marines soon to wax eloquent with "I Stopped and Looked at the World," plus the Yellow Jackets and Jamie Lyons. Lyons is the former leader singer of the Music Explosion, now on his own, whose Gentry-Cordell-Bloom produced and written single, "Stony," had already been covered by six other artists — the Feathers, the Beeds, the Jordon Parker Review, the Music Explosion, Dr. Happy's Flying Airship.

Gentry and Cordell have become recording artists on their own, with a Columbia single, "Love Is Here," and an album ready to go. Cordell has also happened upon the alter-identity of Arthur Firecreek, soul singer, for whose recordings Cordell demands nitty-gritty musicians, *simpatico* arrangers, and a three-day cause of laryngitis to transform his voice.

As publishers, the duo are organizing the catalog of Kahoonas Tunes and going all-out to secure and sign young writers.

## Levine + Resnick = Hit Records

Some people call it bubble gum music; others good time music. Whatever you call it, it adds up to hit records!!

In a short time, less than six months to be exact, Joey Levine and Artie Resnick have produced a phenomenal string of hits with Jerry Kasenetz and Jeff Katz' Super K Productions where they are exclusive producers.

They have been responsible for co-producing some of the biggest records of 1968, including "Yummy, Yummy, Yummy," "Down at Lulu's" and "Chewy, Chewy" for the Ohio Express, "Down In Tennessee," "Quick Joey Small (Run Joey, Run)" for the Kasenetz-Katz Singing Orchestral Circus, "Yes Sir" for the Music Explosion, "You Got The Love" for Professor Morrison's Lollipop and the Third Rail's "Run, Run, Run."

To have produced such a list of hits would be considered an accomplishment in itself, but to consider that they were written by Joey Levine in association with Artie Resnick or his lovely wife Kris is mind-staggering!

Before joining forces Joey, Artie and Kris had a pretty

long list of hit songs between them, including "Good Lovin'," "Under the Boardwalk," "Try It," "One Kiss For Old Times' Sake," "Chip-Chip" and "A Little Bit of Heaven."

Just recently Kris and Joey formed Peanut Butter Music, Inc., which they brought to Kelli Ross and Art Wayne's Alouette Productions for administration and exploitation. In addition to writing for Peanut Butter, Joey and Kris are in the process of signing new writers and producers, the first being multi-talented Layng Martine, Jr. In the past month Layng has had his songs recorded by the Ohio Express, the Kasenetz Katz Orchestral Circus, the Shadows of Knight and Professor Morrison's Lollipop.

Since the need for material for their ever-growing roster of artists is endless, there is always an open door policy to new writers and producers at Peanut Butter Publishing, Inc.

Artie stated, "We must give a great deal of credit to the dynamic personalities of Jeff Katz and Jerry Kasenetz and their ability to inspire record people and their ability to

create excitement and momentum necessary for hit records!"

Joey and Kris mentioned plans for the future which included "possibilities of doing a movie score, and doing a wild new TV series."

Then they were all off to the studio to make more records that stick to the charts and more Peanut Butter Music that sticks in your ears.

## Kasenetz, Katz Flashes . . .

Steve Dworkin and Gary Willet, just signed to Kasenetz-Katz Associates and co-writers (with Messrs. K & K) of several selections in the 1910 Fruitgum Company "1, 2, 3, Red Light" album, have been signed as artists to ABC Records, with an LP and single coming shortly . . . Bobby Bloom, co-writer and co-producer of "Mony Mony," signed as a producer and writer. He has just completed the new Freddie Scott, "Loving You Is Killing Me," single and is now at work on his own single and LP for White Whale Records.

## Two new labels from the bubble gum kings Kasenetz-Katz Associates, Inc.



**Kasenetz-Katz Associates, Inc. / 200 West 57th Street • New York, N.Y. 10019 (212) 765-5720**

## Sal Trimachi Paid Dues Before He Got 'Red Light'

And then he wrote "1, 2, 3, Red Light." How's that for openers?

Like all professional music men, Sal Trimachi's success story is deceptively simple. Prefactory to the million-selling tune popularized by the 1910 Fruitgum Company are years of writing well into the dawn hours, one night stands with local vocal groups and all the other "dues-paying" times that a pro goes through.

Sal started in music in his home town of New Haven, Conn., when at 15 he joined a local group called the Nobles. There were sporadic bookings, but the group eventually broke up. Sal turned to writing and became one of the few rock writers to compose a song about an actual event. This was the famous Allan Freed rock concert in Boston which got out of hand and made national headlines.

Sal's song, "Poor Rock & Roll," started to get some action via a local New Haven label, but at a personal request from the late deejay the record was pulled off the market. "He was concerned about bad publicity

for the music," Sal remembers, "and I agreed with him. Those were the days when rock was really considered anti-social. Freed was a great man. He did a lot for the music and he was always faithful to it."

Sal revived the singing group as Nicki and the Nobles and cut another of his tunes, "School Days," on Gone Records. Once again the record made some local noise but didn't spread.

Sal now determined to come to New York. "I didn't know if I was going to make it or not, but I knew that I'd never know if I stayed where I was. New York is where it's at."

Sal made it. He became a full-time writer through a major publishing house and saw his tunes recorded by Dusty Springfield, Al Hirt and Woody Herman. Then he really hit paydirt. With Ritchie Cordell he wrote "It's Only Love" and, as recorded by Tommy James & the Shondells, the record went top 20. He also teamed with Cordell to write "S.O.S." which was sung by a department store sales girl named Christine Cooper. The record was a hit.

## Whitelaw, Carl Follow K-K 'First Time Out' Rule

Two of the newest young producers and writers to join the creative staff of Kasenetz-Katz Associates are Bill Carl and Reid Whitelaw. "First time out" seems to be the rule at the organization; Reid and Whitelaw's debut in the record business was the co-writing and co-producing of "Goody Goody Gumdrops" by the 1910 Fruitgum Company.

Whitelaw and Carl also co-wrote and co-produced all 11 tracks of the new Fruitgum album (named after "Goody Goody Gumdrops") with Kasenetz and Katz.

Before joining the bubble gum kings, Whitelaw and Carl provided material for Jay & the Americans ("We'll Meet in the Yellow Forest") and penned songs for Lesley Gore, Vikki Carr, Keith and Ricky Nelson.

The record was also the first date produced by two youngsters named Jerry Kasenetz and Jeffrey Katz.

Kasenetz and Katz went on to become the bubble gum kings, and Sal, quick to tune in, offered them a song for the 1910 Fruitgum Company — "1, 2, 3, Red Light." Not long after, the record was an R.I.A.A.-

Reid Whitelaw worked as a deejay when he was 17. "Most producers and songwriters get their ideas from what they hear, and what they heard is on the radio. I was lucky. I could never turn the radio off. I was the radio."

Billy Carl was formerly the lead singer for Billy & the Essentials. "I was writing material then, but you're never sure that you get what you want when you're singing your own songs. You're too close to them. As a writer and a producer for other artists it makes things a little simpler. Now all I have to worry about are the 4,000 dials on the panel, re-mix, over-dubbing, the works!"

Whitelaw and Reid met in a recording studio 18 months ago and have been a team ever since.

certified million seller and the song itself has become one of the most valuable copyrights of the contemporary music scene.

Kasenetz and Katz immediately signed Trimachi to a full-time management pact.

Sal is currently working on his own debut LP and single as an artist.

*"Thanks, Jerry and Jeff!"*

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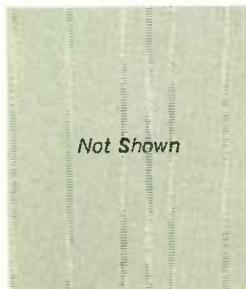
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World Radio History

# Profile Of A Champion

## Jeff Barry, 'Mr. Consistent'

NEW YORK—Jeff Barry, pioneer independent record producer, wears a cowboy hat, has his own label, Steed Records, a music publishing firm called Bronco Music (BMI) and could be entered as 'Mr. Consistent.'

Get it?

Furthermore, his instincts are clearly those of the thoroughbred. "I wish more people in our record business had more pride in it," he told *Record World* last week: "I hear too much 'yeah, it's no good, but it's dirty; put it out.'"

Barry's business philosophy—that he would never record anything he wouldn't want his children to hear—has made him a winner since he first entered the music world in 1960. The man behind Jeff Barry Enterprises has produced the Monkees, Neil Diamond, Andy Kim and the Archies, among many hit-makers, and has some exciting new plans on the hoof.

He is currently involved in producing and releasing on his Steed diskery [distributed via Dot Records] not only Andy Kim, but some new pacticees like

the Playhouse. "They're two boys and two girls from Brooklyn, and they're really different—their chords, melody lines, their whole structure. When they first called they said they could write, too. When you hear that, you say yeah, sure; but the Playhouse really *can* write. 'Just We Two' will be their first record.

"We've also signed two boys groups, both of them unusual, too. There's a new group, the Pony Express Company [uh-huh], whose first release is 'Jump on It.' And there's a group that's been around for a while and long overdue attention on records, the Illusion. We're still deciding what they'll do for their first record.'

Barry, on the subject of this sudden artist windfall for his still relatively new Steed, noted, "Normally, I don't like to record a whole lot of artists. I like to record artists that can sing and can add something to a record, instead of having it pulled out of them or taught them. All these new artists just

happened along at the same time. I couldn't resist them."

The Pony Express Company and the Illusion are both self-contained groups, while with the Playhouse the boys play guitar and piano. Barry also cuts folk artist Hank Shifter for Steed. Barry both produces and writes for the Archies—wrote nine out of the 12 tunes on the group's first Calender Records album, including their smash, "Bang-Shang-a-Lang." And he wrote their next single with Andy Kim.

Barry has also been grazing off into greener pastures lately; namely motion pictures. He is set to join co-producers Don Kirshner (the man behind the Archies) and Harry Saltzman to produce records in conjunction with an upcoming Kirshner-Saltzman feature.

Barry got his feet wet—literally, almost—in composing for movies when he did the score for the forthcoming Paramount film, "Hello, Down There," with Tony Randall, Janet Leigh and (in a cameo as himself) Merv Griffin. The film is about an underwater house. Barry not only scored it all, but wrote about four songs for it and furthermore gets on-screen credit for singing the title song over the credits. "This one song is a little different from what I usually do," Barry related. "It's a very night-clubby, hippish thing, the kind of number that appeals to a Tony Bennett or a Jack Jones."

The latter film is a long time being released, but Barry is doing no whinnying. He expects to announce shortly his signing to score another major film production, already completed. "It's the kind of production that a year ago they wouldn't have thought of a Jeff Barry for," he would only say.

Barry revealed: "Because Andy Kim is from Canada, he has had trouble working in the states. But that should be straightened out any day. How did I meet Andy? I recorded him for the old Red Bird Records. Some time after the label disappeared, he was back in town and called me to produce him. He had such flattering faith in me. We were just starting Steed and I was in the middle of a million things, but he said he'd wait. He's the first artist since Paul Anka, I believe, who has made it both in Canada and here." Kim's second album, "Rainbow Ride"



Jeff Barry

(uh-huh), named after his current single, is due in January.

Jeff—who, along with Bronco Music, co-owns Talleyrand Music (also BMI)—recently sold the co-owned (with Brooks Arthur) Century Sound Studios to Commonwealth United, reportedly for half a million dollars, a bracket that gives Barry an even firmer position in the music industry's horse set.

(Continued on page 46)

## FantaSound

(Continued from page 34)

recording ever done. The film was recorded on nine channels and in its first release around the nation was only shown in theaters especially equipped with the FantaSound system, as it was then called, which consisted of 11 speakers, some situated behind the screen and some at the rear of the theatre.

In addition to many other things, Walt Disney was a pioneer in sound. His was the first "sound" cartoon. As mentioned above, "Fantasia" was the first stereophonic sound motion picture. We believe that we are following in this fine tradition with our new Vista FantaSound line of records.

We are launching our FantaSound line in a rather unusual way as well. In addition to special discounts, special order blanks and special divider cards which we are providing our distributors, we have prepared accordion window display posters which show some of the covers, and in the case of "Finian's Rainbow," show the cover of "Finian's Rainbow" and three of the inside illustrations. We have prepared special books for our distributors and their sales personnel which contain all the art from all of the FantaSound records combined into one booklet. We have mailed packages containing the entire series to, literally, thousands of newspaper and magazine people all over the country.

(Continued on Page 52)

## Transcontinental Investing Corporation and Sidewalk Productions

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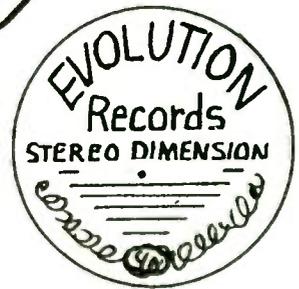
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# Probe-Carlton Accent on Youth

NEW YORK — Everybody is making a commitment these days, and Joe Carlton, who recently took over Command Records, is no exception.

In the formation of new Command subsid. Probe Records, Carlton has made his commitment to the youth market.

"I've looked around," Carlton said, "and almost literally kids are the only ones buying records these days. They want progressive, rock, call it what you will. And so why resist it? You have to go with it. And I like it. Today's youth—I don't care what they wear or how long their hair is—musically, they're the best educated generation we've ever had. And music is more exciting than it's ever been. You can do things today that in the old days you'd never even think of trying."

To put his ideas into working order Carlton has set about building a Probe ("Records that create that good, good feeling," the slogan is) roster of artists with youth appeal. The first of these is the Soft Machine, a three-man group currently being introduced to the record market via a unique packaging concept and wide-spread promotion.



(Carlton has his thoughts on promotion, too, but more later.)

## 'We Want Working Acts'

The Soft Machine are proteges of Jimi Hendrix and the Probe deal was set by Carlton ("I do everything") with Hendrix' manager Mike Jeffries. "The Soft Machine," Carlton said, "have just come off a 40-city tour with Hendrix. There is already excitement about them. And this is the kind of act we want. We want working acts. Acts who have fans, community activity. Acts that can be seen through that shimmer of creation. I'm not looking for artists that just want to go into the

studio, make one record and then get tired of it."

For Soft the kind of promotion Carlton is planning includes a \$13,000 budget for radio spots, advertising in the underground press and a two-page spread running for a number of weeks in the Fillmore Ballroom Playbill.

For dealers Carlton is planning displays of various sorts (including a mechanical display to underscore the "Machine" part of Soft Machine, plus this: "I know it isn't a new idea, but the display item dealers request most is a simple empty jacket cover.")

On promotion Carlton says. "It used to be that product was 80% and promotion was 20% of a success. Today that's reversed. Product is 20% and promotion is 80%. It used to be if you had a great record, it would make it. That's no longer true. You can have a great record, but if you don't promote it, forget it. We plan ambitious advertising for Probe."

Other acts about to be promoted on Probe are Guy and David, the Ash, the Cascades, Mystic Number National Bank and Cat Mother.

At present Carlton is doing everything for his label, but in addition to signing independent production deals, he wants to build a young house A&R staff and to that end has been interviewing producers by the hundreds. He will conduct other catalogue building activities "according to business necessities" and so rules out no idea that might bring him a hit.

## Command to Have Singles

Nor is Carlton ruling out Command. "We are keeping our adult artists and we're going to try them on different things. Command has never been a singles label, but now it will be. And we want people to start thinking of it as a hit label. What you have to do is look for theatricality. Everything you do has to have a hook on it. Listen to this." Carlton puts on a demo. "Do you know what that is? It's Dick Hyman playing the Moog synthesizer. We're calling his next album 'Moog.' It'll mean what you want it to mean. But music has to go this way. Theatricality."

At one point in his discourse, Carlton said, "The world is celebrating youth." If not the world, certainly Joe Carlton, Probe and Command.



Joe Carlton

## Purecane Bows On Both Coasts

LOS ANGELES — Forest Hamilton announces formation of the Purecane Organization, personal management, independent record production and concert promotions.

Hamilton, 22-year-old son of jazz musician Chico Hamilton, considers "most management divorced from the realm of the musician. In rock we are no longer dealing with just an act—a commodity to sell—but musicians with creative abilities who need not be shuffled around like so much beef on the hoof."

Already signed to Purecane for personal management are Colours (Dot), Red Beans & Rice (Epic), the Hamilton Streetcar (Dot) and the Watts 103rd Street Band (Warners). All publishing will be handled by Purecane Publishing (BMI) or Storn-Harris-Jones (ASCAP), a subsidiary of Purecane, with the exception of Colours.

Purecane offices will be at 5455 Wilshire Blvd., Los Angeles, and 321 East 45th St., New York.

## Jeff Barry

(Continued from page 44)

He is aided in his many activities by Joe Calcagno, who handles promotion and sundry behind-the-scenes duties.

Trends in independent production? "I see a slight trend to making very inexpensive, under-a-thousand-dollars records, demo style, and then selling them to labels. They use an obscure studio and play some of the instruments themselves. If you make a record for, say \$300 and then sell it to a label for a thousand, that's not a lot of money for the record company to invest."

Jeff Barry is obviously a man who knows his business. His track record will testify to that.

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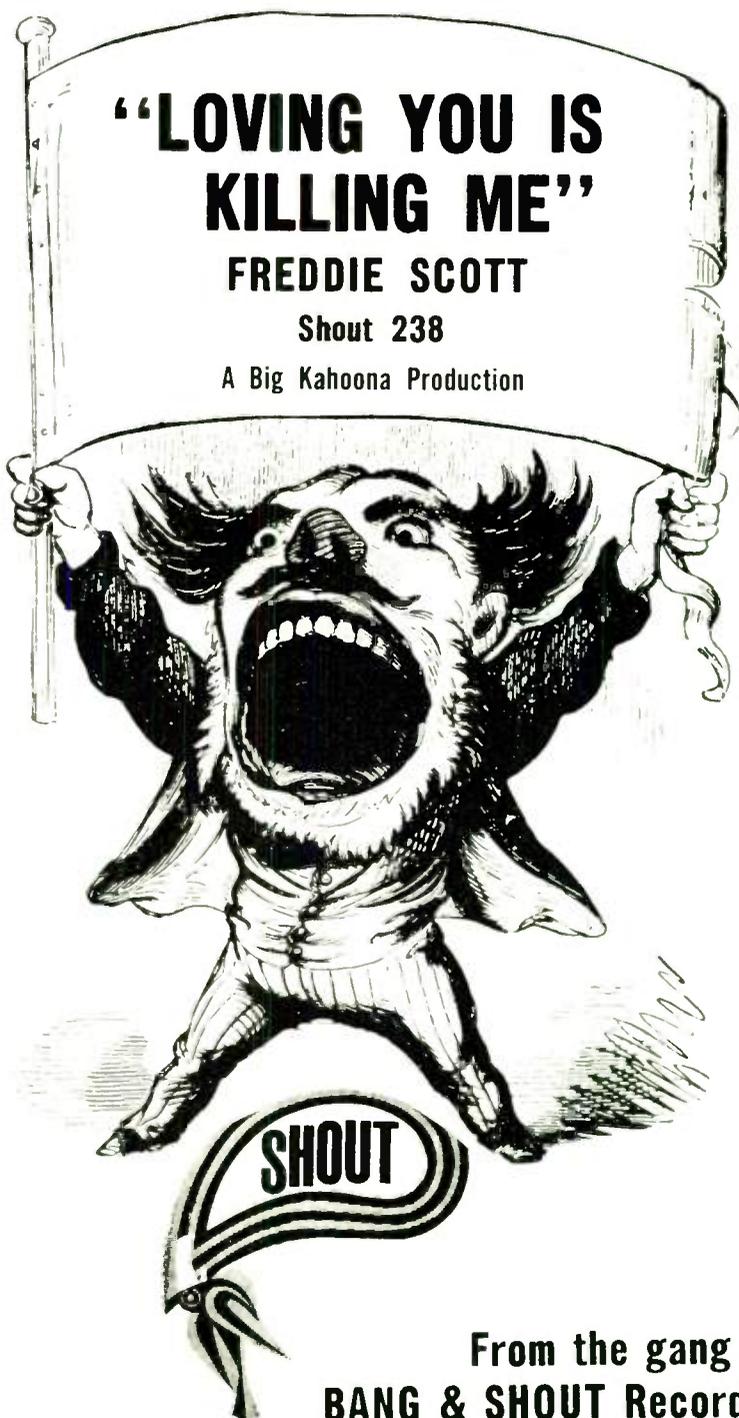
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## Gulf Pacific Industries Formed

The merger of Zax, Altfeld and Shapiro, Inc., with Horizon Records, forming Gulf Pacific Industries, was announced last week by Michael R. Shapiro, VP in charge of business affairs for the new record producing company.

President of the newly formed Gulf Pacific is Walt Andrus, a graduate engineer, former President of the Texas-based Horizon Records and founding President of the Peddler publishing company.

Taking over as VP in charge of production is Don Altfeld, song writer and producer with extensive credits. Altfeld will be overseeing production for such artists currently under contract to Gulf Pacific as fever tree (Uni), the Children (Atco), Fun and Games (Uni) and Canticle (Tetragrammaton).

Steve Zax, one of the original discoverers of fever tree, who just last week released their second album on the Uni label. "Another Time, Another Place," is Director of Special Projects for Gulf Pacific, and will be

(Continued on page 49)

## Ranwood's Wood: Biz Skill Plus Producing Know-How

HOLLYWOOD — Ranwood Records, headed by Randy Wood, President and Chairman of the Board, was formed several months ago to produce, as Wood put it, "records that anyone from eight to 80 would enjoy."

Toward that end, veteran music man Wood (with six million-selling LPs to his credit, and 20 million-selling singles) has signed the following artists to his new label: Lawrence Welk and his TV family, including Frank Scott, Myron Floren, Tanya Falan, Andra Willis, Sandy and Sally, Jo Ann Castle; plus Ray Anthony, Damita Jo, Linda Carr, Perrin and the Catch, the Exotic Guitars, Jane Powell, the Candy Band and Samson and Hagar.

Wood is that rare music man who has proved himself over the years not only excellent at running a complex business, but seems to have a real touch in the studio creating hits.

His Hollywood personnel includes Larry Welk, Vice President and General Manager; and Christine Hamilton, Executive Vice President. Field staffers

for Ranwood list Morry Goldman, Vice President, Distribution and Sales, Chicago; Vic Frazier, Regional Director, Sales and Promotion, Nashville; Sy Spiegelman, Regional Director, Sales and Promotion, New York; and Polly Reece, Regional Director, Sales and Promotion, Miami.

### Ranwood's Albums

Thus far, Ranwood has released the following albums: "The Four Score Pianos," the Four Score Pianos; "The Exotic Guitars," the Exotic Guitars; "Love is Blue," Lawrence Welk; "On the Groovy Side," the Lennon Sisters; "Best Loved Catholic Hymns," the Lennon Sisters; "Twelve Great Hits," the Lennon Sisters; "Something Stupid," the Lennon Sisters; "New Sounds," Myron Floren; "Great Organ Hits," Jerry Burke; "Ragtime Piano Gal," Jo Ann Castle; "Golden Organ Hits," Jerry Burke; "Twelve Great Hits," Jo Ann Castle; "Great Million Sellers," Jo Ann Castle; "Polkas," Myron Floren; "Accordian Concert," Myron Floren; "Moon River," Lawrence Welk; "Winchester Cathedral," Lawrence Welk; "Christmas With the Lennon Sisters," the Lennon Sisters; and "Silent Night," Lawrence Welk.

Plus, "Yellow Bird," Lawrence Welk; "Song of the Islands," Lawrence Welk; "Champaign Music," Lawrence Welk; "Calcutta," Lawrence Welk; "Waltz Time," Lawrence Welk; "The Tenth Anniversary Television Show," Lawrence Welk; "Country Music Great Hits," Lawrence Welk; "Myron Floren Polkas," Myron Floren; "To America with Love," the Lawrence Welk Singers & Orchestra; "Bob Ralston Plays The Great Movie and Show Tunes," Bob Ralston; "Closing the Gap" (Arranged and produced by Anita Kerr), the Mystic Monks; "Ray Anthony Now," Ray Anthony; and "The Lawrence Welk Singers and Orchestra," the Lawrence Welk Singers and Orchestra.

And, "Indian Lake," Frank Scott; "Introducing the John Woods Trio," John Woods Trio; "Miss Damita Jo," Damita Jo; "Sweet Memories," Curt Ramsey's Champaign Quintet; "Hawaii," George Cates; "Those Were The Days," Exotic Guitars; "Hawaiian Rag Time," Jo Ann Castle; "Hymns We Love," Lawrence Welk; and "Memories," Lawrence Welk.

## Garrett Sets First Major LP Push

Snuff Garrett, President of Snuff Garrett Productions, announced plans recently for the companies' first major LP program through their Viva and Bravo labels to be launched this January which also marks the beginning of Garrett's third year in the publishing-production set-up.

Viva Records and its sister company Bravo have developed a "concept" line that provides a continuous flow of catalogue type sales.

Scheduled for release right after the first of the year are three albums on the Bravo label, the second album for "The Midnight Voices," "Jewish Rhapsodies For Those In Love," by the Israeli Strings, and "An Affair to Remember," by the Angelic Mandolin Choir.

### Third Jonathan Knight Album Opens Year

Viva Records will open the year with its third Jonathan Knight LP, "Lonely Harpsichord — Memories Of That Knight," and the seventh "Midnight String Quartet" album.

Originally Viva debuted with the hit Midnight String LP, "Rhapsody For Young Lovers," a hit album that started the company on a sales pattern that has reached 1½ million albums over a two-year period.

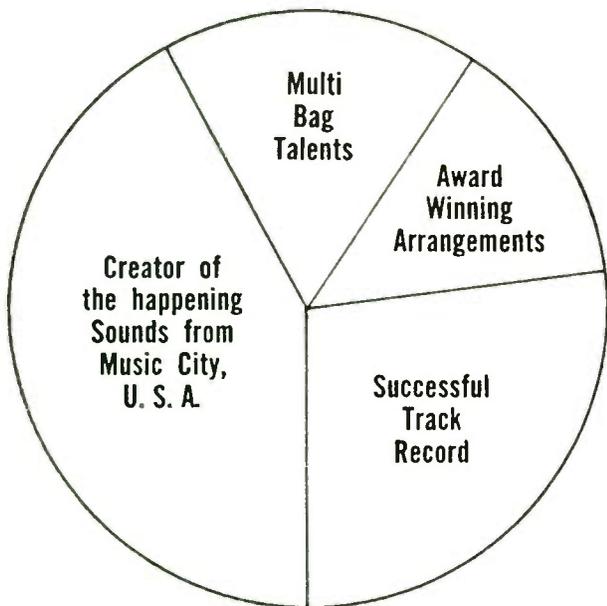
In addition to label development, Snuff Garrett's production activity includes Gary Lewis' "Sealed with a Kiss," "Main Street" plus an LP titled, "Close Cover Before Playing" (Liberty), Lorne Greene for Columbia, Trini Lopez for Warner/Seven Arts and the Lennon Sisters on Mercury.

### Strong Promo, Publicity Effort: Silvers

The five albums for Viva and Bravo also produced by Garrett for their January program will be marketed with a strong promotion and publicity effort according to Ed Silvers, executive vice-president for Snuff Garrett Productions.

The writing staff is composed of Jerry (Young Girl!) Fuller, Jimmy Griffin and Mike Gordon ("A p o l o g i z e," and "Main Street"), Jimmy ("My Special Angel") Duncan, Sonny ("The Straight Life") Curtis, Mark Charron, Christopher Quinn and Michael Lawrence. Newest addition to Garrett's writing staff is Paul Byrne.

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## Green Thumb For Sales

HOLLYWOOD — Bob Krasnow, President of the new Blue Thumb Records, has had much early success with his product.

The first three LPs, "Anyone Who Hates Dogs and Children Can't Be All Bad," W. C. Fields; "Strictly Personal," Capt. Beefheart; "An Album of Political Pornograph," Lew Irwin, have sold more than 100,000 units and accounted for nearly \$250,000 in sales in less than 30 days.

Krasnow said, "I didn't expect any one of those LPs to sell a million copies; however, I felt they would sell. So, what we did was gear our merchandising, advertising and promotional budgets to a \$ figure that we thought would be close to the actual sales. In other words, if you have an album that you think will sell 100,000, budget everything along those lines. Don't budget advertising for 500,000—that's a sure way to get burned and the problem with the industry."

Krasnow feels that the problem with many companies is that they either: (1) don't budget correctly for LPs; or (2) ignore those that they feel won't sell a million.

"Any album you put out is worth promoting. If you don't think so, don't put it out. That's the least you can do for an artist."

Krasnow also feels an additional problem with the record industry is that the release of each LP usually follows a "blueprint"—"What I mean is that some guy will say, 'o.k., here's another rock album so let's do the blow-ups and the streamers, and our same thing.' There's no creativity. Nobody does anything different. They put out the same blow-ups, streamers and displays."

