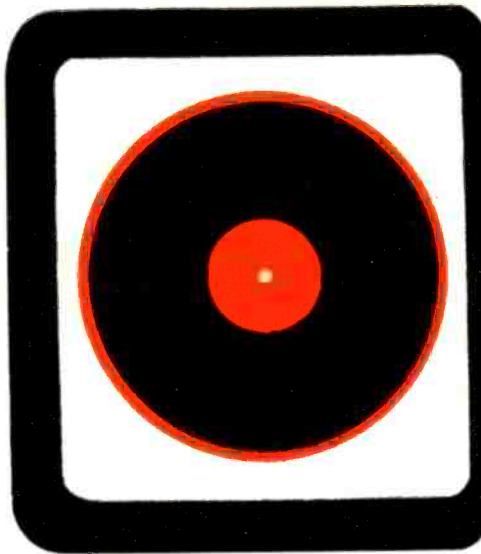


# record world

*Dedicated To  
Serving The  
Needs Of The  
Music & Record  
Industry*



VOL. 22, NO. 1070

SPECIAL SECTION

DEC. 9, 1967

SPOTLIGHT ON

## INDEPENDENT PRODUCERS

The First  
Comprehensive Survey  
of the  
**Independent Producer**

- Who He Is
- What He Is
- Why He Is
- What He's Doing
- And How He Does It



THE PEOPLE



Garry Klein



Garry Bonner



John Boylan



Tim Hardin



Sam



Gill



Bruce Wendell



Alan Gordon



Jack Nitzsche



Terri



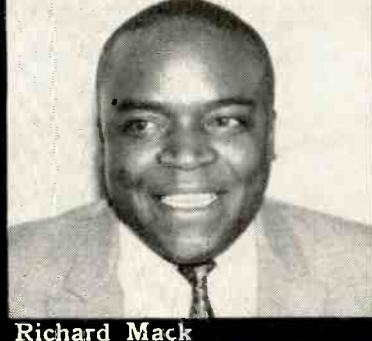
Ivonne



Johnny Bond



James Foley



Richard Mack



Caryl



Gloria



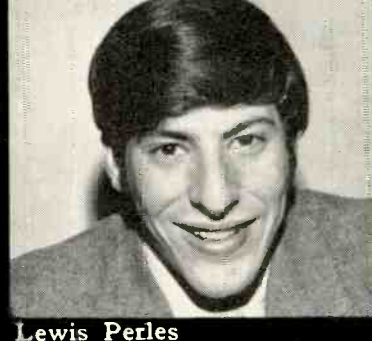
John Sebastian



Joe Wissert



Terry Boylan



Lewis Perles



Marilyn



Gay

# THEIR PRODUCT

"AS LONG AS YOU'RE HERE"

"CAT IN THE WINDOW"

"DARLING BE HOME SOON"

"DAYDREAM"

"DID YOU EVER HAVE TO MAKE UP  
YOUR MIND"

"DO YOU BELIEVE IN MAGIC?"

"GIRLS IN LOVE"

"HAPPY TOGETHER"

"IF I WERE A CARPENTER"

"JILL"

"KITTY DOYLE"

"LADY CAME FROM BALTIMORE"

"LOVIN' YOU"

"ME ABOUT YOU"

"MELANCHOLY MUSIC MAN"

"NASHVILLE CATS"

"PIED PIPER"

"RAIN ON THE ROOF"

"SHE IS STILL A MYSTERY"

"SHE'D RATHER BE WITH ME"

"SHE'S MY GIRL"

"SIX O'CLOCK"

"SUMMER IN THE CITY"

"THE GIRL THAT STOOD BESIDE ME"

"TWO IN THE AFTERNOON"

"(WE'LL MEET IN THE)  
YELLOW FOREST"

"WHEN THE GOOD SUN SHINES"

"YOU DIDN'T HAVE TO BE SO NICE"

"YOU KNOW WHAT I MEAN"

"YOUNGER GIRL"

The logo consists of the lowercase letters 'k' and 'r' in a stylized, red, serif font. The 'k' and 'r' are connected at the top and bottom, with the 'k' having a small loop at the top and the 'r' having a small loop at the bottom.

ALL THESE HITS ARE A PRODUCT OF KOPPELMAN-RUBIN ASSOCIATES

# Why & How The Record Industry Grew 'Independently' Wealthy

The rise of the independent producer parallels that of the teenager as an economic force and a sub-culture of American life. Half the population of the United States is now under 25. Of this, the portion between 12 and 16 has its own language, its own clothes and its own music. It is as independent as the producers who provide the music they listen to and the records they buy.

Specific music for a specific audience created two men in the 1920s who, though they worked directly for labels, went "out on the street" to collect authentic sound for their audiences. This in effect is what the independent producer does today, acting as an interpreter between the teenager and the record label. These two men, J. Mayo Williams of the old Paramount label, and Ralph Peer of Victor Records, went throughout the South auditioning and recording blues singers and country artists. They "produced" some remarkable performers, including Jimmie Rodgers, "The Singing Brakeman," Blind Lemon Jefferson, the legendary bluesman and "teacher" of Leadbelly and Lightnin' Hopkins, and the famous Carter Family.

Opinion is divided as to whether rock and roll begins with "Heartbreak Hotel" or "Rock Around the Clock." Either way, the record industry found itself, overnight, selling more records than they ever dreamed of to a newly arrived audience—the teenager. Some of the rock stars of the middle and late 1950s were not far away in type from the crooners of the late '40s and early '50s, to whom teenagers responded. True, Sinatra had happened in the early 1940s, but he had since changed his style from crooner to mood-maker, and the days of the Paramount Theatre riots were thought by some to be a wildly successful press agent's "stunt."

## Rock Continued to Grow

The fluke of rock and roll, despite obituaries posted every few years, continued to grow. Applied to records, the rock craze was such a powerful shot in the arm that a single rock artist might account for as

much as 20% of a major label's sales. But it was also noticed that most of the rock hits were appearing on small, independent labels.

In its heyday, for instance, Sun Records of Memphis released the first Elvis Presley sides and the original recordings of Carl Perkins, Johnny Cash and Jerry Lee Lewis. Taking the hint from the grass roots, many artists' contracts

for masters were brought from these small labels—the most notable quote about this technique came from the president of Sun, after Presley's contract and masters has been purchased by RCA Victor: "I didn't think he was going to last." Columbia acquired Johnny Cash and Carl Perkins. Jerry Lee Lewis went to Mercury's Smash label.

That was phase one.

Phase two came when the novelty wore off rock, when a bang-bang snare drum and an electric guitar were not enough to make a record a "rock" record, and therefore a big seller. The teenage culture was fast developing and it demanded its own music, its own way. Novelty was out, the standard Tin Pan Alley tunesmiths could not or would not write rock and roll songs. With few exceptions, it was not so much the artist as the *sound* on a record, and to get that sound accurately, someone close to the teenager had to be found. He was not usually available on the staff of a label, so searches were conducted outside.

Result: the development of the independent producer.

## Producers Next Stop — Films & TV

It's been said that art is communication, and that writers, filmmakers, television producers, artists—and record producers — are actually just specialists in the large area of communications. Certainly it's possible to consider the highly successful record producer of today as an expert in measuring what the public wants to hear, and in "packaging" and marketing the message.

It's no wonder, then, that today's versatile young record producers are casting their eyes toward other areas of communications, and it's no surprise that policymakers in the film and television industries are welcoming them with glee. For the eminently successful young producer has proven himself a winner at communicating with the music-minded mass market, and in the highly competitive film and TV worlds, their expertise could make a significant difference at the box office and on the Nielsen ratings.

### Eminent Examples

Pre-eminent examples of indie record producers who are going in the direction of film and television are Koppelman & Rubin and Bob Crewe. Both have top-level production organizations, both have a solid track record of hit records, both have that genuine but indefinable scent of success.

Crewe, as reported elsewhere, has a multi-million dollar deal with Paramount Pictures to secure their Dot Records subsidiary the distribution rights to his DynoVoice label. Now Crewe has entered into a similar arrangement with Paramount through their film

operation, and the Crewe organization is actively preparing for their venture into films.

### Crewe Complex Star

Already there is, within the Crewe complex, a first-magnitude star with the potential to make the transition from recordings to film. Mitch Ryder, having moved from strident Detroit rock to sophisticated balladry, has been working diligently with acting coaches and shows considerable innate acting ability.

Crewe's film and television production companies are currently working on six major properties. Two television specials are being designed: "The Real Great Society" and "The Birds of Britain," the latter a tie-in to his original theme and recording with the Bob Crewe Generation.

Also in the works is a weekly musical variety series built around the Bob Crewe Generation. On the film scene, Crewe is assembling three properties: "Tracks in the Rocks," "The Monkey Comes" and "The Great Society."

### In Pre-Production

Now in pre-production is a Koppelman & Rubin series for NBC television. Its star will be Garry Bonner, already well-known, with his co-writer, Alan Gordon, as a leading light in the Koppelman & Rubin stable of songwriters. The show, which will be filmed in New York and on various locations, will feature Bonner singing several songs in each weekly episode.

Koppelman & Rubin share a concept which has helped shape their long range plans.

### 'Kept Up with Market'

"We've kept up with the record market," says Charlie Koppelman. "We still appeal to the people that bought our first records, and we attract the new buyers as they enter the market. As this generation gets older, it will become interested in other entertainment media than records—and we're ready for them."

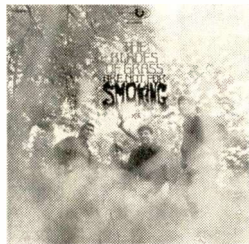
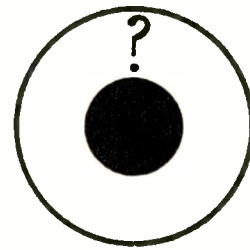
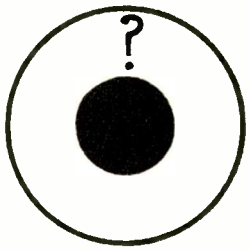
Since the team has in large part shaped the musical tastes of this segment of the market, they stand a good chance of success.

### Broadway, Too?

"If the television series turns out, we may go into films," says Don Rubin. "And in a few years, when our audience is older and more affluent, they'll be interested in musical theater, we may produce a Broadway musical."

### Compelling Reasons

Apart from the general restlessness of creative people, and their urge to meet new challenges, there are compelling reasons for the indie producer to undertake films and television. With the pervasive influence of pop music on American life—with fashion, advertising, literature, and even Wall Street stepping to the beat, it's good business for leaders in other communications media to turn to the men who make the music for guidance in how to reach the mass market.



# WE ARE MAKING REAL GOOD PRODUCTIONS

## A FAMILIAR NAME

### CHART HITS THIS YEAR

- "DING DONG THE WITCH IS DEAD"
- "HAPPY"
- "WALK AWAY RENEE"
- "PRETTY BALLERINA"
- "JUST ANOTHER FACE"
- "HEIGH HO"

### ARTISTS

- |                          |                    |
|--------------------------|--------------------|
| REPARATA AND THE DELRONS | THE FIFTH ESTATE   |
| MARIE APPLEBEE           | BENJAMIN FRANKLIN  |
| THE BLADES OF GRASS      | THE FRONT END      |
| ALDORA BRITTON           | THE LEFT BANKE     |
| CHRISTOPHER              | THE SAN FRANCISCO  |
| BARRY DARVELL            | EARTHQUAKE         |
| THE DOUGHBOYS            | RENEE ST. CLAIR    |
|                          | SOCIETY'S CHILDREN |

**FRED MUNAO** — Gen. Mgr.

OUR THANKS TO ARRANGERS JOHN ABBOT & IRVING SPICE

**BILL & STEVE JEROME**  
Real Good Productions Inc.

1697 Broadway  
N.Y.C. 765-3561

# The Only Comprehensive List Of Independent Record Producers

All producers who reached the Top 100 in 1967 are included in this list.

\*Denotes records which reached the Top 10 in 1967.

Records listed without an \* reached the Top 100.

**A.I.R. London Ltd.** (George Martin, Peter Sullivan, Ron Richards)  
101 Baker St.  
London W1, England

"Penny Lane," The Beatles, Capitol (George Martin)

"Strawberry Fields Forever," The Beatles, Capitol (George Martin)

"All You Need Is Love," The Beatles, Capitol (George Martin)

"Baby, You're A Rich Man," The Beatles, Capitol (George Martin)

"Detroit City," Tom Jones, Parrot (Peter Sullivan)

"On A Carousel," The Hollies, UA (Ron Richards)

"Pay You Back With Interest," The Hollies, Imperial (Ron Richards)

"Carrie Ann," The Hollies, Epic (Ron Richards)

"There Goes My Everything," Engelbert Humperdinck, London (Peter Sullivan)

"I'll Never Fall In Love Again," Tom Jones, Parrot (Peter Sullivan)

"The Last Waltz," Engelbert Humperdinck, Parrot (Peter Sullivan)

"Funny, Familiar Forgotten Feelings," Tom Jones, Parrot (Peter Sullivan)

"Time Seller," Spencer Davis Group, UA (Ron Richards)

"King Midas In Reverse," The Hollies, Epic (Ron Richards)

**Action Productions**  
401 Main  
Greenwood, South Carolina

"Lonely Drifter," Pieces of Eight, A&M

**Albert Productions** (Glyn Johns)  
London, England

"Heaven & Hell," The Easybeats, UA

**Lou Adler**  
9038 Rangely  
Los Angeles, Calif.

(213) 656-1440

"Words of Love," Mamas & Papas, Dunhill

"Dancing In the Street," M&P's, Dunhill

"Baby, I Need Your Lovin'," Johnny Rivers, Imperial

"Dedicated to the One I Love," M&P's, Dunhill

"Creeque Alley," Mamas & Papas, Dunhill

"Tracks of My Tears," Johnny Rivers, Imperial

"12:30," Mamas & Papas, Dunhill

"Glad To Be Unhappy," Mamas & Papas, Dunhill

"Like An Old Time Movie," Scott McKenzie, Ode (Adler-Phillips)

**Alouette Productions** (Kelly Ross-Artie Wayne)  
1619 Broadway  
New York, New York

(212) 246-7134

"Society's Child," Janis Ian, Verve

**Amos Productions** (Jimmy Bowen)  
c/o Martin Machat  
1501 Broadway  
New York, N. Y.

(212) LO 3-3185

**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

"Take A Look," Aretha Franklin, Columbia

**Ashmar Productions** (Leon Ashley, Don Tweedy, Margie Singleton)  
812 16th Avenue South  
Nashville, Tennessee

(615) 256-8444

**Athens of the South Prod.** (Benny Joy)  
815 16th Avenue South  
Nashville, Tenn.

**BB&D Productions** (Billy Barberis, Bobby Weinstein, Danny Secunda)  
152 East 54 St.  
New York, N.Y.

(212) 759-1734

**Bacharach-David** (Burt Bacharach Hal David)  
166 East 61st St.  
New York, N.Y.

TE 2-8252

or  
c/o Fred E. Alhert Jr.  
15 East 48th St.  
New York, N.Y.

PL 9-3860

"Another Night," Dionne Warwick, Scepter (Bacharach)

"The Beginning of Loneliness," Dionne Warwick, Scepter (Bacharach-David)

"Windows Of the World," Dionne Warwick, Scepter (Bacharach-David)

"I Say A Little Prayer," Dionne Warwick, Scepter (Bacharach-David)

**Barr-Costa Productions, Inc.**  
850 Seventh Avenue  
New York, New York

(212) 581-5120

**Dan Bellock-Carl Bonafede**  
c/o Maryon Music  
6207 No. Lundy Ave.  
Chicago, Illinois

(312) SP 4-3631

"Kind Of A Drag," Buckingham, USA

"Lawdy Miss Clawdy," Buckingham, USA

**Herb Bernstein Enterprises**  
39 West 55th St.  
New York, New York

(212) 765-2290

**Big Kahoona Prod.** (Bo Gentry, Richie Cordell)  
c/o Laurie Records  
35 West 45th St.  
New York, New York

(212) JU 2-2975

"I Think We're Alone Now," Tommy James & Shondells, Roulette (Gentry-Cordell)

"Mirage," Tommy James & Shondells, Roulette (Gentry-Cordell)

"I Like The Way," Tommy James & Shondells, Roulette (Gentry-Cordell)

"Getting Together," Tommy James & Shondells, Roulette (Gentry-Cordell)

**Ted Bodnar**  
Bodnar Prod.  
Merrifield, V.A.

(703) 560-1941

**Sonny Bono**  
c/o DeCarlo-Kresky Ent.  
8560 Sunset Blvd.  
Los Angeles, Calif.

(213) 657-6050

"Little Things," Sonny & Cher, Atco

"Plastic Man," Sonny & Cher, Atco

"Hey, Joe," Cher, Imperial

"You Better Sit Down Kids," Cher, Imperial

**Boyce & Hart** (Tommy Boyce, Bobby Hart)  
c/o Screen-Gems, Columbia Music  
7033 Sunset Blvd.  
Hollywood, Calif.

(213) 469-8371

(I'm Not Your) "Steppin' Stone," The Monkees, Colgems

"Sometimes She's A Little Girl," Boyce & Hart, A&M

**Bravado 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

"Portrait Of My Love," The Tokens, Warner Bros.

"It's A Happening World," The Tokens, Warner Bros.

"Why Do Fools Fall In Love," The Happenings, BT Puppy

"Mammy," The Happenings, BT Puppy

**Doug Brown**  
c/o Bill Sharpley  
Detroit Sound Music Co.  
2120 Ewald Circle, Suite 23  
Detroit, Michigan

"In The Midnight Hour," The Wanted, A&M

**James Brown Productions**  
850 Seventh Avenue  
New York, New York

(212) 581-9180

"Cold Sweat," James Brown, King

**Mike Brown**  
1650 Broadway, Rm. 405  
New York, New York

(212) 247-7690

"Pretty Ballerina," Left Banke, Smash (Mike Brown, Harry Lookofsky)

"Desiree," Left Banke, Smash (Mike Brown)

**Brompton Productions** (Marcus Tybalt, Lord Tim Hudson)  
8255 Sunset Blvd.  
Hollywood, Calif.

(213) 654-4160

"Mr. Farmer," Seeds, GNP Crescendo (Marcus Tybalt)

"Can't Seem to Make You Mine," Seeds, GNP Crescendo (Marcus Tybalt)

"Pushin' Too Hard," Seeds, GNP Crescendo (Marcus Tybalt)

**Burland Records** (Camille E. Hodges)  
975 Prospect Avenue  
Bronx, New York

(212) KI 2-4646

**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

**Camille Records** (Camille E. Hodges)  
975 Prospect Avenue  
Bronx, N. Y.

(212) KI 2-4646

**Cardinal Records** (Frances J. Keffer)  
107 Belvidere Ave.  
Columbus, Ohio

(614) 274-9206

**Richard E. Carney Music Corp.**  
Box 834  
Greenwood Lake, New York

(914) GR 7-3233

"Graduation Day," The Arbors, Columbia

**Cenci-Hakim**  
1601 Fifth Ave.  
Pittsburgh, Pa.

(412) 391-3973

**Chartbuster Productions**  
1203 28th N.W.  
Washington, D.C.

(202) 337-7015

"Shake," British Walkers, Cameo

**Chris Productions**  
1650 Broadway, Suite 1409  
New York, N.Y.

(212) 582-8759

**Cochran-Mangum Inc.** (Ron Cochran-Charles Wood, H. Paul Jeffers, Arch Lustberg)  
730 Fifth Avenue  
New York, N. Y.

**Concerthouse Productions** (Peter Paul, Lew Futterman)  
315 W. 57th St.  
New York, New York

(212) 246-2302

"I Dig Girls," J. J. Jackson, Calla

"Four Walls," J. J. Jackson, Calla (with Windsor King)

**Coral Rock Productions** (Wes Farrell)  
39 West 55th St.  
New York, N.Y.

(212) 582-6175

"Come On Down To My Boat," Every Mother's Son, MGM

"Put Your Mind At Ease," Every Mother's Son, MGM

**Denny Cordell**  
c/o The Richmond Organization  
10 Columbus Circle  
New York, N.Y.

(212) 765-8998

"A Whiter Shade Of Pale," Procol Harum, Deram

"Homburg," Procol Harum, A&M

**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

"Gonna Get Along Without You Now," Trini Lopez, Reprise

**Morty Craft**  
345 West 58th St.  
New York, New York

(212) 581-8133

**Bob Crewe Productions**  
1841 Broadway  
New York, New York

(212) CI 5-3535

"Devil With the Blue Dress On & Good Golly Miss Molly," Mitch Ryder & the Detroit Wheels, New Voice

"Tell It To The Rain," Four Seasons, Philips

"Sock It To Me Baby," Mitch Ryder & Detroit Wheels, New Voice

"California Nights," Lesley Gore, Mercury

"Beggin'," Four Seasons, Philips

"Too Many Fish In The Sea/Three Little Fishes," Mitch Ryder & Detroit Wheels, New Voice Records

"Can't Take My Eyes Off You," Frankie Valli, Philips

"I Want You To Be My Baby," Ellie Greenwich, United Artists

"Summer and Sandy," Lesley Gore, Mercury

"C'mon Marianne," Four Seasons, Philips

"Lonesome Road," The Wonder Who, Philips

"Joy," Mitch Ryder, New Voice

"I Make A Fool of Myself," Frankie Valli, Philips

"What Now My Love," Mitch Ryder, Dyna-voice

"Watch The Flowers Grow," Four Seasons, (Continued on page 10)

# The Producer - Publisher

## Control without 'Covers'

"I treat the music business as a business. I don't get carried away with my own creativity. I'm still learning, but I learn something everyday. One of the first things I learned was to get into publishing."

So says Artie Kornfeld, producer of the Cowsills, whose "The Rain, the Park and Other Things" has topped the charts.

"We want control over the songs we record. We want them recorded for the first time the way *we* hear them, without having to worry about 'cover' records." The speaker is Bo Gentry, who with Ritchie Cordell has produced and written the last five Tommy James & the Shondell's hits, plus two Tommy James chart LPs.

The attitudes above are echoed in one form or another by many independent producers today. Kornfeld's Luvlin Music (BMI) and Gentry-Cordell's Big Kahoonah Music (BMI) are two of the newest pubberies to appear, following the pace set by producer-publishers like Bob Crewe, Ellie Greenwich, Steve and Bill Jerome and Koppelman and Rubin.

### Two Kinds of Security

The move into publishing is based on security of two kinds: the initial security of having the first recorded version of the song, and the secondary security of building a valuable catalog.

The power and influence of the great music publishers of the past two decades has made an impression on the independent producer of today. The royalty yield of a Gershwin or a Porter tune over years of live and recorded performance is staggering — and the business lesson has not been lost on today's young producers.

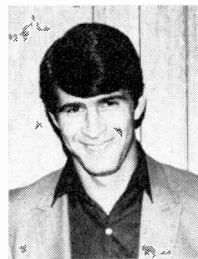
Producers make their money immediately, while a record is hot. Publishers get their income over a period of years, in fair or foul seasons. Copyrights represent continuity, annuity revenue with all its tax advantages. A successful catalog will continue to yield and to bring income to the independent producer when the more spectacular days of popular success are past.

### 32 Writers Under Jeromes

Bill and Steve Jerome of Real



Steve, Bill Jerome  
Heads of Real Good Productions



Fred Munao  
General Manager  
of Real Good

Good Productions are involved in publishing to the extent of having 32 writers under exclusive contract to them. These include the Fifth Estate, Marty Leonard and René St. Clair. The Jeromes have entered into an arrangement with Koppelman and Rubin to free them from paperwork in order to spend more time working directly with their writers in the recently-formed firm of Goodness & Truth Music.

Says Steve Jerome: "We wanted to have a greater number of creative people to work with, but if you want to be involved in everything you have to give up something. We gave up the bookkeeping and the paper work. Now we can spend more time in the studio with our artists and more time developing songs with our writers."

Fred Munao is General Manager of Real Good, and very active in all areas.

Artie Kornfeld, with his Gregg-Yale Productions and Mylan Productions, plus his Luvlin Music and Akbestal-Luvlin Music pubberies, has seven writers under contract, including Steve Duboff, John Morier, Jerry Merrick and Danny Schloss.

"Steve and I have collaborated on so many tunes. He's a

great writer. I also have the Cowsills as writers. John Morier—he wrote 'Makin' Every Minute Count' for Spanky and Our Gang, and Jerry Merrick wrote Ritchie Havens' most popular tune, 'Follow.' Danny Schloss is a young writer who's going to be very big," he states.

Kornfeld is currently at work in the studio with his new orchestral group, the Young Sound of Artie Kornfeld. Their records will be released on the Bell label, with Kornfeld doing all the writing, production and publishing in cooperation with Jimmy ("Wiz") Wisner.

### Diamond Sole Tallyrand Writer

Ellie Greenwich owns a part of Tallyrand Music, whose sole writer is Neil Diamond.

"With Neil's material you don't need anything else," says Ellie, who is herself a successful composer. Tallyrand includes all the Diamond single hits, from "Solitary Man" through "Kentucky Woman." Ellie also owns a part of Pineywood Productions and Pineywood Music, which is developing new artists on several labels.

### Outstanding Copyrights

Bob Crewe's Saturday Music, Tomorrow's Tunes and Genius Music publishing outlets contain a large number of out-

standing copyrights, including nearly all the Four Seasons' hits, most of which Crewe had a hand in writing: "Big Girls Don't Cry," "Rag Doll," "Ronnie," "Let's Hang On," "Huggin' My Pillow," "Silence Is Golden," "Bye Bye Baby Goodbye" and more.

### Tunes Recorded

Famous tunes recorded by artists like Frankie Valli, Mitch Ryder and Norma Tanega include "Sock It To Me Baby," "Can't Take My Eyes Off You," "Walkin' My Cat Named Dog" and the Bob Crewe Generation's "Music To Watch Girls By" and "Miniskirts in Moscow." The combined catalogs of Crewe's publishing make up one of the most significant copyright collections in the entire music industry.

Koppelman and Rubin's Char-don Music and Faithful Virtue Music contain all the Lovin' Spoonful material, along with other giant hits—13 top tens in less than three years. Under contract to the Koppelman and Rubin pubberies are such writers as Garry Bonner and Alan Gordon, John Sebastian (of the Lovin' Spoonful), Tim Hardin, John and Terry Boylan, Russ Teitleman and Lowell Howard.

### Produced Through Frustration

Koppelman and Rubin are fond of telling how, as publishers trying to sell a song to various record companies, they were so frustrated that they decided to produce the recording themselves.

### 'We Went Ahead'

"The men we were taking songs to just didn't understand the material," says Don Rubin. "Somebody had to be wrong and we didn't think it was us, so we went ahead and produced."

With an eye to the future, independent producers are building catalogs through their publishing companies that will contain the "standards" of the next two decades. Although independent producers are too young to leave a legacy, the influence of their catalogs in future years will be a hard mark to top.

*talent  
grown  
from  
the  
soul  
of*



SHADOW MORTON — Shangra La's  
KOPPELMAN - RUBIN & ERIK JACOBSEN — Lovin' Spoonful & Sopwith Camel  
BO GENTRY & RICHIE CORDELL — Tommy James & the Shondells  
ANDERS & PONCIA — Innocence, Critters, Tradewinds

***Kama Sutra***





*talent  
growing  
in  
our  
soul  
now*



"GREEN TAMBOURINE" — Lemon Pipers — PAUL LEKA

"SOMETHING MISSING" — Five Stairsteps & Cubie — CLARENCE BURKE

"PENNY'S ARCADE" — Penny Nichols — ARTIE RIPP, BILLY JAMES

"AN ORIGINAL BY BRUNO" — Tony Bruno — ARTIE RIPP

"SO IT GOES" — ANDERS & PONCIA

## ***Productions***

HY MIZRAHI — ARTIE RIPP — PHIL STEINBERG

# Independent Record Producers

(Continued from page 6)

**Philips**  
"You Are My Sunshine," Mitch Ryder, New Voice

**Yodar Critch & Gary Zelky**  
118 So. Weatherly Dr., #105  
Los Angeles, Calif.  
"Yellow Balloon," The Yellow Balloon, Canterbury  
"Good Feelin' Time," The Yellow Balloon, Canterbury

**Cutlass Productions (Pete Lengsfelder)**  
68 Egmont St.  
Brookline, Mass.  
(617) 277-1848

**Dacapo Productions (Don Walker, Harold Hastings, Arnold Goland)**  
200 West 57th St.  
New York, New York  
(212) 265-7626

**"Little" Jimmy Dempsey Productions ("Little" Jimmy Dempsey)**  
1314 Ellsworth Industrial Dr.  
Atlanta, Georgia  
(404) 351-5425

**Desert Sound Productions (Gleman-Barrett)**  
1321 East Washington  
Phoenix, Arizona  
(602) 254-0125  
"Funky Broadway Part 1," Dyke and the Blazers, Original Sound

**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

**Chip Douglas**  
8757 Wonderland Pk. Ave.  
Los Angeles, Calif.  
(213) 656-1994  
\*\*"Daydream Believer," Monkees, Colgems

**Dunwich Productions (Bill Traut, George Bodonsky)**  
46 East Walton Place  
Chicago, Illinois  
(312) 944-0645  
"Step Out Of Your Mind," The American Breed, Acta

**Carl Edmonson**  
4615 Bellview St.  
Cincinnati, Ohio  
(513) 891-2616  
"Walk Tall," 2 of Clubs, Fraternity

**The Electric Renaissance (Don Litwin)**  
7201 East Aracoma Drive  
Cincinnati, Ohio  
(513) 351-2052

**Fat Pony Productions (Mike Weesner, Fred Carter)**  
110 Belle Meade Blvd.  
Nashville, Tenn.  
(615) 292-4772

**Hy Fenster Productions (Hy Fenster)**  
340 West 57th St.  
New York, N. Y.  
(212) 765-5387

**Bob Finz**  
9814 Hariz Road  
Philadelphia, Pa.  
(215) OR 6-3626

**Flash Productions (Burhl "Jody" Sanders)**  
1020 Nottingham  
Angleton, Texas  
(813) Ti 9-6783

**Charles Fox**  
1697 Broadway  
New Yorkway, N. Y. 10019  
(212) 471-2210

**Charles Fuller Prcd.**  
P.O. Box 10513  
2722 So. MacDill  
Tampa, Florida 33609  
(813) 839-5471

**Gamble-Huff Prod. (Kenny Gamble-Leon Huff)**  
1650 Broadway  
New York, N.Y.  
(212) 757-2750  
\*\*"Expressway To Your Heart," The Soul Survivors, Crimson

**Gernhard Enterprises (Phil Gernhard)**  
6747 First Avenue So.  
St. Petersburg, Fla.  
(813) 345-9189

\*\*"Snoopy vs. the Red Baron," Royal Guardsmen, Laurie  
"The Airplane Song," Royal Guardsmen, Laurie

**Glaser Productions, Inc. (Chuck Glaser)**  
801 16th Ave., So.  
Nashville, Tenn.  
(615) 244-5133

**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

**Stan Green-Neil Galligan**  
240 West 54th St.  
New York, New York  
"Daddy's Home," Chuck Jackson & Maxine Brown, Wand Records

**Grief-Garris Management (George Grief)**  
8467 Beverly Blvd.  
Los Angeles, Calif.  
(213) 653-4780

**Merv Griffin**  
234 West 44th St.  
New York, New York  
(212) 736-6300

**Albert B. Grossman & Milt Okun**  
75 East 55th Street  
New York, New York  
(212) PL 2-8715  
\*\*"I Dig Rock & Roll Music," Peter, Paul & Mary, Warner Bros.

**Guardian Productions (Julie Rifkind)**  
201 West 54th St.  
New York, New York  
(212) 581-5398

**James William Guercio**  
151 El Camino Dr.  
Beverly Hills, Calif.  
\*\*"Mercy, Mercy, Mercy," The Buckingham, Columbia  
"Hey Baby," The Buckingham, Columbia

**HRP Records**  
2847 1/2 W. Pico Blvd.  
Los Angeles, Calif.  
(213) 737-2888

**Najeeb Hadefy**  
c/o Liberty Records  
6920 Sunset Blvd.  
Hollywood, Calif.  
(213) HO 1-9141  
"It's Cold Outside," The Choir, Roulette

**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  
"Dirty Man," Laura Lee, Chess

**Jay Hamilton Prod. (Jay Hamilton)**  
1636 1/2 West 67th St.  
Los Angeles, Calif.  
(213) 653-0047

**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  
"Get Me To The World On Time," Electric Prunes, Reprise

**Tony Hatch**  
c/o Pye Records  
A.T.V. House  
Gt. Cumberland Place  
London W1, England  
\*\*"Color My World," Petula Clark, Warner Bros.  
\*\*"Don't Sleep In The Subway," Petula Clark, Warner Bros.