Krasnow, however, has done some very different things. He introduced his first release with a light show—perhaps the first outdoor one in history—at Music City. The result was that the store kept the window in for an extra week. Claude Jackson, who has been in charge of displays for Music City for a number of years, feels that Krasnow "has something different and unique to offer the record industry. I like him and his ideas."

In addition to his light show, Krasnow has developed one of the most expensive displays ever produced for an album: the life-size, cut-out floor merchandiser of W. C. Fields.

## Ever-Active Amos Productions

Sociologists claim that in our leisure society where machines perform most of man's work there will come the cessation of the 40-hour work week. That is, except when the machinery involved relates to recording studios used by Jimmy Bowen's Amos Productions. Jimmy and his 15 associates exceed 100 hours weekly in the studio completing product for the 35 artists pacted to Amos.

The company which was formed early in 1965 as a one-man operation headed by Jimmy Bowen has segued into a complete production unit with producers, engineers, and songwriters.

General Manager Tom Thacker said there's a tremendous volume of recording work due to the fact that the Amos roster is one of the largest in the business.

Bowen told *Record World* that he mainly looks for potential LP artists and has proven the wisdom of this approach with 12 gold albums to his credit. His aim is to produce not just be a sound created in the studio, but rather an artist who can perform equally well in person.

### Big Product for '69

Amos aims big for product release in 1969. However, to close the year out their outfit will release a new Mason Williams LP and single produced by Dick Glasser and Mike Post. There will be a new Dean Martin album, "Gentle on My Mind," a Sammy Davis LP, "I Got To Be Me," and a Frankie Avalon single all produced by Jimmy Bowen for Reprise Records. A new single by blind Houston singer Bobby Doyle, produced by Mike Post, will be released this month.

The Amos new year baby will issue spanking new product on the Corporate Body for MGM, another Sammy Davis album, "Sammy Steps Out," a First Edition album, "The First Edition 1969," for Reprise, Harlem Globetrotter Marc Hannibal's Mercury debut, a Frankie Laine album for ABC, a contemporary LP on Bing Crosby and Reprise artist Casey Anderson's new album.

### Other Projects Being Planned For . . .

Projects are also planned for artists Bruce Cloud, West Coast Pop Experimental Band, James



Jimmy Bowen

Darrin, Johnny Tillotson, the Pinkney Cannandy, Dick St. John (of Dick and DeeDee), the Cousins, Dorsey Burnett and the Crickets.

### Among Other Producers

Other producers assigned to the Amos Acts besides Jimmy Bowen and Mike Post are Glen D. Hardin, Dick Burns, Baker Knight and Walt Meskill.

The Amos empire will expand to larger quarters on Dec. 15 when they relocate at 6565 Sunset Blvd., Suite 120, Hollywood, Calif.

Jimmy Bowen will trek to Nashville in January to investigate the possibility of another office. He also plans on cutting Frankie Avalon at the San Remo Festival in Europe the start of the year.

## Gulf Pacific Formed

(Continued from page 48)

reading and developing for exploitation properties outside the recording business.

### Already Set to Produce

Shapiro, a former associate attorney with Irmas and Rutter law firm in Beverly Hills, said that Gulf Pacific has already contracted to produce records abroad for Major Minor Records in Great Britain, Maxi Records in France and Peter Kirston in Germany.

Shapiro said that Walt Andrus will produce properties in Texas, while Don Altfeld will supervise and produce properties in California.

ALAN LORBER PRODUCTIONS, INC. 15 W. 72nd ST., N.Y.C. 10023 799-1005

ALAN LORBER

# Bang Puts on A Happy New Face

NEW YORK — The co-theme of this special issue of **Record World** is new labels, and Bang/Shout Records is not really new, having been started some seasons ago by the late Bert Berns. But the newly reactivated label, under recently instated General Manager — and even more recently appointed Vice President — Harold Berkman, has put on a happy new face.



Harold Berkman

Literally. The Bang/Shout offices at 1650 Broadway have been refurbished under the new regime: and, best of all, the label — presided over by Ilene Berns, Bert's widow—has had a hit in the single of "Cinnamon," by Derek.

According to Berkman, in charge of both Bang and Shout, "This was the first record put out when I came here after Bert died and the company had had a dormant spell. This record was the key. We had a three-fold problem: to prove ourselves to the distributors; to the radio people; and to the record producers, so they'd bring the product to us. We had to bring in a hit record. Although it took 15 weeks to break it, I had complete confidence in the record from the start. In my 12 years in the business, it

was the toughest I ever worked on. 'Cinnamon' is released all over the world now—anything we like well enough over here, we urge our foreign licensees to release overseas."

### What Goes on Bang, Shout

How does he decide what goes on Bang and what goes on Shout? "Bang is mainly pop and Shout R&B. If I feel an R&B record can go pop, I'll put it on Bang; but I will never put a pop record on Shout," he explained.

Bang has just announced a number of artist production deals with independent producers: Rick Hall, Muscle Shoals, Ala., producer for the Blues Busters; Phil Walden, Macon, Ga., producer for Billy Young; Bo Gentry and Bobby Bloom (through Big Kahoona Productions) for a new Freddie Scott record called "Loving You is Killing Me"; and Teddy Vann of New York, producer of the Ronnettes. "Cinnamon" producers George Tobian and Johnny Cymbal have been signed to produce Randolph Walker.

Berkman said he relies "100%" on independent producers. "Our doors are always open." He plans to build the artist roster via master purchases. "When we get a fair roster, then we'll go after 'names.' Derek was new—most of our artists are."

The publishing firm, Web IV, also is jumping, with "Brown-Eyed Girl" and other Van Morrison tunes, plus "Piece of My Heart," which was written by Bert Berns and Jerry Ragovoy — "This was Bert's last song, and it was a big one for us by Erma Franklin and is now a smash again by Big Brother and the Holding Company."

# Electric Circus Benefit Set For Dec. 4

NEW YORK — The Electric Circus, a "good neighbor" in the East Village community, will open its doors on Dec. 4 to aid another East Side neighbor, Odyssey House, a therapeutic community for the rehabilitation of narcotics addicts and the prevention of drug abuse.

The Circus will donate all its facilities to host an after-theatre buffet supper in the lower hall, and provide dancing for benefit patrons to the music of "Earth Opera" in the main hall upstairs.

### Ellington Concept

Benefit-goers will begin the evening at 8:30 at Fillmore East, where they will be entertained in concert by Duke Ellington and the unorthodox rock-to-Bach New York Rock and Roll Ensemble.

Tickets for the performance and the after-theater supper dance at the Electric Circus begin at \$50. Other tickets for the theater benefit only, begin at \$5. "Eclectic" dress is requested.

Co-chairman of the Ladies' Benefit Committee are Mrs. Peter Paine, Jr. and Miss Nina Rosanwald. Dr. Michael Baden and Mr. Robert Leibowitz co-chair the Gentlemen's Benefit Committee.

Donations to Odyssey House are tax deductible and will be used solely for the educational and development programs of the center. Information and reservations may be obtained by contacting Miss Eileen Esposito at Odyssey House, 309-311 East Sixth St., or calling 674-9160.

# Passman Forms Strobe Label

NEW YORK—Veteran musician Ray Passman announces formation of a new label called Strobe Records.

The first release features a new group, the Sound Solution.

(Continued on page 54)

the studio. So . . . communicate!!!"

Blaskey is currently promoting his production of "If I Knew Then What I Know Now" b/w "Little Brown Mouse" by RCA artist Peter Robbins. Blaskey was with the A&R department at Liberty Records before turning independent.

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## Indie Blaskey: 'Communicate'

"Communication of ideas is the key to success," says Lindy Blaskey, indie producer based in Hollywood.

"It's always been a must for the indie to have close, personal contact with A&R departments. But now it's almost become a must to have a working knowledge of a record label's inner functions as well. An indie producer today should communicate with the advertising, merchandising, promotion, and sales departments within a company as well as A&R departments.

"Artists and groups have become so numerous that product many times gets lost in the shuffle unless an individual effort is made to communicate ideas to all people. You have to make them aware of your product. The saying 'it's what's in the grooves that count' still goes, but you'll never hear those grooves on the air unless you've given each production maximum effort both in and out of

# A Big Year For GWP Productions



Gerard W. Purcell

GWP Productions during the last year has become one of the major independent record producing companies, having a team of nine staff producers and also using the services of other outstanding producers where special talents were needed or its staff was busy with recording commitments.

GWP Productions is a subsidiary of Gerard W. Purcell Associates, Ltd., one of the outstanding personal management firms whose clients include Al Hirt, Eddy Arnold, Hugo Montenegro, Eddie Floyd, Gale Garnett, the Hesitations, Stiller & Meara and other personalities in the television, movie, theater and literary fields.

The expansion into independent record producing was a natural extension since several Purcell clients were major recording stars. However, the success of GWP Productions is attributable to more than affiliation with outstanding record producers; it was the follow-up promotion that brought this company a step beyond most independent production companies.

Jerry Purcell shared the belief with many in our industry that unless a record is heard and merchandized vigorously, its chances of success are minimal. Purcell and VP Paul Robinson, who heads up the staff of producers and coordinates all the creative recording activities, firmly believe that a substantial part of every recording budget must be set aside for promotion and merchandising. It is the policy of this company that *their profits are only from hits* and successfully selling records and not from any share of the recording budget advanced by a record company or paid for a master purchase.

#### Willing to Share Risk

Purcell is willing to share the risk with the releasing company and extend his efforts to pro-

mote and sell the product and *then* share in the profits. In fact, Robinson has spent more money than the original budget recording a master when he felt the result was not satisfactory. Many times the amount spent by Purcell for promoting, together with the original recording costs, far exceeds the advance paid by the releasing company. However, the results of hard work in the studios, selective releases and extensive promotion have paid off with continuous expansion of GWP Productions.

Robinson heads a staff of producers that include: George Kerr, Bernard Purdie, Richard Tee; Joe Rene, Benny Gordon, Ed Bland, Larry Banks and Herb Rooney. Chips Morman, Johnny Pate and other top-rated producers continue to work with GWP Productions.

#### Some GWP Artists

Some of the artists produced by GWP Productions are: Al Hirt, Gale Garnett, the Hesitations, Dizzy Gillespie, Auto Salvage, Maya Angelou, the Exciters, the Pazant Brothers, Herb Ward, Benny Gordon & the Soul Brothers, Lawrence & Jaibi, Plus Four, Alice Clark, Geraldine Hunt, Willie Wil-

liams, Tammi Adair, the Mission and the New Yorkers.

While GWP Productions is a separate subsidiary of Purcell Associates, the activities of the parent company are largely directed toward meshing and enhancing the recording activities of the record producing firm.

Last year, Purcell Associates produced 213 concerts, including contemporary, Country & Western and Rhythm & Blues artists. Whenever possible, Purcell Associates included on these concerts those artists whose records were produced by GWP Productions. As a result, artists produced by GWP were seen by potential record

(Continued on page 52)



Paul Robinson

# GRT

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## Shelby Singleton Stresses 'Quality, Not Quantity'

NASHVILLE — Shelby Singleton, Jr., has done more than his share of blasting Nashville, Tenn. onto the international scene.

Founded in January, 1967, and consolidated in Nashville in early 1968, The Shelby Singleton Corp. is a complex full of hitmaking possibilities—with Jeannie C. Riley's 4,000,000 selling version of "Harper Valley PTA" to prove it.

Following a highly successful 10 years with Mercury Records, where he turned out a vast amount of hit records, Singleton went independent in January, 1967, with a \$1,000 capitalization. Just 20 months later, the books amass his corporate value at slightly more than \$2 million.

Highlighting his corporation's year was the snowballing Plantation release of "Harper Valley PTA," which captured three gold records and a gold tape cartridge stateside, top-of-the-chart action on the international scene, including a gold record from Canada; was voted song of the year at the CMA presentations and brought several citations to Jeannie C. Riley.

On the R&B side of the slate, Singleton's soul duo of Peggy Scott and Jo Jo Benson on the SSS International label was named "Most Promising R&B Duet" this year by **Record World** and made monster hits of their "Lovers Holiday" and their current "Pickin' Wild Mountain Berries."

### Other Chart-climbers

Several other of Singleton's releases, including Dee Mullins' version of "The Continuing Story of Harper Valley PTA" on SSS International and Jeannie C. Riley's newest single, "The Girl Most Likely," on Plantation, are also chart-climbers.

Noted for his experimenting with instrumental sounds on his recordings, Singleton founded his combine with the intentions of "stressing quality, not quantity."

His operation encompasses 15 record companies, including 15 staff songwriters and ownership of more than 4,000 songs, including "Turn the World Around," "I Almost Called Your Name" and "Before the Next Teardrop Falls," which was recently recorded for the 25th time.

Besides his individual efforts on his own various labels, Singleton's enterprise produces



From left: Paul Perry, manager of Jeannie C. Riley; Jeannie; and Shelby Singleton.

records by other staff producers; by a variety of independent producers working on assignment and via master acquisitions from other labels.

Record production highlights the operation, but SS Corp. also serves as talent scout, manager, personal agent, advertising, promotion and publicity agent, fan club base, distributor and mailing house.

Singleton's reach into the international scene has already included production of the Polydor label for Japan, in addition to his bringing several top European acts to Nashville to record.

Specializing in country-pop and R&B material, Singleton's immediate plans include movie production on a "Harper Valley PTA" flick to be filmed in the Nashville area; establishment of various international publishing offices and a vast expansion of his Nashville facilities to accommodate his rapidly growing staff.

## Big Year For GWP Productions

(Continued from page 51)

buyers from Carnegie Hall to Hollywood Bowl, and appeared before thousands of students at more than a hundred college concerts last year.

Another important innovation by Purcell Associates is its weekly presentation of "Soul at the Village Gate" every Monday night, to present, with full orchestra, not only its own Rhythm & Blues artists, but other major stars. Producers and talent coordinators of every television variety show are invited to attend these Monday night shows.

Purcell feels certain these artists will be booked on major

## The Fillmores And 'Rock Vaudeville'

When vaudeville was the most popular form of local live entertainment, vaudevilleans judged their success by the theaters they played. Getting on the Orpheum or Keith circuits and ultimately playing the Palace in New York was the dream.

For new acts (frequently appearing on new labels in the swinging '60s), there is a new Keith circuit, a string of theaters across the country that specialize in presenting new performers, that welcome and encourage new performers, whose audiences have come to support and expect new talent.

The Palace of this circuit is Bill Graham's Fillmore West in San Francisco and also Bill Graham's Fillmore East in New York and some of the other houses include the Electric Circus, the Bitter End, the Cafe a Go Go, Hunter College, and the Scene in New York, the Grande Ballroom in Detroit, the Boston Tea Party, the Whiskey A Go-Go and the Troubadour in Hollywood, the Electric Factory in Philadelphia, the New Penelope in Toronto, the Cave in Cleveland.

These houses, among others, are where the new acts can gather fans, experiment, cook, build careers in great part because the managements have a philosophy of business based on taking chances, or in Bill Graham's phrase "we give the public what they should want."

### Booking Diverse Acts

The way Graham runs his twin theaters and the plans he

has for them are a key to where heads are at. Graham, along with Kip Cohen who runs the East, has decided to start what Cohen calls "rock vaudeville." During the week the Fillmore will be booking diverse acts—many of them non-musical, but perhaps recordable — whom Graham and Cohen feel their audiences should know about.

### Built Recording Studio Under Stage in East

To accommodate recording activities at his theaters, Graham has just completed building a recording studio under the stage of his eastern theater to match the one in S. F. Cohen now estimates that there is a live recording once every three weeks at one of the Fillmores. (Obviously the name has come to mean something to record sales considering the success of the recent Cream and Big Brother and the Holding Company elpees which topped the charts practically in succession and which were both recorded at the Fillmores.)

The Electric Circus in New York is embarking on a music workshop program to turn up new talent and showcase it. As Tom Williams of the Circus said recently, "We want to pay more and more attention to new people."

And so it goes around the country. People like Steve Paul of the Scene (who has frequently opted for the new as against the financial gain) are opening doors to new talent and new labels.

television shows including the Ed Sullivan, Merv Griffin, Dean Martin, Jackie Gleason and other shows. Purcell was the first firm to bring to national television Country & Western recording artists when it was rare for someone from this area to be on television except local or syndicated shows out of Nashville. His client, Eddy Arnold, is hosting 10 "Kraft Music Hall" shows, a "Hollywood Palace" and also hosting three television specials next year. Al Hirt hosts his own special, the "Kraft Music Hall" and other shows this year. Boots Randolph, Minnie Pearl, Sonny James and others first appeared on major television shows through Purcell's efforts.

## FantaSound

(Continued from page 44)

We have prepared a 10-minute motion picture which graphically shows the art combined with wonderful music in this series. This film will be shown at a series of "Winnie the Pooh" parties which we are holding around the country to introduce the new Pooh featurette, "Winnie the Pooh and the Blustery Day," and the tremendous amount of Pooh product that we have in our Disney line. Beginning the week of Jan. 6 we will have additional Winnie the Pooh parties in Minneapolis, Detroit, Boston, New York, Atlanta, Dallas, Salt Lake City and Seattle.



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Joe Cain

## Versatility Pays Off

NEW YORK—With a track record of over 150 LPs that has enhanced the catalogs of many companies, covering every conceivable category from ethnic to pop, versatile easily describes Joe Cain.

Having developed and produced such top-selling Latin artists as Joe Cuba and Vicentico Valdes and a wide range of best selling ethnic LPs, Cain is now entering areas such as spoken word items like metaphysics and folk and rock groups. His latest efforts (soon to be released) include the Tangerine Zoo, the Orient Express, the Art of Loving for Mainstream Records; the Ides of Love and E. B. Smith on Talmu Records; and on metaphysics an LP by Dr. Sellers; on the good music scene, a new singing and composing talent, Young Bobby Laurel, for MGM; in Latinville, new LPs by Vicentico Valdes and Carmencita Severino on the United Artists label. His next entry: Valdes Marks, a long and successful association covering 16 albums. El Boy on Starbright Records, Mary Pacheco on the new EMC label and the Latin All-Stars on Seeco round out his present releases.

In preparation are Damon Christopher, Rene Grand, Francisco Anderson, Bob Kagan, the Walter Legawiec Chorale, the Funky Garden People and Allison Starr.

Not limiting himself to his arranging and composing, Cain and his production staff—including the talented Nat Jones—and legal counsel Max Lerner have an open door for anything and everything. Of course, Cain will always add to that, "Any oddball idea that will ring up sales. After all, if you can't take it to the bank, what good is it?"



Joe Cain

# Tape Industry at The Electronic Crossroads

By DONALD S. CONDON  
VP, Marketing, Stereodyne, Inc.

DETROIT — A few years back, there wasn't any tape industry. It was created. The emphasis was, of course, centered on design and manufacturing.

Right now, though, the tape industry is at the electronics crossroads. Present duplicating speeds are forcing us closer to the "outer limits." Many of the people who staff the drawing boards are going back to determine if there are feasible ways to increase the capabilities of electronics.

Research and innovation will undoubtedly provide the momentum for our industry to grow musically and to broaden its base in allied fields. After all, it was research that created the tape business not too many years ago.

I believe we're also at the marketing crossroads as well.

There is a tendency in the tape industry to concentrate on "order taking." Merely being a backstop to electronic innovations won't move the industry up too many decibels. The tape industry must also concentrate on making its sales methods contemporary. We're young enough to do this.

### Must Have Same Creativity

We in the tape industry are better off. We can make our own rules. But they must provide marketing with the same creativity that went into design.

The tape industry is built on triple-threat dynamics. (1) Research. (2) Engineering. (3) Marketing. They must receive equal emphasis and budgeting.

At Stereodyne Inc., we'll market more than 10,000,000 Dynapaks this year. And we're just a few months beyond our second anniversary. But as satisfying as this accomplishment is, we're not content in remaining at this level. Our motto is to run... then walk!

But most industries go a step further. They recognize the value of marketing. In many cases, it is this knowledge of marketing that guides their research and design.

At Stereodyne, Inc., we fully believe the tape industry will shortly grow to billion dollar proportions. We want a big piece of this action or we wouldn't be in the business.

As an aid to marketing, we already have staffed a special-

ty products division that will solely concentrate on finding new uses for tape. This horizon is unlimited.

To broaden our position in the industry, Stereodyne, Inc. plans ultimately to become vertically integrated and diversified. We'd like to control all design, production and manufacturing processes and to diversify our corporate entity through other manufacturing processes that will be related to the tape industry.

### Goal: Full Automation

Our goal is to become fully automated. This will give us three roads to success: (1) it will reduce basic costs to customers and consumers, (2) it will provide errorless assembly, and (3) it will prove 100 per cent quality control.

As a step toward positive marketing, Stereodyne, Inc. is now providing many services to its clients that we didn't foresee at the start. We've been involved in bookkeeping, transportation, inventory control, and computerizing many services that are an off-shoot to our marketing policies.

Our specialty products division is working on many items that we feel will update marketing concepts. Our industry isn't merely based on music. There are other avenues that will assist a manufacturer to market his product.

How about the college student that misses a lecture? Why can't he go to the library and get an "instant replay"?

How about unproductive time that could be utilized for learning? We'd like to provide the travelers—salesmen and executives—with "instant updating" through auto-tape or "briefcase tape." Why not learn on the road or in an aircraft.

And speaking of aircraft, we're getting closer and closer to the big birds that will carry hundreds of passengers. The airlines will likely go to full automation to operate these giant planes. A four-hour flight may require a four-hour pre-flight check just to get them off the ground. But not with tape.

And if you can put a quarter into a slot and receive a piece of blueberry pie—why not a musical automat where you could order a tape album? We have quite a few ideas for point-of-purchase that we'll be exploring.

### Send Meeting to People

Many large manufacturing companies spend millions year in and year out holding conventions. They pay for transportation, meals and lodging and lost time in the field. Why send your people to sales meetings when you can send the meeting to your people—via tape.

Professional people—such as physicians and engineers—often claim that much of their university training and job experience rapidly becomes obsolete through changing technology. We feel tape can bridge the technology gap for the many busy professional people who can't spend the time wading through scientific journals the size of a telephone book.

### Concepts for Housewives

We'd like to think that Stereodyne, Inc. also has a heart. We're not going to leave the housewives out. We're looking at a few tape concepts that may allow us to bring a busy housewife up-to-date on such things as world affairs—while she's ironing or dusting.

The tape industry, to sum up, has been aggressive in its approach to design and engineering. Marketing needs this same dominant approach.

Proper marketing will, in the long run, solve many of the industry's problems. The industry is, no doubt, headed toward billion dollar proportions. Those of us in marketing can make it happen sooner.

### VIP Formed

HOLLYWOOD—For the purpose of filming documentaries, TV shows and producing records, VIP Productions has been formed here by Lew Irwin and Clifford Vaughn with personal manager Arnold Mills and attorney Howard Thaler.

### New Passman Label

(Continued from page 50)

with two original selections, "Take a Walk With Me" b/w "I Had The Notion"—produced by Non-Stop and Candy Jo Productions.

Passman was formerly with Bang Records, and prior to that professional manager of several music publishing firms including Pictoretone, Sanga, Fall River and Robert Mellin.

*Muntz Stereo-Pak*  
 extends a welcome to  
 the new record labels  
 on the occasion of their entry  
 into the field of music recording

*And Salutes*

its associated record labels for  
 their continued excellence as the  
 giants of the recording industry



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**Labels and Artists visible in the collage:**

- JOAN DEAN MARTIN
- TRINI LOPEZ
- PAUL MARSH
- FEVER TREE
- GEORGE SHEARING
- BUCK OWENS
- THE LENNON SISTERS
- MAMAS & PAPAS (Tex Ritter, Ella Fitzgerald)
- BOBBY CENTRY
- KINKS
- NOZZART
- THE HUMAN BEING
- JOHN MITCHELL
- DEAN MARTIN
- GLEN CAMPBELL
- THE SMOTHERS BROTHERS
- GENE
- BILLY VAUGHN
- Peter, Paul and Mary
- THE BEATLES
- THE BEACH BOYS
- AL MARTINO
- THE LETTERMEN
- FOUNDATIONS
- BILL COSBY
- THE TURTLES
- THE BEACH BOYS
- AL MARTINO
- THE ASSOCIATION
- BONNIE RYAN
- DIANA ROSS and THE SUPREMES
- LOU RAWLS
- JAMES BROWN
- PAUL REVERE & THE RAIDERS
- GLADYS KNIGHT & THE PIPS
- SMOKEY ROBINSON & THE MIRACLES
- THE TEMPTATIONS
- THE BEATLES
- THE BEACH BOYS
- AL MARTINO
- THE LETTERMEN
- FOUNDATIONS
- BILL COSBY
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- THE TEMPTATIONS
- THE BEATLES
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- GLADYS KNIGHT & THE PIPS
- SMOKEY ROBINSON & THE MIRACLES
- THE TEMPTATIONS

**After 2 years in the tape duplicating business, Stereodyne has come up with the following modest conclusion: If you don't duplicate your tape cartridges our way, you're turning a deaf ear to two things. Quality and money.**

**Here's how not to make the same mistake twice.**

Turn over your tape duplication business to Stereodyne. The moment you do, your product will leap two years ahead of where it is now. Because that's where we are. Two engineering and research and quality control years ahead of anyone else, and thinking two years ahead of that.

As a Stereodyne customer you immediately become part and parcel of our progress. For openers, your music will be turned out in Dynapak. The world's first guaranteed no-return cartridge, to which there is still no equal in sound or quality. Nor anything even in the planning stage that approaches the superiority of our Dynapak guaranteed no-return cassette.

Our Dynapak guaranteed no-return cartridge licked the industry's biggest problem: 100% loss of profits due to fouled-up cartridges. The more savvy music makers got with Dynapak right away. Others tried to copy it. Just as they're trying to copy our Dynapak guaranteed no-return cassette. That's a mistake. Not the idea of copying us. But taking the time to do it. As one of the few innovators in the industry, we're accustomed to all the imitators. But while you labor to do what we've already done, we're moving on to things you never dreamed of.

How do we do it? Well, we don't have all the brains in the industry. But we think we've got the best of them. And being a newcomer, we're not strapped with the weight of con-

verting or amortizing old equipment. Our tools are as fresh as our ideas. To be sure they stay that way we insist on plowing the dollars right back into R & D. More, in fact, than most of your biggest friends and competitors.

The difficult we do immediately. The impossible takes but slightly longer. In case you're not acquainted with the incident, experts not long ago scoffed at the concept of making both 4 and 8-track dupes from an 8-track master. "We tried it," they said, "it can't be done." We don't mean to embarrass the experts. But we make thousands of 4 and 8-track dupes, and you won't find a 4-track master in the house.

Innovations like these have put us where we are today. Right up at the top with nothing to hold us back. Today we're two years ahead of the industry. Not bad for young upstarts. But not good enough to sit back and gloat. You've only seen a sample of what's to come. 12 months from now we'll be five years ahead of the industry.

**So face it, guys. It may be too late for you to catch up. But not too late to catch on.**

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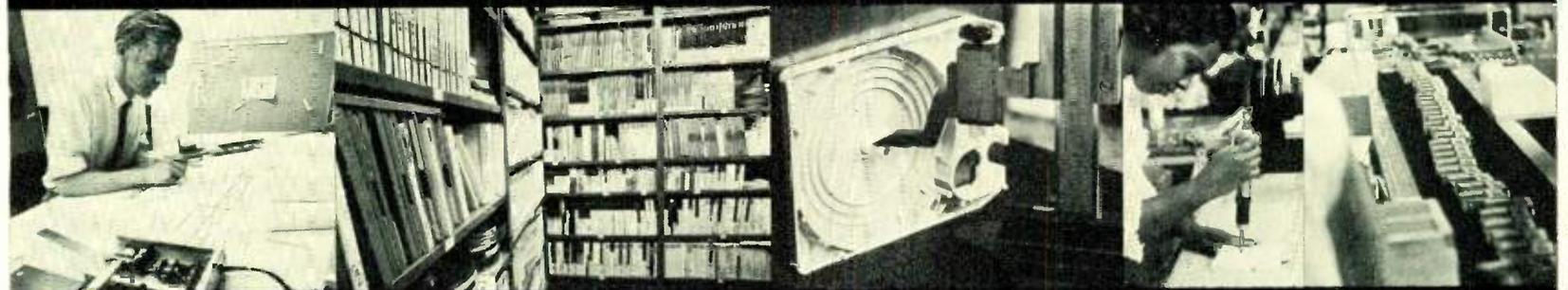




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## Tweedy Scores As Producer

One of the newest and busiest independent production companies in Nashville today is Don Tweedy Productions on 17th Ave., right in the midst of Music City USA. Headed by arranger-conductor-producer Don Tweedy, this fledgling company is already working on production deals that could produce some of the biggest records of the coming year.