**Leon Haywood**  
2426 1/2 Lucerne St.  
Los Angeles, Calif.  
(213) Unlisted  
"It's Got To Be Mellow," Leon Haywood, Decca

**Dick Heard**  
250 W. 57th St.  
New York, N.Y.  
(212) 582-1957

**James B. Hebel Enterprises (James B. Hebel)**  
1248 W. Addison St.  
Chicago, Ill.

**Hooven-Winn Prod.**  
8255 Sunset Blvd.  
Hollywood, Calif.  
(213) 656-7710  
\*\*"The Oogum Boogum Song," Brenton Wood, Double Shot Records  
\*\*"Gimme Little Sign," Brenton, Double Shot Records

**Howard-Smith Prod. (Tash Howard, Dave Smith)**  
1697 Broadway  
New York, New York  
(212) 765-4444

**Bones Howe**  
8833 Sunset Boulevard  
Los Angeles, Calif. 90069  
(213) 657-8330  
\*\*"Windy," The Association, Warner Bros.  
\*\*"Never My Love," The Association, Warner Bros.  
"Paper Cup," Fifth Dimension, Soul City

**Hugo & Luigi (Hugo Creatore, Luigi Peretti)**  
1619 Broadway  
New York, New York  
(212) 265-1626

**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

**Immediate Productions Ltd. (Andrew Loog Oldham)**  
Immediate House  
63/69 New Oxford St.  
London, England  
Cable Address: Immedcord London WC1  
\*\*"Ruby Tuesday," The Rolling Stones, London  
\*\*"Let's Spend The Night Together," The Rolling Stones, London  
\*\*"Dandelion," The Rolling Stones, London  
"We Love You," The Rolling Stones, London

**Island Records (Jimmy Miller, Chris Blackwell)**  
155 Oxford Street  
London, England  
\*\*"Gimme Some Lovin," Spencer Davis Group, UA (Blackwell & Miller)  
\*\*"I'm A Man," Spencer Davis Group, UA

(Miller)  
"Paper Sun," The Traffic, UA (Miller)  
"Somebody Help Me," Spencer Davis Group, UA (Blackwell & Miller)

**Quinn Ivy & Marlin Breene**  
c/o Norala Recording Corp.  
101 East 2nd Street  
Sheffield, Alabama  
(205) 383-2673  
"Baby, Help Me," Percy Sledge, Atlantic  
"Out Of Left Field," Percy Sledge, Atlantic  
"Love Me Tender," Percy Sledge, Atlantic

**3 J's Production**  
529 East 89th Place  
Chicago, Illinois  
"Different Strokes," Syl Johnson, Twilight

**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

**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

**Jerimhan Records (Jerry Yates)**  
268 N. Saginaw St.  
Pontiac, Michigan  
(313) 334-4700

**David Jones Enterprises**  
222 N. Canon Drive  
Beverly Hills, Calif.  
(213) 278-3535

**Just Productions**  
6097-99 Whitewood St.  
Detroit, Michigan  
(313) 894-3231

**Bill Justis**  
1018 Dunleer Dr.  
Los Angeles, Calif.

**K-Ark Record Co. (John Capps)**  
728 16th Avenue South  
Nashville, Tenn.  
(615) 255-1995

**Kama-Sutra Productions (Phil Steinberg, Artie Ripp, Hy Mizrahi)**  
1650 Broadway  
New York, New York  
(212) 765-3320

"Mairzy Doats," The Innocence, Kama Sutra (Ripp-Anders-Poncia)  
"There's Got To Be A Word," The Innocence, Kama Sutra (Ripp-Anders-Poncia)  
"Bad Misunderstanding," Critters, Kapp (Ripp-Anders-Poncia)  
"Don't Let The Rain Fall Down On Me," The Critters, Kapp (Anders-Poncia)

**Karric Productions (Ray Whitley)**  
c/o Master Sound Studios  
1224 Fernwood Circle N.E.  
Atlanta, Georgia  
(404) 237-2312  
"I Found A Rainbow," Swinging Medallions, Smash

(Continued on page 12)

# Atlantic Who's Who

## Indie Production Deals Among Industry's Top Record Achievements

NEW YORK—Of tremendous importance to all concerned when Atlantic Recording Corp. was recently sold to Warner Brothers-Seven Arts (for a price which reportedly could approximate \$17,000,000) was the Atlantic/Atco Records success over the years with independent production deals.

The label, in turn, helmed by the Ertegun brothers, Nesuhi and Ahmet, and Jerry Wexler, has become one of the major independent record companies in the history of the record business and one of the most creative all-around operations extant.

The Atlantic/Atco independent production deals, for purposes of simplification, as well as scrutinization, can best be divided into two parts: indie labels distributed by Atlantic/Atco; and independent producers signed on for anything from a one-shot production to an indefinite number of efforts.

### Former Group Includes . . .

The former group includes Jim Stewart's Stax/Volt labels, with producers Steve Cropper and Hayes and porter prominent; Buddy Killen's Dial label (with artist Joe Tex) and Jab diskery (for country material, with artist Jack Reno); Rick Hall's Fame label, with artist Jimmy Hughes and others; Quin Ivy, who produces Percy Sledge for Atlantic and has his own label, South Camp, with four or five artists; and Ollie McLaughlin, who produces Barbara Lewis for Atlantic and also has his own Karen and Carla labels, with Deon Jackson (Carla) and the Capitols (Karen).

Among the indie producers serving for sundry terms (and without benefit of their own labels) are Huey Meaux, who produces Barbara Lynn, Johnny Copeland and Andy Chapman; Bob Finiz, who produced the recent Patti La Belle and the Bluebelles; Bob Bate-man, who did the last one by the Drifters; Bones Howe, who produced Leslie Uggams; and Otis Redding, Stax/Volt artist in his own right who also produces Arthur Conley.

### Execs Produce, Too

Within the Atlantic/Atco organization, label exec Jerry Wexler produces all the Aretha Franklin records and also has produced Solomon Burke. Wexler produced most of the Wilson Pickett sides, too, although Tommy Dowd (who has moved up at the diskery from head of recording to making records) produced the last Pickett LP as well as King Curtis.

Ahmet Ertegun supervises much of the Atlantic/Atco pro-

duction, although many of the younger artists like Sonny Bono (of Sonny and Cher), the Buffalo Springfield and the Young Rascals produce their own records. A spokesman for the label noted that these youthful contemporary types like Sonny who produces himself, himself and wife Cher and (on the Imperial label) Cher solo, "are becoming more and more involved in the overall package—in greater number, they are now responsible for the album covers, the liner

notes, etc., along with what's in the grooves."

Nesuhi Ertegun's production work is 99% with albums, although LP types such as Carmen McRae and Herbie Mann have been produced by him on singles. Nesuhi produces many of the Atlantic/Atco jazz records, especially, with a staff headed by Joel Dorn and Arif Mardin.

Indeed, few labels of any size can boast the producing track record—both independent and internal—of the Atlantic/Atco Records.

## Paid Off in Gold



Stax Records' Sam and Dave were recently presented with a gold record for their hit of "Soul Man" at a press-deejay party in New York. Among those attending, from left: Bernard Roberson, promo man for Stax; Henry Allen, VP, Atlantic Records; Jerry Wexler, Exec VP, Atlantic; Sam, Dave; Al Bell, Stax VP, Ahmet Ertegun, President of Atlantic; and Phil Walden, manager of Sam and Dave.

# Independent Record Producers

(Continued from page 10)

**Kay-May Productions (Vic Kaply)**  
231 Myrtle Avenue  
Irvington, New Jersey  
(201) 374-5940

**Stan Kesler**  
827 Thomas Street  
Memphis, Tennessee  
"Black Sheep," Sam the Sham & The  
Pharaohs, MGM

**Buddy Killen**  
905 16th Avenue South  
Nashville, Tenn.  
(615) 254-3359

"Show Me," Joe Tex, Dial  
"Papa Was Too," Joe Tex, Dial  
"Skinny Legs and All," Joe Tex, Dial

**King-Goffin Enterprises (Carol King-Jerry Goffin)**  
c/o Atlantic Records  
1841 Broadway  
New York, New York  
(212) PL 7-6306

**Koppelman-Rubin Associates (Charles Koppelman, Don Rubin)**

1650 Broadway  
New York, New York  
(212) 765-2645  
7033 Sunset Blvd. (Gary Klein)  
Hollywood, Calif.  
(213) 462-6959

"Hello, Hello," The Sopwith Camel, Kama Sutra (Erik Jacobsen)

"The Girl That Stood Beside Me," Bobby Darin, Atlantic

"Lovin' You," Bobby Darin, Atlantic  
"Full Measure," Lovin' Spoonful, Kama Sutra (Erik Jacobsen)

\*\*"Happy Together," Turtles, White Whale (Joe Wissert)

"Darlin' Be Home Soon," Lovin' Spoonful, Kama Sutra (Erik Jacobsen)

"Postcard From Jamaica," The Sopwith Camel, Kama Sutra (Erik Jacobsen)

"The Lady Came From Baltimore," Bobby Darin, Atlantic

"Six O'Clock," The Lovin' Spoonful, Kama Sutra (Erik Jacobsen)

\*\*"Nashville Cats," The Lovin' Spoonful, Kama Sutra (Erik Jacobsen)

"The Girl's In Love," Gary Lewis & Playboys, Liberty

(We'll Meet In The) "Yellow Forest," Jay & The Americans, UA (Joe Wissert)

\*\*"She'd Rather Be With Me," The Turtles, White Whale (Joe Wissert)

"Two In The Afternoon," Dino, Desi & Billy, Reprise (Gary Klein)

"Jill," Gary Lewis, Liberty (Gary Klein)

"Cat In The Window," Petula Clark, Warner Bros.

"Kitty Doyle," Dino, Desi & Billy, Reprise

"She Is Still A Mystery," The Lovin' Spoonful, Kama Sutra (Joe Wissert)

"As Long As You're Here," Zalman Yanovsky, Buddah (Jack Nitzsche)

**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

\*\*"Sugar Town," Nancy Sinatra, Reprise

"Love Eyes," Nancy Sinatra, Reprise

\*\*"Somethin' Stupid," Nancy & Frank Sinatra, Reprise (Lee Hazlewood, Jimmy Bowen)

"Jackson," Nancy Sinatra/Lee Hazelwood, Reprise

"You Only Live Twice," Nancy Sinatra, Reprise

"Lightning's Girl," Nancy Sinatra, Reprise

"Lady Bird," Nancy Sinatra/Lee Hazelwood, Reprise

**Kit Lambert**  
6 Chesterfield Gardens  
London, W.1, England

"Happy Jack," The Who, Decca

"Pictures Of Lily," The Who, Decca  
\*\*"I Can See For Miles," The Who, Decca

**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

**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  
"Run, Run, Run," The Third Rail, Epic

**Longhair Productions (Bob Wyld, Art Polhemus)**

200 West 57th St.  
New York, New York  
(212) 765-3331  
(We Ain't Got) "Nothing Yet," Blues Magoos, Mercury

"Pipe Dream," Blues Magoos, Mercury  
"One By One," Blues Magoos, Mercury

**Lord Tim Productions**  
8255 Sunset Blvd.  
Hollywood, Calif.  
(213) 654-6160

**Loxx Music (Charles Stewart)**  
1705 West 7th St.  
Ft. Worth, Texas  
(817) ED 6-9021

**MG Productions (Jim Golden-Bob Monaco)**  
2131 South Michigan Ave.  
Chicago, Illinois  
(312) 326-1181  
"It Could Be We're In Love," The Cryan Shames, Columbia

**MWC (Music World Creations) (Mel Shaw)**  
120 Albertus Avenue  
Toronto 12, Canada  
(416) 489-3742

**John Madara Productions**  
250 So. Broad St.  
Philadelphia, Pa.  
(215) PE 5-3234

"Let The Good Times Roll & Feel So Good," Bunny Sigler, Parkway (John Madara, Dave White, Leon Huff)

"Lovey Dovey," Bunny Sigler, Parkway (Madara, Huff)

**Ron Malo**  
c/o Cameo Records  
65 West 54th St.  
New York, New York  
(212) 245-7010

"Love You So Much," New Colony Six, Sentar

"You're Gonna Be Mine," New Colony Six, Sentar

**M. A. Mangum Inc. (Charles Wood, Arch Lustberg)**  
730 Fifth Avenue Suite 1001 A  
New York, N. Y.

**Robert P. Marcucci Enterprises**  
8611 Sunset Blvd.  
Hollywood, Calif.  
(213) 652-2780

**Marlin Productions (Bradley Shapiro-Steve Alaimo)**  
495 S.E. 10th Street  
Hialeah, Florida  
(305) 888-1685

"Can't Stop Loving You," The Last Word, Atco

**Marvel Productions (Cy Coleman)**  
161 West 54th St.  
New York, New York  
(212) 757-9547

**Curtis Mayfield**  
c/o Queens Booking  
1650 Broadway  
(212) 265-3350

"Danger, She's A Stranger," Five Stairsteps, Windy C

"Ohh, Baby Baby," The Five Stairsteps, Windy C

**Elliot F. Mazer Productions (Elliot Mazer)**  
160 West End Avenue  
New York, New York  
(212) 724-0421

**Terry Melcher**  
c/o Columbia Records  
6121 Sunset Blvd.  
Hollywood, Calif.  
(213) 466-2481

"Good Thing," Paul Revere & The Raiders, Columbia

\*\*"Ups and Downs," Paul Revere & The Raiders, Columbia

"I Had A Dream," Paul Revere & The Raiders, Columbia

**Metrobeat Productions (Michael Jann)**  
P.O. Box 755  
Minneapolis, Minn. 55440  
(612) 788-9122

**Harry Middlebrooks**  
5020 Tujunga Blvd.  
No. Hollywood, Calif.  
(213) 766-6271

"Spooky," Mike Sharpe, Liberty

**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**  
4968 William Arnold Road  
Memphis, Tennessee

**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

\*\*"Single Girl," Sandy Posey, MGM (Chips Moman)

"What A Woman In Love Won't Do," Sandy Posey, MGM (Chips Moman)

\*\*"The Letter," The Box Tops, Mala (Dan Penn)

"I Take It Back," Sandy Posey, MGM (Chips Moman)

"Take Me (Just As I Am)," Solomon Burke, Atlantic (Moman-Penn)

"Are You Never Coming Home," Sandy Posey, MGM (Chips Moman)

"Neon Rainbow," The Box Tops, Mala (Dan Penn)

**Montague**  
5371 West Pico Blvd.  
Los Angeles, Calif. 91505  
(213) 936-5116

"Precious Memories," Romeos, Mark II

**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  
"I'll Do It For You," Toussaint McCall, Ronn

**Shadow Morton Productions**  
c/o Phantom Music, Inc.  
1841 Broadway  
New York, New York  
(212) 757-2042

"Society's Child," Janis Ian, Verve/Folkways

"You Keep Me Hanging On," Vanilla Fudge, Atco

**Jerry Murray**  
1729 Delaware Ave.  
Detroit, Michigan  
"Karate-Boo-Ga-Loo," Jerrio, Shout

**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  
"I Can't Help It (If I'm Still In Love With You)," B. J. Thomas, Scepter

**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

\*\*"The Rain, The Park and Other Things," The Cowsills, MGM

**NEMS Enterprises**  
Sutherland House  
Argyle Street  
London W.1, England

\*\*"New York Mining Disaster—1941," The Bee Gees, Atco (Robert Stigwood)

"I Can't See Nobody," The Bee Gees, Atco (Robert Stigwood-Ossie Byrne)

"Holiday," The Bee Gees, Atco (Robert Stigwood)

**NML Productions (Neil Levensen, Andy Miller)**

159 W. 53rd St.  
New York, N. Y.  
(212) 765-3244

**North Beach Productions (Tom Donahue)**  
50 Green Street  
San Francisco  
(415) 434-2837

**Our Productions**  
6290 Sunset Blvd.  
Hollywood, Calif.  
(213) 463-3118

**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

"Wish You Didn't Have To Go," James & Bobby Purify, Bell (Papa Don Easy)

\*\*"Shake A Tail Feather," James & Bobby Purify, Bell (Papa Don)

"Turn On Your Love Light," Oscar Toney, Jr., Bell (Papa Don)

"For Your Precious Love," Oscar Toney, Jr., Bell (Papa Don, Cogbill, Emmons, Chrisman & Young)

"I Take What I Want," James & Bobby Purify, Bell (Papa Don)

"Let Love Come Between Us," James & Bobby Purify, Bell (Papa Don)

"You Can Lead Your Woman To The Altar," Oscar Toney, Jr., Bell (Papa Don)

(Continued on page 18)

# BOB YOREY ENTERPRISES, INC.

## Productions

**The Glories**

Date Records

"I Stand Accused"

"Sing Me A Love Song"

(Current Hit)

**The Razors Edge**

POW Records

"Lets Call It A Day Girl"

**The Variations**

POW Records

"A Shot of Love"

## Independent Producer

Chappell Music Publishing Co.

## Management

The Glories

The Variations

## Publishing

Bob Yorey Music—(BMI)

## Record Company

POW Records

**Coming  
Soon!**

A South American Tour to be followed by a Far East Tour

**The Glories**

**BOB YOREY**

ENTERPRISES, INC.

200 West 57th St. New York, N. Y.

(212) 582-7959

# Len Stogel's Gregg Yale Inks Bob, Bill Cowsill to Produce

## *Lambert Named Pubberies'*

### *Professional Manager*

NEW YORK—The big news at Gregg Yale Productions, which as part of Len Stogel Associates handles MGM's smash Cowsills, is that Bob and Bill Cowsill have just signed with the company as independent producers.

Len Stogel says of the appointment, "I think they are the most promising producers in the business today. They have an innate feel for production. They can do anything." Bob and Bill, in addition to their schedules as Cowsills members (more of that later), are producing new group the Scoundrels this week. And then they will move on to new Len Stogel Associates artist Patty Michaels.

Another new addition to the Len Stogel executive staff is Eddie Lambert, now Professional Manager of firm's pubberies, Akbestal in BMI and Gibran in ASCAP.