### Orsa Lia Session On Tweedy Schedule

Currently on the Tweedy schedule is the forthcoming Orsa Lia session for United Artists to be released in January. Tweedy just finished producing the Fred Boyd record that was leased to Bell Records for distribution in the country field. Another January release on UA in the pop field is singer-writer Alex Harvey, Tweedy-produced in conjunction with Billy Edd Wheeler. He is also working with writer John Hurlley on a new production deal for singer-writer Mike Gunnels, one of the most prolific new writers on the Music City scene. Tweedy is also preparing to go to work with Martha Sharpe,

## New Labels, New Blood For Tape Manufacturers

It stands to easy reason that the tape industry, especially the independent tape manufacturers, would benefit from the presence of new labels.

A new label, meeting success, will quite obviously, when looking for ways to further that initial success through tape, turn to established companies like ITCC, Muntz, GRT and Ampex, and important newcomers like Stereodyne, for experienced handling of product.

These companies have long depended on the new label and with new labels coming along unceasingly, should continue to thrive on them.

who wrote many of Sandy Posey's biggest records. Tweedy is also making other production deals with various labels with emphasis on new artists and new sounds.

Although Tweedy is best remembered for his arrangements on Bobby Goldsboro's "Honey," "Autumn of My Life," "Straight Life," the "Honey" LP and the "Word Pictures" LP, the Avant

One of the companies, ITCC, has been so successful with new label product that it is inaugurating its own new label, Hourglass, in the near future.

The tape business, as statistics for the last year bear out dramatically, is growing steadily and has already accounted for more than 10% of the annual income on pre-recorded music.

Although most heads of tape firms will hesitate to comment on exactly what percentage of their business is done on product from new labels, they will confirm that it is a significant percentage.

Garde's "Naturally Stoned," Vikki Carr's "Dissatisfied Man," Connie Francis' "I Don't Wanna Play House," Trini Lopez' "Trini Country," the Four Lads' "A Woman" plus 50 other single records that have made the national charts this year, he may soon become known as one of the most successful independent producers on the Nashville scene.

## Gamble-Huff Expands

PHILADELPHIA — Gamble-Huff Production Company, 250 So. Broad St., headed by Kenny Gamble and Leon Huff, is currently undergoing a general expansion of their multi-faceted, hot operation.

Expansion of their record labels is an immediate project, including Gamble Records and their new diskery, Huff-Puff. Among the artists on Gamble are the Intruders, Dee Dee Sharp and the Jaggerz.

Winner of the 1968 NATRA Award as Best R&B Producing Team of the Year, Gamble and Huff have produced the following artists (besides the ones already mentioned): Jerry Butler, Peaches and Herb, Archie Bell and the Drells, Soul Survivors, Lesley Gore, Vibrations, Ruth McFadden and Bunny Sigler.

Their hit records have included "Cowboys to Girls," "Never Give You Up," "I Can't Stop Dancing," "Hey Western Union Man," "Expressway to Your Heart," "(Love is Like a) Baseball Game," "United," "Do the Choo Choo," "Lost," "Explosion in My Soul," "Slow Drag," "Impossible Mission," "Let's Make a Promise," "Together" and "A Love That's Real."

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## Indie Producer Berniker: 'Find Essence of Artist'

NEW YORK—Mike Berniker, a top producer at Columbia Records from '60 to '68, opened his own independent production company this spring, and, it should come as no surprise, is working with an increasingly imposing artist roster.

His company is called, simply, Mike Berniker, and is located at 15 East 48th St. "I believe the look and the feel of an artist has to be suggested on their records," Berniker told **Record World** last week. "If you can find out what the artist's psychological essence is, then you can have a winner in him, or her."

He continued, "The day of bringing in a three-piece demo to a record company to display an artist's wares is over because the ability to sing is no longer the question. The question now is what is the material, arrangement and overall conception? I feel I can give an artist that, before the fact. All production aspects are more important today. I find more artists coming to me for a whole concept now. And having been with a label for so long, I think I know what the record companies are looking for."

### 'You Must Be Inventive'

He added, though: "I don't think you can superimpose a commercial concept on an artist until you know what makes him tick. What bothers a lot of variety artists is that they are being asked to do things both on record and in person to conform to contemporary tastes. You can do that with an artist, but you must do something else: you can do the contemporary thing, but you must be *inventive*. If you find out just what it is that the artist is, essentially, he will be able to do that and better than anybody else."

Berniker, who has recorded some of the best albums and singles ever by Barbra Streisand, Steve Lawrence, Eydie Gormé and Jerry Vale, among the many, has been multi-Grammy-awarded for his efforts. Currently, he is working (non-exclusively) with Steve and Eydie (he did her latest LP, "Eydie") on RCA Victor, and has just finished an album with another RCA artist, Lana Cantrell, that has him plenty excited.

"It's due out in February, I think, and on it Lana is doing selections with a nostalgic point of view. That is, she does contemporary material that has a bygone times aura, and we are

also sort of updating some oldies. This seems to me Lana's essence.

"Again, when I find what is a distinct attribute of an artist, I try to key into it. It's the hardest thing to find. But a concept in a vacuum is nothing unless the artist is a part of it. You know you're right when the artist takes to it naturally. When they grope along with you, you know you've got a problem."

### Pat Kirby Returning

Berniker is also recording Brenda Lee; a new Decca lad named Jimmy Damon; Aliza Kashi, "who sings in foreign tongues better than anybody I've ever heard and who will do an album of material that made it overseas and here"; two new artists, Jimmy Angel, "a rock performer," and Suzanne Hilton, "a middle-of-the-road" singer; and Pat Kirby, Steve Allen, songstress of a few years back who is returning to the music scene.

According to Berniker: "Pat will be on the A&M label, and will both write and perform her own material. She's written one song I've heard that is just great, in the John Hartford-Jim Webb modern song bag. I think the timing is perfect for Pat now. Years ago, for a singer to write songs was thought of as kind of overly hip. Now, she fits right into the contemporary creative recording scene."

"The marvelous thing about independent production," Berniker went on, "is that I'm able to do so many different things."

## Papa Don Fathers Hits

Producer of Oscar Toney, Jr., James & Bobby Purify, Mighty Sam and other soul artists, Papa Don Schroeder has turned in 25 records for Bell, 18 of them hits.

Schroeder's production career with Bell began when he "found this cat named Mighty Sam and hustled him off (to a recording studio) in Muscle Shoals, Ala." He cut "Sweet Dreams," leased the master to Bell label President Larry Uttal and saw it go into the charts.

"It was a hit, not a monster, but a hit." Since then, Schroeder has been producing, and Bell has been running with, Papa Don monsters.

## The Indie Producer And Total Involvement

Alan Lorber walks with his head high these days because he is an indie producer, the "in" thing to be. It wasn't always this way. There was a period he relates, when record company A&R staffs resisted the indie movement. Lober says if it weren't for a few of his gutsy colleagues in the middle '60s, "the record companies would still be static creatively."

"The indie producer has been responsible for most of the growth in the record business, and the growth resulted from the changes in the music, broadening the market. Innovations such as the progressive rock movement which resulted in the development of progressive rock radio stations, a move which brought the FM stations to the point where they are a significant force in the broadcasting community, are for the most part the direct result of the creative freedom of the independent producer who produced a new sound which needed a medium of expression. Voila: the progressive rock station!," says Lorber.

### Labels Recognize Importance

"In the past, the independent record producer had to put up his own money until he was a winner, at which point the record companies would rush to get on the bandwagon and invest their money. This is not true any longer. Record companies recognize the independent producer as an important moving force in the music world, and are increasingly willing to act as patron to encourage creativity." Lorber sees this creative freedom of the independent producer as permanent, and it is a fact of life that the record companies are geared more than ever to the indie producer.

The totality of involvement is one of the by-products of this new wind which Lorber sees as highly desirable. The drive, interest and originality which the producer used to bring only to the recording itself, is now also directed toward advertising, publicity, packaging, etc. The complete product is just that, a complete coordinated effort. Lorber feels that this is stimulating internal departments of record companies to greater creativity. For example, 15 indie producers, all with new fresh ideas in all areas involved in the production of a record, can take these ideas to any major label.

Lorber, recently back from a European trip, is constantly traveling and seeking out new ideas and talent to introduce to the industry.

## Spice Builds Mohawk Label

NEW YORK — Jubilee Records is now distributing the re-activated Mohawk label, headed by Irv Spice, backup musician, arranger and leader of the Irv Spice Strings.

Mohawk released the first of several records on Nov. 1: "Sunshine Sunday" by the Side Three. Ready to go are a new single by the Dandy Lions and an album by a Trenton, N.J. group, the Galaxies IV. A session, too, will be cut with soul singer Carence Hayes, arranged by Bert DiCotureau. Spice's publishing firms are Gwelf Music (ASCAP) and Jerry Music (BMI).

Spice explains that his main interest right now is building the Mohawk label. However, so as not to overload the label with too much product, he will not attempt to put everything out on Mohawk. He will leave sessions up to other arrangers if his own schedule does not allow him to concentrate on writing charts.

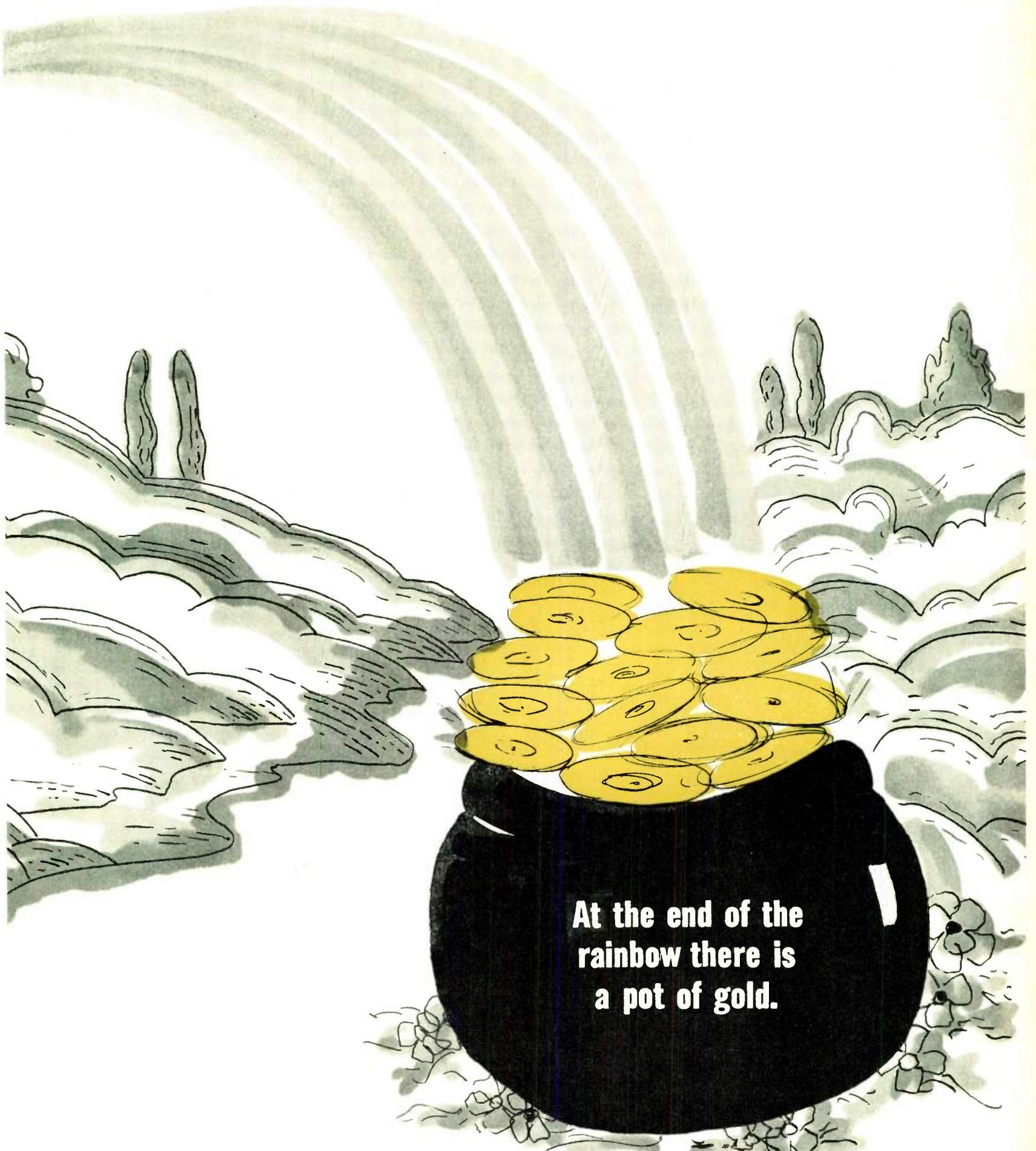
In the immediate future he is planning a session with the Irv Spice Strings. Artie Schroek will arrange the date. He's also planning to record an album with Jimmy Sedlar, known as "The Tall Man with the Horn." Since Spice has a definite sound in mind for this LP, he will arrange most of the charts.

Spice Productions is currently involved with producing the Astral Projection. He is working with the group in conjunction with Lor Crane and Rod McBrien.

## Sehorn Scoring

An all-around talent, Marshall Sehorn has discovered, recorded, promoted or managed such stars as Lee Dorsey, Gladys Knight & the Pips, Lightnin' Hopkins, Elmore James, Wilbert Harrison, Don Gardner & Dee Dee Ford, Betty Harris, Bobby Marchan, Tarheel Slim & Little Ann, Andy Griffith, George Hamilton and many more.

Presently, Sehorn and his partner Allen Toussaint head Sansu Enterprises, with Bell Records handling distribution.



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## Nancy Sinatra's Boots Productions Reorganized

Nancy Sinatra's Boots Productions has gone through a complete reorganization during the past weeks and has been revamped into a four-divisional unit encompassing music publishing, recordings, motion pictures and television.

Announcement of the regrouping was made recently by Miss Sinatra, who will hold the title of President of Boots Productions and will also serve as President of all divisions within the complex, which headquarters at 9000 Sunset Blvd.

Miss Sinatra revealed that she was especially pleased about the new corporate setup because for the first time in her career she will have music publishing companies and publishing rights to the material she records. Up to now, all the hits Miss Sinatra has made on Reprise Records have been published by other firms.

Her two publishing units comprise Boot/Ique for ASCAP and Boot/Onniere for BMI.

**Billy Strange Exec VP**

Miss Sinatra also named Billy Strange as Executive Vice

President of Boots Productions and director of its entire music publishing and recording operations. At least two other divisional directors will also be named in the coming weeks.

Strange has been associated with Miss Sinatra for the past three years and has served as conductor-arranger of most of her recordings and was musical director of her award-winning "Movin' With Nancy" television special. He also produced her latest Reprise release, "Good Time Girl," and it is expected that he will produce most, if not all, of her future recording sessions. The two are currently working on Miss Sinatra's next album for Reprise, which should go into production in early December.

Miss Sinatra also announced that Scott Davis is the first of a staff of songwriters that will be signed to exclusive contracts by her publishing companies. Davis is the composer of the current "Good Time Girl" release, an ASCAP song.

The recording division of Boots also plans to sign up a roster of performers and inde-

## Suron Productions Swinging

NEW YORK — Suron Productions, Inc., in business now about a year and a half, is having its biggest success to date with Brenda Jo Harris' Roulette disking of "I Can Remember."

Suron is run by a trio of different but creative types who complement each other unusually well: Susan Leonard, President; Ronnie Savoy, VP; and Marge Monahan, Secretary-Treasurer. Susan, from Florida, had been a singer, ditto Ronnie, an R&B specialist from Detroit; while Marge was in advertising and worked for WMCA in her native New York. Ronnie and Susan will also record again early in '69, and Marge hopes to get in on it, too.

Suron (located at 850 Seventh

Ave.) also has its own publishing firm, Suron Publishing (BMI), and management firm, Summaron. They also own a TV pilot script dealing with the music business and written by Joseph Santos.

Other artists they produce and manage include two on Capitol, Ann Duquesnay, heard on "I Surrender"; and Ike Lovely, who will have a new single early in January. There's Jesse Henderson as well, who may record on the trio's own label, Gold Dust Records, which they may re-activate shortly.

It is likely Brenda Jo will have an LP on Roulette, probably produced by Savoy who produced her current single. Savoy noted, "Being from different walks of life has helped our business. It has given us greater insight into different areas, a greater understanding of the broad market."

### Circle Six Opens

Circle Six Corporation, a newly formed artist management, production, music publishing and general theatrical services firm has opened offices at 157 West 57th St. in New York and at 9157 Sunset Blvd. in Hollywood.

pendent record producers to long-term contracts and it will lease their services to all recording companies. Miss Sinatra, however, will continue to be under exclusive contract to Reprise.

Also to be signed in the coming weeks will be a staff producer and chief administrator for the Boots theatrical productions.

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World Radio History

## Toddlin' Town Records A Fast-Stepper

CHICAGO — Toddlin' Town Records (distributed by Scepter) came into existence over a year ago as a pop label—but it is gaining industry significance in the R&B field.

According to label chief Ernie Leaner, who also heads up United Record Distributors here, "The label came about originally because so many guys were coming in with masters. And one of the fellows who worked at United, Cory Wade, wanted to produce. Our first two records, by the Ingredients and the Todds, were pop.

"The label wasn't too great an effort on our part, at first, frankly. It was sort of a delaying effort, until product became available."

Leaner, whose brother George, operates the separate One-der-ful label, has made Toddlin' Town something of a family affair, with son Bill Leaner as General Manager and son Anthony working in A&R. Bernice Johnson is the indispensable Girl Friday to the Leaner activities, all of which are located here at 1827 So. Michigan Avenue.

### Started to Pop Via Scepter

Things really started to pop, R&B-wise, with Toddlin' Town when Scepter signed on to distribute the indie and Alvin Cash began recording for the diskery. "Alvin wanted to do something a little different, so we decided to record him," Leaner told *Record World*. "The first record distributed by Scepter was 'Alvin's Bag,' which is in Toddlin' Town's first album, 'Funky '69,' just out and also featuring Bull and the Matadors and other artists."

Toddlin' Town hits have included Cash's "Keep on Dancin'," Bull and the Matadors' "Funky Judge," and there are big hopes for the current breakout, "I Get a Groove," by Thomas East and the Fabulous Playboys.

"We're very high on a new girl, too," Leaner continued, "named Denise Chandler. She has a duet record out now with Lee Sain called 'Glorious Feeling.' Another twosome (this one a boy-boy duo), Simtec Simmons and Wylie Dixon, will have a record out shortly called 'Sockin' Soul Power.' We plan to do an LP on Denise soon, and possibly also Thomas East and the Fabulous Playboys."

Andre Williams produced the Cash disk of "Dancin'," and Howard Scott co-produced sev-



From left: Billy Leaner, Ernest Leaner, Tony Leaner and Bernie Johnson.

eral with Andre that appear on Toddlin' Town's first album. It is Leaner's contention that "there's a lot of good, lost talent just laying around and begging."

Toddlin' Town—proving its name something of a misnomer, location notwithstanding — is doing something about this fast, and in a big way.

## Sabre Announces Live Nat'l TVer

Sabre Productions, Inc., of 755 Steves Avenue, San Antonio, Texas, is in the process of signing talent for its live talent country music TVer to be broadcast on a weekly basis nationally.

Tentative talent lineup includes Leon Payne, Billy Martin, Caesar Masse, Polk Shelton and the Jim Richards Trio. Time purchased for the show involves a six-hour segment with only four hours live and the balance recordings. Majority of the talent involved will be managed, booked and recorded by Sabre Productions and the Sabre Group of labels. Talent co-ordinator for the show will be Don Jones (recently of Nashville) who now heads the Sabre Talent Agency.

The show will originate in San Antonio on a Sunday afternoon live, then will be taped for rebroadcast the following Saturday evening and Sunday morning. The broadcasting affiliation will enable Sabre Talent to book acts in several states and talent will be signed on a yearly basis.

## Felix Pappalardi, Renaissance Man

NEW YORK — Bud Prager, who speaks for, with and about his partner, successful-producer Felix Pappalardi, told *Record World* recently that despite the gold and platinum records Pappalardi has manufactured with Cream ("Disreali Gears," "Wheels of Fire") through Prager-Pappalardi Windfall Music Enterprises and Atco, despite these "staggering" successes Pappalardi and Prager and their Windfall associates have just begun to fight.

Pappalardi and Prager, respectively, handle the creative and administrative ends of their business, divvying the work on all projects.

"Our biggest project to come," Prager said, "is Felix Pappalardi as an artist."

Which is a promising prospect.

Pappalardi is one of the renaissance men of music. He does everything. Such as: produce, which everybody knows about, since the two Cream albums he produced have done millions of dollars worth of business. And beyond that, where the Cream are concerned, Pappalardi coped with the Cream, evidently an achievement surpassing any kind of sales record. The Cream, extremely candid about their intra-mural hostilities which dated from the time they joined through their tours and break-up, asked Pappalardi at one point to become a member of the group. (He virtually is, having contributed plenty of sounds to their albums.)

### Completing Own Album

Pappalardi plays instruments (see above), writes, engineers, lectures (college campuses are exultant about him), etc. Prager said that as soon as Pappalardi can cadge enough time between assignments (he's finishing up two Cream albums before going on to other work), he'll complete his album and perhaps play some carefully selected dates.



Bud Prager



Felix Pappalardi

"Everybody," Prager said, "is calling for Felix because he is so understanding, but actually we are going to cut down on his outside projects to concentrate on the Windfall artists."

The other Windfall artists, only a few of whom are contracted to companies at present, include David Rea, who is just about to begin a solo artist career under Prager's guidance after years of being an instrumentalist's instrumentalist, Warner Bros.'s Kensington Market, Energy whom Pappalardi and Gail Collins are producing for Atlantic, and songstress Maury Haydn.

Rea and Miss Haydn are already building reputations among cognoscenti and night club owners. As Prager put it, "The usual thing with artists who aren't well known, who haven't recorded, is that it's difficult to get them good bookings. Usually owners say 'We'll let you know,' but people are calling me about David Rea and Maury Haydn, asking when they're free. That's nice for a manager."

"What we're doing is building album artists," Prager says. "So many people these days are looking for the one-shot and then hoping they can follow up with something. We want to build artists who will establish reputations, whether they have hit singles or not. Let the others do that. Beautiful. We'll build the artists."

## Sound Track Label

FORT WORTH, Texas — Sound Track Records has been formed here by President Bill Temple. First releases: "Rain Come Down," by John and Sylvia; "I'm Destroying Me," Cotton Smith; and "Ride a Little Horsie," Carol Spears.



# JEFF BARRY

**ARCHIES:**

BANG-SHANG-A-LANG

**SAM COOKE:**

TEENAGE SONATA

**CRYSTALS:**

DA DO RON RON  
THEN HE KISSED ME

**DIXIE CUPS:**

CHAPEL OF LOVE  
PEOPLE SAY  
IKO IKO

**NEIL DIAMOND:**

CHERRY CHERRY  
SOLITARY MAN  
GIRL, YOU'LL BE A WOMAN SOON  
I GOT THE FEELING  
KENTUCKY WOMAN  
THANK THE LORD FOR THE NIGHT TIME  
RED, RED WINE

**CONNIE FRANCIS:**

DON'T EVER LEAVE ME

**LESLIE GORE:**

MAYBE I KNOW

**JELLYBEANS:**

I WANNA LOVE HIM SO BAD  
BABY, BE MINE

**ANDY KIM:**

HOW'D WE EVER GET THIS WAY  
SHOOT 'EM UP, BABY  
RAINBOW RIDE

**DARLENE LOVE:**

A FINE, FINE BOY  
WAIT 'TIL MY BOBBY GETS HOME

**MONKEES:**

I'M A BELIEVER  
A LITTLE BIT ME, A LITTLE BIT YOU

**MANFRED MANN:**

DO WAH DIDDY

**GENE McDANIELS:**

CHIP CHIP

**RAY PETERSON:**

TELL LAURA I LOVE HER

**DELLA REESE:**

BLOW OUT THE SUN

**RONETTES:**

BE MY BABY  
BABY, I LOVE YOU  
I CAN HEAR MUSIC

**TOMMY JAMES & SHONDELLS:**

HANKY PANKY

**SHANGRILAS:**

LEADER OF THE PACK  
REMEMBER, WALKIN' IN THE SAND  
GIVE US YOUR BLESSING  
OUT IN THE STREETS

**HELEN SHAPIRO:**

TELL ME WHAT HE SAID

**IKE & TINA TURNER:**

RIVER DEEP, MOUNTAIN HIGH

**RAIN DROPS:**

KIND OF BOY YOU CAN'T FORGET  
WHAT A GUY!

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## Guy Draper: If at First You Don't Succeed...

First introduced to the music industry in junior high school in Los Angeles, Guy Draper, producer-manager of Kapp Records' the Unifics, sang, as did many of the kids of his era, with the guys on street corners, in talent shows, at house parties.

He tried his hand at writing, but couldn't play an instrument and soon gave it up. Later, in high school he sang with a group and then decided to try to get on the local TV dance show, tried out and made it. As luck would have it, their car broke down on the way to the station that day and his second attempt at show business was foiled.

In college in the East he met a group and formed The Cavaliers. Surrounded by talent (they were all music, voice majors and could both play and read music), Draper felt inferior. He began to learn more about the piano—mainly from them — and started writing songs.

In order to devote more time to creating his "own thing," he quit the group, after his first exposure to production recording with them. Fascinated with the record-creating process, he dreamed of new ways to create new sounds and improve upon those he heard. He began to discipline himself, stopped listening to the radio so that it wouldn't influence his writing. Motown was perhaps the most striking influence on him—such writers as Holland-Dozier-Holland, Norm Whitfields, Smokey Robinson, Ashford Simpson. There were other influences, like Curtis Mayfield, Burt Bacharach, Teddy Randazzo, the Young Rascals and Paul McCartney and John Lennon.

### Formed Own Company

He formed his production company, Guydra Productions, and went to many talent shows and clubs in Washington. The first group he was really sold on called itself Al and the Vikings. He knew he had a top act and felt that the material deserved a shot, but it seemed no one else felt that way. In the interim a friend, Cecil Holmes, closed a deal for a duet of his and a song he had written. His first record as a producer was a local hit in Washington-Baltimore, and got some exposure in New York. He kept writing. Cecil and another friend, Ronnie Moseley, kept encouraging him to stick with it.

Several record people including Jerry Butler and Larry Maxwell continued to encourage him; and while in New York he stopped by to visit Al DeMarino at the William Morris Agency. He happened to have a dub with just rhythm and group and he played it for him and told him his concept for the production. DeMarino picked the dub off the record player and marched him to William Morris' Record Department head, Scott Shukatt. The next day they were at Kapp Records, where they played the rough dub for John Walsh. The door to the business finally was opened.

Draper's two acts at Kapp, Sugar & Spice and The Unifics, are his first solo efforts. Both look promising. Billy Eckstine, Motown artist, has already recorded one of his songs, "A Woman." And Maurice Williams may possibly record some of his material in the future.

## Ver Planck's Success Mounts

NEW YORK — Through the efforts of Billy Ver Planck, Mounted Records has become an important entity among independent labels.

Ver Planck formed the diskery about a year ago so that he could properly present his songstress wife, Marlene Ver Planck. Since then, there have been releases by a group called the New Horizon and Lucie Donna; but mainly it has concentrated on several singles by Marlene and an album entitled "A Breath of Fresh Air."

"I didn't want Marlene's records to be put on the market and then forgotten about. I felt that if we put out her initial album on 'our own' label, we could handle the promotion and also decide on how much money was going to be spent for exploitation. A rave review by Rex Reed has resulted in sales we never anticipated for Marlene's album," says Billy.

Ver Planck not only produces his wife's records and other artists on the label, he writes the arrangements and conducts. When not producing or arranging for records, he's composing jingles for radio and television.

Marlene and Billy are currently planning their second album for Mounted, to include several original songs by Billy.

## Business, Creative Experts Blend in Hampstead Heath

NEW YORK — Hampstead Heath Productions, Ltd., recently formulated music complex, has announced key divisions of independent productions, artist management and publishing.

The complex innovators, Jay Senter and Ed Kramer, have set the production area into action with an exclusive contract with the ABC label. As an independent production company, Hampstead Heath's reputation will be built upon "producing quality product" and affording their artists an atmosphere in which to develop their careers.

Artists already on the Hampstead Heath schedule include Graffiti, whose album was released last week and who open Nov. 26 at Electric Circus; Puzzle, a hard rock group scheduled for January; Bermuda Onions, in the R & B area; and female vocalist-writer Stephen.

### Recently in England

Kramer and Senter have recently returned from England where they successfully acquired talent for U.S. representation as well as a soon-to-be-disclosed publishing arrangement. They plan to extend themselves overseas in areas of licensing and merchandising.

Ed Kramer, 27-year-old Londoner, initiated his career at Olympic Studios engineering such talents as the Beatles, Rolling Stones and Donovan. He came to the U.S. to head up recording at the Record Plant in New York, where he engineered Jimi Hendrix, Traffic and Vanilla Fudge—to name a few. Aside from his experience in the pop field, Kramer has also been involved with classical and jazz recording. Kramer will head up production and recording for Hampstead Heath.