In order to explain the unique Gregg Yale set-up and to note how an independent production outfit can profit from affiliation with a management firm, Stogel starts from the beginning. "We opened Len Stogel Associates as a management firm Aug. 9, 1965. Since that time we have acquired the Cowsills, Sam the Sham, Tommy James and the Shondells, the Darling Sisters, Keith, the Royal Guardsmen, Jim and Jean, Patty Michaels, the Scoundrels, Danny Schloss and Jesse's First Carnival. We decided that we could produce these people as well as manage them.

"Gregg Yale was set-up as an independent record company that would release on the MGM label. We also have Lauren Independent Production which produces Jim and Jean, the Royalties, Sam the Sham, the Scoundrels."

#### **Cowsills Booked for Months**

At this writing, of course, the latest big click at Gregg Yale is their first production, the Cowsills. The family group, with first single "The Rain, the



Eddie Lambert, Len Stogel

Park and Other Things" reaching the top of the charts, are booked up for months. Already well into an exclusive 10-time Ed Sullivan contract, the group gets a lengthy segment on the Christmas Eve show. In the spring they'll have an hour show of their own that will also serve as the pilot for a September, 1969, teleseries. First public appearances for the group get underway in the early winter, although there are a few random dates before that. For instance, the group appeared last week at a Chicago convention of fair owners. It's Europe in February for the group and Forest Hills in the summer and possibly a Madison Square Garden date later this month.

Also, the group will produce and sing the title tune for upcoming MGM flick, "The Impossible Years." And after that maybe even a movie of their own.

Stogel pointed out that his independent production firm—and possibly firms if he sets up agreements with other companies like the Gregg Yale-MGM deal—operates under a two-fold policy toward other producers. Stogel does not hesitate to sign other independent producers for his work. Right now Jimmy Wisner, Bo

Gentry and Ritchie Cordell, Stanley Kesler, Herb Bernstein, Joe Renzetti and Phil Gernhard are producing Stogel-managed artists.

But, and very definitely, Stogel is also looking around to sign exclusive producers.

Stogel and Lambert are also looking to all writers for Cowsills submissions. "The word has gotten around," Stogel said, "that we are closed for material where the Cowsills are concerned. We aren't at all."

Of course, the Cowsills write and so do, as Stogel realized, most of the artists he manages-produces. These tunes go immediately into the aforementioned Akbestal and Gibran catalogs. "But," Eddie Lambert appended, "we mean to establish independent publishing houses. Not just arms who what else goes on here."

## Kornfeld Forms Justa - Virgo

NEW YORK—Artie Kornfeld, writer and producer of the Cowsills' world-wide number one hit, "The Rain, the Park & Other Things," announced last week the formation of a new independent production company, Justa-Virgo Productions.

Kornfeld said Justa-Virgo replaces all other production concerns in which he has been involved. Likewise, all Kornfeld's music publishing interests are now concentrated on his wholly-owned firm, Luvlin Music (BMI).

Kornfeld has just issued his first release as an artist, with the Artie Kornfeld Circus on Bell Records, an instrumental version of "The Rain, the Park & Other Things."

In addition, Kornfeld has written the title theme for the Czechoslovakian film "Lemonade Joe," a Western spoof at the Carnegie Hall Cinema.

Kornfeld will produce a new group called the Musical Commune, whose members include Oz Boak, formerly of Spanky & Our Gang, and Ed Simon, brother of Paul Simon (Simon & Garfunkel). Negotiations are currently underway for other major independent production assignments.

## Mel Shayne to Base in L. A.

Mel Shayne (Scandore & Shayne, personal management) has announced that as of the first week in December he will move his base of operation from New York to Los Angeles.

This action was prompted by the increased West Coast activity throughout the industry and particularly in the Scandore and Shayne client roster, which required Joe Scandore to spend the major part of his time in Los Angeles during this past year.

#### **Emphasis on Films, TV**

As a result of the newly expanded West Coast set-up, Scandore & Shayne will place additional emphasis on feature films and TV production. In keeping with this theme is a new TV game show that Scandore & Shayne is partnered in and repping for packager and producer, One More Production Company, Inc.

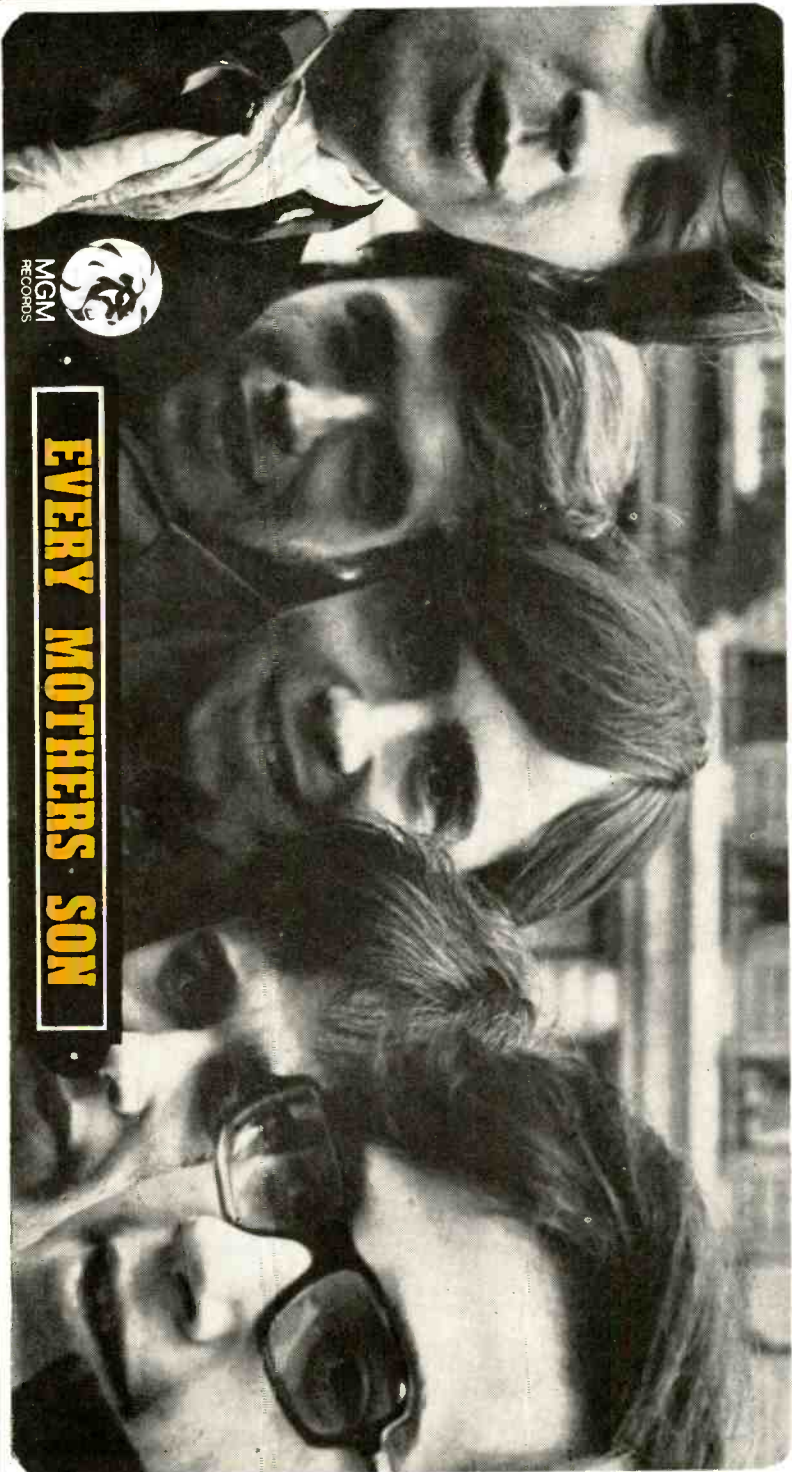
#### **Tanridge Stays in N.Y.**

Joining Mel Shayne on the West Coast will be Shelley

Golden, his New York administrative assistant. Hermie Dressel, who has been associated with the firm for many years, will now head up the New York office. Though long-time client Johnny Tillotson plans to follow Shayne to California in mid-January, Tanridge Productions and executive producer, Paul Tannen, who produces Tillotson for MGM Records, will remain at the reorganized New York complex. Tanridge will continue to record in Nashville and New York as well as in Los Angeles.

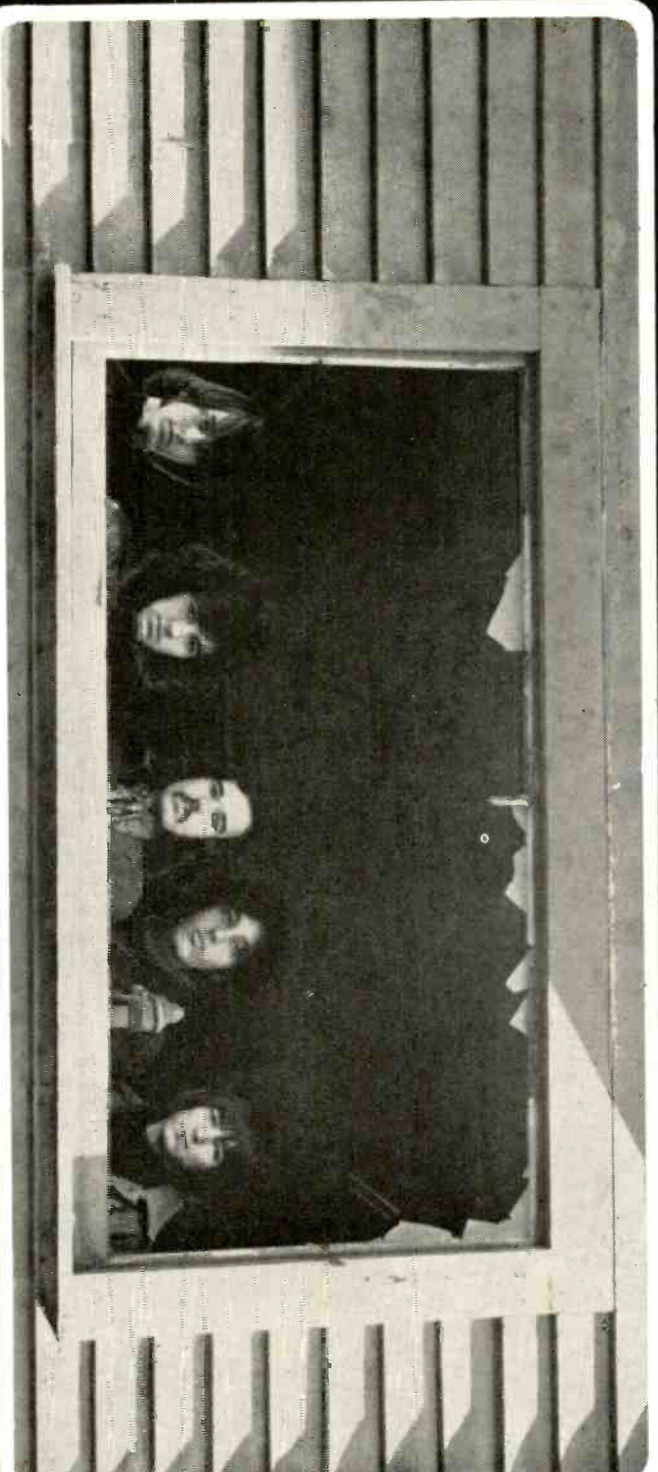
#### **Large Client Roster**

Scandore & Shayne's client roster includes: Don Rickles, Pat Henry, Johnny Tillotson, Pat Morita, Bruce Morrow of WABC radio and TV, Zsa Zsa Gabor, Larry Wilcox, the Kingsmen, Anita Sheer, Joe Barone and Lilyann Carol, the Living End and Turley Richards.



MGM  
RECORDS

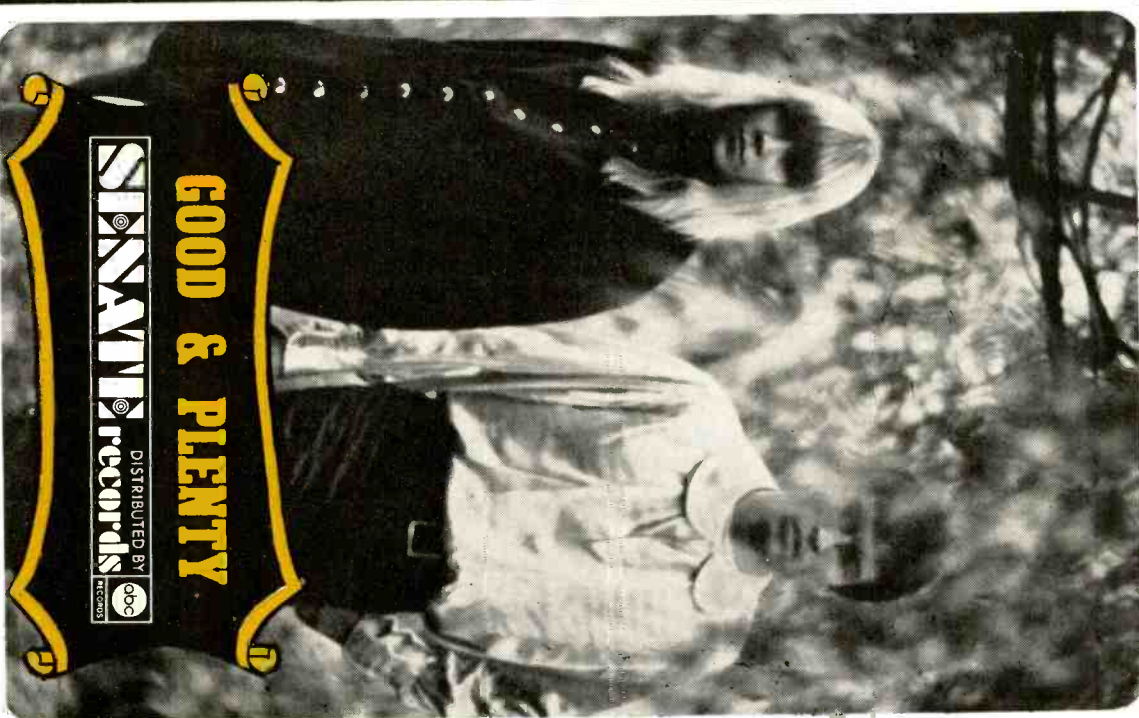
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# Beacon Street Union



MGM  
RECORDS



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# Independent Record Producers

(Continued from page 12)

**Pat Patterson**  
1166 East Hargett St.  
Raleigh, North Carolina  
(919) 832-9244

**Gary Paxton Enterprises**  
6305 Yucca St.  
(213) 466-0741  
Hollywood, Calif.

**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  
"If This Is Love," The Precisions, Drew

**Otis Pollard**  
1650 Broadway  
New York, New York  
(212) JU 6-0240  
"Crying Like A Baby,"  
The Jive Five, Musicor

**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  
\*\*"Mellow Yellow," Donovan, Epic  
\*\*"East-West," Herman's Hermits, MGM  
"Epistle To Dippy," Donovan, Epic  
\*\*"There's A Kind of a Hush,"  
Herman's Hermits, MGM  
"No Milk Today,"  
Herman's Hermits, MGM  
"Little Games," Yardbirds, Epic  
"Ha Said The Clown," Yardbirds, Epic  
"There Is A Mountain," Donovan, Epic  
"Don't Go Out Into The Rain,"  
Herman's Hermits, MGM  
"Museum," Herman's Hermits, MGM  
\*\*"To Sir With Love," Lulu, Epic

**Rampage Records (James B. Hebel)**  
6030 North Nagle Avenue  
Chicago, Illinois  
(312) 935-0020

**RanD Productions (John Rhys,  
Don Dominguez)**  
7970 Mortenvue Drive  
Taylor, Michigan 48180  
(313) 291-9052

**Teddy Randazzo Productions**  
300 West 55th St.  
New York, New York  
(212) 757-7630

**Real Good Productions (Bill &  
Steve Jerome)**  
1697 Broadway  
New York, New York  
(212) 765-3561  
\*\*"Ding Dong, The Witch Is Dead,"  
Fifth Estate, Jubilee  
"Happy," Blades of Grass, Jubilee  
"Heigh Ho," Fifth Estate, Jubilee

**Recotape (James Welton)**  
2843 Effie  
Hollywood, California  
(213) 664-1727

**Otis Redding**  
c/o Phil Walden Artists & Promotions

535 Cotton Avenue  
Macon, Georgia  
(912) 745-8511  
\*\*"Sweet Soul Music,"  
Arthur Conley, Atco  
"Shake, Rattle and Roll,"  
Arthur Conley, Atco

**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

**Jerry Riopelle**  
6117 Glen Holly  
Hollywood, Calif.  
(213) 464-6210

**Ridon Productions**  
5124 N.E. 34th Avenue  
Portland, Oregon  
(503) 287-1539

**Brian Ross Productions**  
2991 Ingledale Terrace  
Los Angeles, Calif.  
(213) 662-3656  
"Talk, Talk,"  
Music Machine, Original Sound  
"The People In Me,"  
Music Machine, Original Sound  
"Double Yellow Line,"  
Music Machine, Original Sound

**Russell-Cason Productions (Buzz Cason,  
Bobby Russell, Mac Gayden)**  
812 17th Avenue South  
Nashville, Tennessee  
(615) 255-0624  
"She Shot A Hole In My Soul,"  
Clifford Curry, Elf (Buzz Cason)  
"Everlasting Love," Robert Knight,  
Rising Sun (Buzz Cason, Mac Guyden)

**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  
"Nearer To You,"  
Betty Harris, Sansu (Bell)  
"Go-Go Girl," Lee Dorsey, Amy

**Bob Schwaid**  
50 Barrow Street  
New York, New York  
(212) CH 2-6844

**Ser Productions (Skip Lane,  
Ernie Freeman)**  
6000 Sunset Blvd.  
Hollywood, Calif.  
(213) 463-3249

**Sidrian Productions**  
18292 Wyoming  
Detroit, Mich.  
(313) 864-1485

**John Simon**  
33 Perry Street  
New York, New York  
(212) WA 9-0243

**Major Bill Smith**  
Box 11152  
Fort Worth, Texas  
(817) PE 8-8843

**Fred Smith**  
7400 Fountain Ave.  
Los Angeles, Calif.  
(213) 876-2550  
\*\*"Little Ole Man (Up Tight, Everything's  
Alright)," Bill Cosby, Warner Bros.