Senter, also 27, went from acting to the president of a youth-oriented footwear firm, where he was responsible for youth promotion and merchandising. He entered the music industry as manager of Graffiti. He will coordinate all business of the Hampstead Heath complex with heavy involvement of promotion and licensing. Operation is located at 40 Park Ave.

As Senter put it, "The big plus in our favor is my business background plus Eddie's creative background."

## Marzano, Calvert Blast Off

NEW YORK — Marzano & Calvert Productions is blasting off with a dynamite "smile" of satisfaction.

As writers they have already hit with "Do Something to Me" by Tommy James & the Shondells; "1, 2, 3" and "I Fell" (the flip of "Mony Mony") by James; records by Question Mark & the Mysterians; the British Road Runners, and the Feathers, as well as album material recorded by Tommy James, the Cherry People, the Tradewinds and the Kasenetz & Katz Singing Circus.

Although writing and producing are the main course set by Marzano-Calvert, they take pride and concern in the associations they have had in other fields of record making.

Jim Calvert has shown his concern in the field of arranging. This year he has to his credit such hits as "Get Out Now," Tommy James & the Shondells; "Yummy Yummy Yummy," the Ohio Express (over a million seller); "1, 2, 3 Red Light," the 1910 Fruit Gum Co. (another over a million); "The Slide" by Howard Johnson; and "Goody Goody Gumdrops," the latest from the 1910 Fruit Co. He also arranged the Kasenetz & Katz Singing Circus album, as well as the live show by the Circus presented in Carnegie Hall last June.

Marzano & Calvert have secured deals with Big Kahoona Productions and Super K Productions, as well as production deals for some of their new artists such as the Feathers (on Team Records), the Beeds (on team), the Fairchilds (on A&M), the Yellow Jacketts (smash) and Rocky & Val (on ABC) with an album due in January.

Some future plans from M-C include productions with Lori Burton, Gary & the Hornets, Van Cortlandt, the Jorden-Parker Revue and the Mony.

## Gorson Books Time

NEW YORK—The production firm of Arthur H. Gorson, Inc.—producers Arthur Gorson and Herb Lovelle—has booked session time in November for the following artists: Len Novy, a debut album on Atlantic Records; and the F.U.N.C. group, also on Atlantic.

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# Paul Leka, Big Time By Way of Bridgeport

A few short years ago on those rare occasions when Paul Leka was able to afford a train ride from Bridgeport, Conn., to New York, he'd keep his nose buried in borrowed books on how to arrange. He went from one staff writing job to another, taking time out to work as a truck driver until his break came along.

His luck started to change when he met Shelly Pinz, a lyric writer. Together, they wrote a song to promote the film "The Penthouse." Then late one night they came up with "it," a song they both knew had to be a hit! They took it to Bob Reno, a long-time friend through hard times who at the time was running Kama Sutra's Publishing Companies. Reno ran Paul and Shelly down to Neil Bogart who shared Bob's enthusiasm. Paul and Shelly were signed as writers on the spot. Paul was commissioned to produce the song with a group, the Lemon Pipers. The song, "Green Tambourine," became number 1 in the U.S. and top 10 all over the world. Buddah Records had



Paul Leka

their first hit as a label and Paul Leka had his first hit as a producer, writer and arranger.

He prefers to think of his success as a team effort and gives much credit to Shelly Pinz, and to the Buddah production staff for bringing the record home, as well as Reno for giving him his big chance.

### Formed Heather Productions

Paul has just formed a production company, Heather Productions, at 110 West 57th St.

and has already a roster of artists. He just completed an album with the Left Banke for Mercury Records, and a single from the album was just released, "Goodbye Holly." He's also producing for Mercury the Zebra, the Younger Society and the Leaders. He's producing a group for Decca called the Peppermint Rainbow currently scoring with "Will You Be Staying After Sunday?" As well as two acts for Roulette, Safe as Milk and the Rocking Horse People. He has just signed a deal with Kelli Ross and Art Wayne's Alouette Productions to produce their Charlotte Russe.

### Even Signing Producers

Leka is even signing producers to produce or co-produce some of his acts. He has working with him on various projects Donny Marchand, Joe Messina and Don Orriolo, currently working new acts the Tour, Gary Carl, Dave Armstrong, the Wrong, Ivan and the Sabres and the Wild Life.

Joe Reed, former road manager for the Lemon Pipers, is working as talent-co-ordinator at Heather Management firm. When Paul has time in his busy schedule to write, he does most of his work with Denise Gross.

## Cason & Russell And 'New Nashville'

Buzz Cason and Bobby Russell typify the cosmopolitan sound of the "new Nashville," having sent out to Bell (and into the charts), Russell's recording of "1432 Franklin Pike Circle Hero."

They also produce Robert Knight, whose "Isn't It Lonely Together" made good vibrations on the airwaves, Van & Titus and Clifford Curry.

Russell is a prolific and hugely successful composer—"Honey," "Little Green Apples," "Sure Gonna Miss Her," "Dusty" and "1432 Franklin Pike Circle Hero."

Their Elf Records label is distributed by Bell.

## Missile Label Launched

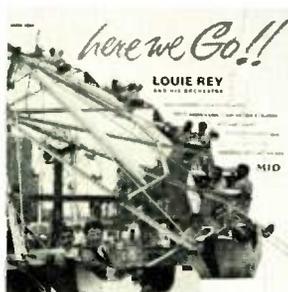
MOSS POINT, MISS.— Joe Freeman Mitchell has started his own label here, Missile Records. First release: "What a Fool I Am" b/w "Today Was Tomorrow Yesterday," by Jimmy James and the Swing- ing Strings.

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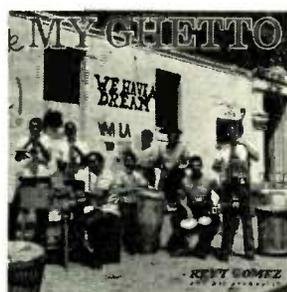
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# Barclay Records, France, Opens in the U. S.

NEW YORK—New York is many things. Among others it has just become the latest important dot on the map where Eddie Barclay, scion of the Barclay Records empire of France, is opening an office as part of a company internationalization campaign.

Barclay, with Jean Fernandez, who will head the N.Y. Barclay branch at 1650 Broadway, came to *Record World* recently to say this: "People all over the world are beginning to listen to the same music. What you can sell in Milwaukee, you can sell in Marseilles. That's why we are opening so many new offices. And the American music is selling. There is no question that English is becoming the world language. So part of our plan is to record all our artists in English."

Barclay estimates that he has contracts with 200 recording artists, among them 20 extremely important international stars (international not always meaning the U.S. at this point), among them Charles Aznavour, Jacques Brel, Mireille Mathieu, Dalida, Nicoletta, Peter Holm and the most recent addition to the Barclay roster, Brigitte Bardot.

Barclay offices are now located in Paris, of course (where the company also has recording studios used by companies from all over), Brussels, Amsterdam, Geneva, Milan, Madrid, Montreal, Stockholm and (soon) in London.

## R&B a Favorite Category

The Barclay plan is to release his artists through all these companies and to recruit artists (R/B seems to be a favorite category) from the countries in which he is opening his doors.

"Now that we have an office in New York," Fernandez said, "one of our plans is to try to work closer with the American companies to whom we license our product." (These include Atlantic, Monument, London and Calla.)

Recruitment of new talent will be concentrated in great measure, Barclay said, on teen groups, and one of his immediate plans is an extensive group search in London.

Barclay already records Los Pop Tops and Los Canarios (Calla artists) and Los Bravos (London artists) and is planning stateside tours for the



Eddie Barclay, Brigitte Bardot

clicking groups. (Barclay manages, under Maurice Marouani, most of the young groups on the roster and plans to manage more of the talents that sign.)

## Controlling All Parts

Barclay seems to have his eye and controlling hand over all parts of his business. For instance, he oversees his publishing houses as well as writes for them (12 tunes in a week sometimes). Many of his artists publish through his house—Aznavour, Brel, for instance. Among his songs are "Valse des Lilas (Once Upon a Summertime)," which he wrote with Michel Legrand. He manages. He oversees the American labels—Atlantic, Chess, Stax—he distributes in France, Switzerland, Belgium, the Netherlands and Luxembourg. He produces. His first project upon returning to Paris will be to record the Parisian version of "Man of La Mancha," which was translated by and will star Jacques Brel. (This will be a two-record set.)

In closing Barclay said, "To introduce my artists in America I asked them all to pose nude for their album covers." He laughed. "But they all said no."

Even Brigitte?

## Hits—And Howe!

Producer of the "Magic Garden" and "Stoned Soul Picnic" LPs by the Fifth Dimension (and the million-selling singles therein) plus the Turtles ("You, Baby") and the Association ("Windy," "Never, My Love"), Bones Howe is currently producing Smokestack Lightnin' for Bell Records on the West Coast.

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## Indies & Majors Live In Harmony on U.K. Scene

LONDON — More and more independent companies are being formed, and more and more the major diskeries are having to rely on outside sources for the main bulk of their catalogue rather than from their staff A & R men.

A good bonus for the industry by this change is an ever-increasing turnover of product. Aspiring talent never stood a better chance of being heard, and publishers are not unhappy about getting more coverage on their copyrights.

The overall picture is a healthy one. This state of affairs has come about in the past 10 years and has had a steady growth ever since.

The past pattern of the majors having contract producers is a dwindling one.

Producers such as George Martin (the Beatles, Cilla Black), John Burgess (Ken Dodd, Freddie & the Dreamers), Peter Sullivan (Engelbert Humperdinck, Tom Jones) and Ron Richards (the Hollies, the Baron Knights) all broke away from E.M.I. in September, 1965, to form AIR (London), Ltd. All had served a fair amount of time with various labels under the EMI banner and all had had numerous chart successes. Their company is now well established and an integral part of the record scene.

Another independent with a first class track record is Steve Rowland's Double "R" Productions. Under his direction he has guided the Herd, Dave Dee Dozy Beaky Mitch & Titch and Family Dogg into the charts and currently the Magic Lanterns' "Shame Shame" into the American lists. Steve's way of working, after he has found an artist who makes an initial impact on him, is to get to know him and reason out what material he is best suited for. In the case of the Herd this took the best part of a year, but his policy paid off handsomely.

Record companies constantly make overtures to the independents to commit their total output to one label. In many cases, such as the majority of the artists produced by AIR (London), for instance, the artists themselves are already signed to contracts. But mostly the independents' main reason for splitting with the majors is to have freedom to negotiate the best deals possible for their product. And they can make this freedom work to the advantage of their artistic sense

and their bank balance.

In Rowland's case he is waiting for the company whose limits reach beyond records to embrace all facets of entertainment but mainly to take in films where the music content plays an integral part as opposed to musicals.

### Lawrence into Forefront

Derek Lawrence has emerged into the forefront of international independents since the runaway success of his productions with Deep Purple. He has been making good and saleable product for a long time but now he can negotiate from strength and has just returned from the states with commissions from Dot, Warner Brothers, MGM and, of course, Tetragrammaton, Deep Purple's label. Acts that Lawrence will be closely involved with in future include Sweet Thursday and Country Fever, described as an underground country and western outfit. Also, prolific composer and singer Tony Wilson.

Track Records, under the direction of Kit Lambert and Chris Stamp, started to make their mark with the Who in 1965 and followed through with Jimi Hendrix in '66 and the Crazy World of Arthur Brown in '67/68, and their energy is now devoted to Martia Hunt, star of the musical "Hair" and to be launched early in the New Year. Their latest coup is capturing the distribution rights for the U.K. of the John Lennon & Yoko Ono album, "Two Virgins."

### Further Cross Section

A further cross-section of the independent scene ranges from the Vernon Brothers, Mike & Richard, who have had tremendous results from humble beginnings with John Mayall, 10 Years After and Chicken Shack . . . Andrew Loog Oldham and his Immediate label . . . Denny Cordell with his classic production of "Whiter Shade of Pale," with world sales running into 6,000,000 and taking the lead again with Joe Cocker's version of the Lennon/McCartney song, "With a Little Help From My Friends" . . . Rak Records, headed by Mickie Most, has probably has as much publicity as the stars Mickie produces — Herman, Donovan, Lulu—and has the necessary symbols of material wealth to make the point that being in-

(Continued on page 71)

## Indies Compete More & More On German Music Scene

BERLIN — The majority of indie producers here sell their masters to record company majors, who are also reluctant to release such masters since they have their house producers.

The majors have enough headaches to "sell" the incoming product from foreign companies plus their local production, and that is why there is such a "hole" in the creation of international selling product, outside of the few exceptions like Polydor's Bert Kaempfert and Philips' Vicky. Electrola, however, has a big international offer in their classic artists, and the same goes for other majors.

There is a goldmine here in Germany of undiscovered talent, to be furthered by indie record companies and producers, and it has already been tapped successfully by the Hansa Record Company. Now there are three new indie record companies: Transworld Records, which is open for new ideas and talent; Saga Record Company; and, of

course, Cornet Records. These labels are making greater inroads into the international market than the majors, as they are not bound by restrictions or company blocks. The German composer is already bemoaning the fact that so many foreign releases compete for airplay on the few government-operated radio stations.

However, many are seeing a definite "up-trend" in the indie record companies, and a re-evaluation by the majors of their operation. The majors, one has to admit, have built up a fabulously successful distribution system, which is often used by a new indie record company for their product.

There is also a trend towards the more melodic and "emotional" music, caused by the big sales of Germany's #1 selling artist of this type of product, Udo Jürgens.

All in all, the indies are beginning to give stiff competition, and this is good for the product and the consumer.

## Gallo-Lofredo Further Long Island Sound

One day in 1964, Bob Gallo wrote 12 songs, went into his own recording studio, played all seven instruments himself, engineered and produced an album. It was called "Roses Are Red" by the You Know Who Group. Although it wasn't a big success, it was a good indication of the extent of his talents.

Maybe part of the reason Bob possesses all these talents is because he started early. At 7 he was already playing the piano and guitar and by age 20 was teaching music at Columbia University. And he had built his own Talentmasters Recording Studio in New York City by age 25.

Atlantic Records was so impressed with the sound Talentmasters achieved on the Rascals' "Groovin'" that they purchased the studio outright and signed Bob as A&R man to produce for them. The next year and a half he produced chart records for artists such as Ben E. King, the Drifters, Mary Wells and Barbara Lewis.

### Excited About L. I. Talent

He has again gone out on his own. Recently he formed an independent production company

with Lou Lofredo to create an indigenous Long Island sound on records. Bob is excited about the abundant talent in groups there and moved to Kings Park on the North Shore to be close to it. Toward this goal he plans to construct a studio, do the engineering, producing and arranging himself, using a small group of musicians who will work exclusively for him and get a sound that is consistent and original.

He is currently producing with three Long Island groups, the Aesop's Fables, (Cadet/Concept) the Smubbs (Monument) and the Sounds of Modification (Jubilee).

(Continued on page 72)

### In London

(Continued from page 70)

dependent pays. The list of names goes on and on, and there is no sign that it will diminish.

For the time being, the last word can rest with the Beatles. The independent empire they have set up at the Apple headquarters proves that given the right formula, the independents and majors can live together in harmony.

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## Latin Disk Buyers Ready To Accept All New Beats

NEW YORK — Twenty years ago, Marty Wilson and Pete Terrace agree, it was very difficult to introduce the Latin-American buyers to anything new. Terrace knows because, a long-time jazz devotee, he ran "right into a brick wall" when he tried to blend '40s jazz with the Latin-American beat. Forget it.

Now all that's changed. Wilson and Terrace told **Record World** recently that the Latin-American buyers, at least the "second and third generation Spanish-speaking public," are willing and eager to accept all new beats.

And for that reason Wilson and Terrace, President and Vice President, respectively, of Mio International, have formed Mio International Records to aim at that Spanish-speaking market hungry for new sounds. Wilson thinks that this is the music—much of it growing out of the New York ghettos—that will bridge the gap between the Latin market and the pop market. (In some of his albums there are cuts in English.)

Mio, just over a month old, already has three albums in release and four more due in January. By that date there will be product on the market by all the current Mio International roster artists, Luis Rey, Eddie Hernandez, Ken Gomez, Orchestre Capri, Bobby Rio (Mio's first single), Trio Modelo and Terrace.

According to the way Wilson sees things, Mio will be primarily an album label. That's the way his prospective buyers want the product, he says. In fact, he feels that singles "might even detract from album sales."

So far, Wilson noted to **Record World**, "the label is doing very well. The sales are good. The interest is there."

### Interest in Tapes

The interest is there for tapes sales as well and Wilson is preparing to go into the tape field shortly on a licensing basis.

One of the reasons Wilson believes his label got off to a notable start is his kick-off campaign, which took the form of an extensive airlines promotion. Mio got exposure on 34 airlines and from these airlines put together a promotion package of airline souvenirs to distribute to the influential record folks around the country.



Mio's Marty Wilson, Pete Terrace

Wilson reports that a number of the participating airlines have already asked him to think up new tie-in promotions on an individual basis.

Wilson and Terrace talked further to **Record World** about their attitudes toward their market. "Pete and I have known each other for about 20 years," Wilson said, "and we've liked the idea of doing something together for a long time. But we always wanted to find a void in the market that we could fill. And at last we've found it. Many people have exploited this market, but very few have developed it. We want to force it to develop."

### A Teen Label

"Our label," Terrace said, "will be a teen label. Our groups will be young. The kids who are making music are where it's really at. One of our albums is called 'My Ghetto.' The parents don't like it. But the kids are more realistic about life and music."

"The trouble is," Wilson noted, "that New York has always been a follower in the Latin American market. Now we want to make it a leader. We want to produce New York Latin music with a universal appeal. We plan to be creative. We want to develop new groups, to educate them, however we have to do it."

### Steel Label Bows

William Ellis has opened Steel Records at 101 W. Federal St., Youngstown, Ohio. The label has rock artists and plans to go into blues and pop. Dee jays who program rock and blues may write to Steel for samples of their latest disks.

### Gallo-Lofredo

(Continued from page 71)

"I think we'll have a major music center on our hands here on Long Island within a few years," says Bob. He also wants to open a chain of music schools in the immediate area to give talented people the opportunity to develop their talents in a conducive atmosphere.



**Century Sound's Arthur:**

## 'It's Time Engineers Got Credit for Contribution'

NEW YORK—Brooks Arthur, a doctor who turned in his stethoscope to open up Century Sound Studios but could still prescribe aspirin if the need arose during a session, stopped at **Record World** recently to show his control booth-side manner and toot his horn and the horns of other engineers.

"It's time engineers got credit for their contribution to albums. A few records mention the engineer but not many. Look at the jackets these days. Everybody is mentioned down to the guy who went out and got the coffee, but not the engineer. And without us there would be no end result," Arthur tooted.

In order to right wrongs, Arthur has taken command of a new division of the Audio Engineers Society—the mixers. "Some of the other guys don't believe in publicity or shy away from it. But we want recognition. There's no competition among us. We help each other out and give each other ideas. We want to keep a standard."

About his own operation Arthur had plenty to say and not without a certain gregarious pride. "I was driving in the other day and listening to WMCA. In one 15-minute segment every record played had been cut in our studio—'Court of Love,' 'Chewy, Chewy,' 'Shake,' Neil Diamond's song. Right now we have seven things on the chart, including 'Quick Joey Small.' I would say we've cut somewhere around 400 chart records in our studio. And albums include the Neil Diamond albums, Tom Rush, Janis Ian, the Kensington Market, which I hear is catching on. I was the engineer on all of those. And we've been lucky enough to cut all the bubble gum sides."

"What I try to do, practice at, is become that odd member of each group that records at the studio. At least, that's how I like to feel. I like to become part of the idea and creativity of each record."

"I try to get to know what makes each group and each member of each group tick. When you can do that, then you really begin to know what they want. You begin to understand the style, speed and movement of each group."

"We get to know the little things about the group. How the microphones should be set up, what kind of chair players like, the little things that make recording life easier."

### Track Records

At his studio Arthur, obviously successful, has a large re-investment program going which includes a new 16-track system. "I think that eventually people will do themselves in going from 16 to 32 to 64 tracks. Right now a lot of thinking is that the studio to beat is the studio with the most tracks. But some of these cardboard places which only have a large number of tracks to offer won't make it. At least, it will be interesting to watch."

With his studio "going 20 hours a day, six, seven days a week," Arthur is now doing more and more remotes. Included among recent away-from-home recordings were Mercury's McCoys, Capitol's Peggy Lee and Verve/Forecast's Tim Hardin.

For the future Arthur envisions branching out into engineer-production duties.

And, of course, "singing the credits of engineers."

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## Mark Alan Enterprises Covers Entire New Beat

NEW YORK — Because he "can't rely on others to do the job," Mark Alan, who used to work as an agent for Premier Talent, has opened up a network of new enterprises to manage, produce, book, publish, record and practically dress and feed the contemporary groups he feels have "the most potential to make it big."

Most of the Alan enterprises have the tag New Beat before them (e.g. New Beat Records Ltd., New Beat Management, New Beat Music).

The reason, in a nutshell and as implied above, why Alan has taken all reins in his August-initiated project is this: "It's not that I want a finger in every pie," he told *Record World*, "it's just that you can't rely on others to do the job. My main concept is to build every aspect of a performer in order to get them off the ground."

"We plan to do three things for an act record-wise. One. Sign them to a label. Two. Sign them to a label, produce them ourselves or deal with a top independent producer. Three. Handle production on a group and sell the product to labels."

To carry out his plan Alan has signed producer Alan Slater and Mike Appel. He's signed Robert Slater to assist him in management and booking. He's signed Lora Myers to handle publicity. He's signed staff writers for his pubbery.

### Acts, Acts, Acts

And he has signed acts and acts and acts. First, there's Man, who were the Rich Kids, but are now Man and being produced for Columbia by Jerry Leiber and Mike Stoller. Then there's Illusion on Jeff Barry's Steed, Celebration on UA, the Exiles on Columbia, Huck Finn on Kapp, Neon being produced by Aaron Schroeder, Mike St. Shaw on Atlantic, Johnny Lombardo on Columbia with Chips Moman producing, the Balloon Farm on Laurie.

Quite a workload in the two or three months since August. And not for small potatoes, either. Without disclosing figures, Alan reported that Man signed with Columbia for the largest advance in the company's history.

Alan has the last word on all decisions regarding his acts and that extends to choosing images ("I select the images, my ideas. If they work, they work. If they don't, they don't"), company merchandising plans, dress, songs, booking, et cetera.

To back up his staff, Alan has Dominic Sicilia handling press relations and here's what Alan says, summing up his philosophies, via Sicilia bulletin: "The hardest job in the group business is to keep your acts together until they make it. If they are encouraged, financially, emotionally and with hard work from their managers, they can remain whole. If they work all the time, they stay fresh and creative. If not, they break up or go downhill and you can lose a good time before it has a chance to happen. Agencies and record companies wait for a hit record to do their job. We want to start from the first day."

### Constant Work Motto

Constant work does seem to be the motto of the Alan outlets and the fellow himself will tell you that some of his group (New York's popular Illusion, for example) make more per day and per week than "90% of the top record acts."

What with all the activity, there will be, according to Alan, 16 albums and 21 singles by his groups in release before Christmas. "I've put a lot of time and money into my groups," Alan said to *Record World*. "By February we'll know whether it's going to pay off or not."

## Herb Bernstein Glows As Julie Budd Grows

NEW YORK — Independent producer Herb Bernstein has found true excitement in watching the growth of his 14-year-old discovery, Julie Budd.

Her recording career actually started about eight months ago. Her first MGM single merely exposed her talent; but her second, "All's Quiet On West 23rd," put her on competitive ground by making the charts. Today, Julie must be considered a top contender among female singers.

The single artist once again seems to be happening. It is Herb's contention that as a producer it is sometimes necessary to build the artist's confidence in his or her A & R man. Herb works with Julie every chance he gets, deciding on what kind of songs best suit her vocally and image-wise. He admits that sometimes her voice overwhelms him, in which case he has to start thinking in terms of "the hit record."

When it comes to her songs for "The Merv Griffin Show" or other TVers, he concerns himself with the song, the arrangement and whether he feels that Julie can handle the song vocally.

She has sung such tunes as "Alfie" and "On That Great Come and Get It Day" on television. For the time being, how-



Herb Bernstein, Julie Budd

ever, Herb will stick to a more "contemporary" type of song for records. He believes that Julie needs that one gigantic hit and then there will be no stopping her. He may have it with the new song he recorded with her last week, written by Toni Wine and Irwin Levine.

Aside from working with Julie, Herb has been doing arrangements for artists he does not produce. He produced the new Lenny Welch record, "You Can't Run Away" b/w "Halfway to Your Arms." Both songs were written by three of his Jillbern Music staff writers, Gary Knight, Irwin Levine and Myles Chase.

His music publishing complex is growing rapidly, what with recordings by name artists such as Frankie Valli, Lesley Gore, Lainie Kazan, Julie Budd and the above-mentioned Lenny Welch. Roger Stone is Professional Manager of Jillbern and Elbern Music.

Building from within the companies, Herb is currently working on several production deals involving staff writers Gary Knight and Irwin Levine. His own career began when he started producing records for Bob Crewe Productions and had a top 10 record with Norma Tenega's "Walkin' My Cat Named Dog."

In recent months Herb has concentrated vigorously on his songwriting. Aside from several tunes he has written for Julie, he recently wrote some for Al Hirt. He's been doing most of his writing with Bud Rehak. This includes the special material they have both written for Julie for TV.

acquired the rights to all of the artists on Pete Records, and future plans for the firm include the acquisition of FM radio stations.

## Big Prospects for Pete

"... But first a word from our sponsor, Pete Records, featuring the voices of Ketty Lester, Gogi Grant, Carol Stromme, Michael P. Whalen and John Braheny and today's progressive sound of distinction on sale now at all record dealers."

The preceding could very well be a commercial for a positive new label if Pete Records prexy Chris Petersen were to make one. That would be rational since the Chris Petersen Company, the parent company, is one of the leading producers of TV commercials.

Chris Petersen, a pioneer in television, began by producing one of the first syndicated TV shows in the country and eventually worked his way into commercials. The rapid growth and success of his company accounts for the fiscal gross of four to five million dollars per year.

The scoring of TV commercials brought the firm in close touch with the music industry, making the formation of his Pete Records label a logical gradation of the company.

In May, 1968, the label bowed with a first LP by Gogi Grant.

Since then, Petersen and the label's General Manager Robert Kirstein have expanded the firm by utilizing the best of vocalists, producers, arrangers and musicians. The abundant talents of Ernie Freeman, Perry Botkin Jr., Jimmy Haskell, Marty Paich, Lincoln Mayorga, Dick Glasser and Al Capp are involved in various projects for future release.

Forthcoming product includes a new single by Michael P. Whalen, a second Gogi Grant LP, jazz rock group the Passing Clouds' first album, banjoist Don Beck's initial LP, George Russel's Brazil Beat and Ketty Lester's first Pete album.

The Petersen complex is a great opportunity for new talent as their abilities can be utilized in the commercial and general TV media, as well as the recording field.

The label's West Coast Promotion is handled by Ted Rosenberg, Tony Richland and George Russel. GRT Tapes have

## 'Good Records Not Enough,' Say Haffkine, Oslander

### Everyone Must Be Made Aware

NEW YORK—In the record business today, with the release of hundreds of singles and almost as many albums per week, it's not enough to just make good records. Everyone must be made aware of your product all the way down the line, through publicity, promotion and creative merchandising, according to Ron Haffkine and Barry Oslander Productions.

Haffkine is an old hand at new ideas, including once having acquired the exclusive manufacturing rights to the N.Y. World's Fair Products, also having owned one of the most successful restaurants at the Fair with Barry Oslander, one-time Art Director of Audio-Fidelity Records. During this period the rights for the worldwide smash, "Juanita Banana," was secured for Karate Records, helping to create a new label and production team.

They met as competitors both seeking to produce the same unknown act. Eventually they decided to join forces to co-produce the group, with a new name for the act—the Cherry People—and a new label—Jerry Ross' Heritage Records. They also kicked off one of the most exciting campaigns of the year, which included three-dimensional packaging, contests for dealers and consumers, trade and fan magazine saturation and extensive promotion tours. The result was "And Suddenly," the Cherry Peoples' first hit as well as Haffkine-Oslander's first production. Their latest record, "Gotta Get Back (To The Good Life)," looks as though it'll be bigger than the first.

Always ones for moving ahead, they have just an-

nounced their latest discovery, the Good Rats. A few months ago Ron and Barry brought the Good Rats to Kapp Records' Jack Wiedenmann and John Walsh who immediately commissioned H O to do an album and a single. The single, "The Hobo," has just been released. The album is, simply, "The Good Rats," with a unique, controversial cover, and will be released in January reportedly with the largest promo campaign ever given to a new act in Kapp history. It includes a six-page color spread on the group and Haffkine-Oslander Productions in next month's Esquire Magazine.