**Mike Smith**  
c/o Peter Walsh  
6 South Hampton Place,  
London W.C. 1, England  
"Here Comes My Baby,"  
The Tremeloes, Epic  
"Even The Bad Times Are Good,"  
The Tremeloes, Epic

**So Great A Sound Production  
(Ned Schlanger)**  
292 Brompton Road  
Garden City, New York  
(516) IV 6-1457  
1240 Walsh Street  
Coral Gables, Fla.

**Sound City Recording Corp.**  
(James L. Exum)  
210 Gordon Street  
Jackson, Tennessee  
(901) 427-3367

**Spangel Record Productions  
(A. C. Goodall & P. Johnson)**  
2726 114th Street  
Toledo, Ohio  
(419) 726-7296

**Spice Productions (Irving Spice)**  
41 West 86th Street  
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

**Charles Stewart**  
1705 West 7th St.  
Fort Worth, Texas  
(817) 336-9021

**Geoff Stephens**  
c/o Meteor Music Publishing Co.  
8 Denmark Street  
London W.C. 2, England  
\*\*"Winchester Cathedral,"  
New Vaudville Band, Fontana  
"Peek-A-Boo,"  
New Vaudville Band, Fontana

**Robert Stigwood (See NEMS)**  
c/o Atlantic Records  
1841 Broadway  
New York, New York  
(212) PL 7-6306

**Dick Sherman**  
Zorch Records  
Ely, Iowa  
(319) 848-2260

**Garry Sherman**  
165 West End Avenue  
New York, New York  
(212) EN 215802

**Mort Shuman**  
344 West 72nd Street  
New York, New York

**Sidewalk Productions (Mike Curb)**  
9000 Sunset Blvd., Ste. 1005  
Hollywood, Calif.  
(213) 278-4295  
"Blues Theme," The Arrows, Tower

**Silicon Enterprises (Llaird Summers)**  
218 Tulane Street  
Garland, Texas  
(214) 278-3079

**Shelby Singleton Productions**  
1650 Broadway  
New York, New York  
(212) 581-7270  
\*\*"Let It Out,"  
Hombres, Verve-Forecast (Huey Meaux)

**Sire Productions (Richard Getterher)**  
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  
"That Acapulco Gold," Rainy Daze, UNI  
"Incense & Peppermints,"  
Strawberry Alarm Clock, UNI

**Super K Prod. (Jerry Kasenetz, Steve  
Hakins)**  
200 West 57th St.  
New York, N.Y.  
(212) 765-5721  
\*\*"A Little Bit of Soul," Music  
Explosion, Laurie  
"Sunshine Games," Music Explosion,  
Laurie

**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

**Talleyrand Productions (Neil Diamond,  
Jeff Barry, Ellie Greenwich)**  
200 West 57th Street  
New York, New York  
\*\*"I'm A Believer,"  
Monkees, Colgems (Jeff Barry)  
\*\*"Girl, You'll Be A Woman Soon,"  
Neil Diamond, Bang (Jeff Barry-Ellie  
Greenwich)  
"My Babe, Ronnie Dove, Diamond  
(Neil Diamond)  
"Kentucky Woman," Neil Diamond,  
Bang, (Jeff Barry, Ellie Greenwich)  
\*\*"Thank The Lord For The Night Time,"  
Neil Diamond, Bang (Jeff Barry, Ellie  
Greenwich)

**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  
"Dead End Street," Kinks, Reprise  
"Friday On My Mind,"  
Easybeats, United Artists  
"Mr. Pleasant," Kinks, Reprise

**Tanridge Productions (Paul Tannen)**  
161 West 54th St.  
New York, New York  
(212) 586-2677

**Taylor-Gorgoni (Chip Taylor, Al Gorgoni)**  
c/o Blackwood Music  
1650 Broadway  
New York, New York  
(212) LT 1-9690

**The Production (Larry Goldberg-Leo Kolka)**  
665 Harrison  
San Francisco, Calif.  
(415) 781-6306  
"Swallow the Sun," The Love Exchange,  
Uptown

**Johnny Thompson Productions  
(Johnny Thompson)**  
222 East Garvey  
Monterey Park, Calif.  
(213) 280-8783

**Thor Records (Donald Therson)**  
2204 No. Lawer  
Chicago, Illinois  
(312) 889-2287  
\*\*"Let It Out,"  
Hombres, Verve-Forecast (Huey Meaux)

(Continued on page 40)

# Koppelman & Rubin: Golden Boys

Thirteen's a lucky number for producer-publishers Charles Koppelman and Don Rubin. In the less than three years they've been doing business as independent producers (Koppelman-Rubin Associates) and publishers (Chardon, Faithful Virtue, Goodness & Truth, all BMI), they've seen 13 of their single records leap into the national charts.

In the music business today, Koppelman and Rubin are the golden boys.

Only a few years ago they were students at Adelphi University, Charlie a physical education major (he looks as though he could still do well in a wrestling match) and Don, a language student (he looks as though he has just finished reading a deep poem). Together with a friend, they made a record, "Yogi," and then decided to get into the music business.

They learned quickly, working at Aldon Music with Don Kirshner, Columbia Pictures and Roulette Records. With \$10,000 they had saved, Koppelman-Rubin Associates began. Their first step was to go to the Nite Owl Cafe to hear a group called the Lovin' Spoonful. That was two years ago. Now they have an exclusive recording contract with the idolized group, and the writing talents of John Sebastian for Faithful Virtue.

## Staggering Accomplishments

To understand how staggering their accomplishment is in

less than three years' time is to see their list of Top 10 tunes: "Do You Believe in Magic," "Younger Girl," "Summer in the City," "Daydream," "If I Were a Carpenter," "Pied Piper," "Rain on the Roof," "Did You Ever Have To Make Up Your Mind," "Nashville Cats," "You Didn't Have to Be So Nice," "Happy Together," "She'd Rather Be With Me" and "You Know What I Mean."

Add to this Hot Bisquit Disc Co., a multi-million dollar, jointly-owned label venture with Capitol for the development of new artists, a projected forthcoming NBC-TV music series starring Garry Bonner (co-writer with Alan Gordon, they've provided many hits for the Turtles), and two film scores, including "You're a Big Boy Now." Then top it all off with a Los Angeles-based amateur softball team whose players include Bobby Darin and the Righteous Brothers, as well as Koppelman and Rubin themselves.

The list of artists they (and such talents as Joe Wissert) produce contains some of the biggest names in the business: the Lovin' Spoonful, Petula Clark, Gary Lewis & the Play-

boys, the Righteous Brothers, the Turtles, Bobby Darin, Jay & the Americans and Dino, Desi & Billy.

## Careful Selection

Every record session for every artist is carefully planned and supervised, from the selection of the arranger and musicians to the twisting of the dials. Koppelman and Rubin have made their fortune on their ability to hear, and they take the time and effort to see that what they hear is what is captured in the studio.

"Writers are the most important element," says Rubin. "We'd pay a writer before we'd pay ourselves. We'll back them, too. Sometimes a writer has good ideas but hasn't found a particular form for expressing them. That's all right: it's worth waiting for, and we'll back him until he finds what he's after. What we're after is quality material. Songs that last."

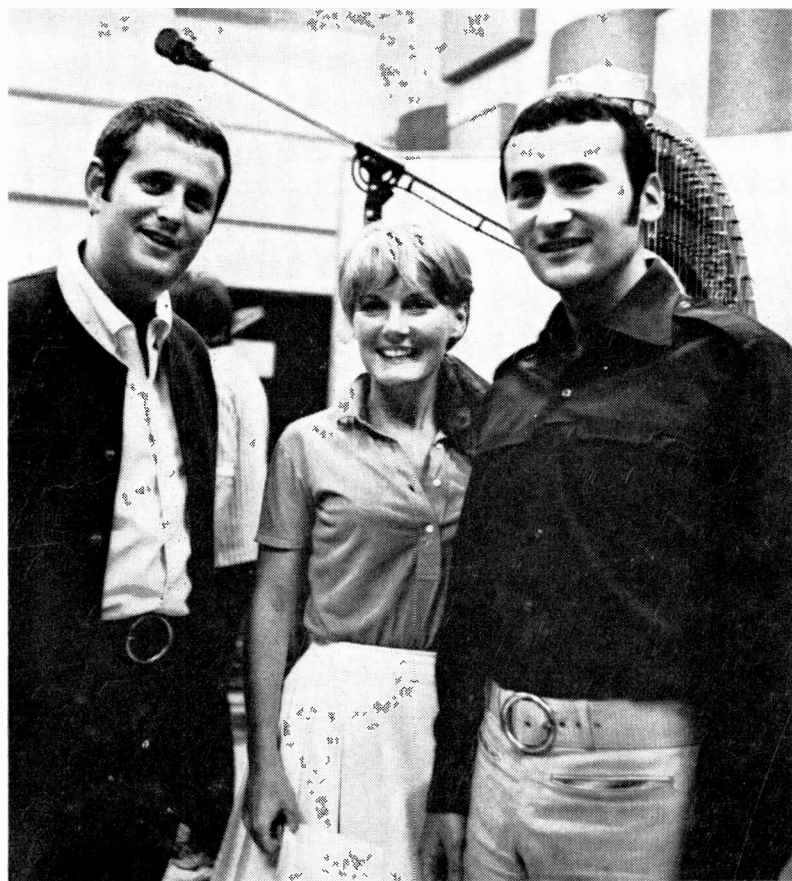
Some of the most successful and talented tunesters around

today are under contract to Koppelman and Rubin's publishing outlets. These include John Sebastian, Garry Bonner and Alan Gordon, Tim Hardin, and the Boylan Brothers, John and Terry.

"We want the best and we go for it," says Koppelman. "Nothing else makes sense. Pop music is a legitimate part of American musical culture, like jazz or Broadway. We believe that the people who write and play this music should be given every opportunity and encouragement. Because in the end it's the good song that continues to sell. Good songs well performed are what we want."

Koppelman and Rubin are currently represented on the charts by the Lovin' Spoonful's "She is Still a Mystery."

The 13 gold records hanging on the walls of their offices are testimonials to Koppelman and Rubin's ideas and taste. They are also appropriate decorations for the music business' golden boys.



Charlie Koppelman, Petula Clark,  
Don Rubin

## The Electric Renaissance Company

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#7201 East Aracoma Drive Cincinnati, Ohio 45237 513-351-7517

David Schaengold Don Litwin

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Surdy-Greebus Tao

Seymour Holly Jackson

Randy Peterkin

## Corporate Policy

1. The use of literate lyrics, thematically integrated, dealing with universals.
2. Utilization of electronic technological advances.
3. The synthesis of existing musical genres and the evolution of new ones.
4. A sense of humor.

napmoc ecnassianer cirtcele eht

# London: Big (Biggest?) User

## Label Celebrates 10 Big Years

NEW YORK — The London Records Group is a unique operation in many ways, not the least of which is that under Walt Maguire, head of singles sales and A & R, it was perhaps the first label to go all-out in hiring independent producers. That was just 10 years ago.

Success was immediate; and today London Records, extraordinarily, still has no "house" Artists and Repertoire people, but utilizes the indie producer exclusively, with more success than ever.

What prompted London to start hiring independent producers?

"At that time, we were as strong as ever with British material," Maguire told *Record World* last week, "but the scene was changing. The bands were going out and were being replaced by Bill Haley and the Comets, sweeter music was being replaced by rock and roll. We were doing well with Mantovani, Anne Shelton, David Whitfield, Vera Lynn, etc., and we knew that when we had a British hit, it would be a monster. But young people were

coming onto the scene with new ideas. It behooved us to look for product.

"We found these young people we were contracting had product as good as any on the charts, and we found a formula on the basis of what we heard. It gave us more diversification—we could now call on a number of producers for whatever our needs. I found myself in the unique position of being able to control the product as well as the sales. Independent producers also gave us the opportunity to add additional distributors throughout the country. As well as a big 'oldies' business."

### Producer of Tomorrow

Maguire continued: "I think the producer of today and tomorrow who concentrates on fewer artists will be the one who'll be the most consistent. One of the big problems with the indie producer today is

signing with too many companies, spreading oneself too thin. I feel the many larger record companies today will give the indie producers a good exploitation, promotion and sales effort if he signs exclusively with that company. I think this is the successful producer of the near future."

He opined that "If the labels hadn't gone to the independent producers in the last 10 years or so, there wouldn't be the successful records—particularly the LPs—that we have today. A perfect example of the indie producer is Lou Adler (although we don't have him). He doesn't over-produce and is consistent."

In the fall of '57, London made its first independent production deal with Murray Nash Associates; then with Joe Leahy, "who brought us Kathy Linden and 'Oh, Johnny,' 'You'd Be Surprised' and 'Goodbye, Jimmy.' Also Leahy himself, as an instrumentalist. They were



Walt Maguire

all on Felsted, which was the first label we used for indie producers. Then we signed with Joe Cuoghi and Hi Records out of Memphis, with whom we had 12 straight instrumental smashes by Bill Black. 'Smoky, Part II' was the first of these, and 'White Silver Sands,' the second, was even bigger. Then came 'Tuff' by Ace Cannon and the others."

### Started Monument Label

Next, Maguire recalled, Lon-

(Continued on page 21)

# JOE Independent Producer — —

LATIN  
ETHNIC  
INSPIRATIONAL  
SPOKEN WORD

Vicentico Valdez  
Seeco



Joe Cuba  
Seeco



Echo Chorus  
Kapp



Malekova  
Time



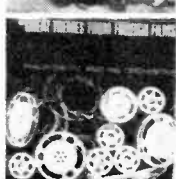
Joe Cain  
Time



Dimitri Ens.  
Time



Philip Dante  
4 Corners  
of the World



Loren Andrews  
Carl Webber  
Mind Dynamics



### SOON TO BE RELEASED

Mary Pacheco	U.A. Latino
Freddie Rodriguez	U.A. Latino
Bobby Matos and the Combo Conquistadores	Mercury
Vicentico Valdez	U.A. Latino
Porter's Popular Preachers	RCA Victor
Mauricio Smith	RCA Victor
Rhythm and Bones	Discomoda
Bret Henry	Karate
Bill Smith	Talmu

Joseph Cain  
Associates

# On Indie Production Scene

## Of Dependence on Independents

don signed with Fred Foster and started the Monument label, which they had for four years with such hit-makers as Roy Orbison, Billy Grammer, the Velvets and Bob Moore, "who was the first with the Tijuana Brass sound on his record of 'Mexico.' We had some hits with the Colonial label out of No. Carolina, including 'Ski King.'" Buck Ram also brought them the Flares' "Foot Stompin'."

During the following period, London scored with Frank Guida of the SPQR label and many Jimmy Soul hits, then three years with Gary Paxton of "Monster Mash" on the Garpax label. Next, success with Seville Records and "Bobby's Girl," Marcie Blair, and "Knock Yourself Out," Ernie Maresca. London also had the Chardee label, co-produced by two fellows who have since done pretty well: Herb Alpert and Lou Adler. And their first Chardee record was by Lou Rawls, no

slouch since then, either.

Maguire remembered that one Chardee 45, "Chicken Hop," by the Roosters, "was inadvertently played at 33 by Porky Chedwick during one of his Pittsburgh hops, and the kids loved it that way and danced to it. So thereafter we wrote right on the labels: 'For best results, play this on 33.'"

London also had the XYZ label with Bob Crewe and Frank Slay, and a hit in "Magic Moon" by the Rays. Plus Tutti Camarata's Coliseum label, which they still have along with Huey Meaux' Tribe diskery.

"Around 1964," Maguire went on, "the young British producer came into his own: Andrew Loog Oldham, who brought us the Rolling Stones and Marianne Faithfull; Denny Cordell, who brought the Move, the Moody Blues and Procol Harum; Peter Sullivan, who gave us Paul Jones, Engelbert Humperdinck and the early

Lulu recordings; Mike Hurst, who brought Cat Stevens; Ken Jones and Joe Roncoroni; and Jonathan King."

### British Success to Continue Opines Maguire

Maguire said he feels the British producers in general will have continued success in '68. "They've found a foundation that just won't quit."

London also has two successful new labels: Parrot, with a combination of English and American records; and Deram, the one label British Decca can release world-wide ("and when we have something, we can put it on Deram"). "One of the big new talents is producer-writer Marty Cooper on the West Coast, who has Jennifer on Parrot. Recently, we got a very good record from Tash Howard of New York, the producer who has Oliver's Heavenly Nest. New producers on Deram include John Carter and Ken Lewis, who have the

Flower Pot Men."

London has agreements, too, with Jack Gold (who earlier had hits with the G-Clefs on his own Terrace label) and Arnold Goland, who produce Margaret Whiting; and London recently signed with producer Ellie Greenwich.

London also is strong in the country field, helped by artists Buddy Ray Mize and Barbara Cummings, produced by Clarence Selman of the Jim Reeves Enterprises.

### Staff Invaluable Assistance

Maguire stressed that his staff is of invaluable assistance in bringing home the work of the independent producers—people like Cy Warner, national sales and promotion exec, plus pros on the road such as Dave Marshall, Wendell Parker, Jerry Hoff, Sam Cerami, Al Metnick and the others.

Maguire added: "Almost every indie producer we have worked with has come up with at least one big record."

# CAIN

## Arranger — — Composer

### IN PREPARATION

Lois O'Brien  
Francisco Anderson  
The Orphans of Eden  
Shoshona Shoshan  
The Three Mosquiteers  
Orchestra Joe Cain

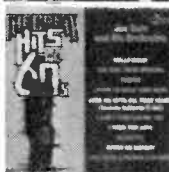
Clark Terry  
Mainstream



Eileen Romey  
Audio Fidelity



Joe Cain  
Time



Manhattan Pops Orchestra  
Time



Chita Rivera  
Seeco



Bob Brookmeyer-Clark Terry  
Quintet  
Mainstream



Larry Storch  
Jubilee



Bill Reynolds  
Bronjo



POPS  
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Director of Business

Max K. Lerner

Talent  
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# Kama Sutra, An American Dream Come True

NEW YORK — Four years ago three New York lads in their early twenties with nothing to lose teamed up to form Kama Sutra Productions. Recently, they turned down an offer of several million dollars for their operation.

The boys, of course, are Hy Mizrahi, Phil Steinberg and Artie Ripp. *Record World* got their story recently when it managed to pin down for an interview one of the peripatetic trio, Mizrahi, who, while he is reluctant to put it just that way, seems to oversee the now multi-faceted Kama Sutra operation.

"We came from all walks of life to form Kama Sutra," he recalled. "I was in the discount business, selling jewelry, cameras, etc., making money but there was no excitement. Phil was in real estate; but Artie was born into the music business—he was a promotion man with George Goldner, then worked for Goldie Goldmark and Phil Landwehr. I always had rhythm inside me and liked what I knew of the music business, and I thought we could complement each other.

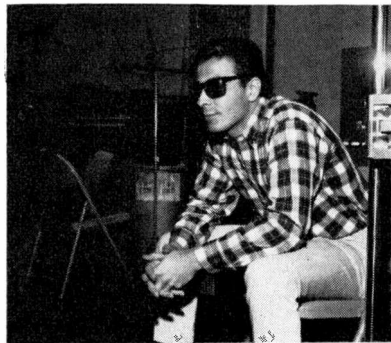
"I knew Phil from the neighborhood—King's Highway in Brooklyn. It was Phil and I who put in X amount of money to form Kama Sutra."

## Red Bird First Deal

Kama Sutra made its first deal with Red Bird Records and the boys' idols, Leiber and Stoller. They signed to produce the Shangri-Las and the Rockaways for Red Bird, plus a Leiber and Stoller artist of their own choosing for United Artists. The latter turned out to be Jay and Americans (whom Kama Sutra produced for a year).

"So we picked up the phone and called Wes Farrell," Mizrahi went on, "who was then with Diamond Records. He wrote 'Come a Little Bit Closer,' the first one we cut with Jay and the Americans. It was No. 2 in the country. We had the No. 1 record: 'Leader of the Pack,' by the Shangri-Las.

"We were all clicking, sleeping in the office [which later, with its bizarre, stained-glass Far East trappings, would become something of a legend itself] often five days a week." They became proficient at han-



Hy Mizrahi



Artie Ripp



Phil Steinberg

dling creditors, too, in those early days. Steinberg has said: "Can you imagine! I'd be talking on the phone with someone haggling us for \$25 we owed and then I'd hang up and a guy would walk into the office and I'd be talking millions of dollars."

They were publishing, too (via BMI firms Kama Sutra Music, Tender Tunes and Buddah Music and the ASCAPer Kama Ripper Music), such as "Leader of the Pack," "Leader of the Laundromat," "I Can Never Go Home Anymore," "Mr. Dyingly Sad," "Baby, Don't Let the Rain Fall Down on Me," "I Feel We're Alone Now" and "Walking in the Sand," among others. Artists who have recorded their songs include Frank Sinatra, Dean Martin, Ella Fitzgerald, Bobby Darin, Jack Jones, Tony Bruno, Ray Charles and Lou Rawls.

"United Artists administers our publishing company, and gave us a million dollars for the right to do so," said Mizrahi.

The Critters were the first artists signed to Kama Sutra Productions, and they were an immediate success—as writers and producers, too.

## Plenty of Hard Knocks

"But there were plenty of hard knocks," Mizrahi recalled. "We had starvation periods several times. It's surprising to me that the independent producer can exist, there are so many bad breaks. That's why there are only a handful. I give them all the credit.

"When Red Bird Records went bankrupt, we had to go into what we call 'overtime.' We opened Kama Sutra International. Phil went to Europe and came back with a million dollars in cash. Now we do just as much business abroad as we do here!"

## Started Label Thru MGM

Kama Sutra then decided to start its own label. "MGM had been watching us—we had hits here and there. We formed Kama Sutra Records and MGM was there to distribute it. They financed it for \$68,000. 'Do You Believe in Magic' by the Lovin' Spoonful put us in the record business. Then came the LP titled after the single, with several records in it that went Top 10. We established an album line. And we sell a lot of tape cartridges, too."

John Sebastian, lead singer of the Lovin' Spoonful, writes all their material, and he gave Kama Sutra Records such million-sellers as "Daydream" and "Summer in the City," along with the million-selling LP, "The Best of The Lovin' Spoonful." Furthermore, Sebastian composed the Kama Sutra soundtrack LPs of the "You're a Big Boy Now" and "What's Up, Tiger Lily?" films. The new label also scored with "Mind Excursion" by the Tradewinds and broke through with the Innocence (one of whom is Artie Ripp).

The Kama Sutra label artist roster is now as follows: the Sopwith Camel (produced by Eric Jacobsen); the Lovin' Spoonful (produced by Charlie Koppelman and Don Rubin); the Tradewinds (produced by Peter Anders and Vinnie Ponceia); the Innocence (produced by Artie Ripp, Anders and

Ponceia); Vince Edwards (produced by Mizrahi); and the Goodtimes (produced by Mizrahi, Steinberg and Ripp). New artists on Kama Sutra's label include Don Ciccone, formerly lead singer with the Critters; and Penny Nichols.

## Formed Buddah Records

About six months ago, Kama Sutra decided that "to be highly successful, we felt we should have our own distributors. So we formed Buddah Records." On the label run by Neil Bogart are the Five Stairsteps and Cubie, the Lemon Pipers, Zal Yanofsky, Bongie and Judy, Capt. Beefhart, Timothy Wilson and the Critters. "We have big plans to build Buddah Records," Mizrahi stated. "Each artist will be a single chart artist as well as an album artist. Buddah will become like Kama Sutra, with many divisions, and this is in the process right now. By the end of the year, there should be 11-14 divisions in operation."

Mizrahi reported that they had just made a deal for their exclusive artist, Tony Bruno—"another Tony Bennett"—to be released on Capitol as produced by Kama Sutra—which produces other artists for Capitol. Bruno also produces several KS artists on Columbia: the Duprees, the Corvairs and the Pussycats. Kama Sutra

(Continued on page 24)



From left: Frank Mell, Hy Mizrahi; Pete Anders, Vincent Ponceia, Mizrahi; Mizrahi, Tony Bruno. And, in the background, the colorful Kama Sutra offices.

# **JIMMY WISNER**

**Arranger—Conductor  
and  
Producer**

**888 Eighth Avenue  
New York, New York  
(212) 765-4680**

# Joe Cain, Master Of the Unusual

NEW YORK — While the music industry hears mostly about the independent producers whose records make the Top 10, there are some like Joe Cain (also an arranger and composer) who make a very good living in more uncharted areas of the record world.

Cain, an expert at the unusual, has devoted much of his career to album production, especially in the ethnic field. He has been most helpful in furthering the cause of Latin American music as well, and was responsible for the breakout of Joe Cuba on Seeco Records, for which he produced about 75 albums alone.

"My door [at 1639 Broadway] is always open for new ideas and artists," Cain said recently. "I have an advantage in this way: if someone has an offbeat artist, he's not going to the rock 'n' roll producer; they'll come to me."

## Producing Since '60

Cain played post-war trumpet with local Latin and jazz bands. He has been producing since around 1960.

"When I helped develop the ethnic catalog Bob Shad and Time-Mainstream Records were building a few years ago," Cain went on, "I would go and buy \$20 worth of Polish records or \$20 worth of Greek records and research like that. This is still my method. I do not hire the top-rated studio players—I go out and get the guys who play at the Polish weddings, etc."

He himself has never learned any of the foreign tongues he deals in—not even Italian, which is his descent.

Of late, Cain has been working with Eileen Romey, songstress just signed to Audio Fidelity on the strength of the album Cain produced on her (he will continue to produce her); Lois O'Brien, Bill Smith, the Orphans of Eden, Bobby Matos and His Conquistadores (he just did an LP on this group for Mercury), Israeli singer Shoshana Shoshan, Panamanian organist Francisco Anderson and, under Herman Diaz at RCA Victor as an arranger and musical supervisor, Cain is working with Mauricio Smith and Porter's Popular Preachers.

"I also did my first Top 10-type singles in some time with



Joe Cain

Bret Henry, which I sold to Audio Fidelity," Cain informed.

## Provided Steady Royalties

"It has all provided me with a steady stream of royalties. It's like money in the bank. I'm still making money on the first Polish LP I did," he served notice. "I'm also signed to provide the catalogue for Discomodora Records of Caracas, Venezuela, and have just turned out the first in a series of LPs for them, 'Rhythm and Bones,' a boogaloo-type package."

"The Latin American music field is being split up like the bands of the '40s," Cain opined. "The typical things will remain the same, but the young people are bringing to it a more contemporary feel."

Whatever develops, Joe Cain has proved he's able to handle it.

## Happening At Hamilton

LOS ANGELES—Jay Hamilton Productions, which has disks out on ABC, Jerden, Panorama and Silver Seal (its own label), is headed by Jay Hamilton, President and A&R chief; and James H. Himmelsbach, Director of Music Publishing.

Artists produced include the Isle of Phyve, the Paisley Flower, Thomas Edward Jones, the Groovy Tree and the Sound Merchants. Firm songwriters include Jay Hamilton, J. H. Himmelsbach, Thomas Edward Jones, Keith Gosney, S. Sandoval and D. Sandoval, Vic Radulich, Danny Barnes and Steve Johnson.

# Kama Sutra

(Continued from page 22)

produces several artists for MGM labels as well, such as the Shalimars, the Superiors and the Butlers; and there will be KS-produced January releases on Roulette by the Loved Ones, the Movies and ? and the Mysterians.

Kama Sutra's stable of artist-writer-producers numbers Vinnie Poncia, Peter Anders, Tony Bruno, John Linde, Bobby Bloom, Ken Laguna, Paul Leka, Shelley Pinz and Mickey Lane. Indie producers from which Kama Sutra buys are Lou Courtney, Bob Bate-man, Eric Jacobsen, Bo Gentry, Ritchie Cordell, Josh White and Howard Burgess.

Ripp once said: "We'll see a kid even from Paducah, Texas. He might be the next Phil Spector, John Lennon or Ripp or Mizrahi or Steinberg. Our object is to guide and direct them. We've always had an open door policy to everybody, even the 18 and 19-year-old songwriters and singers."

## On Executive Staff

The Kama Sutra executive staff includes, after Mizrahi, Steinberg and Ripp and along with Neil Bogart at the Buddah helm: Art Kass, Executive VP and Comptroller, Kama Sutra and Buddah; Frank Mell, Executive VP; attorneys Richard Roemer, Walter Hofer and Harold Eisenberg; accountant Arnold Feldman; Bob Krasnow, who heads the West Coast office, open now over a year; Bob Reno, Gary Kannon, in publishing; Ronald Ettman, in production; and the "top promotion team" of Cecil Holmes and Marty Thau. Mizrahi also lauded "our great staff of girls" and mentioned that Kama Sutra employs close to 30 people all told.

Broken down, Mizrahi is President of Kama Sutra Records and Kama Sutra Music; Steinberg is President of Kama Ripper, Tender Tunes, Cama Deva Management and Action Talents; and Ripp is President of Kama Sutra Productions and Buddah Records.

The firm is achieving a notable success in the radio and TV commercials field, with Mizrahi announcing an expected million dollars in business from this area in the next year. The "You Turn Me On" Bufferin commercial has been a boon to both Kama Sutra and Bufferin, to cite only one commercial success story.

Furthermore, Kama Sutra is lined up to do the music for the fourth Dean Martin-Matt Helm feature film, produced by Irving Allen and going into production shortly. The firm already has written, scored and published the music for a picture called "The Plastic Dome of Norma Jean," due out soon.

"We're thinking of going into film production ourselves," Mizrahi revealed. "With the story of Kama Sutra itself, for one thing. And I'm writing a script about a juvenile gang called 'Hooka Tooka.'" Kama Sutra is investigating TV as well.

Not surprisingly, Mizrahi, dark and solidly built, is becoming increasingly interested in acting. He recently completed roles with Vince Edwards in the film "Hammerhead" and with "a lot of young British actors" in a feature called "The Mob." He is set to do one in Italy, too, as an Italian cowboy.

No firm better exemplifies the world-wide significance that can be the independent producer's than Kama Sutra Productions. And no threesome better exemplifies American opportunity, initiative and know-how than Hy Mizrahi, Phil Steinberg and Artie Ripp.

## The Versatile Geld - Udell Outfit

NEW YORK — Geld-Udell Productions, Inc. (formerly Pogo Productions), has been on the stick of late with several major productions.

And an unusually versatile track record has been the result.

Headed by principals Gary Geld and Peter Udell, Geld-Udell has earned producer-writer credits on the following chart records: "Ginny Come Lately," "Sealed with a Kiss," "Let Me Belong to You," "Warmed Over Kisses," "I'm Afraid to Go Home," "I May Not Live to See Tomorrow," "If Mary's There" and "The Night I Cried," all with Brian Hyland.

Plus, "I'm Gonna Be Strong," by Gene Pitney; "Save Your Heart for Me," Gary Lewis and the Playboys; "He Says the Same Things to Me," Skeeter Davis; "The Tear of the Year" and "The Way I Am," Jackie Wilson; and "Gettin' Married Has Made Us Strangers," Dottie West.

The firm is located at 200 W. 57th St.





# Bob Crewe — Genius, Inc.

## He Bridges the Generation Gap With Fabulous Success Story

"Today's music is as beautiful as Bach or Beethoven," remarked Bob Crewe recently, a man whose acute observation is exceeded only by his incredible and seemingly endless ability to make that statement an oft-repeated truism of our time, and himself an unparalleled success.

His accomplishments boggle the imagination; he has been responsible, in any combination of capacities, for 62 hits in the past 10 years—better than one every two months. He is head of his own operation, the 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, DynoVoice and New Voice Records; a record production company, Genius, Inc.; Crewe Group Films, and a TV production unit, Crewe Video Productions.

### Over 100,000,000 Sold

Over one hundred million records have been sold which bear his name on the label, including songs of his own creation such as "Sock It To Me, Baby," "Miniskirts in Moscow," "Walk Like a Man," "Ronnie," "Silence is Golden," "Silhouettes" and "Big Girls Don't Cry." He has produced such artists as Mitch Ryder, the Rolling Stones, Lesley Gore, the Four Seasons and the Highwaymen. Not that the above is meant to represent either the totality or the range of his recording coups.

But economy of mention seems to be the only means of even suggesting the scope of his constant stream of commercial hit music. Even at the time of this writing, there are three Crewe productions on the charts, beginning their inevitable climb toward the top: "Birds of Britain" (Bob Crewe Generation), "You Are My Sunshine" (Mitch Ryder) and "Watch the Flowers Grow" (Four Seasons).