H O recently set up their publishing companies, Blue Snow Music, Inc., and Baby Beth Music and brought them to Kelli Ross and Art Wayne's Alouette Productions for administration and exploitation. They've just signed Pepe Marcello, lead singer of the Good Rats, to an exclusive songwriters contract. In addition to writing all of the material for this group, he's written the new Cherry Peoples single.

What's next? They've just found a new group from Washington called Heaven! and they will produce their act for Alouette Productions.

Individually, Oslander (considered one of the best sound engineers in New York), has just recorded an album and single with the beloved Moms Mabley for Mercury Records, and will announce other acts shortly.

Haffkine is getting ready to reveal "a big surprise" on Dec. 1 with the release of "The Shadow Mann Album" on Roulette. Having produced Shadow Mann for Alouette Productions, together they will launch "a new concept in packaging and promotion" as Roulette sends Shadow Mann on a coast-to-coast tour.



Barry Oslander, Ronnie Haffkine

## London Inks Many New Indie Deals

London Records, for over a decade a power in the fine art of finding the hot indie production elements in the business and merchandising their product into hits, has concluded a number of recent new production deals encompassing prime producing talent from both sides of the Atlantic.

Latest indie production effort just now in the process of being launched is the new West Coast-based group, Touch. The discovery of Gene Shiveley, an engineer at Tutti Camarata's Sunset Sound Studios in Hollywood, the quintet has been engaged in producing its first LP, under Shiveley's direction since June. Camarata himself is executive producer of the group, which will be launched on his Coliseum label, nationally distributed by London.

Internationally, the unique, double-fold LP which opens in the center, will be introduced on the worldwide Deram label. The package is being geared to bring a new rock-oriented image to the Coliseum label, heretofore usually identified with the good music or middle-of-the-road field.

Walt Maguire, head of London's Pop A&R and Sales Operation, and Herb Goldfarb, National Sales and Distribution Manager, are co-directing the global drive on Touch, which brings into play the entire, far-flung regional sales and promotion network of London.

Maguire, who for some years has guided the London operations with outside producers, both in terms of national distribution deals for other labels as well as the contracting for inde-produced product on one or more of the house labels, has also disclosed a series of other important new contract deals, just now coming to fruition.

### Jennifer Subject of Push

Jennifer Warren, who has recently had an LP, "I Can Remember Everything," released on the Parrot label, is the subject of a major co-promotional effort between the London (Parrot) forces and the office of Kragen and Fritz. In all her current TV appearances she is also plugging her new single, "I Am Waiting," produced by Marty Cooper. She has also been cast in a lead role in the Los Angeles production of "Hair."

Viewed as a coup is a major new indie production deal for

the London-distributed Deram label just completed with composer Lionel Bart, who wrote the score for "Oliver!" The new production team in this case consists of Ray Horricks and Ray Richardson in London, who have already produced Bart's first single, "May a Man Be Merry," plus a forthcoming LP, "Isn't This Where We Came In."

Confabs relating to national promotion and publicity will be held by Maguire and Goldfarb with Bart when the latter arrives in New York for the forthcoming premiere of the movie version of "Oliver." At the same time, Bart will be commencing work on casting a new show, "La Strada," for which he has written the score.

### New Sire Deal

Another recently concluded deal involves national distribution for the Sire label, operated jointly Richie Gottehrer, who handles the production and Seymour Stein, who heads the administrative side. Already on the market under this deal is a debut singing LP by TV and stage star, Phyllis Newman, titled "Those Were the Days," and an upcoming album titled, "Ptoof," by a new British group, the Deviants. San Francisco action is already reported on the latter package.

The Sire deal also involves the newly reconstituted "Strangeloves," in a new single, "Honey Do"; and a single by Eric Marshall and the Chymes, titled "The Countess." In the underground pop-folk field, producer Gottehrer has come up with a new artist, David Santo, expected to have a single out shortly.

The Jay Boy label, another British-originated production deal, inked through Eddie Kassner, and also incorporating the production talents of Marv Holtzman, brings to market two new artists, Doris Willingham and the Shadocks. Miss Willingham's initial single, for imminent release, was produced by Richard Tee, while Danny O'Donovan is the producer of the Shadocks' first single, due in January.

The Britleaf label, specially created to market the product of Sherman-Kahan Productions, is expected to have a number of new releases out within the next few weeks. The production outfit is co-helmed by Gary

(Continued on page 74-B)

## A Bizarre Story

LOS ANGELES—The brushed stainless steel letters on the door read Bizarre, Inc. To many of its neighbors in the 22-story office building on Wilshire, the name seems more of an adjective than a noun. For Bizarre deals in strange and unusual people and subjects.

"Freaks running all over the place," a lawyer's secretary said to a friend recently after a ride in the elevator with one of Bizarre's newly-signed record acts.

Recently formed by Frank Zappa, leader-composer of the Mothers of Invention, and Herb Cohen, Bizarre, Inc., is a "total" avant-garde and contemporary entertainment complex including records, publishing, TV radio programming, management, motion pictures and advertising.

Zappa explains, "I want to put out a line of records featuring individuals and subject matter that so-called major companies wouldn't take a chance on, and present it in such a way that they're given quality treatment." Bizarre's artist roster increases weekly. Already signed are Wild Man Fischer, who reportedly has been committed twice to mental institutions by his parents; a seven-girl group called the GTO's (Girls Together Outrageously); Alice Cooper (a group, not a girl); Sandy Hurvitz (a girl, not a group); and Ethiopia.

Zappa is endlessly energetic and inventive. The next two Mothers albums have already been finished. The first, "Ruben & the Jets," is all in the style of the 1950s popular vocal groups.

'Ruben' is a record I like listening to all the time," says Zappa. "It makes me feel young again." It contains four of the songs from the Mothers' first album, "Freak Out," re-arranged in the '50s style, plus two tracks which Zappa wrote,



The Mothers of Invention

played five instrumental backing tracks for, recorded and mixed all in one Sunday afternoon alone in the studio.

The second album, "Uncle Meat," is just pure Zappa Mothers. "Uncle Meat" has the distinction of having on it a recording of the New York police actually breaking up the recording session of the "Uncle Meat" album — in stereo.

And, in between times, Zappa has somehow found time to film an anthology of the Mothers, write a piano concerto for the Mother's pianist and arrange and play concerts.

### Cohen Also Manager

Herb Cohen, the man in charge of everything, also manages Tim Buckley, Linda Ronstadt and the Stone Poneys, the Mothers of Invention and Fred Neil.

General Manager of Bizarre is Joe Gannon, formerly with Trident (Kingston Trio) Productions in San Francisco, then A&M and Campbell, Silver, Cosby in Los Angeles.

Grant Gibbs, formerly West Coast advertising and publicity director for MGM/Verve Records, directs Bizarre's advertising, sales, promotion and publicity.

Business manager for Bizarre is Neil C. Resher, Inc.

## Shadow Morton: Hits In a Relaxed Community

Community Productions, Inc., headed by George "Shadow" Morton, is based in Hempstead, L.I., about an hour's drive from Manhattan. Firm has been in operation since May of this year.

Morton says the idea for Community Productions was born while he was housed, along with dozens of other record companies and production firms, at 1650 Broadway, New York City. "I was looking for a place somewhere outside Manhattan where artists could truly be creative; where the atmosphere would promote relaxation instead of racing against the clock." Hempstead was chosen partly because Morton's favorite recording studio, Ultra Sonic, is located there.

Joining Shadow Morton to form Community were Vinny Testa and John Linde, both top producers in their own right. Testa began his record business career as a songwriter for Nevins & Kirschner Associates, and then moved on to Columbia Pictures' Screen-Gems. Later he entered the production field, principally working with Canadian groups. Radio Canada awarded Testa a plaque for his disc successes.

Linde joined Community following a three-year stint as a producer and writer for Kama Sutra. Prior to that, he produced and wrote for Lieber & Stoller; headed the publishing-production firm Survey Music, Inc.; and did independent production work both in the U.S. and Europe.

Prior to forming Community, Shadow Morton was riding the charts with Janis Ian's single, "Society's Child."

### Signed Vanilla Fudge

In May Community was formed and its big moment came fast when the firm signed the Vanilla Fudge. Morton recalls, "Nobody wanted the

group then. They had a different name and a different sound. But I was impressed when I heard them audition for me at a club on Long Island." The rest is history. Both in singles and LPs, Morton has helped the group click. Their album, "The Vanilla Fudge," brought Morton a gold record, one of a handful he has received since entering the record business in 1964. Morton, through his production, writing and recording activities, is credited with working with Mama Cass, Richie Havens, the Shangrilas and other important pop stars.

Currently, Morton is recording a new group, Space, and plans to announce release of both a single and an album by the group shortly. All he'll say now is, "I promise they'll be different from any other group ever recorded."

Meanwhile, both Testa and Linde are busy at Community with other groups. Vinny Testa has recorded the Merchants of Dream, and has signed the group to A&M Records. He's just finished cutting an LP by Tom Hensley's Masters of Deceit. And an album he produced for the Group Image has just been released. John Linde produces the Outrage, whom he has signed to Kama Sutra. Another of his productions, a disk by the New York Rock and Roll Ensemble, is on Atco Records. And he recently finished recording an album by Tan Lords Opera.

And this month, the firm's Community Record was born. The label's first release, an album by the Group Image, is dubbed "A Mouth in the Clouds." Morton reports initial reaction has been "fantastic."

## London's Many Indie Deals

(Continued from page 74-A)

Sherman and Stanley Kahan, with initial product to be produced by Sherman with Billy Arnell.

Also on the British side is the Chapter One label, nationally distributed in the United States by London. The production deal was made initially by Chapter One owner, composer-conductor-arranger Les Reed, with the London British parent firm, The Decca Record Com-

pany of England Ltd. A new single, "Lucky Sunday," by the Episode Six and produced by Reed in London, has received acclaim here.

Assorted other key deals have also just been consummated in England through ties with the Decca Company there. Producer Mike Vernon, who is responsible for the hit LP product of John Mayall and Ten Years After, is producing a new group, the Web. Initial LP is

"Fully Interlocking," and a single from the LP is due soon. Vernon will also produce the Big City Blues Band with Errol Dixon and Keef Hartley, former drummer with the Mayall group.

Wayne Bickerton, another youthful producer for the Decca Company in England whose product will be out here shortly through the London aegis, has already produced singles by the Flirtations, an American girl

group operating out of England. He is responsible for a soon-to-be released group, Grammy's Intentions. Giles, Giles and Fripp, which features progressive material, is another group whose LP was produced by Bickerton. He will also produce an album with British movie actress Dana Gillespie.

Ray Horricks, who is co-producer of the Lionel Bart material with Ray Richardson through the British Decca interests, will also shortly have an LP out by the new British guitarist Davy Graham.

## Cherry-Picking Philosophy Hits for Heritage's Ross

NEW YORK—And suddenly Jerry Ross, renowned A&R man, successful independent producer, launched a new label, Heritage, through MGM, and suddenly the new New York-based label was a success.

Ross began his label activities auspiciously with the Cherry People in the late spring. "My first project was actually two-fold," Ross told *Record World* recently. "To introduce the label and to introduce my first group. It came off nicely."

Indeed, it did. The first single, "And Suddenly," was a significant chart item. "It was the way I like to work things. Careful planning. I don't throw out product."

In line with his planning and caution, Ross has signed few artists to Heritage. In addition to the Cherry People, he is currently readying only four other roster artists. One of them is the Duprees, currently represented with "Goodnight, My Love."

"The Duprees are a gratifying act," Ross said, indicating his characteristic regard for artists with substantial backgrounds of one kind or another to bolster their talents. "The Duprees are a marvelous act. They have a history in the business. They're the kind of act you can take into the studio and not spend 16 hours with getting what you want."

### Father's Angels in Wings

Another act just preeming on the Heritage label is Father's Angels. This nine-man, self-contained unit from Williamsburg, Va. came to Ross' attention supported by the Virginia Catholic diocese, which meant that the boys (the lead singer, surprise, is Jewish) had a number of costume changes a piece, had all their equipment already, plus a bus. All Ross, who also manages most of his groups (and more of that reasoning later), had to do was give them their catchy moniker and take them to the studio.

The first Father's Angels release was issued first in England (because of a release slowdown at MGM that is forcing Ross to be even more parsimonious, for the time being, with his releases).

The other Heritage names are Esther Tohbi ("I've been looking for a Streisand-type singer for a long time and this girl is it"), Romy Bishop and Gene Bua.



Jerry Ross

Gene Bua has his built-in audience, too, Ross noted. Bua plays a coffee house singer on TV's "Love of Life" soap opera. Described by Ross as having "Herb Alpert good looks," Bua currently receives fan mail requesting his records. "We'll be able to use Gene's TV exposure to showcase his records. We've already written a song called 'Love of Life' for Gene's first single. And we'll be able to put his album cover in the coffee house set on the show."

### Can Produce Independently

Ross' and Heritage's agreement with MGM is non-exclusive, Ross remarked, which means that he still can continue his independent production work. "I haven't for obvious reasons," Ross said. "For the past few months I've been busy establishing a new label and new artists. However, I've recently signed three new acts that I'm excited about and with my releasing problems, I might just record these acts for other labels."

Ross talked about his management philosophy. "When you manage the acts you record, you can help break a record faster, for one thing. You have the act's total availability. Also the act gets to see more of your operation. They see more of what you're doing for them. They aren't in limbo."

Aiding Ross in his label operations are Hal Charm, Heritage Sales Manager, and Art Ross, Heritage Management Director.

"I have one basic concept," Ross said of his attitude toward making records. "Can you walk away singing it? You look for newness and freshness, but still the most important thing is can you walk away singing it?"

## Lowery Team Running Up Big Record Scores

ATLANTA — Bill Lowery Productions is comprised of a group of young men who, if they were baseball players, would no doubt all be playing left field. This is the place that head man Bill Lowery likes to look for material.

"Trends only interest me so that I might find a song that either doesn't go with the trend, or preferably goes against it," Lowery asserts. "We came up with the Classics IV doing 'Spooky' and hit the million mark. Now we've got them on 'Stormy' and all indications are that it will go the same route."

1968 seems to bear out his thinking. In an era of protest songs, Lowery is most interested in finding new ways to say "I love you" musically. His line-up of producers goes right along with this thinking. Buddy Buie produced the two above hits, along with "Soul Train" by the same group, all for Imperial Records.

Joe South and Lowery collaborated on two big ones for MGM-Verve with Friend and Lover doing "Reach Out of the Darkness" and "If Love Is In Your Heart." Joe South then fired up a hit by the Tams on "Be Young, Be Foolish, Be Happy" on ABC, and Billy Joe Royal's Columbia recording of "Hush." This Lowery-published song had a giant revival by the Deep Purple. Ray Whitley hopped aboard and turned out "Backwards and Forwards" by

December's Children on World Pacific.

### Debuted 1-2-3 Label

While his Atlanta staff was turning out hits, Lowery himself was not idle. He finalized a deal with Capitol to manufacture and distribute his own label, 1-2-3 Records, debuting with the Movers and "Birmingham." It was a solid hit in the South, and firmly established both group and label.

"I honestly feel I put much more emphasis on lyrics than most other producers. A lyric must tell a complete story. I spend a lot of time working with writers to get the best possible result," reveals Lowery.

He doesn't aim at any particular age group, but tries to come up with general appeal records. He points out the current charts as being a healthy blend of all types of pop music, "proof that a big record doesn't necessarily follow a trend."

When asked if he plans a return to the C/W field, Lowery says no. Lowery will continue to pick new hits out of the pop bag. And with his staff of proven producers like Joe South, Buddy Buie, Ric Cartey, Ray Whitley and the two newest members, Billy Joe Royal and Emory Gordy, Jr., there can be no question about it.

Fielding a team like that, Bill Lowery Productions is going to run up some mighty big scores.

## Guardian Productions Full Speed Ahead

Guardian Productions, Julie and Roy Rifkind's label-publishing-production-management firm, is operating in high gear. Recent activity includes the signing of writer-producers Cashman, Pistelli & West to Guardian for the production-coordination of C. P & W's newest composition, "Medicine Man."

The song was cut by the Joint Effort, a new act which Guardian will manage and place on a national label. This is the first C. P & W group delivered to Guardian under a deal involving a minimum of two more new acts.

In another recent signing, Guardian has placed the H-Lads on Capitol Records.

The first team effort by the Rifkind brothers, each of whom

have had successful separate careers, Guardian Productions "has chosen simultaneous effort in all phases of the music business because it is the modern way, and because it opens several avenues to incoming talent."

Guardian's label division, Spring Records, has pacted Little Eva Harris, the Luv Company, H. T. Express Ltd. and writer-singer-producer Harold Thomas. The Luv Company's "Maybe" is already garnering airplay on many key stations. Singles by H. T. Express Ltd. and a Prince Harold/Little Eva duet are forthcoming.

Gaucha Music, the publishing division, is currently represented by Jimmy Richard's "I Won't Be Responsible" on A & (Continued on page 74-D)

## A New Dimension



Loren Becker

NEW YORK—The first year for Stereo Dimension will begin in January, 1969, when the first albums and singles will be shipped to distributors. But in reality, the first year began many months before when the basic philosophy of the new label was formed. Whatever success is achieved will be due in large part to that period of planning, it is felt.

Some of the decisions that were made as a guideline for the development of Stereo Dimension are . . .

The first choice: type of product. Loren Becker, President of Stereo Dimension, and Bobby Byrne, its A & R director, long had been associated with Command Records, and accordingly with the production of quality sound stereo albums. Their decision with this new label: "Stereo Dimension will try to produce the best quality records in the world. But . . . we are not going into the sound recording field alone. We are an independent label in the entertainment business. We're going to release popular recordings of all kinds . . . rock . . . instrumental . . . vocal . . . anything that we feel is exciting musical entertainment, including any dramatic 'sound' developments we may come up with," stated Becker.

The second choice: how much product? "That's an easy one," says Becker. "I've been in the record business some 18 years, and my background was in sales. To me, there is only one successful way to merchandise records, and that's by concentrating all efforts—sales, advertising, promotion, display—on just a few releases at a time. Stereo Dimension plans to release some 20 to 25 albums a year, and that's all. By releasing no more than two or three at a time, we can give them the exposure and effort

they deserve. The same philosophy holds for singles, although I don't think you can set a figure on the number of singles to be released. If we think we have a single hit—whether it be from an album, an independent producer, or a purchased master—we will run with it."

This approach, of limiting product, leads to the third decision: How to attract artists. "Recording artists today are faced with the problem of 'so many records being released, how do we get people to pay attention to mine.' A label such as Stereo Dimension today has the most attractive situation for recording stars. We're not releasing hundreds of albums from a large stable of artists. We are releasing only 20 to 25 albums a year, concentrating on two or three at a time. Rather than 'throw them against the wall and see which sticks,' we will concentrate our efforts to give our artists a strong sales effort, concentrated radio promotion, feature store displays, and carefully planned advertising campaigns," adds Becker.

"And, since we are part of a large organization (Longines) and a highly successful record club (The Longines Symphonette Society), we can approach important artists with interesting contractual advantages."

Lastly, distribution: how to get product to the attention of the ultimate buyer is no small problem. "Here I think is where 'experience' plays a strong part," noted Becker. "In my many years as National Sales Manager of Grand Award and Command Records I had an opportunity to work with distributors, salesmen, and promotion men across the country, to meet with foreign licensees and tape licensees and to work with and develop friendships with key buyers, rack jobbers and merchants."

"Stereo Dimension is now in the process of setting up its international distribution through a network of the most important licensees in the world. In addition, we are arranging our American distributors so that we will cover every part of the United States with the best service to retailers and the strongest promotional effort to and with radio stations. We will announce this distribution line-up sometime in December prior to shipping our first product early in January."

## Guardian Productions Operating In High Gear

(Continued from page 74-C)



Julie Rifkind



Roy Rifkind

M Records: "Like You Babe" by Jean & Joe on the Dot label; Joe Drake's "I'll Do Anything For You" on Uni's new subsidiary, Shamley Records; and the new single by the Capitols, "Ain't That Terrible." Gaucho has also scored with pubbery credits on Deon Jackson's "Ooh, Baby," Jimmy Delph's "Almost" and Roy Redmond's version of "Ain't That Terrible."

Guardian's production wing is starting a major drive on Harold ("Prince Harold") Thomas, who produced the Jean & Joe, Jimmy Richards and Joe Drake singles. Thomas is also pacted to Gaucho Music as an exclusive writer and is currently producing the Wilson Brothers.

"Harold Thomas has one of the brightest futures of any young man in the music business," said Julie Rifkind. "Guardian's spotting of his talent and the program we have mapped for him is an indication of our total commitment to the contemporary sound."

Roy Rifkind Management, a division of Guardian Productions, recently put a new leaf in the management book with the announcement of a full-scale, international program for the representation of independent record producers.

Rifkind said that the management wing's new drive "will represent an overlooked definition of the word 'talent.'" Rifkind will manage young indies "who have the ability but

haven't established a track record yet." Rifkind said he will also manage "the independent producer whose entire efforts are concentrated on creativity and who feels a lack of expertise in business matters."

"Just as an artist delegates the complexities of career development and business negotiations to a personal manager, in order to have his time free to concentrate on developing his talent, so our office will represent young independent producers. Producers should be treated as talent."

### Special Drive in U.K.

Rifkind Management will also make a special drive in Great Britain for English producers who have not been able to get a foothold in the American market.

Rifkind has just signed producer Otis Blackwell, who besides producing successful records has run up a writing credit list that includes "Fever," "Don't Be Cruel," "Return To Sender," "One Broken Heart" and "Great Balls of Fire."

Rifkind also placed producer Jerry Murray's "Four Corners" by Jerry O. on the White Whale label.

"As independent producers reach further into the areas of television, motion pictures and advertising in addition to recorded popular music," said Rifkind, "personal management and representation for the independent producer becomes one of his basic necessities."

# The Only Comprehensive List Of Independent Record Producers

**A.I.R. London Ltd. (George Martin, Peter Sullivan, Ron Richards)**  
101 Baker St.  
London W1, England

**ALA Productions (John Ashley)**  
663 Fifth Ave.  
New York, N.Y. 10022  
(212) EL 5-5633

**AOK Productions (Tommy Allsup, W. G. Maxwell)**  
P.O. Box 6406  
Odessa, Texas  
(915) 362-1512

**Action Productions**  
401 Main  
Greenwood, South Carolina

**Adams-Ethridge Productions**  
P.O. Box 434  
Galveston, Texas 77550  
(713) SO 3-8344

**Lou Adler**  
9038 Rangely  
Los Angeles, Calif.  
(213) 656-1440

**Aks & Associates (Ken Keene)**  
P.O. Box 1339  
St. Louis, Mo. 63198  
(314) UN 9-2240

**Albert Productions (Glyn Johns)**  
London, England

**Ray Allen**  
c/o Sambo Sound Studios  
9912 Taylorsville Rd.  
Louisville, Ky. 40299  
(502) 267-5466

**Alouette Productions (Kelli Ross-Artie Wayne)**  
1619 Broadway  
New York, New York  
(212) 246-7134

**Amos Productions**  
(213) 462-1295  
6363 Sunset Blvd.  
Hollywood, Calif.  
Jimmy Bowen, Tom Thacker

**Anro Productions (Anita Kerr, Rod McKuen)**  
3701 Cody Road  
Sherman Oaks, California  
(213) 783-5933

**Argon Productions (Clyde Otis)**  
1697 Broadway  
New York, New York  
(212) 581-4490

**Armada Productions**  
(Dave Rosner, Tom Catalano, Neil Diamond)  
20 E. 53rd St.  
New York City

**Ashmar Productions (Leon Ashley, Don Tweedy, Margie Singleton)**  
812 16th Avenue South  
Nashville, Tennessee  
(615) 256-8444

**Audie Ashworth**  
806 16th Avenue S.  
Nashville, Tenn.  
(615) 244-2424

**Association**  
9000 Sunset Blvd.  
Los Angeles, Calif.

**Athens of the South Prod. (Benny Joy)**  
815 16th Avenue South  
Nashville, Tenn.  
(615) 255-6535

**Avenger Productions (Joey Napoleon)**  
202 Conover St.  
Brooklyn, New York 11231  
(212) 522-0525

**BB&D Productions (Billy Barberis, Bobby Weinstein, Danny Secunda)**  
152 East 54 St.  
New York, N.Y.  
(212) 759-1734

**B&G Artist-Production (B. Brown, J. Goodwin)**  
3835 Pearl St.  
Columbia, S. C.  
252-0138

**B-W Music, Inc.**  
P.O. Box 337  
Wooster, Ohio 44691  
(216) 262-3571

**Bacharach-David (Burt Bacharach Hal David)**  
166 E. 61 St.  
New York, N. Y.

**Baja Productions (Jan Cox)**  
4 Broad Street S.W.  
Atlanta, Ga. 30303  
(404) 525-3726

**Barclay Records**  
1650 Broadway  
N.Y.C.

**Barr-Costa Productions, Inc.**  
850 Seventh Avenue  
New York, New York  
(212) 581-5120

**Jeff Barry Enterprises**  
300 E. 74th St.  
N.Y.C.  
(212) 249-3472

**Tommy Bee Productions, Inc.**  
P.O. Box 8207  
Albuquerque, New Mexico 87108  
(505) 268-9969

**Dan Bellock-Carl Bonafede**  
c/o Maryon Music  
6207 No. Lundy Ave.  
Chicago, Illinois  
(312) SP 4-3631

**Mike Bernicker**  
15 E. 48th St.  
N.Y.C.  
PL 8-7635

**Herb Bernstein Enterprises**  
39 West 55th St.  
New York, New York  
(212) 765-2290

**Big Yellow Productions, Inc.**  
63 Main St.  
Maynard, Mass.  
897-4704

**Binder/Howe Productions (Bones Howe)**  
8833 Sunset Blvd.  
Los Angeles, Calif. 90069  
(213) 657-8330

**Bizarre Inc.**  
933-5966  
5455 Wilshire Blvd.  
L.A., Calif.  
Grant Gibbs, Herb Cohen, Frank Zappa

**Ted Bodnar**  
Bodnar Prod.  
Merrifield, V.A.  
(703) 560-1941

**Lindy Blaskey**  
657-1534  
929 Larabee St., Suite #12  
L.A., Calif. 90069

**Bomar Productions ("Bucky" Buchman)**  
1815 Guilford Ave.  
Baltimore, Md. 21202  
(301) 727-6420

**Sonny Bono**  
c/o DeCarlo-Kresky Ent.  
8560 Sunset Blvd.  
Los Angeles, Calif.  
(213) 657-6050

**Boogie Records**  
273-5410  
9118 Sunset Blvd.  
Hollywood, Calif.  
Skip Taylor, Canned Heat

**Boots Productions**  
9000 Sunset Blvd. Los Angeles, Calif.  
Nancy Sinatra, Billy Strange

**Boyce & Hart (Tommy Boyce, Bobby Hart)**  
c/o Screen-Gems, Columbia Music  
7033 Sunset Blvd.  
Hollywood, Calif.  
(213) 469-8371

**Bravamado Enterprises Ltd. (Ralph Affoumado)**  
1674 Broadway  
New York, New York  
(212) LT 1-6277

**Bright Tunes Productions**  
c/o Seymour Barash, Atty.  
1 Hansen Place  
Brooklyn, New York  
(212) St 9-8585

**Doug Brown**  
c/o Bill Sharpley  
Detroit Sound Music Co.  
2120 Ewald Circle, Suite 23  
Detroit, Michigan

**James Brown Productions**  
850 Seventh Avenue  
New York, New York  
(212) 581-9180

**Mike Brown**  
1650 Broadway, Rm. 405  
New York, New York  
(212) 247-7690

**Brompton Productions (Marcus Tybalt, Lord Tim Hudson)**  
8255 Sunset Blvd.  
Hollywood, Calif.  
(213) 654-4160

**Burland Records (Camile E. Hodges)**  
975 Prospect Avenue  
Bronx, New York  
(212) KI 2-4646

**C & M Womack**  
c/o G. Scheck  
161 W. 54 St.  
N.Y.C.

**Cab Records**  
P.O. Box 620  
New York, New York  
(212) KI 2-4646

**Joseph Cain Assoc.**  
1639 Broadway  
New York, New York  
(212) CI 6-6048

**Caja Enterprises, Inc. (Bruce Lustig)**  
39 West 55th St.  
New York, N.Y. 10019  
(212) 586-0560

**Cameron/Canuso Productions (Scott A. Cameron)**  
4106 Commercial Ave.  
Omaha, Nebr. 68110  
(402) 455-6404

**Camille Records (Camille E. Hodges)**  
975 Prospect Avenue  
Bronx, N. Y.  
(212) KI 2-4646

**Canaltown Records**  
239 E. Main  
Palmyra, N.Y. 14522

**Canopy**  
9255 Sunset Blvd.  
Los Angeles, Calif.

**Canopy Prod.**  
Cr. 8-1130  
449 S. Beverly Drive  
B. H., Calif.  
Jim Webb, Robert Webb, Phil Tenetsky

**Cardinal Records (Frances J. Keffer)**  
107 Belvidere Ave.  
Columbus, Ohio  
(614) 274-9206

**Frank Cariola**  
245 E. 30th St.  
New York, N.Y. 10016  
(212) JU 2-6730

**Richard E. Carney Music Corp.**  
Box 834  
Greenwood Lake, New York  
(914) GR 7-3233

**Carousel Productions, Inc. (Wm. L. Overman)**  
241 E. Ohio St., Ste. 312  
Indianapolis, Indiana  
(317) 632-1127

**Dick Castle-Tim Gayle Productions**  
6376 Yucca St., Ste. 200  
Hollywood, Calif. 90028

**Caution Enterprises (Ken Keene)**  
P. O. Box 4124  
Memphis, Tenn. 38104

**Cenci-Hakim**  
1601 Fifth Ave.  
Pittsburgh, Pa.  
(412) 391-3973

**Char-Mac Ltd. (W. O. McSwain)**  
508 E. 4th St.  
Charlotte, N. C. 28202  
(704) 332-4165

**Chart Records**  
806 16th Avenue S.  
Nashville, Tenn.  
(615) 244-5133

**Chartbuster Productions**  
1203 28th N.W.  
Washington, D.C.  
(202) 337-7015

**Chicory Productions**  
HO 9-8149  
6362 Hollywood  
Hollywood, Calif.  
Frank Slay

**Chris Productions**  
1650 Broadway, Suite 1409  
New York, N.Y.  
(212) 582-8759

**Circle Six Corp.**  
157 W. 57th St.  
New York City  
9157 Sunset Blvd.  
Hollywood, Calif.

**Quinton Claunch & Rudolph Russell**  
2445 Chelsea Ave.  
Memphis, Tenn.  
(901) 275-1760

**Jack Clements**  
P.O. Box 1333  
Nashville, Tenn.

(Continued on page 76)

# Independent Record Producers

(Continued from page 75)

**Cochran-Mangum Inc. (Ron Cochran-Charles Wood, H. Paul Jeffers, Arch Lustberg)**  
730 Fifth Avenue  
New York, N. Y.

**Tommy Cogbill & Chips Moman**  
827 Thomas St.  
Memphis, Tenn.

**Coltrane Recording Corp. (Alice Coltrane)**  
P.O. Box 28  
Deer Park, N.Y.  
(516) JU 6-7171

**Colwell (Rudell Colwell)**  
3465 Longfellow Bldg. 301  
Detroit, Mich. 48206  
(313) 898-6002

**Concentric**  
148 East 53 St.  
N.Y.C.

**Concerthouse Productions (Peter Paul, Lew Futterman)**  
315 W. 57th St.  
New York, New York  
(212) 246-2302

**Coral Rock Productions (Wes Farrell)**  
39 West 55th St.  
New York, N.Y.  
(212) 582-6175

**Denny Cordell**  
c/o The Richmond Organization  
10 Columbus Circle  
New York, N.Y.  
(212) 765-8998

**Cosils Productions (Bill Cosby, Roy Silvers)**  
9424 Dayton Way  
Beverly Hills, Calif.  
(213) 274-8071

**Don Costa Productions**  
8961 Sunset Blvd.  
Hollywood, Calif.  
(213) 273-5684

**Morty Craft**  
345 West 58th St.  
New York, New York  
(212) 581-8133

**Bob Crewe**  
1841 Broadway  
N.Y.C.

**Yodar Critch & Gary Zelky**  
118 So. Weatherly Dr., #105  
Los Angeles, Calif.

**Crooked Foxx Prod.**  
(504) 348-4991  
P.O. Box 39  
Baton Rouge, Louisiana  
Guy Beletto, Ray Roy

**Steve Cropper**  
926 E. McLemore St.  
Memphis, Tenn.

**Cutlass Productions (Pete Lengsfelder)**  
68 Egmont St.  
Brookline, Mass.  
(617) 277-1848

**Joe Cuoghi-Ray Harris**  
306 Poplar St.  
Memphis, Tenn.

**DCP International**  
653-1351  
L.A., Calif.  
Don Costa, Rick Ward

**Dacapo Productions (Don Walker, Harold Hastings, Arnold Goland)**  
200 West 57th St.  
New York, New York  
(212) 265-7626

**Miki Dallon**  
10 St. George St.  
Hanover Square  
London W1, England

**Dan Dalton**  
6357 Selma Ave.  
Hollywood, Calif.

**Don Davis**  
13640 Pembroke  
Detroit, Michigan

**Dawn Productions (Joey Welz)**  
Box 522  
Salisbury, Md.

**"Little" Jimmy Dempsey Productions ("Little" Jimmy Dempsey)**  
2520 Jonesboro Rd.  
Atlanta, Georgia 30315  
(404) 622-8445

**Desert Sound Productions (Gleaman-Barrett)**  
1321 East Washington  
Phoenix, Arizona  
(602) 254-0125

**Dixie Records (Fred Henley)**  
905 No. Magnolia  
Picayune, Miss. 39466  
(601) 798-3430

**Dolarde (Larry Ray)**  
c/o Record Merchandising  
2580 West Pico Blvd.  
Los Angeles, Calif.  
(213) 385-9161

**Bob Dorough**  
281-2 41 Ave.  
L.I.C., N.Y.  
Scharf c/o Bob Dorough

**Chip Douglas**  
657-8606  
8833 Sunset Blvd.  
Hollywood, Calif.

**Guy Draper**  
1629 K St. N.W.  
Washington, D.C.

**Dunwich Productions**  
(312) 664-3632  
25 E. Chestnut St.  
Chicago, Illinois  
Bill Traut, Jim Golden, Skeet Bushor,  
Bob Monaco, Eddie Higgins, Bob Schiff

**Carl Edmonson**  
4615 Bellview St.  
Cincinnati, Ohio  
(513) 891-2616

**The Electric Renaissance (Don Litwin)**  
7201 East Aracoma Drive  
Cincinnati, Ohio  
(513) 351-2052

**Enith International Productions**  
1549 N. Vine St.  
Hollywood, Calif.  
HO 2-2848

**ESI Productions**  
274-0277  
9034 Sunset Blvd.  
L.A., Calif.  
George Church the third, Ed Forsyth

**Fat Pony Productions (Mike Weesner, Fred Carter)**  
110 Belle Meade Blvd.  
Nashville, Tenn.  
(615) 292-4772

**Fame Productions (Rick Hall)**  
c/o Fame Recording Studios  
603 E. Avalon  
Muscle Shoals, Alabama

**Wes Farrell**  
39 W. 55 St.  
N.Y.C.

**Hy Fenster Productions (Hy Fenster)**  
340 West 57th St.  
New York, N. Y.  
(212) 765-5387

**Bob Finiz**  
9814 Hardy Road  
Philadelphia, Pa.  
(215) OR 6-3626

**Guy Finley**  
272-3938  
622 N. Foothill  
Beverly Hills, Calif.

**Flash Productions (Burhl "Jody" Sanders)**  
1020 Nottingham  
Angleton, Texas  
(813) TI 9-6783

**Flick City Records**  
463-5107  
6565 Sunset Blvd.  
Hollywood, Calif.  
Dave Rolnick, Jerry Fine

**Flip Disks Productions (Kenneth Wilk)**  
P.O. Box 231, Radio City Station  
New York, N.Y.  
(212) 793-0545

**Stone Flower**  
c/o Sylvester Stone  
700 Urbana St.  
San Francisco, Calif.

**Flying Dutchman Productions (Bob Thiele)**  
65 W. 55th St.  
N.Y.C.

**Charles Fox**  
1697 Broadway  
New Yorkway, N. Y. 10019  
(212) 471-2210

**Charles Fuller Prod**  
P.O. Box 10513  
2722 So. MacDill  
Tampa, Florida 33609  
(813) 839-5471

**Robert J. Fulton, Milton Brown**  
1307 Derry St.  
Harrisburg, Pa.  
(717) 233-5895

**Funtown Productions**  
1650 Broadway  
Suite 701  
(212) 586-9875

**G & H Productions (David Gilbert-Ted Hechtman)**  
121-08 235 St.  
Rosedale, N.Y. 11422  
(212) 525-3720

**GRT Records**  
(213) 278-7380  
9000 Sunset Blvd.  
L.A., Calif. 90069  
Alan Mink

**GWP Productions**  
210 East 53 St.  
N.Y.C.

**Gamble-Huff Prod. (Kenny Gamble-Leon Huff)**  
1650 Broadway  
New York, N.Y.  
(212) 757-2750  
250 So. Broad St.  
Philadelphia, Pa.  
(215) KI 5-6490

**Garrett Productions, Inc.**  
6922 Hollywood Blvd.  
Los Angeles, Calif.  
(213) 466-1641

**Gernhard Enterprises (Phil Gernhard)**  
6747 First Avenue So.  
St. Petersburg, Fla.  
(813) 345-9189

**Geld-Udell Productions, Inc. (Gary Geld, Peter Udell)**  
200 West 57th St.  
New York, N.Y. 10019  
(212) CO 5-2628

**Glaser Productions, Inc. (Chuck Glaser)**  
801 16th Ave., So.  
Nashville, Tenn.  
(615) 244-5133

**Dick Glasser**  
11664 Elcarro Lane  
Studio City, Calif.

**Golden Age Productions**  
HO 9-0878  
1610 North Argyle Ave., Hollywood  
Anthony Difrenza

**Golden/Ebb-Tide Records**  
P.O. Box 2544  
Baton Rouge, La. 70802  
(504) 665-8423

**Golden Bough Productions (Richard Duane, Bill and Ann Phillips)**  
888 Eighth Avenue  
New York, New York  
(212) 765-2342

**Golden State Productions**  
665 Harrison Street  
San Francisco  
(415) 781-6306  
Leo Kueka, Larry Goldberg

**Jerry Goldstein**  
c/o Mason & Co.  
369 Lexington Ave.  
New York City  
(212) TR 7-4545

**Good Music Promo**  
Walton Rd.  
Palmyra, New York 14522

**Arthur H. Gorson, Inc.**  
850 7th Ave.  
New York City  
(212) JU 6-5124

**Governors Avenue Record Co. (R. D. Donaldson)**  
Box 656  
Dover, Delaware 19901  
(302) 734-7042

**Charles R. Grean**  
120 East Hartsdale Ave.  
Hartsdale, New York  
(914) 472-4359

**Great Saint Prod.**  
465-0219  
6777 Hollywood, Suite 512  
Hollywood, Calif.  
Eric Seyton, Joseph Gregg

**Stan Green-Neil Galligan**  
240 West 54th St.  
New York, New York

**Greengrass Productions**  
273-8016  
9220 Sunset Blvd.  
Los Angeles, Calif. 90069  
Ed Cobb

**Bobby Gregory Records**  
816 17th Ave. So.  
Nashville, Tenn. 37203  
(615) 242-4119

**Ellie Greenwich-Mike Rashkow**  
1414 Ave. of the Americas  
N.Y.C.

**Grief-Garris Management (George Grief)**  
8467 Beverly Blvd.  
Los Angeles, Calif.  
(213) 653-4780

**Gross-Freda**  
408 Tanforan Rd.  
Cherry Hill, N.J.

**Albert B. Grossman & Milt Okun**  
75 East 55th Street  
New York, New York  
(212) PL 2-8715

**Guardian Productions (Julie Rifkind)**  
201 West 54th St.  
New York, New York  
(212) 581-5398

(Continued on page 77)



# Independent Record Producers

(Continued from page 76)

**James William Guercio**  
151 El Camino Dr.  
Beverly Hills, Calif.

**Guilford Records**  
1815 Guilford Ave.  
Baltimore, Md.

**Gulf Pacific Productions**  
651-2151  
8447 Wilshire Blvd., Penthouse  
Beverly Hills, Calif.  
Walt Anders, Mickey Shapiro, Steve Zax,  
Don Altfeld

**HRP Records**  
2847 1/2 W. Pico Blvd.  
Los Angeles, Calif.  
(213) 737-2888

**Najeef Hadefy**  
c/o Liberty Records  
6920 Sunset Blvd.  
Hollywood, Calif.  
(213) HO 1-9141

**Shelley Haims**  
2033 Dorchester N.  
Troy, Mich. 48084  
(313) 646-6693

**Haffkine-Oslander Productions**  
1650 Broadway  
Suite 1002  
N.Y.C.

**Hal-A-Jac Music Corp. (W. J. Crunk)**  
407 Saundres Ferry Road  
Hendersonville, Tenn.  
(615) 824-8801

**Rick Hall**  
P.O. Box 2238  
603 E. Avalon  
Muscle Shoals, Alabama

**Jay Hamilton Prod. (Jay Hamilton)**  
1636 1/2 West 67th St.  
Los Angeles, Calif.  
(213) 653-0047

**Hampstead Heath Productions**  
(Jay Senter, Ed Kramer)  
40 Park Ave.  
N.Y.C.

**Hankbee Music (Henry Boye)**  
1619 Broadway—Rm. 503  
New York, N.Y. 10019  
(212) PL 7-2695

**Tony Harris**  
463-4181  
c/o Vance Music Corp.  
6922 Hollywood Blvd.  
Hollywood, Calif.

**The Hashberry Group (Hank Schwartz, Pres.)**  
38 East 57th Street  
New York, N.Y.  
(212) 759-6641

**Dave Hassinger**  
c/o Warner Bros./7 Arts  
4000 Warner Blvd.  
Burbank, Calif.  
(213) HO 9-1251

**Tony Hatch**  
c/o Pye Records  
A.T.V. House  
Gt. Cumberland Place  
London W1, England

**Dale Hawkins**  
311 So. Akard  
Dallas, Texas  
(214) 747-5883

**Lee Hazlewood**  
278-4960 (LHI Records)  
9000 Sunset Blvd., Suite 1010  
L.A., Calif.  
Gil Bogos

**Leon Haywood**  
2426 1/2 Lucerne St.  
Los Angeles, Calif.  
(213) Unlisted

**Dick Heard**  
806 16th Ave.  
Nashville, Tenn.  
(615) 255-8180

**Heather Productions (Paul Leka)**  
110 W. 57th St.  
N.Y.C.

**James B. Hebel Enterprises (James B. Hebel)**  
1248 W. Addison St.  
Chicago, Ill.

**Scott & Vivian Holtzman**  
c/o Mickey Shapiro  
8447 Wilshire Blvd.  
Hollywood, Calif.

**Hooks (Jerry Hooks)**  
254 E. 29 St.  
Los Angeles, Calif.

**Hooven-Winn Prod.**  
8255 Sunset Blvd.  
Hollywood, Calif.  
(213) 656-7710

**Hot Line Music Journal Records**  
(Curtis Rodgers)  
440 Franklin S.E.  
Grand Rapids, Mich. 49507  
(616) 452-5485

**Howard-Smith Prod. (Tash Howard, Dave Smith)**  
1697 Broadway  
New York, New York  
(212) 765-4444

**Hugo & Luigi (Hugo Creatore, Luigi Peretti)**  
1619 Broadway  
New York, New York  
(212) 265-1626

**Mike Hurst**  
London, England

**Hush Records (Garrie E. Thompson)**  
382 Clarence Ave.  
Sunnyvale, Calif.  
(408) 739-6133

**IYB Records (Lou Stallman, Bob Schwartz)**  
333 East 70th St.  
New York, New York  
(212) YU 8-2873

**IMC Productions Inc.**  
461-2855  
6357 Selma Ave.  
Hollywood 28, Calif.  
Lenny Poncher, Bill Loeb, Neely Plumb

**Immediate Productions Ltd. (Andrew Loog Oldham)**  
Immediate House  
63/69 New Oxford St.  
London, England  
Cable Address: Immedcord London WC1

**Interobang Productions**  
(Cashman, Pistilli & West)  
40 W. 55th St.  
New York City  
(212) 757-7160

**Interstate Productions (David Ames)**  
P.O. Box 603  
Claremont, Calif. 91711

**Island Records (Jimmy Miller, Chris Blackwell)**  
155 Oxford Street  
London, England

**Quin Ivy & Marlin Breene**  
c/o Norala Recording Corp.  
101 East 2nd Street  
Sheffield, Alabama  
(205) 383-2673

**3 J's Production**  
529 East 89th Place  
Chicago, Illinois

**J. R. Enterprises**  
2127 Chickering Rd.  
Nashville, Tenn.

**Jack Music (Jack Clement)**  
802 18th Avenue South  
Nashville, Tennessee  
(615) 242-5685

**Eddie Jason Productions, Inc. (Eddie Jason)**  
1650 Broadway  
New York, New York  
(212) 581-1530

**Jata Enterprises**  
1619 Broadway  
N.Y.C.

**Jaysina Productions (Morty Jay, Sandy Sina, Larry Foster)**  
143 West 51st St.  
New York, New York  
(212) 582-2630

**Jed Record Productions (John E. Denny)**  
815 16th Avenue South  
Nashville, Tenn.  
(615) 255-6535

**Jerden Productions (Jerry Dennon)**  
971 Thomas St.  
Seattle, Washington 98109  
(206) MA 20470

**Jerjiman Records (Jerry Yates)**  
268 N. Saginaw St.  
Pontiac, Michigan  
(313) 334-4700

**JHP Productions (Jay Harris)**  
New York, N.Y.

**Glyn John**  
40 Martin Machat  
1501 Broadway  
N.Y.C.  
(212) LO 3-3185

**David Jones Enterprises**  
222 N. Canon Drive  
Beverly Hills, Calif.  
(213) 278-3535

**Morgan Jones (R. L. Jones)**  
27 Denmark St.  
London W.C. 2, England  
01-836-1186

**William "Sandy" Johnson Music Co.**  
8140 So. Morgan  
Chicago, Ill. 60620  
(312) 846-0276

**Just Productions (Lorraine Chandler)**  
6097 Whitewood St.  
Detroit, Mich.  
(313) 894-3231

**Bill Justis**  
1018 Dunleer Dr.  
Los Angeles, Calif.

**JRP Records (James Ruff)**  
P.O. Box 1284  
Aurora, Ill. 60507  
(312) 898-5112

**K-Ark Record Co. (John Capps)**  
728 16th Avenue South  
Nashville, Tenn.  
(615) 255-1995

**Kama-Sutra Productions Inc. (Phil Steinberg, Artie Ripp)**  
1650 Broadway  
New York, New York  
(212) 765-9320

**Karric Productions (Ray Whitley)**  
c/o Master Sound Studios  
1224 Fernwood Circle N.E.  
Atlanta, Georgia  
(404) 237-2312

**Kasenez-Katz Associates**  
200 West 57 St.  
N.Y.C.

**Kay-May Productions (Vic Kaply)**  
231 Myrtle Avenue  
Irvington, New Jersey  
(201) 374-5940

**Anita Kerr Ent.**  
783-5933  
3701 Cody Road  
Sherman Oaks, Calif.  
Mr. Grob

**Stan Kesler**  
827 Thomas Street  
Memphis, Tennessee

**Buddy Killen**  
905 16th Avenue South  
Nashville, Tenn.  
(615) 254-3359

**King-Goffin Enterprises (Carol King-Jerry Goffin)**  
c/o Atlantic Records  
1841 Broadway  
New York, New York  
(212) PL 7-6306

**Koppelman/Rubin**  
466-4571  
7033 Sunset Blvd.  
Hollywood, Calif.  
Bruce Wendell, Joe Wissert

**LHI Productions (Lee Hazelwood)**  
9000 Sunset Blvd.  
Hollywood, Calif.  
(213) 278-4960  
c/o Martin Machat  
1501 Broadway  
New York, N.Y.  
(212) LO 3-3185

**Kit Lambert**  
6 Chesterfield Gardens  
London, W.1, England

**Larrick Productions (Marvin Hughes)**  
806 16th Ave. So.  
Nashville, Tenn.  
(615) 255-8497

**La Vere-Levy Enterprises (Frank La Vere, Harvey Levy)**  
127 N. Dearborn Street Suite 1133  
Chicago, Ill.  
(312) 332-6248

**Law U Books & Records (Don Rico)**  
6365 Selma Ave.  
Hollywood, Calif. 90028  
(213) HO 7-5005

**Roosevelt Lee**  
1653 Jonathan Ave.  
Cincinnati, Ohio 45207  
(513) 751-0820

**Alan Lorber Productions**  
15 West 72nd Street  
New York, N.Y. 10023

**Leiber-Stoller (Jerry Leiber, Mike Stoller)**  
1619 Broadway  
New York, New York  
(212) LT 1-3420

**Levine-Resnick Productions (Joe Levine, Arthur Resnick)**  
1619 Broadway  
New York, New York  
(212) 247-6532

**Lewis-Weiner Productions (Stuart Weiner, Mike Lewis)**  
1619 Broadway  
New York, N.Y. 10019  
(212) CO 5-4753

**Mark Lindsay**  
9125 Sunset Blvd.  
Hollywood, Calif.

**Longhair Productions (Bob Wyld, Art Polhemus)**  
200 West 57th St.  
New York, New York  
(212) 765-3331

**Lord Tim Productions**  
8255 Sunset Blvd.  
Hollywood, Calif.  
(213) 654-6160

(Continued on page 78)

# Independent Record Producers

(Continued from page 77)

**Loxx Music (Charles Stewart)**  
1705 West 7th St.  
Ft. Worth, Texas  
(817) ED 6-9021

**Gordon Martineau Associates, Inc.**  
888 8th Ave.  
New York City  
(212) 765-1382

**MG Productions**  
2131 S. Michigan Ave.  
Chicago, Ill.

**MG Productions (Jim Golden-Bob Monaco)**  
2131 South Michigan Ave.  
Chicago, Illinois  
(312) 326-1181

**MB/Downeast Records (Richard Simon)**  
8 East 48th St.  
New York, N.Y.  
(212) MU 8-2847

**MWC (Music World Creations) (Mel Shaw)**  
120 Albertus Avenue  
Toronto 12, Canada  
(416) 489-3742

**Maad Records (Donald J. Madison)**  
237½ Belgrade Ave.  
North Mankato, Minn. 56001  
(507) 387-1251

**John Madara Productions**  
250 So. Broad St.  
Philadelphia, Pa.  
(215) PE 5-3234

**Ron Malo**  
c/o Cameo Records  
65 West 54th St.  
New York, New York  
(212) 245-7010

**M. A. Mangum Inc. (Charles Wood, Arch Lustberg)**  
730 Fifth Avenue Suite 1001 A  
New York, N. Y.

**Mangus Productions**  
657-5552  
8814 Sunset Blvd.  
Hollywood, Calif.  
Kevin Deveridge, Eric Burdon & The Animals

**Robert P. Marcucci Enterprises**  
8611 Sunset Blvd.  
Hollywood, Calif.  
(213) OL 2-2780

**Martin-Hensche**  
327 N. Beverly Dr.  
Beverly Hills, Calif.

**Marlin Productions**  
(Bradley Shapiro-Steve Alaimo)  
495 S.E. 10th Street  
Hialeah, Florida  
(305) 888-1685

**Marjano-Calvert Productions, Inc.**  
N.Y.C.

**Jesse Mason Productions (Bonnie Smith)**  
11425 San Pablo Ave.  
El Cerrito, Calif. 94530  
(415) 527-1932

**Jesse Mason-Willie Hutch**  
8350 Wilshire Blvd.  
Los Angeles, Calif.

**Marvel Productions (Cy Coleman)**  
161 West 54th St.  
New York, New York  
(212) 757-9547

**Curtis Mayfield**  
c/o Camad  
79 W. Monroe St.  
Chicago, Ill.

**Elliot F. Mazer Productions (Elliot Mazer)**  
160 West End Avenue  
New York, New York  
(212) 724-0421

**Van McCoy Music, Inc.**  
1619 Broadway  
New York City

**John E. McDonald-Bob Folk**  
520 Main St.  
Waltham, Massachusetts 02154  
(617) 894-0226

**Bill Medley-Barry Mann**  
1521 S. Grand  
Santa Ana, Calif.

**Terry Melcher**  
466-7547  
250 N. Canon  
Beverly Hills, Calif.

**Memnon Amusement Co. (Chris Matthews)**  
P.O. Box 84  
Glen Cove, N.Y. 11542  
(516) 676-6753

**Lewis Merenstein**  
3 East 57 Street  
N.Y.C.

**Bob Mersey**  
6290 Sunset Blvd.  
Hollywood, Calif.  
1501 Broadway  
N.Y.C.

**Metrobeat Productions (Michael Jann)**  
P.O. Box 755  
Minneapolis, Minn. 55440  
(612) 788-9122

**Mia Productions**  
1697 Broadway  
N.Y.C.

**Harry Middlebrooks**  
5020 Tujunga Blvd.  
No. Hollywood, Calif.  
(213) 766-6271

**Alain Milhaud**  
Libertad 24  
Madrid 4 Spain

**Miller-Martin Productions (Ed Miller-Trade Martin)**  
255 West 36th St.  
New York, New York  
(212) 563-3460

**Mira Productions (Randall Wood)**  
9025 Sunset Blvd.  
Hollywood, Calif.  
(213) 278-1125

**Willie Mitchell**  
306 Poplar St.  
Memphis, Tenn.  
539 W. 25 St., N.Y.C.

**Hv Mizrahi Productions, Inc.**  
8733 Sunset Blvd.  
Hollywood, Calif.

**Mobile Fidelity Productions (Brad Miller, Don Ralke)**  
P.O. Box 336, Burbank, Calif.  
(213) 848-5367

**Chips Moman-Dan Penn**  
c/o American Sound Studios  
827 Thomas Street  
Memphis, Tenn.  
'901) 526-3935

**Montague**  
5371 West Pico Blvd.  
Los Angeles, Calif. 91505  
(213) 936-5116

**Bob Montgomery & Bobby Goldsboro**  
809 17th Ave. So.  
Nashville, Tenn.

**Monticana Record Productions (Dave Leonard)**  
2955 Fendall St.  
Montreal, Quebec, Canada  
(514) 739-8935

**Tony Moon**  
806 16th Avenue South  
Nashville, Tenn.  
(615) 244-1945

**Scotty Moore**  
c/o Music City Records  
821 19th Avenue South  
Nashville, Tenn.  
(615) 255-7315

**Shadow Morton Productions**  
c/o Phantom Music, Inc.  
1841 Broadway  
New York, New York  
(212) 757-2042

**Mother Dog Productions (Mike Weesner, Norbert Putnam, Bobby Bond)**  
110 Belle Mead Blvd.  
Nashville, Tenn.  
(615) 292-4442

**Mounted Records (Billy Ver Planck)**  
888 Eighth Avenue  
New York, New York 10019  
(212) JU 2-4572

**Mr. Bones Productions**  
657-8330  
8833 Sunset Blvd.  
L.A., Calif. 90069  
Bones Howe

**Mr. Bones Productions**  
657-8330  
L.A., Calif. 90069  
Bones Howe, Toxey French & Jeff Comanor

**Danny Moore-Richard Delyv**  
Robbins  
7033 Sunset Blvd.  
Los Angeles, Calif.

**Jerry Murray (Jerryo)**  
1729 Delaware Ave.  
Detroit, Mich.  
(313) TR 2-2239

**Mitch Murray**  
66 Redington Rd., Apt. 2  
London N.W.3, England

**Music Enterprises, Inc. (Huey Meaux)**  
P.O. Box 206  
Winnie, Texas  
(713) CY 6-2903

**Music Industries**  
HO 5-0082  
1513 N. Cahuenga  
Hollywood, Calif.  
Jack Millman, Ralph Morris

**Jim Musil**  
6202 E. Pinchot Avenue  
Scottsdale, Arizona 85251

**Mylin Productions (Artie Kornfeld)**  
c/o Akbestal Music  
888 Eighth Avenue  
New York, New York  
(212) 245-2660

**NEMS Enterprises**  
Sutherland House  
Argyle Street  
London W.1, England

**NML Productions (Neil Levensen, Andy Miller)**  
159 W. 53rd St.  
New York, N. Y.  
(212) 765-3244

**National Record Co., Ltd.**  
1123 N. Eutaw St.  
Baltimore, Md. 21201  
(301) 685-5566

**New Beat Records Lt.**  
300 W. 55th St.  
N.Y.C.

**New Rhythm Prod. Inc. (Bryan Forbes)**  
385 Grand St.  
New York, N.Y.  
(212) 336-5190

**North Beach Productions (Tom Donahue)**  
50 Green Street  
San Francisco  
(415) 434-2837

**North Shore Music**  
605 E. Ash St.  
Goldsboro, N.C.

**Orpheum Productions, Inc.**  
235 West 46th St.  
New York, N.Y.

**Our Productions**  
6290 Sunset Blvd.  
Hollywood, Calif.  
(213) 463-3118

**Larry Page**  
Page One  
6175 New Oxford St.  
London W 1, England

**Pam Pam Music (Robert Friedman)**  
3480 Fenton Avenue  
Bronx, New York  
(212) 654-7267

**Papa Don Productions (Don Easy)**  
1101 Scenic Highway  
Pensacola, Florida  
(904) 438-4059

**Felix Pappalardi**  
106 McDougal St.  
N.Y.C.

**Bobby Paris**  
(213) 654-8617  
8358 Sunset Blvd.  
L.A., Calif. 90069

**Pat Patterson**  
1166 East Hargett St.  
Raleigh, North Carolina  
(919) 832-9244

**Gary Paxton Enterprises**  
6305 Yucca St.  
(213) 466-0741  
Hollywood, Calif.

**Pearce Record Corp. (John Pearson)**  
16400 E. Truman, Rm. 202  
Independence, Mo. 64050  
(816) 254-9100

**Dan Penn**  
2870 Baskin  
Memphis, Tenn.

**Performing Artists Mgmt. (George W. Lias)**  
16 East Broad St.  
Columbus, Ohio  
(614) 228-6345

**E. Overton Perkins Entertainment Assoc. (E. Overton Perkins)**  
3101 Lakeshore Drive  
Baton Rouge, La.  
(504) 344-9597