Crewe has been called a communicator to the today generation and "generation" seems to be a key word emerging in any attempt to describe him, applying as much to a description of his process as it does to the appeal of his product. He has

demonstrated the ability to encompass even the seeming incongruities of both an effective Pepsi commercial and the hit record which grew from it, "Music to Watch Girls By," recorded by his own group of young musicians, called, naturally, the Bob Crewe Generation.

### Bridges Generations

And speaking again of generations, Crewe seems to be able to bridge them with the excitement of his music, which has often occupied choice spots on both pop and easy listening charts simultaneously. He himself personifies that bridge, a 20th century renaissance man in his early thirties who resembles the scrubbed and shaved idol of 10 years ago, while completely at home recording the bearded, hip superstars of "pop."

Shortly after his first album as a singer was recorded (earlier he had been one of New York's top male models), he refused the movie contract offered him by Columbia, having decided to pursue creativity rather than the limelight. He proceeded to overwhelm the music business with rapid fire recording successes, while developing his much praised painting and sculpting talents in his spare time.

With the fever of creativity in which his associates describe him as being continuously embroiled, he has been decorating his Fifth Avenue triplex apartment, which boasts the beautifully carved wooden walls from the Swiss Pavillion of the Worlds Fair for which he outbid Walt Disney.

### Negotiating for TV Properties

As if the record business, painting, sculpture and decorating were not enough, he is presently negotiating for several television properties; two specials and a series. Paramount Pictures, which has signed a multi-million dollar contract for distributing rights to his DynoVoice label for their Dot Records, has already offered him a similar contract for Crewe Group Films, which will be his personal productions.

In addition to the Diet Pepsi commercial from whence came

"Music To Watch Girls By," he has created distinctive musical sales campaigns for Pontiac and Imprevu.

Crewe is described by friends as "mercurial" and "always on the run." He is handsome, blue-eyed, red-haired and freckled, with a boy next door type of appeal, and his response to the admiration with which he is constantly confronted is apt to be a modestly flashed grin. In his own words, he is a "health addict" and keeps in shape with regular workouts in his private gymnasium.

His discovery and his importance completely overpowered the "name artist" record structure. The material and the production were now what made a hit, not necessarily the artist! Independent producers were often as not songwriters, and the record industry found that "songpluggers" were disappearing and "namepluggers" were taking their place. Artists sought and were not so much sought after. Independent producers could engineer an artists comeback as they engineered the dials in the studio control booth — former big names who had been out of style could come back, given the right material, the right arrangement and the right producer. Artists could also be created or established by the independent producer.

### Recording Studio 'Magic Room'

The recording studio suddenly became "the magic room" or the tunnel of luck. It was nothing less than a complete reversal of the music business, and it started the record industry on its climb towards the billion dollar a year mark. It's quite a score and it was built on the independent producer.

The average independent producer profile might look something like this:

*Age:* in his twenties;

*Previous occupation:* rock and roll musician or rock and roll songwriter;

*Habits:* likes to feel free, believes in himself and in his age group—part of the teen culture.

But by 1964 the teenage culture, and its music, seemed to have lost direction. Hard, shouting rock was out and nov-



Bob Crewe

elty, in the form of new dance steps, seemed to be creeping back in. Something was needed to galvanize rock and roll and that "something" happened. The Beatles arrived.

Through their music, the impact of their sound, the directness of some of the lyrics and the overwhelming appeal of the British rock personalities, the teen culture went wild. When the smoke cleared, the syndrome had solidified. It was not a revolution—that had happened in 1955—but it was a reformation of equal importance. Teenagers were now demanding songs about things that they saw, heard and that troubled them: war, social problems, conformity. These songs, amid the never-out-of-place love tunes, once again had to have a certain sound. But then, what kind of sound and from where? Britain, New York, Detroit, San Francisco? Again, there had to be a man "on the street." Again, the independent producer, close to the audience, believing in the music, must be the one to get accurate records that reflected the market.

### Account for 60% of Product

Independent producers now account for at least 60% of the national charts in any given week. Their product appears on major labels, small labels and sometimes their own labels—of these, some like Kama Sutra, DynoVoice, Brother, Ode, Colgems and B.T. Puppy are distributed by bigger firms. Some major labels create special labels simply to handle independent product. Writers become producers, artists become producers, all to the end of creating the right sound and getting the message across.

Rock and roll became "rock" and then "pop," "contemporary," the "today sound" of the "now generation." As it became "pop" and part of this era's fashions, films, decoration, literature, slang, painting and

(Continued on page 28)



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## Jimmy Wisner:

# 'A Talent For Variety'

NEW YORK—A week or so ago Jimmy Wisner, a jack-of-many trades in the disk business and master of quite a few, had seven singles he arranged in the Top 100—by the Cowbells, Peaches and Herb, Miriam Makeba, Jerry Butler, Spanky and Our Gang, Jay and the Techniques and Tommy James and the Shondells.

A fair amount for one fellow, and here's what Wisner, who heads up Jimmy Wisner Productions, says about the record record. "What I think is best about me is I have a talent for variety."

Wisner has a philosophy and an attitude about arrangers, and it's one he applies when he produces his own artists. "Arrangers are usually the most objective people at a session. They don't own the artist; they don't own the song; they aren't getting a cut of the record. They get their money, and they remain objective. That's why when I record my artists, I like to use other arrangers, like Joe Renzetti or Pete Dino. I expect them to argue with me and get involved with the session. That's when they're most valuable. An arranger has to take an A&R approach."

### Limiting Personal Roster

Right now Wisner, who gets requests to produce artists daily, is limiting his personal roster. He is now producing: Len Barry for RCA, Jim and Jean for Verve Forecast, Jack Scott for Jubilee, Ila Van for Roulette and Gloria Lynne for Mercury, and, with Artie Kornfeld, co-producing the Young Sound of Artie Kornfeld for Amy/Mala.

"I have to keep my artists down, because otherwise there just isn't time to produce them right. And I'm not like other producers. I can't farm out work. I like to be involved with everything.

"The hardest part of producing is still finding the right piece of material and I'm always looking for things. Buying other people's albums to find good cuts that might make good singles."

In addition to arranging and producing, Wisner arranges



Larry Uttal, Jimmy Wisner

and produces for his Amy/Mala-distributed label, December. He's just finished cutting an album with Tamiko Jones and expects shortly to cut a package with the Marian McPartland Trio.

### Latest Endeavor: Filmusic

And the latest Wisner endeavor is movie music. He composed part of the score for upcoming George Peppard-Mary Tyler Moore Universal movie, "What's So Bad About Feeling Good?"

"What I think is important about producing an artist," Wisner concluded, before going off to meet colleague Wes Farrell for a confab, "is finding out what distinctive quality that artist has and then building around it. Artists, if they're good, are different from one another, and the producer's job is bringing out that difference."

## Simon Into Indie Production

NEW YORK — John Simon, former A&Rer at Columbia, is now doing independent production work. First group he's waxing is Big Brother and the Holding Company.

Simon is also doing some film scoring, and for openers has taken on composing duties for a Peter Yarrow short. There's a Hollywood film coming up next.

Simon's last job for Col was the eagerly-awaited Leonard Cohen album slated for early 1968 release.

## Bernstein: Versatility The Name of the Game

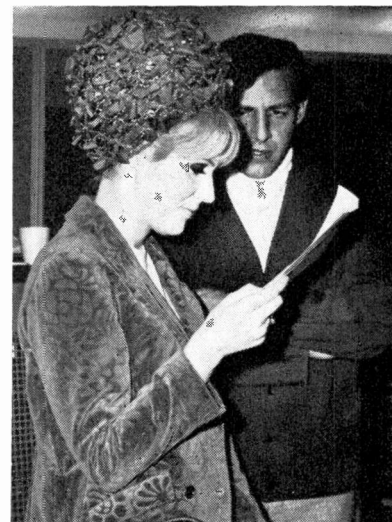
"With music being so diversified these days, versatility is the name of the game," says independent producer Herb Bernstein. "This is not only true in the case of the record producer but also the arranger. One day you're writing a new date for the Happenings and the next a session for Lainie Kazan. The arranger is becoming more and more important to the producer of a record. In many instances a producer who is also an arranger feels that it is better not to try to wear two hats in the control room. In this case the producer might call in an arranger rather than write the charts himself. It is a matter of what works best for you," he continued.

Bernstein says he has tried to make different kinds of records. "I don't think anybody ever expected Norma Tenega's record of 'Walking My Cat Named Dog' to take off the way it did, but I guess the ingredients were there. It just wasn't the sound that was happening, but sometimes you have to be a little different. I was asked to produce Dusty Springfield for Philips. We decided to do 'I'll Try Anything.' The song knocked me out and it seemed to be right in Dusty's bag. It didn't go Top 10, but I think the record was very important for her, chart-wise.

"Sometimes I am called in to record an artist who is not under contract to me . . . like in the case of Sean Fleming. Sean was directed to me through Merv Griffin and Bob Morgan of MGM. We did a couple of left-field things as he is not a rock artist. Then there is a 13-year-old girl who I am producing. She is just the biggest talent you'll ever hear. We've decided not to reveal her name at this time as MGM Records has big plans for her and they want to keep her under wraps for now.

### Excited About Gary

"Gary Knight is an artist I'm excited about. He wrote Mitch Ryder's 'Breakout' and 'The River Is Wide' by the Forum. He's written two fantastic songs for his first Mercury Record session. Tito Mora is a giant star in Spain, and his records sell big all over Latin America. With the right song, I think he could be a big International star. I produced a date with him keeping this in mind.



Dusty Springfield, Herb Bernstein

"I produce a young girl singer by the name of Barbara Banks and recently completed a date with Diane Renay. Also, (Continued on page 29)

## Bob Crewe

(Continued from page 26)

sculpture, it has become "art." Independent producers have become "communicators" and "creators." Record performers take their music seriously and, together with independent producers, are powerful enough to make their own terms.

Lou Adler, Bob Crewe, Ellie Greenwich, Gentry-Cordell and Koppelman & Rubin are as important as the artists they produce—the Mamas & Papas, the Four Seasons, Neil Diamond, Tommy James and the Lovin' Spoonful.

To their credit, independent producers have been responsible for the recording of some of the most exciting and important music of the last 40 years. ~~to the major labels' credit, they have been quick to spot talent in independent producers, to give them their head, allow them to create, and then back up the product with sales and merchandising experience. Together they are making the record industry worth a billion dollars a year—"independently" wealthy.~~

So it is not all incongruous that he compares the music of today with that of Bach and Beethoven. It is a reflection of his uncanny intuition of what the music buying public will respond to. And as he looks back in appreciation to the fabulous past 10 years, he looks forward to future triumphs in motion pictures, television and records.

## Tokens' Bright Tunes Title an Understatement

NEW YORK—As a natural result of the multi-talented Tokens producing their own hit records, the boys—Henry Medress, Jay Siegel, Philip Margo and Mitchell Margo—began to produce disks for other artists under the Bright Tunes Productions banner.

To date, the firm has racked up 15 million-selling singles and two million-selling albums.

Their first venture as producers was of an unknown group of shy young girls who called themselves the Chiffons. Prior to recording the Chiffons, the Tokens spent six months coaching, training and developing the girls' style of singing. The first record that they produced of the Chiffons was "He's So Fine." The boys not only produced the session, but they also played all of the instruments, and arranged the music. This record was released on the Laurie label, and became an overnight national and international sensation, rising to the No. 1 spot on all of the national and most of the international charts of hit records. It sold well over 1,000,000 records in the United States alone.

Thereafter, the Tokens went on to produce additional hit recordings of the Chiffons entitled "One Fine Day" and "A Love So Fine." Both of these were almost as successful as the first one, and rose to the top 10 on all of the charts. Following these three came a long string of Chiffon hits produced by the Tokens (two of the most famous being, "I Have a Boy Friend" and "Easy to Love"), making the Chiffons the foremost female singing group in the entire U.S.A. at that time.

Due to unforeseen contractual difficulties, and at the height of their recording career, the Chiffons were stopped from recording for almost two

### Herb Bernstein

(Continued from page 28)

Joey Powers is a big talent and I will be doing an independent session with him."

Bernstein plans to concentrate more on songwriting and scoring in the future. "Last year I only wrote a few songs . . . one of which was Mitch Ryder's 'Breakout.' Up until now the big problem has been a lack of time, but I'm going to try and beat it because it could really pay off and I enjoy it," he stated.

years. However, once the obstruction was cleared, the Tokens were able to produce three Chiffon hits in a row: "Sailor Boy," "Nobody Knows What's Goin' on in My Mind But Me" and "Sweet Talkin' Guy." Latter sold over 500,000 records in the U.S.A. alone.

During the time that the Tokens were also producing hit records for themselves, and found time to produce hit records of an unknown male vocal group known as Randy and the Rainbows. Their first was the hit "Denise." Thereafter, the Tokens produced four other hit records by Randy and the Rainbows ("Why Do Kids Grow Up," "Happy Teenager," "Little Star" and "Joyride") before the group left the Rust label.

In addition to all of the aforesaid, the Tokens have done occasional production of individual artists for several record companies.

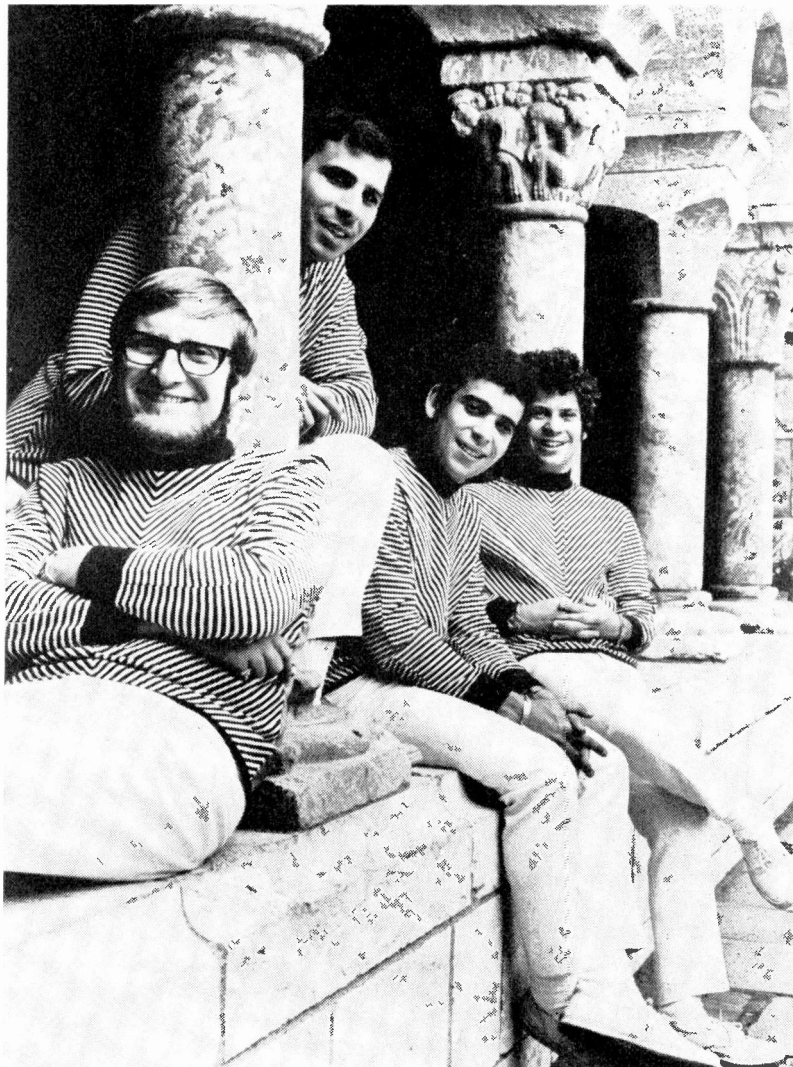
The latest group produced by the Tokens is the Happenings. Their first record, "See You in September," was released on the B. T. Puppy label in the early part of June, 1966, and became the number one record in the nation. It sold over a million copies.

Thereafter, the Tokens produced "Go Away Little Girl" by the Happenings, which went to the top five, and "I've Got Rhythm," which reached the number one spot on the charts. "My Mammy," the latest Happenings release produced by the Tokens, sold over 200,000 records the first week.

At present, the Tokens continue to produce recordings and commercials of themselves (they are on the Warner Brothers label), the Chiffons, the Happenings, the United States Double Quartet and several other artists. The title of Bright Tunes Productions has turned out to be quite an understatement.

### Crewe to Produce Shadow Morton

NEW YORK—The wheel has come full circle in the world of independent production with the announcement that Bob Crewe, one of the music industry's leading independent producers, will produce the solo singing dates of independent producer Shadow Morton.



The Tokens

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# Super K Takes Ohio Express to Hits

NEW YORK—Ohio has been very good to Super K Productions and its two young principals, Jerry Kasenetz and Jeff Katz. But then, Super K has been very good to Ohio, too.