**Tom Picardo**  
300 East 51st Street  
New York, New York  
(212) 751-3464

**Pineywood Productions (Ellie Greenwich)**  
315 W. 57th Street  
New York, N.Y.

**Pioneer Records (Gary Rubin)**  
20014 James Couzens  
Detroit, Michigan 48235  
'313) 341-5868

**The Pocket Production Co.**  
629 West Milwaukee  
Detroit, Michigan

**Otis Pollard**  
1650 Broadway  
New York, New York  
(212) JU 6-0240

**President Records**  
135 W. 50 St.  
N.Y.C.

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# Independent Record Producers

(Continued from page 78)

**President Rec. Ltd.**  
25 Denmark St.  
London, England

**Productions Impact**  
167 Mount Royal Avenue East  
Montreal, Quebec, Canada  
(514) 844-5332

**Protone Records (James Welton)**  
6114 Santa Monica Blvd.  
Hollywood, Calif. 90038  
(213) 462-6058

**Rak Records Ltd. (Mickie Most)**  
c/o Rak Music Management Ltd.  
The Penthouse  
155 Oxford Street  
London W.1, England

**Rampage Records (James B. Hebel)**  
6030 North Nagle Avenue  
Chicago, Illinois  
(312) 935-0020

**RanD Productions (John Rhys,  
Don Dominguez)**  
7970 Mortenview Drive  
Taylor, Michigan 48180  
(313) 291-9052

**Teddy Randazzo Productions**  
300 West 55th St.  
New York, New York  
(212) 757-7630

**Rasputin Productions (Tom Wilson)**  
361 Waverly Ave.  
Brooklyn, N.Y.  
789-6300

**Raydan Productions**  
276-6295  
9000 Sunset Blvd., Suite 412  
L.A., Calif.  
Danielle Mauroy, Raymond Katz

**Real Good Productions (Bill &  
Steve Jerome)**  
1697 Broadway  
New York, New York  
(212) 765-3561

**Recotape (James Welton)**  
2843 Effie  
Hollywood, California  
(213) 664-1727

**Rendezvous Records (Edward R. Marcus)**  
134 South 20th St.  
Philadelphia, Pa. 19103  
(215) LO 7-9424

**Renvello Productions (Joe Renda)**  
317 Central Avenue  
White Plains, New York  
(914) 761-1661

**Righteous Brothers**  
c/o Jerry Perenchio  
9000 Sunset Blvd.  
Hollywood, Calif.  
(213) 273-6700

**Righteous Productions**  
278-7825  
9155 Sunset Blvd.  
L.A., Calif. 90069  
Bobby Hatfield, Guy McElwaine

**Jerry Riopelle**  
6117 Glen Holly  
Hollywood, Calif.  
(213) 464-6210

**Ridon Productions, Ltd. (Rick Keefer)**  
5124 N.E. 34th Avenue  
Portland, Oregon 97211  
(503) 287-1539

**Robbins Productions**  
271-6101  
9255 Sunset Blvd.  
L.A., Calif.  
Dick Delvy

**Richard Roger Productions**  
678 Massachusetts Avenue  
Cambridge, Mass. 02139  
(617) 876-1111

**Brian Ross Productions**  
3834 Franklin Ave.  
Los Angeles, Calif. 90027  
(213) 662-3121

**Jerry Ross Productions**  
1855 Broadway  
N.Y.C.

**Ru-Me-Da Productions**  
250 W. 57th St.  
N.Y.C.  
(212) 757-7550

**Russell-Cason Productions (Buzz Cason,  
Bobby Russell, Mac Gayden)**  
812 17th Avenue South  
Nashville, Tennessee  
(615) 255-0624

**San Donna Productions (Walter Gollender,  
Frank Ladagona)**  
2865 Kennedy Blvd.  
Jersey City, N. J.  
(201) 792-4242

**Santaville Record Co. (LeRoy Lambert)**  
Box 6146  
Salt Lake City, Utah  
(801) 882-3757

**Sandpiper Music Co. (James Ruff)**  
P.O. Box 1284  
Aurora, Illinois  
(312) 898-2630

**San-Su Enterprises (A. R. Toussaint-  
M. E. Sehorn)**  
1211 St. Phillip St.  
New Orleans, La.  
(504) 524-3262

**Sata Fortas Attractions, Ltd. (David Lucas)**  
7 W. 46th St.  
N.Y.C.

**Bob Schwaid**  
50 Barrow Street  
New York, New York  
(212) CH 2-6844

**Sentar Records**  
1448 S. Michigan Ave.  
Chicago, Ill.

**Ser Productions (Skip Lane,  
Ernie Freeman)**  
6000 Sunset Blvd.  
Hollywood, Calif.  
(213) 463-3249

**Robin Seymour Ent.**  
18311 W. Ten Mile Rd.  
Southfield, Mich.  
(313) 357-5652

**John Schroeder**  
c/o Pye Records  
Great Cumberland Pl.  
London, England

**Shane Recording Productions  
(Smokey Stover)**  
P.O. Box 592  
Smyrna, Ga. 30080

**Dick Sherman**  
Zorch Records  
Ely, Iowa  
(319) 848-2260

**Sherrel-Cross**  
1827 S. Michigan Ave.  
Chicago, Ill.

**Garry Sherman**  
165 West End Avenue  
New York, New York  
(212) EN 215802

**Mort Shuman**  
344 West 72nd Street  
New York, New York

**Sidewalk (Mike Curb)**  
9000 Sunset Blvd.  
Hollywood, Calif.

**Sidewalk Productions, Inc. (Mike Curb)**  
9000 Sunset Blvd.  
Hollywood, Calif.  
(213) 278-4295

**Sidrian Productions**  
18292 Wyoming  
Detroit, Mich.  
(313) 864-1485

**Silicon Enterprises (Laird Summers)**  
218 Tulane Street  
Garland, Texas  
(214) 278-3079

**John Simon**  
33 Perry Street  
New York, New York  
(212) WA 9-0243

**Simon & Garfunkel**  
c/o Mort Lewis  
75 East 55 St.  
N.Y.C.

**Shelby Singleton Productions**  
817 16th Ave. So.  
Nashville, Tenn.  
(615) 291-2003

**Sire Productions (Richard Gottehrer)**  
146 West 54th Street  
New York, New York  
(212) 247-0911

**Frank Slay-Bill Holmes**  
c/o Claridge Music, Inc.  
6362 Hollywood Blvd.  
(213) HO 99-8149

**Major Bill Smith**  
Box 11152  
Fort Worth, Texas  
(817) PE 8-8843

**Fred Smith**  
7400 Fountain Ave.  
Los Angeles, Calif.  
(213) 876-2550

**Mike Smith**  
c/o Peter Walsh  
6 South Hampton Place,  
London W.C. 1, England

**Joe South & Bill Lowery**  
P.O. Box 9687  
Atlanta, Ga.

**So Great A Sound Production  
(Ned Schlanger)**  
292 Brompton Road  
Garden City, New York  
(516) IV 6-1457  
1240 Walsh Street  
Coral Gables, Fla.

**Soulin' Records (Isaac Bolden)**  
1812 Constantinople St.  
New Orleans, La.  
(504) 899-8083

**Soulville Records (Horace Parks,  
James Frazier)**  
Talents Unlimited Prod.  
1640 Broadway  
Gary, Indiana 46407  
(219) 882-9001

**Sound City Recording Corp.  
(James L. Exum)**  
210 Gordon Street  
Jackson, Tennessee  
(901) 427-3367

**Space Record Productions**  
2037 Alvarado Drive, N.E.  
Albuquerque, New Mexico 87110

**Spangel Record Productions  
(A. C. Goodail & P. Johnson)**  
2726 114th Street  
Toledo, Ohio  
(419) 726-7296

**Irv Spice Productions**  
161 W. 54th St.  
New York, New York  
(212) TR 3-4237

**Spontaneous Record Co.  
(George Nardello)**  
451 South Broadway  
Camden, New Jersey  
(609) 365-1010

**Spy Publisher Co. (Willie Lee)**  
928 East Hyde Park Blvd.  
Chicago, Illinois  
(312) 924-0856

**Peter Steinmann Prod., Inc.**  
1650 Broadway  
New York, N. Y.  
(212) 249-3869

**Geoff Stephens**  
c/o Meteor Music Publishing Co.  
8 Denmark Street  
London W.C. 2, England

**Charles Stewart**  
1705 West 7th St.  
Fort Worth, Texas  
(817) 336-9021

**Robert Stigwood (See NEMS)**  
c/o Atlantic Records  
1841 Broadway  
New York, New York  
(212) PL 7-6306

**Super K Prod. (Jerry Kasenetz, Steve  
Makins)**  
200 West 57th St.  
New York, N.Y.  
(212) 765-5721

**Suron Productions, Inc.**  
850 7th Ave.  
N.Y.C.

**Sylvia Records (Al Sears-Jesse Stone)**  
234 West 55th St.  
New York, New York  
(212) PL 7-5190

**TBF Productions (Bob Gaudio)**  
c/o Martin Machat  
1501 Broadway  
New York, New York  
(212) LO 3-3185

**T & E Associates  
(Tom De Cillis-Ed Leipzig)**  
23 Ozone Avenue  
Cedar Grove, N. J.  
(201) 239-7761

**Take-4 Productions (Andrew Pope)**  
91-02 Sutphin Blvd.  
Jamaica, N.Y. 11435  
(212) 739-9278

**Take Six Productions**  
463-5107  
6565 Sunset Blvd.  
Jerry Fine, Paul Politi, Dave Rolnick

**Talleyrand Productions (Neil Diamond,  
Jeff Barry, Ellie Greenwich)**  
200 West 57th Street  
New York, New York

**Shel Talmy Productions**  
c/o Martin Machat  
1501 Broadway  
New York, New York  
(212) LO 3-3185  
c/o Orbit Universal Music Co.  
10 Albert Gate Court  
124 Knightsbridge  
London S.W. 1, England

**Tangerine Records**  
2107 W. Washington Blvd.  
Los Angeles, Calif.

**Tanridge Productions (Paul Tannen)**  
161 West 54th St.  
New York, New York  
(212) 586-2677

**Creed Taylor, Inc.**  
36 E. 57th St.  
N.Y.C.

**Taylor-Gorgoni (Chip Taylor, Al Gorgoni)**  
c/o Blackwood Music  
1650 Broadway  
New York, New York  
(212) LT 1-9690

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# Independent Record Producers

(Continued from page 79)

**Teentone Recordings (William G. Courtney)**  
695 McKay Ave.  
Windsor, Ontario, Canada  
(519) 253-5647

**The Production (Larry Goldberg-Leo Kolka)**  
665 Harrison  
San Francisco, Calif.  
(415) 781-6306

**The Rascals**  
444 Madison Avenue  
New York, New York

**Johnny Thompson Productions  
(Johnny Thompson)**  
222 East Garvey  
Monterey Park, Calif.  
(213) 280-8783

**Thor Records (Donald Thorson)**  
2204 No. Lawer  
Chicago, Illinois  
(312) 889-2287

**Til-Ford Records  
(Kelly "Bud" T. Chowning, Jr.)**  
R.R. #2 Cave Hill Lane  
Lexington, Ky. 40504  
(606) 254-2283

**The Tokens**  
1697 Broadway  
New York, New York  
(212) CI 6-5650

**Top Sound Recording (Tommy Senna)**  
c/o Music Guide Pub. Co.  
6268 Jericho Turnpike  
Commack, L. I., N. Y.  
(516) 872-3157

**Torch Productions**  
6290 Sunset Boulevard  
Hollywood, California 90028  
(213) 469-1156

**Tra-San Productions (George Kerr)**  
66 Telford St.  
East Orange, New Jersey  
(201) 245-6460

**Don Tweedy Productions**  
722 17th Ave. S.  
Nashville, Tenn.  
(615) 244-0560

**Trella Productions**  
2146 S. Broad Street  
Philadelphia, Pa. 19145  
HO 7-9800

**Tri-Co Productions (Ron Farber)**  
25 Cleveland Terrace  
West Orange, New Jersey 07052  
(201) 731-3559

**Tri-Fal Productions**  
255-0744  
Los Angeles, Calif.  
Larry Goldberg

**Trident Productions (Frank Werber)**  
916 Kearney St.  
San Francisco, Calif.  
(415) 392-8250

**United Producers Group**  
1650 Broadway  
New York, N. Y.  
(212) 765-3090

**United Recordings & Productions  
(Robert L. Grove/Ernest Winfrey)**  
5012 1st Ave. No.  
Birmingham, Ala. 35212  
(205) 595-0757

**Valcruz (Mike McGuire)**  
1410 Second Street  
Livingston, Calif. 95334  
(209) 394-7829

**Vance/Pockriss Productions (Paul Vance,  
Lee Pockriss)**  
1631 Broadway  
New York, New York  
(212) 581-0030

**Teddy Vann Productions (Teddy Vann)**  
1619 Broadway  
New York, New York  
(212) 245-9677

**Variety Recording (Warren Smith)**  
225 West 46th St.  
New York, N.Y. 10036  
(212) CO 5-9051

**VIP Productions**  
Hollywood, Calif.

**Jimmy Velvet Productions**  
P.O. Box 4045  
Huntsville, Alabama  
(205) 881-8364

**Jim Vienneau**  
720 17th Ave. So.  
Nashville, Tenn.

**WG Record Production**  
P.O. Box 732  
66 Elmwood Ave.  
Holyoke, Mass. 01040  
(413) 536-1793

**WPN Music Co., Inc. (Warren Shatz)**  
10 Swirl Lane  
Levittown, N. Y.  
(212) CI 5-7640

**Mr. Walters Prods. Inc. (W. A. Walters)**  
6011 N.W. 7th Ave.  
Miami, Fla.  
(305) 751-6521

**Webb & Hiram**  
467 Algonquin St.  
Detroit, Mich.

**Wednesday Child Prod.**  
466-6296  
6515 Sunset Blvd., Suite 301  
Hollywood, Calif.  
Jackie Mills

**Ray Whitely**  
P.O. Box 9687  
Atlanta, Ga.

**Whiteway Productions, Inc. (Eddie White)**  
101 W. 55th Street 1E  
New York, N.Y. 10019  
(212) PL 7-4317

**David Wilkes Music Inc. (David Wilkes)**  
300 W. 55th St.  
New York, N.Y.

**Audrey Williams**  
812 Sixteenth Avenue South  
Nashville, Tennessee  
'615) 244-2288

**Don Williams**  
656-1364  
8440 Sunset, Apt. 305  
L.A., Calif.

**Murry Wilson**  
9042 La Alba  
Whittier, Calif.  
(213) 697-4655

**Tom Wilson**  
361 Waverly Ave.  
Brooklyn, N.Y.

**Marty Wilson Prod. Inc. (Marty Wilson)**  
185 West End Avenue  
New York, New York 10023  
(212) EN 2-9812

**Winchester Records (Jim McCoy)**  
Box 574  
Winchester, Va. 22601

**Win-loh Productions (Libby Holden,  
Stan Irwin)**  
11905 Riverside Drive  
North Hollywood, Calif.  
(213) 985-0191

**Pearl Woods**  
100 West 85th Street  
New York, New York

**World United Productions**  
550 Grand Street  
Pittsburgh, Pa.  
(412) 471-6060

**Wright Productions (Ken Wright)**  
4123 No. 44th Street  
Milwaukee, Wis. 53216  
(414) 873-8308

**Richard "Popcorn" Wylie**  
3044 Taylor Avenue  
Detroit, Michigan  
(313) 898-6242

**Gregg Yale Productions**  
c/o Leonard Stogel Assoc.  
888 Eighth Avenue  
New York, New York  
(212) 586-6390

**Yameta Productions**  
c/o Sea-Lark Ent., Inc.  
25 West 56th Street  
New York, N. Y.  
(212) JU 2-8810

**Young Sound, Inc. (Bucky Wilken)**  
806 16th Avenue South  
Nashville, Tenn.  
(615) 254-6171

**Bob Yorey Enterprises (Bob Yorey)**  
200 West 57th St.  
New York, New York  
(212) JU 2-7575

**York-Pala Productions (Brian Stone,  
Charles Greene)**  
7715 Sunset Blvd.  
Hollywood, Calif.  
(213) 876-1360

**Zax-Altfield & Associates, Inc.**  
3308 Mandeville Canyon Road  
Los Angeles, Calif.  
(213) 476-5883

**Stan Zipperman**  
273-0020  
9000 Sunset  
L.A., Calif.

**Lou Zito**  
888 8th Ave.  
N.Y.C.

## France

**Guy Beart**  
3 Rue Freycinet  
Paris 16°

**Criterion**  
27 Boulevard des Italiens  
Paris 1er

**Valentin Coupeau**  
89 Rue de la Boetie  
Paris 8°

**Eric Charden**  
18 Rue de l'Assomption  
Paris 16°

**Carabine Prod.**  
2 Rue Cavalotti  
Paris 18°

**Carriere**  
16 Rue Lincoln  
Paris 16°

**Dimensions Prod.**  
19 Rue Lord Byron  
Paris 8°

**Pierre Havet**  
itteville (92)

**Alain Milhaud**  
143 Avenue de Neuilly  
Neuilly 92

**Rolf Marbot**  
5 Rue Lincoln  
Paris 8°

**Gerard Meys**  
143 Avenue de Neuilly  
Neuilly 92

**Guy Mardel**  
19 Rue Raffet  
Paris 16°

**Norbert Saada**  
22 Rue Troyan  
Paris 17°

**Johnny Stark**  
122 Avenue de Wagram  
Paris 8°

**Rikki Stein**  
143 Avenue de Neuilly  
Neuilly 92

**Tutti**  
15 Rue Saussier Leroy  
Paris 17°

## Germany

**Heinz Alisch**  
Am Hirschsprung 43,  
1 Berlin-Dahlem

**Friedl Berlipp**  
Aldorfer Strasse 19,  
Cologne-Braunsfeld

**Gunter Birner**  
Pariser Strasse 51  
1 Berlin 15

**Hans Beierlein**  
Konigin Strasse 121  
'8 Munich 23

**Hans Blum**  
506 Untergrundemich  
Post Immerkeppel

**Martin Bottcher**  
CH 6911 Campione u. Lugano  
Via Totone 20  
Switzerland

**Hans Bradtke**  
Huninger Str. 48  
1 Berlin-Dahlem

**Christian Bruhn**  
Irmgard Str. 11,  
Munich-Solln

**Hans G. Brunner-Schwer**  
773 Villingen-Schwarzwald  
Postfach 69

**Karl Bette**  
Sonnenstrasse 20,  
Munich 15

**Jochen Brauer**  
8 Munich  
Dachalierstrasse 21

**Boris Brown**  
806 Dachau  
Aug. Pfaltzstr. 24a

**Max Colpet**  
Mittenwalder Strasse 14  
Munich 55

**Werner Cyprus**  
Hamburg 36  
Nordheusser 17

**V. D. Dovenmuhle**  
Nordstrasse 17a  
Cologne-Nippes

**Otto Demler**  
2 Hamburg 36  
Warburgstr. 22

**Horst Dempwolff**  
Wilbrechtstrasse 37  
8 Munich-Solln

**Walter Dobschinski**  
Berlin-Chlg 9,  
Skirenweg 3

**Cedric Dumont**  
Studio Basel,  
Novarastrasse 2,  
Switzerland

**Horst Fuchs**  
1 Berlin 20  
Bornickerstr. 39a

**Gerhard Froboess**  
Berlin-33  
Kudowastrasse 21

**Kurt Feltz**  
5 Cologne  
Drusugasse 7-9

**Martin Fouque,**  
1 Berlin 12,  
Wilmersdorfer Str. 94

(Continued on page 81)

# Independent Record Producers - Germany

(Continued from page 80)

**Heinz Gietz**  
5062 Forsbach  
Cologne,  
Sonnenweg 9

**Karl Golgowski**  
Alsterblick 39  
2 Hamburg-Wohldorf

**Gerd Hammerling**  
1 Berlin 31,  
Damaschkastr. 7

**Gunter Hampel,**  
1 Berlin-Wilmersdorf  
Wiesbadener Str. 45

**Willy Hoffmann**  
1 Berlin 19,  
Fredericia Str. 5

**Erwin Halletz**  
Peter-Jordan Str. 181,  
Vienna

**Hans Hee**  
Kornstrasse 109  
Bremen

**Jurgen Hermann**  
X Berlin 116,  
Nalepa Strasse 18-50

**Gunter Henne**  
1 Berlin-Wilmersdorf  
Wittelsbacherstr. 18

**Peter Igelhoff**  
Munich 59  
Reiherweg 2

**Alfred H. Jacob**  
Leopoldstr. 52a  
Munich

**E. Jung**  
655 Bad Kreuznach  
Mittlerer Flurweg 50

**Peter Kirsten**  
Morikestrasse 32,  
7 Stuttgart 1

**Wilton Kullmann**  
655 Bad Kreuznach  
Wasserstr. 8

**Wolfgang Kaehne**  
x 108 Berlin  
Reichstagufer 4-5

**Klaus Lorenzon**  
Lidingovagen 50  
Stockholm 27  
Sweden

**Henry Mayer**  
8162 Neuhaus-Schiersee,  
Waldschmidtstr. 15a

**Peter Meisel**  
1 Berlin-Wilmersdorf,  
Wittelsbacherstr. 18

**Thomas Meisel**  
1 Berlin-Wilmersdorf  
Wittelsbacherstr. 18

**Peter Michel**  
Friedberger Strasse 23 27  
6 Frankfurt 1

**Peter Mosser**  
Via Pancaldi-Mola  
Ascona, Switzerland

**Gerhard Mendelson**  
Munich 2,  
Nymphenburger Str. 139

**Charly Niessen**  
Prien am Chiemsee,  
Am Herrnberg 22

**Gunter M. Noris**  
5 Cologne-Braunsfeld  
Meister Johann Str. 4

**Charly Nova**  
2057 Reinbek bei Hamburg  
Hamburger Str. 49

**Fred Oldorp**  
1 Berlin 20  
Am Pichelsee 17-18

**Lotar Olias**  
2 Hamburg 39  
Rathenaustr. 25

**Eckhart Rahn,**  
8 Munich 23  
Felitzschstr. 1.

**Henri Rene**  
Munich 13,  
Hohenstaufenstr. 6

**Walter Richter**  
1 Berlin 30  
Pohl Str. 58

**Heinrich Riethmueller**  
1 Berlin 42,  
Boelckestr. 35

**Jerry Van Rooyen**  
1 Berlin 39  
Bismarckstrasse 65

**Hans Arno Simon**  
Zigeunerweg 45  
8104 Grainau

**Paul Siegel**  
1 Berlin 30  
Tauentzienstrasse 16

**Jurgen E. Schmidt**  
Fischerstiege 9/4  
Vienna

**Hans Seltmann**  
1 Berlin 33  
Douglasstrasse 9

**Mal Sondock**  
Josef Raps Str. 1  
8 Munich 23

**Willi Stanke,**  
Hamburg-Wedel  
Erlenweg 23

**Heinz H. Stenzel**  
2 Hamburg 70  
Helbingstrasse 26

**Ernst Stumvoll**  
Stromstrasse 47/4/3,  
Vienna XX (20)

**Peter Thomas**  
8022 Grunwald,  
Munich  
Rotwandstrasse 7

**Gunter Tilgert,**  
6251 Dehrn/Limburg,  
Bruckenstrasse 2

**Jack White**  
1 Berlin 45,  
Zerbsterstrasse 72.

# Independent Producers - England

**Apple Records**  
3, Savile Row,  
London W. 1.  
(01) 734 8232  
Peter Asher

**A.I.R. (London) Ltd.**  
108 Park Street,  
London W. 1.  
(01) 493 4131  
George Martin, John Burgess, Ron Richards,  
Peter Sullivan

**Beacon Records**  
331 / 333 High Road,  
London N.W. 10  
(01) 459 2333  
Milton Samuel

**Chapter One**  
138 Charing Cross Road,  
London W.C. 2.  
(01) TEM 9351  
Les Reed

**Derek Lawrence Productions**  
13 / 14 Golden Square,  
London W.1.  
(01) 734 2285  
Derek Lawrence

**Ember Records**  
Suite 4, Carlton Tower Place,  
Sloane St., London S.W. 1.  
(01) 245 9339  
Jeff Kruger

**Finito Productions**  
60 Castellain Road,  
Maida Vale, London W. 9.  
(01) LOR 0534  
Tony Palmer-Adrian Rudge

**Immediate Records**  
63 69 New Oxford St.,  
London W.C. 1.  
(01) 240 3377  
Andrew Loog Oldham

**Island Records**  
157 Oxford Street,  
London W. 1.  
(01) 734 6220  
Chris Blackwell, Jimmy Miller

**Intune Productions**  
"Mill Hilton"  
13 Sunnyfield,  
Mill Hill, N.W. 6.  
(01) 959 1411  
Mitch Murray

**Landsdowne Productions**  
Lansdowne House,  
Lansdowne Road,  
London W. 1.  
(01) 727 0041  
Dennis Preston

**Major Minor Records**  
58 / 59 Gt. Marlborough Street,  
London W. 1.  
(01) 437 5803  
Philip Solomon

**M G M Records**  
2 Dean Street,  
London W. 1.  
(01) 734 8321  
Richard Swainson

**M C A Records**  
139 Piccadilly,  
London W. 1.  
(01) 629 7211  
Mike Leander

**New Breed Productions**  
Dunbarton House,  
68 Oxford St.,  
London W. 1.  
(01) 580 6266  
Tony Visconti, Deny Cordell

**Norman Newell Productions**  
66 Montagu Mansions,  
London W. 1.  
(01) 935 4133  
Norman Newell

**Paragon**  
17 / 19 Stratford Place,  
London W. 1.  
(01) 240 3377  
Giorgio Gomelsky

**President Records**  
25 Denmark Street,  
London W.C. 2.  
(01) COV 3026  
Eddie Kassner

**Page One Records**  
James House,  
71 / 75 New Oxford St.,  
London W.C. 1.  
(01) TEM 4864  
Larry Page

**Rak Records**  
157 Oxford Street,  
London W. 1. (01)  
Micky Most

**S N B Productions**  
South Street,  
London W. 1.  
(01) 499 1553  
Simon Napier Bell

**Saga Records**  
326 Kensal Road,  
London W. 10  
(01) 523 6651  
Fred Jackson

**Track Records**  
58 Old Compton St.,  
London W. 1.  
(01) GER 9506  
Kit Lambert

**Spark Records**  
8, Denmark Street,  
London W.C. 2.  
(01) TEM 4524  
Freddie Poser

**Toast Records**  
58 / 59 Gt. Marlborough Street,  
London W. 1.  
(01) 437 5803  
Vicky Wickham

**Double 'R' Productions**  
23 Old Burlington St.,  
London W. 1.  
(01) 734 9942  
Steve Rowlands

**Witch Season Productions**  
83 Charlotte St.,  
London W. 1.  
(01) 636 9436  
Joe Boyd

**Screen Gems Columbia**  
19 / 23 Wells Street,  
London W. 1.  
(01) LAN 2090  
Jack McGraw

**Chasmark (Music) Ltd.**  
21, Hertford Street,  
London W. 1.  
(01) 493 9688  
Chas Mills, Mark Wirtz

(Continued on page 82)

## Independent Producers — Holland

**Wim E. Bosheck**  
Zandvoorter allee 43  
Heemstede  
Phone: 032-83355-83356

**Joop Gerits**  
Piet Heinstraat 4  
Maarsen  
Phone: 03408-2276

**Peter Rensen Productions**  
Nieuwe Achtergracht 93 S  
Amsterdam  
Phone: 020-941470

**John B. van Setten**  
Pr. Hendrikkade 48  
Amsterdam  
Phone: 020-232764-226401

**Benny Vreeden Producties**  
Peerlkampaan 5  
Hilversum  
Phone: 02150-15953

**Ring Productions**  
Herengracht 4  
Amsterdam  
Manager Theo de Vos  
Phone: 02150-41084

**John Mill Productions**  
Klapwijkseweg 99  
Pijnacker  
Phone: 01736-3255

**Golden Key Productions**  
Zijtak 1  
Laren  
Phone: 02153-6793

**Red Bullet Nederland**  
De Rijklaan 1  
Hilversum  
Phone: 02150-16451

**Gerard Grit**  
Louis Pasteurstraat 74  
Haarlem  
Phone: 023-87214

**Tony Dirne**  
Robijnstraat 58  
Breda  
Phone: 01600-40176

**Lennaert Nijgh**  
van Merlenstraat 37  
Heemstede  
Phone: 023-85503

**BELGIUM**  
**Barbey Roland**  
5 Rue du Rempart  
Chatelet  
Phone: 382447-384666

**Andre Coucke**  
Lispsteenweg 33  
Boeschout  
Antwerpen  
Phone: 513384

**Al van Dam**  
Jubelfeestlaan 42b  
Brussel 2  
Phone: 268930

## Armada Inks First Major Deal with ABC Records

NEW YORK—Neil Diamond, Tom Catalano and Dave Rosner, who went into business a few months ago as the CDR Production Company and are now to be known as Armada Productions, are cementing themselves into the business at a cautious pace.

They have just concluded their first major deal—with ABC Records—which will tie each of the three up exclusively as producers for the label.

For any other companies the trio deal with they will act only as purchasing agents or producer-finders.

And they will, of course, oversee their two pubberies, ASCAP's Multiple Music and BMI's Monday Morning Music.

For ABC Dave Rosner has just finished up the first piece of product (in a six-single, three-album per year deal) as co-producer with singer-writer Margo Guryan. The single is "Combination of the Two," the Big Brother and the Holding Company song that Rosner selected to introduce his first group, Wool, a quintet, who hail from Watertown, New York, home of the first Woolworth's.

With that omen Rosner, who prides himself as a promoter, is off to promote the single. As

he says, "As many people as I know in the business, that's how many people I expect to go see."

He and his partners promise this service on all product.

While Rosner, ironically not the known producer of the three, has finished his first work, Catalano and Diamond are working theirs out still. There are no details, since both of their projects are still in "the conceptual stages," according to Rosner. But product should be forthcoming shortly.

Diamond, of course, has his own performing career to tend to, and that includes his Uni Records contract under which his first album, "Velvet Gloves and Spit," has just been released and is selling extremely well.

The Armada folks are especially proud about the success of Diamond's anti-marijuana "The Pot Smoker's Song," which is getting play on a number of stations around the country.

### Bullet Single Hot

WALTHAM, MASS. — John E. McDonald of Bullet Records announces big early action on label's first release, "Colorful Love," by A Warm Puppy.

## 10th St. Productions And Vanguard Have New Label

### John Townley Key Exec

Vanguard Recording Society, Inc., in a recently contracted deal with Tenth Street Productions, Inc., has launched Vanguard/Apostolic Records which will boast artists contracted to Tenth Street and produced at Apostolic Studios.

The Vanguard/Apostolic label is a major step in Vanguard Records' ever-increasing expansion in the contemporary music field. Tenth Street Productions, Inc., and the affiliated companies of Apostolic Studios and Epiphany Music Publishing is headed by young musician John Townley. One year ago, Townley built the world's first 12-track recording studio in order to record what and how he, as the artist, felt. Thus, Apostolic Studios and a revolutionary concept for recording was begun in Greenwich Village.

Today, Townley's company produces, publishes and manages a number of artists. The artists themselves are helped to produce the end product . . . all material is under the final approval of the individual performers. In addition to the New York studio located at 53 East 10th Street, the company is about to open a San Francisco studio to be called

Pacific High.

**Family Plays Together, But . . .**

The initial Vanguard/Apostolic release will include four albums. First, Townley, who himself used to record with the Magicians on Columbia, stars on a two-record set entitled "The Family." Also featured are his ex-wife, Gilma, and their three-year-old child, Deirdre, who sings and performs her own "pre-melody" composition on the organ on one of the LP cuts. The repertoire is varied, demonstrates a number of musical influences and on most bands, Townley sings all the vocal parts and plays all the instruments. A single from "The Family" is scheduled for the immediate future.

A second LP, "The Far Cry," showcases a Chicago-style blues rock group of the title name. Two additional debut LPs are scheduled and Danny Weiss (official talent scout for the company) currently has his eye on several new artists.

Other key Tenth Street Production execs include: Michael Weiss, Matthew Hoffman and Danny Weiss. Martin Gersten will represent the General Counsel firm of Moses & Singer Esqs. in handling all legal matters for the company. Attorney Bob Casper will act as Special Consultant.

## What Makes Longhair Grow

Two years and four million dollars worth of product . . . Art Polhemus and Bob Wyld have created Longhair Productions into one of the fastest growing production companies in the industry. They recently concluded several major production agreements whereby a minimum of eight albums and 25 singles are to be recorded by them.

At the same time, they devote much of the creative energies to management of their artists, which has enabled their artists to get proper exposure via network TV, as well as company product endorsements and promotional campaigns by the record companies.

Their two publishing firms, Ananga Ranga Music (BMI) and Longhair Music (ASCAP), have just concluded foreign publishing deals designed to build international prestige for both the copyrights and the songwriter - artists presently signed to the companies. Plans are now being made for open-

ing offices in Los Angeles early next year, with Buddy Kaye to direct the publishing activities.

"Opening up on the West Coast will give us the opportunity to secure TV and motion picture scores as well as keeping in daily contact with the labels and artists out there," said Bob Wyld. "We are also setting up our own video tape facilities that will be used by all our acts and plan to develop new concepts that will lead us into TV and film production."

### Longhair Artists

Bunky & Jake's second album on Mercury is due to be released in January. Bunky & Jake along with drummer Michael Rosa and Doug Rauch are fast becoming a big college and concept act. The Koala, a new rock group from Australia, will make their debut on Capitol Records in January. The Blues Magoos will soon be on a new label; while Kangaroo has recently completed their first LP for MGM and have started on a promising career.

## Artie Kornfeld:

# 'I Don't Write Songs, I Write Productions'

"I rarely listen to a record after I've finished producing it. I consider it all of me as of yesterday. I'm more concerned with what I'm going to do next," says Artie Kornfeld, who produces for Capitol Records through a unique "independent A&R" concept.

Even his songwriting — Artie's credits include "The Rain, The Park and Other Things," "We Can Fly" and "The Pied Piper" — is done with a producer's ear.

"I don't write songs. I write productions," Artie explains. "It's like painting a total picture using instruments and sounds as well as words.

"When I began producing I was using only songs that I'd written myself or in collaboration with someone else. I knew the songs inside and out and I had a clear idea of how they should be recorded. When I started producing groups like the Wind in the Willows who have their own material, I had to make some adjustments. Their songs were like adopted children that I learned to love."

Exuberant and boyish, Kornfeld's success story begins in front of a television set. "Steve Allen and his cronies came on as a group called the Finks. I thought it was funny so I wrote a song called 'The Finks' and made a demonstration record of it just for kicks.

"I was going to Queens College at the time and there was a record called 'Yogi' by the Ivy Three floating around the campus. I knew one of the guys in the group. A couple of weeks later, after 'Yogi' came out, I was sitting in the campus snack bar with a bunch of students and I mentioned the record. One of them said he was on it, too, and that he worked for Screen Gems Music. He suggested that I try to get my song placed.

### Screen Gems Crowd All-Star

"I brought the demo of 'The Finks' to Screen Gems. What a crowd that was! Don Kirshner, Lou Adler, Charlie Koppelman and Don Rubin. While I was there I earned some kind of immortality as 'The Man Who Had a Good Thing Two Years Early'. I produced the first Davy Jones (now of the Monkees) sessions while he was in 'Oliver' on Broadway."

Artie had three chart records in his first four months in the



Artie Kornfeld

music business, including "Judy Loves Me" by Johnny Crawford. Eventually, Kornfeld moved out of Screen Gems and into late-night writing sessions, primarily with his friend Steve Duboff. It soon bore fruit. "The Pied Piper" by Crispian St. Peters (and in another version by the Changin' Times, who were produced by Artie and Steve), and "Dead Man's Curve" by Jan & Dean were both top 10 hits.

"Dead Man's Curve," which went to #3 in the country, was one of only two American records in the top 10 at the time. "It was the start of the big British invasion when the Beatles and all the English groups were coming over," Artie says. "When I met Paul McCartney recently, I kidded him about keeping me from having a #1 record."

On his own or in collaboration, Kornfeld wrote three top 20 smashes, "I Can Tell" by Reparata & the Delrons; "I Adore Him" by the Angels, and "Tonight You're Gonna Fall In Love With Me" by the Shirelles. His other writing credits include "If I Only Had a Song To Sing" for Wayne Newton and "Another Page" for Connie Francis. On the outskirts of the record business, Artie had a song in the film "The New Interns" and composed a specialty piece for comic Woody Allen entitled, "Chicken of the Sea."

### Formed Justa-Virgo, Luvlin

Artie formed his own independent production company, Justa-Virgo Productions, and a music publishing arm, Luvlin Music. With Gary Klein he has written "Guess Who" for Dusty Springfield, and with Steve Duboff and Virginia Greco he wrote the title tune for the film "Lemonade Joe."

Artie and Steve launched the

# Uni's Secret: '100% Belief'

HOLLYWOOD—Uni Records was born less than 16 months ago, and the record which made it for them was "Incense and Peppermint" by the Strawberry Alarm Clock.

This was followed, all in a one-year period, by Hugh Masekela's million-seller, "Grazin' In the Grass; two gold LPs, Masekela's and the Strawberry Alarm Clock's; a number 1 jazz album and a number one R & B single; plus numerous chart entries such as the Foundations' "Baby Now that I Found You," Strawberry Alarm Clock's "Barefoot in Baltimore," Masekela's "Puffin' On Down the Tracks," fever tree's "San Francisco Girl," the Mirettes' "Midnight Hour."

Discussing the dilemmas facing new artists and new labels, Russ Regan, VP of the label, said, "There are many hundreds of singles released each week. If you talk about a Top 40 station, how many singles do they program each week? I wouldn't imagine it's over six.

"You start looking at the odds of getting a record by an unknown group on the air. Remember, if you don't get it on the air that week, there are hundreds of singles coming out the week after that and several hundreds more the next."

"If you went to Las Vegas to make that gamble," Regan stated, "I don't think you'd get off the plane."

Cowsills by writing and producing their first two hits, "The Rain, The Park And Other Things" and "We Can Fly." Artie also produced actor George Segal's album, "The Yamma Yamma Man."

In one respect, Artie has come full circle. Steve Allen's satirical group, the Finks, launched his songwriting career. On a recent visit to California, Artie met Steve and the two of them agree to collaborate on writing songs.

In April of 1968, Artie signed a long term exclusive contract with Capitol Records as Director of Contemporary Recording. His unique venture into the area of company-sponsored, independent A&R enables him to act on his own with complete authority in signing artists and co-producers, purchasing masters and in placing advertising and direct promotion campaigns in their behalf. He also has just announced his own label, Circus, to be distributed via Capitol.



Russ Regan

Regan believes the reason for Uni's success is that he is discriminating in picking all the product on the label, and in his total belief in what his company is putting out. Nothing is released on Uni that is not "believed in 100%" by Regan, his National Sales Manager Rick Frio and his Promotional Chief Pat Pippolo.

Regan's selection of material is based upon his years listening to music—his two at Uni, a year at Warner Brothers, five years as an independent promotional man, plus his years as a singer, songwriter and producer.

Judging from the charts and Uni's successful talent roster which includes Neil Diamond, Masekela, fever tree, Fun & Games, Strawberry Alarm Clock and the Hook, Regan's selection is sound.

The Wind in the Willows and the Carnival Connection were the first two groups Artie produced under his arrangement with Capitol. Other artists signed to the label by Kornfeld include Billy Carr, the Jades and Mike and Judy Callahan.

Independent producers have brought Artie many new acts including the Insect Trust from Steve Duboff's Infinite Sound Productions, the Tuneful Trolley from Jay & the Americans' Jata Enterprises, the Crystal Mansion from Kaplan-Cullen and Jimmy Castor from Castor-Pruitt Productions.

Currently spending as much time behind a desk as he does at the control board, Artie has few illusions about himself. "I try not to get carried away by my own creativity. I treat the music business as a business. I'm still learning, and I learn something every day. I make sure I do." So far, Artie Kornfeld is at the head of the class.

## Light Guides Project 3 To Early Success

Project 3 is a bustling new company whose stockholders are The Singer Company and Enoch Light, President.

During the Big Band Era, Light was a leader of one of the top big bands, performing at most of the leading theaters and hotels and heard over NBC, CBS, ABC and the Mutual Network. He also became well known as the Ambassador of Jazz in Europe. He holds a BA degree from the Johns Hopkins University, an MA in Music Education from New York University and a Certificate from the Mozarteum in Salzburg, Austria. He has been associated with recording since the early '30s and has recorded for both RCA Victor and Columbia, as well as overseas labels.

Light's first venture into the exec end of the record business was in 1954, when he helped to establish a company called Waldorf Music Hall, which later developed the Grand Award record line.

In 1959 Light and his partners sold Grand Award to ABC. Previous to the sale, Light started to develop Command Records and produced a record which was to revolutionize the entire industry: "Persuasive Percussion." This record, in addition to becoming a gold record, was used by practically every major manufacturer of stereo equipment to interest the public in stereo. Light has helped to develop many innovations in the recording field, such as multi-microphone pick-ups, selection of mikes to match instruments, recording on 35 mm. magnetic film, etc.

Project 3 became active in the record field in 1967, and Light's goal was to produce "a total sound stereo record." Project 3 does all their recording on 8-track equipment and does their mastering on a Neumann computerized lathe SX15 cutting system.

### Many Albums Since

Since the establishment of the line, Project 3 has produced many outstanding albums. These include "The Real Pearl" with Pearl Bailey; "Lush, Latin & Lovely," by Tony Mottola and his new "Warm, Wild & Wonderful" album; "Film Fame" and "Spanish Strings" by Enoch Light and the Light Brigade; "Twenty-One Trombones, Vols. 1 and 2" starring Urbie Green and 20 top trombonists, including J. J. Johnson, Kai Winding, Will Bradley, Lou McGarity, Buddy Morrow and



Enoch Light

many others; Bobby Hackett with strings; the Free Design, who have had both a successful single and album, "Kites Are Fun;" and another group, the Critters, who are preparing a new Project 3 album.

Project 3 has also enjoyed success with their "Project 3/Popular Science Stereo Test Record," which has become a standard test record for many manufacturers of fine equipment. Project 3 has had marketing success with two original sound-track albums, "Planet of the Apes" and "Bandolero." Project 3 has produced four classical albums which are highly specialized in content, since Light feels that there is a definite market for the off-beat classical albums. Two of these recordings are by the Renaissance Quartet; another is entitled the "400th Anniversary Album—Claudio Monteverdi," and stars Hugues Cuénod, Charles Bressler and Louis-Jacques Rondeleux; and the fourth is an album of madrigals, villancicos and part songs by the Riverside Singers.

Light feels that too many companies are "desperately trying for a hit single, and even though they might manage to get two or three hits a year, they cannot establish a real catalogue of merchandise which will consistently sell in the cartridge and cassette field, as well as in the regular album field."

Light feels that with artists such as Pearl Bailey, Bobby Hackett, Urbie Green and Tony Mottola, he is developing a line of product which is essential to every good record merchant and is the type of merchandise that will continue to sell day in and day out and produce sales even during the periods when the record industry does not have many hits selling.

### Licensed 25 Overseas Companies

Project 3 has licensed 25 leading overseas companies to

## Mercury Moves Into The Indie Label Scene

CHICAGO—1968 marked the first time in its 21-year history that Mercury Record Corporation has entered into manufacture and distribution deals with independent labels.

The decision to enter such activities was made by Mercury President Irving B. Green because of the ever-expanding record marketplace that exists and because of the tremendous facilities that the Mercury Corporation has to offer.

The announcement made late this summer that Mercury would distribute the Los Angeles based Pulsar label was shortly followed by word that the corporation would also take on the manufacture and distribution duties of Philadelphia based Virtue Records.

"Mercury's distribution facilities are among the most sophisticated in the recording industry and be entering into such manufacture-and-distribute deals we are able to maximize our facilities to benefit both the independent label and Mercury itself," said Irwin H. Steinberg, corporation Executive Vice President.

### Pulsar Run by Garr

Pulsar, based at 8467 Beverly Blvd. in Los Angeles, is run by veteran music publishing and record company exec Irwin

Garr who recently was VP of ABC Records.

The indie label intends to release about eight albums and a dozen singles a year.

Included among the LPs is one by Grahame Bond and the Magi. Bond, one of England's top musicians and composers, was formerly leader of the Grahame Bond Organization which at the time included Eric Clapton, Jack Bruce and Ginger Baker now members of the Cream.

Another LP scheduled by Garr's Pulsar label is a recitation of the renowned "Purpume Garden," done by Chitra Neogy. The deal was made through a cross licensing agreement with Morgan Music Company in London.

Pulsar also has entered into an important production agreement with Halmac Productions, headed by Harold Battiste and Mac (Dr. John) Rebennack.

Virtue, the second label to be manufactured and distributed by Mercury, is headed by Frank Virtue, who also owns Virtue recording studios in Philadelphia, and functions as an independent producer engineer and musician. He will be active in producing acts for the label as well as acquiring masters.

## JHP Formed

JHP Productions has opened offices in New York City, headed by President Jay Harris. JHP will be engaged in producing masters of new talent and will record some of its own artists for various labels.

The initial outing from JHP

will be a song from the new motion picture, "Sweet Charity," entitled "Where Am I Going" and sung by Vicki Hemingway, the first artist signed directly to JHP. The set was arranged and conducted by Tony Esposito, who also wrote all the arrangements for Miss Hemingway's soon-to-be-debuted night club act.

manufacture and sell Project 3 records in their respective countries. These include many of the world's finest labels such as Festival of Australia, Compo in Canada, King of Japan, Hispavox of Spain, CGD of Italy, Morks in Scandinavia, Iramac in Holland, Barclay in France and many other companies.

Project 3 also has an arrangement with the RCA Victor Record Club and licenses its cartridges to ITCC and, on a non-exclusive basis, its cassettes and open reel to Ampex, GRT and NAL.

Project 3 albums have been featured in the American Airlines Astrojet program and

have enjoyed many successful promotions in conjunction with leading stores throughout the country, such as Korvette, Jordan Marsh, White Front, Sears Roebuck and others.

Light is proud of his staff at Project 3: Andy Miele, National Sales Manager; Tom Virzi, National Promotion Manager; Robert Briody, Director of Special Sales; Julie Klages, Director of A & R; Lew Davies, arrangements and A & R Executive; Daphne Hurford, Executive Assistant; Ida Greco, Mail Order Promotion; Mike Tumelty, Production Chief; John de Vries, Director of Advertising; Mike Graziadei, Controller; and Anita Benjamin, Assistant to the Controller.



## Curtom a Winner

Barely five months old, Curtom Records, captained by Eddie Thomas (president) and Curtis Mayfield (vice-president) and distributed by Buddah Records, has rolled up one of the fastest first-time-out chart scores in the industry.

"Fool for You" by the Impressions dashed up into the top 20. "Don't Change Your Love" was a scorer for the Five Steps & Cubie. The second Impressions Curtom single, "This Is My Country," pulled from their album of the same name, hopped on the best-seller lists recently where it is now happily chasing "Fool for You."

But along with the sales power and the growth rate of the new label is a sense of R&B's social responsibility in large part premised by Curtom. The "We're a Winner" tag, named after an early Impressions hit, adorns the label's logo and represents both attitude and action.

"It expresses the faith we have in ourselves," says Thomas. "and the faith that we have in the black American. It's pride—the new pride of R&B."

Less than a month after Curtom's formation, Thomas announced that a portion of the label's profits would be donated



Eddie Thomas

to the Southern Christian Leadership Conference (the organization headed by the late Rev. Dr. Martin Luther King) "for as long as the label exists."

The popularity of the Impressions and the Five Steps & Cubie, besides giving the label an automatic album catalogue, is the vanguard of a growth rate that Thomas and Mayfield intend will propel Curtom onto a par with the major R&B labels.

Also included in the growth rate is the flock of new artists, writers and producers who check in at the label's home offices in Chicago—the offices moved to larger space after the first three

(Continued on page 90)

## Jim Webb's Canopy Expands for New Year

HOLLYWOOD — Jim Webb has re-aligned his expanding Canopy Productions for the coming year to include new appointments and new departments.

Beginning with the motion picture, television and legitimate stage units of Canopy, Webb has named his former agent Howard Golden to head these departments. Golden will operate out of Universal Studios where Webb is currently involved in writing the score to that studio's 1969 roadshow production of "Peter Pan," to be filmed after the first of the year. On the television side, Golden is currently preparing the "Jim Webb and His Friends" television special, which will go into production after the first of the year.

Golden reported that two separate projects are being planned by Canopy Productions which will include a musical operetta for Broadway written by Webb titled "His Own Dark City." This project is slated for release on Broadway next summer. Universal is currently negotiating with Canopy on adapting the operetta for a film

version.

Robert Webb has been named to head the music publishing and A&R departments of Canopy. He will also deal closely with Webb in the artist's relations area of pending song projects assigned to the composer. Robert Webb will also work with the composer on the production side of Canopy to encompass music publishing. Canopy produces product exclusively for Dunhill Records. Artists signed to Canopy include Richard Harris, the Going Thing, Thelma Houston and Joey Scarbury. Already this year, Jim Webb has churned out tunes for Richard Harris to include the hit single "MacArthur Park" from the "A Tramp Shining" Dunhill LP and the new single and album of the same title, "The Yard Went On Forever."

Other artists Webb has penned tunes for this year include Glen Campbell, who has a current hit single, "Wichita Lineman." This same duo captured the Grammy Awards last year for "By The Time I Get To

(Continued on page 90)



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## Cowsills into Indie Record, TV Production

The Cowsills have opened their own independent production firm, Cowsill Productions, Inc., in Hollywood for the production of recordings and television shows.

In announcing the opening of the new offices, Bud Cowsill also named David Ray as General Manager of the new firm. In addition to Cowsill Productions a publishing firm, Cowsill Publishing, has been formed. The production firm is seeking new artists to produce in both the recording and television fields, and the publishing arm will be signing new writers as well as publishing the tunes of the writing team of Bob and Bill Cowsill. The first artist signed to the production firm is a new group, Twice Nicely, who have just completed their first album and negotiations are now taking place for a label release.

### Television Plans

Television plans call for a projected Cowsills TV series, and the production of future specials for the family and other artists. The family's first TV special, "A Family Thing,"

aired on Nov. 23, and future dates include appearances on the Jonathan Winters show, "Operation Entertainment," "Hollywood Palace" and "The Wonderful World of Pzazz" special. They have also recorded and sing the title theme in the MGM film "The Impossible Years" which is this year's Christmas feature opening at the Radio City Music Hall on Dec. 15.

The Cowsills are currently appearing throughout the country in a series of weekend concerts with Eddy Arnold which will take them through Dec. 21.

### Continuing Association With American Dairy

In addition to their television and concert appearances the family is continuing their association with the American Dairy Association for whom they have completed 18 television commercials, three radio commercials and billboard advertisements. Janis Murray has been appointed Public Relations Director of the new firms which are headquartered at 9255 Sunset Blvd. in Los Angeles.

## Cyclone Blows Up Storm

Robert Mersey, who has arranged and produced for many top recording acts including Barbra Streisand, Andy Williams and Johnny Mathis, has formed his own Cyclone Records which is expected to continue the string of hits.

Ampex is subsidizing the Mersey outfit in return for exclusive tape rights to all Cyclone product with first releases scheduled for January, '69.

### After In-Depth Artists

Mersey, who was one-time A & R chief for Columbia Records and responsible for signing and understanding the potential of singers like Tim Hardin and Aretha Franklin, disclosed that he will only produce an artist who will sell in-depth and in continuity. Most of the Cyclone albums will be geared as concept product.

Cyclone Records will also acquire motion picture soundtracks. Mersey should have no difficulty in consolidating these deals since he is one of Hollywood's foremost film arrangers.

Mersey, always composed and casual, looks the boating en-

thusiast he is. In fact, the name Cyclone was the one chosen over others because of its navigational affiliation.

### Sloan Rice Appointed

Bob announced the appointment of Sloan Rice who will look for new talent and help develop the Cyclone publishing firms which are in the process of being established. Rice was formerly with Johnny Rivers Music.

Mersey told *Record World* that he is currently finishing production on a novelty single which is a comedy put-on, and if the result is effective could serve as the initial Cyclone release.

### Ian Does Pic Theme

Janis Ian, contemporary folk-rock artist, has been signed to compose, sing and record the theme song for the feature motion picture "Four Rode Out," it was announced by Henry S. White, president of Sagittarius Productions.

## Busy Sidewalk

The "get rich" story of talent being discovered on a sidewalk has practically disappeared. Talented, youthful arranger producer Mike Curb was not discovered on a sidewalk but rather founded one. His Sidewalk Productions was recently purchased by Transcontinental Investing Corporation for three million dollars.

Sidewalk was established in October '66 by Curb who was then 19 years old. Prior to the start of what today has become a major production unit for motion picture soundtracks, Curb had produced the Hondas' big hit, "Little Honda," for Mercury, wrote the top commercial of 1964, "You Meet The Nicest People on a Honda," and scored the award-winning United Artists short, "Skater Dater."

Enterprising Curb took his Sidewalk and built a city. His independent production outfit has grown into a combine of feature scoring, soundtrack production, publishing, record labels (Sidewalk, Carole) and management.

Soundtracks to date produced by Sidewalk include "Wild Angels," "The Trip," "The Savage Seven," "Psych Out," "Wild In The Streets," "If He Hollers Let Him Go," "Killers Three." In preparation are three Warner Bros. films: "The Big Bounce" for William Dozier; "Sextet" starring Mae West; "The Big Cube" for Motion Picture International, plus AIP's "Three In The Attic."

Many hit recording artists are featured on the various Sidewalk soundtracks. From "Psych Out," the Strawberry Alarm Clock perform their million-seller, "Incense and Peppermint." The Tower LP to the movie, "Wild In the Streets" has the top 10 tune "Shape of Things To Come" by Max Frost and the Troopers. The Arrows do the hit "Blues Theme" (written by Mike Curb) in the flick "Wild Angels." The Sidewalk LP of the movie "The Trip" will be re-released due to the increased popularity of the Electric Flag (Goldberg, Bloomfield and Miles) featured on the soundtrack.

Mike Curb either sets a deal with a record label to put out these movie soundtracks or he puts them out on the Sidewalk banner. Columbia Records has been set to release "Three In The Attic" for Sidewalk. This track will have vocals by Chad and Jeremy.

The telephone on Curb's executive desk is a regular light show. The multitude of calls

coming in per minute keeps his desk constantly luminous. To alleviate some of Mike's work there is the company's General Manager, Larry Ferguson, the company Vice President Harley Hatcher and their General Council, Richard Whitehouse. Mike's personal secretary is his sister Carole.

Recording artists include Max Frost and the Troopers, Mrs. Miller, the Boston Tea Party, Pony Express, Richard Williams, Scandia, Mae West and Robbi Curtice. These are just a few of those pacted to Sidewalk for production by staffers Mike Lloyd, Bob Summers and Jerry Stiener.

New Sidewalk Top Forty Productions will include the Max Frost Tower single "52%" and a new Mrs. Miller single on Kenny Myers' Amaret label.

In addition to Sidewalk Production, Transcontinental Investing Corporation has also purchased the successful James William Guercio Enterprises. TIC will continue to buy independent outfits and eventually amalgamate them under one parent company.

## Curtom Winner

(Continued from page 89)

months of operations. The growth rate includes new artist pactings with June Conquest and Donny Hathaway. It includes the growth of Camad Music. It includes the triple duty of Mayfield, lead singer of the Impressions, as writer, producer, and talent scout. It includes the cross-country hops of National Promotion Director Johnny Lloyd, working closely with Bud-dah Records' Cecil Holmes.

"In other words," says Thomas with a smile, "We're a Winner."

## Webb's Canopy

(Continued from page 89)

Phoenix."

Phil Turetsky, Secretary Treasurer in Canopy, who is partnered with Webb, is in charge of the business management, investments and administration side of the company. Turetsky is currently in the process of planning a four-year expansion program for the company to include writers-talent representation unit, a concert and promotions department and a music foundation for young writers. Pat Dennis is General Manager of Canopy and also works with Turetsky on the business and administrative side

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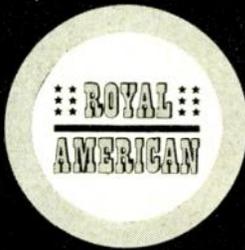
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