The indie production firm has had its greatest success with Ohio groups such as the Music Explosion, the Ohio Express, plus the newer 1910 Fruit Gum Co. and Jamie Lyons, lead singer of the Music Explosion now doubling as a solo artist. All hail from in or around Mansfield (population: 10,000), Ohio.

Why the love affair with Ohio? "They're down-to-earth people out there," Kasenetz told **Record World**. "They're not way-out. They have a better feel for music, more dedication. Let's face it, there's not that much to do in those parts."

"It's football games and music out there," added Katz.

"A lot of other groups from different parts of the country are hampered by their unwillingness to do free hops and other kinds of promotion," Kasenetz continued. "The Ohio artists will do anything to help their careers."

## Laud Ohio Jockeys

Kasenetz said — *and said* — that much of the ultimate success of their artists "is due to the keen ears of the Ohio disk jockeys. "'Little Bit O' Soul' by the Music Explosion was turned down all over, but was finally broken in Ohio—and not just because it was by a local group. They're really *sharp*, people like Dick Weber of WKYC; Eric Stevens, WIXY; John Andrews, WHLO; Bob Harrington, WCOL; Fred Winston, Jerry Kay, WING; Dave Reinhardt, Tom Kennington, WSAI; and Bwana Johnny, WUBE." Plus, many other jocks around the country too numerous to mention here.

"We're grateful, too, to Sid Bernstein, manager of the Rascals, who gave us our first break two years ago when he put Christine Cooper, whom we manage and produce, on the 'Hullabaloo' TV show—she was one of the first unknowns to be used on this series. Herman Spero of 'Upbeat' has put our artists on about 25 times, and Ed Yates of 'American Bandstand' has also used our groups whenever possible."

"We believe the record is only as good as the promotion be-



Holding their gold record for the million-selling single of "Little Bit O' Soul" by the Music Explosion are Super K Productions execs Jerry Kasenetz and Jeff Katz.

hind it," said Katz.

Continued Kasenetz: "Right. You can't just produce—you've got to go further: go out and get it played and sold. A great record can be lost through lack of promotion. It's such a competitive business.

"We put out an average of one record a month. We could flood the market with a million Super K productions, but it's a matter of pride. We only put out what we believe in. We've put out seven records in the last year, but all of them have made the charts."

## Biggest Hits to Date

Super K's biggest hits to date have been "Little Bit O' Soul," the Music Explosion; "Sunshine Games," Music Explosion; "Beg, Borrow and Steal," the Ohio Express; and "S.O.S.," Christine Cooper. Now they are putting a big push behind Jamie Lyons and his first solo single, "Soul Struttin'," on the Laurie label. Their newest group, the 1910 Fruit Gum Co., has its first record out on Buddah, "Simon Says."

"We place masters with people who can do the job," Kasenetz related. "We had 25 offers from labels for 'Simon Says,' but we knew Buddah could bring it home. We know Neil Bogart. When he was at Cameo/Parkway, he kept us going, letting us use their Philadelphia studio. We attribute a lot of our success to Neil."

## To Resurrect Groups

Katz will soon be leaving for England where Super K hopes to pick up groups from the early days of the British invasion ("like the Zombies") and get them back into the music business.

Stuart Badler, it was noted,

# Snuff Garrett, Pioneer Indie

Today's independent record producer is invariably young, hip and with it.

Probably the forerunner of this group so prevalent today was Snuff Garrett, who first began producing for Liberty Records in 1960 at the ripe old age of 20. It was Al Bennett and Sy Waronker of Liberty who first gave Snuff his chance at producing—and a chance it was, because there were not many 20-year-old A&R men in evidence at that time. In quick succession, Garrett came up with a crop of Top 10 records for the label which included Johnny Burnette's "Your Sixteen," Bobby Vee's "Rubber Ball," "Take Good Care Of My Baby," "Run To Him," Gene McDaniels' "100 Pounds of Clay," "Chip Chip," Walter Brennan's "Old Rivers" and many more.

## Opened Own Firm

His track record made other labels sit up and take notice and opened the doors for many talented young people whose age had previously been a barrier. In 1965, Garrett opened his own independent firm, Snuff Garrett Productions, and produced a string of hits for Gary Lewis, Brian Hyland, Del Shannon and other artists as well as his own highly successful album series, the Fifty Guitars of Tommy Garrett.

The new firm prospered and expanded with a complete staff of writers and producers and the founding and acquisition of the publishing firms, Viva Music, Stone Canyon Music, Baby Monica Music and Gringo Music which contain many valuable copyrights. Although Garrett is no longer active in the firm—he is now a VP of Dot Records—Snuff Garrett

heads Kraft-Kent Associates, which manages the Ohio Express, the Music Explosion, the 1910 Fruit Gum Co. and Jamie Lyons.

Super K, which has just moved into new offices at 200 W. 57th St., also has Kaskat Music (BMI), which has published "S.O.S.," "Love, It's Getting Better," etc. They are on a nationwide search for writing talent, both Kasenetz and Katz stressed.

They plan eventually to open a West Coast Super K office and, sooner, one in Ohio.



Snuff Garrett

Productions has continued to be a potent force in the independent field under the aegis of Ed Silvers and Mel Bly, who recently joined the company.

During the past year they have been represented on the charts with 11 albums and several hit singles by various artists. Particularly successful have been the Rhapsodies for Young Lovers albums with the latest in the series, "Christmas Rhapsodies for Young Lovers," currently in release. Future plans for Snuff Garrett Productions call for the development and recording of new talent as well as continued production of established artists.

## Jaysina Celebrates Busy Year

NEW YORK—Jaysina Enterprises—housing studios with 4 track sel-sync equipment—is celebrating a year of new operational activity at 143 W. 51st St.

The staff is headed by Morty Kay, composer, arranger, pianist and producer; Larry Foster, producer; Sandy Sina, chief sound engineer; Tony Angileri, sound engineer; and Warren Martin, coordinator, Administrator of Sales. Firm also has a record label, RX Records.

Kay has been conductor and special material writer for such as the Crew Cuts; and Foster, formerly a member of the Kirby Stone Four, was also artist, co-producer and writer of several comedy albums including "The Other Family" on Laurie and "James Blonde" on Colpix and is currently doing commercials. Both Sina and Angileri are veterans on the New York music scene.

# Wes Farrell's Secret: Tender Loving Care

## First Year Big One



West Farrell

NEW YORK — It's just a year since Wes Farrell went out on his own in independent production, and, as just about every mother's son can testify (not to mention Every Mothers' Son), it's been a big year.

After college, Farrell entered the music business in 1960, going to work for Hal Fine in publishing. Wes then started his own pubbery, Picturetone Music, with Phil Kahl, and became a writer on such hits as "Hang On Sloopy"; many Jay and the Americans chart-toppers like "Come a Little Bit Closer" and "Think of the Good Times"; about nine of the Ronnie Dove smashes; "When You're Young and in Love," the Ruby and the Romantics click recently revived by Van McCoy; etc.; etc.

Farrell won several BMI awards, understandably. Then, last year, he decided to go out on his own, becoming an inactive partner in Picturetone. The results: his thriving Coral Rock Productions, Pocketfull of Tunes pubbery and, most recently, his own Senate Records label (distributed by ABC Records).

"I took a whole new view of the way the business is going," Farrell recently said. He noted the value of the song to a producer, adding "We had developed a formula for hit songs and there was no reason why we couldn't make it pay off in production . . . I specialize particularly in developing artists . . . It's not a matter of how many deals you can make, or how many records you can get released . . . Fewer artists are the key, plus greater concentration."

Farrell says he spent eight months on the first Every Mothers' Son LP, for instance. "I usually put albums out before I put singles out," he related. "I had a good 100 'Picks' on the first Mothers' Son album. If you get that LP artist, he doesn't necessarily need that 'next single.' He's created a buying public.

"I believe there is a tremendous amount of people who have grown to become aware that there is more in an album. The Beatles made the LP a much more important entity for kids. When I cut an artist, I do so with an eye toward both singles and albums." The singles invariably come from the LPs.

Farrell stresses the importance of the artist. "You must recognize their value and take it from there. We give them a 100% effort. It's like building a building with an artist. I spend about 30 hours a week looking for talent."

He mentioned that Tony Romeo—"an incredible talent signed as a writer about six months ago"—brought to his attention the first major Senate label "push" artists, Good and Plenty. "I heard them out in the Hamptons. Their timing is fantastic! Tony wrote 11 songs for them on their debut album, 'The World of Good and Plenty,' which I've been working on for five months." (Wes mentioned that other artists, too have been recording Romeo's songs "like crazy.")

Good and Plenty are comprised by Douglas Good and Ginny Plenty. She's from Chicago; he's from New York.

Farrell informed that MGM Records "has made one of the largest deals ever given a new artist" for his other big new group project, "The No. 1 underground group in Boston": the Beacon St. Union. Their album is due in January, and Farrell has been working with them on it since last May. They

write all of their own material, Farrell noted; and he will take them on the road early in '68, with a two-week stay in each place visited planned.

And, of course, Every Mothers' Son (also on MGM) already are off and running. They have a second album, "Every Mothers' Son's Back." Their first LP, "Come on Down to My Boat," was also the title of their hit single, which incidentally, was written by Farrell. The group, made up of New York College lads and brought to Wes by their manager, Peter Leeds, has a new single, "Pony with the Golden Mane."

### Their Numbers for TV

Farrell also is becoming increasingly involved in the production for American and/or European TV consumption of film and/or tape segments of his artists doing their album hits.

All of which keeps Wes—  
(Continued on page 32)



PRODUCTIONS

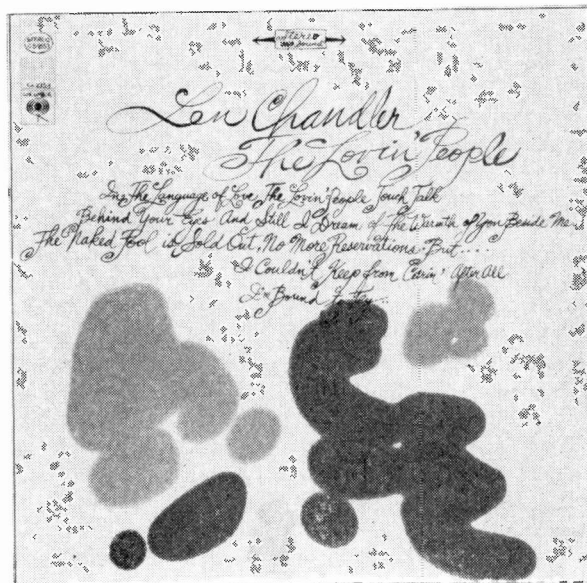
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ON COLUMBIA

# The Redwal 'Family'

NEW YORK—Redwal Music Company, which as the title only begins to suggest, is a combination of the talents of Otis Redding and Phil Walden. The firm is actually in the production business in a limited way right now, Phil Walden told *Record World* not long ago, when he was in town with brother Alan Walden and Alex Hodges to participate in the Sam and Dave Stax gold record ceremonies.

But limited is a big word, and, although Walden is primarily a management and booking office (with Phil heading the managing and Alan and Alex heading up the booking dept.), Redwal is still doing its share of record-breaking record-making from the outfit's first production, last winter's Arthur Conley hit of "Sweet Soul Music," to the most recent chart-topper, Sam and Dave's "Soul Man."

The indie production work is certainly making lots of business for the managing and booking end of things, and Phil noted that the European market is breaking wide open for R/B acts ever since the successful Stax/Volt revue of a few years back. Sam and Dave, for instance, have just ended a highly-successful tour.

Walden has some ideas on breaking the Far Eastern market, too. And stateside he feels that the Midwest, long a hold-out, is changing its mind about R/B acts, since he's now getting some firm offers for many mid-western dates.

## Deals Coming Up

But back to the producing activities. Walden and Rick Hall have just completed a deal for some indie work for Mercury, involving Hall as an artist and also Roy Lee Johnson. And, of course, Walden and Redding have the Stax/Volt and Maxine Brown Wand activities to keep them busy.

For pop product, Walden and Redding have just signed Tom Porter. Lad has already recorded the Status Cymbal for RCA and is in the process of recording the Cranks for Uni Records. He's also looking for new artists.

"Otis takes a great interest in the managing and booking ends of things," Walden said, "because we really started this whole thing together."

"And," Alex added, "most of our artists feel that this is a family enterprise. We screen our artists carefully. They

have to be willing to work with us. It's not a 'you're the artist; we're the manager' situation."

## Walden Artists After Films

Walden artists are getting some pretty good situations these days. Booker T. and the MGs have signed to do the score for the next James Cagney "Flint" movie and there's a chance that Sam and Dave will chant the title tune.

"We'd like to get our artists more movie work, like singing title songs," Walden said. "I don't feel our artists are ready yet for more dramatic work, but eventually they will be. We've had offers for some of the beach party movies, but we've turned them down."

As for TV, Walden said, "The situation is still not good for soul music. The TV people seem to think that anything Negro is R/B; so they tell you that they've got Sammy Davis or Billy Daniels. But things are changing. Sam and Dave will be doing 'The Johnny Carson Show' and 'The Mike Douglas Show' soon. And that's another problem. With a lot of shows, you can't get your own band on. And without proper presentation, you may do yourself and your artist more harm than good."

## Busy Billy

NEW YORK — Indie producer Billy Ver Planck also heads up his own label, Mounted Records.

He recently produced a new single by Marlene Ver Planck entitled "Brasiliero" b/w "Growing Up Gracefully" and is completing production on Marlene's first album. Billy produced, too, Lucie Donna's first record for his label, "Where, When, How" b/w "The Italian Bagpipe Man."

Ver Planck is a top arranger in the recording and commercial field. He also has been concentrating on composing and wrote both sides of the Marlene single and also composed nine of the songs (with Carlo Menotti) in a recent MGM LP, "Far Away Places." His newest composition is "And I Never Intended to Love You So Much" by the New Horizon.

His publishing firm is Mounted Music, Inc. (ASCAP).

"I'm going to be bringing over Vicky Wickham from England shortly. She was affiliated with 'Ready, Steady, Go' on TV there, and I'm going to use her to accompany all the acts to TV shows, et cetera to make sure things are done properly."

## Readying More Tour Packages

Walden is also readying some more touring packages for the states. Otis Redding will be going out after the first of year for a long tour, one night of which may be spent at New York's Philharmonic Hall. Sam and Dave will be going out shortly after that.

Action is also picking up for the Precisions, Otis Clay, Ruby Andrews, Johnny Taylor and Joe Simon in the Walden office.

## Adding Spice To Indie Scene

NEW YORK—Irving Spice is involved in numerous independent production projects. He recently recorded the Galaxies IV for RCA Victor, winners of a world championship rock and roll band contest in 1965. Spice is planning a new session with the boys shortly.

New artists under contract to Spice Productions are Buddy Lucas and a vocal group called the Dandy Lions. Within the next month he will be recording a young singer named Linda Soll.

Several years ago, Irv recorded a group, the Dimensions, and came up with a million seller via their rendition of "Over the Rainbow." Irv was also the first person to record Dion and the Belmonts.

## Heads Own Label

Spice heads up his own label, Mohawk Records, and also owns two publishing firms. They are Gwelf Music (ASCAP) and Hawk Music (BMI).

Irv is one of the top studio musicians in New York. His violin is often featured on the current hits. Recently he started writing arrangements. His own albums are "Starry-Eyed and breathless," "The Immortal Songs of Bob Dylan" (Gotham String Quartet) and "West Digs East—Dig?" (The Seven Players).

## Costa Moves To Hollywood

HOLLYWOOD — Don Costa, composer - arranger - conductor, has moved his entire publishing and recording organization from New York to Los Angeles and will headquarter at 8961 Sunset Blvd.

Costa's move from the East Coast was prompted by the success of his first two motion picture scores, "Rough Night in Jericho" and "Madigan." To be in touch with the pulse and business ends of music-for-motion-pictures, Costa's new permanent address is Hollywood.

## Guida Distribbs Own Legrand Label

Frank J. Guida, independent producer, announces that he has taken over the distribution of his Legrand Records which were formerly distributed by the Rust-Laurie Record Co.

Guida, the President of Legrand, S.P.Q.R. and Peanut Country Records and Rock Masters, Inc., publishing company, has had such hits as "New Orleans," "Quarter to Three" by Gary (U.S.) Bonds and "Twistin' Matilda" and "If You Wanna Be Happy" by Jimmy Soul. He recently formed the Peanut Country label which he will now distribute.

The latest release on Legrand is "Call Me For Christmas" by Gary (U.S.) Bonds.

New studios and offices have been purchased by Frank Guida at 622 West 35th Street, Norfolk, Va. with a New York office at 177 Route 304, New City, N.Y., managed by Pearl Frank.

## Wes Farrell

(Continued from page 31)

who, like many of the current crop of successful indie producers, is as young and personable as any artist himself—very buy. "I'm in the studio an average of 60 hours a week," he reported. "I like working at night, especially. You have total concentration. There are no phones, no one to bug you."

But there are, Farrell further indicated, other groups in the wings—just waiting for that Wes Farrell tender loving care.



## Longhair Right in Fashion

NEW YORK—Art Polhemus and Bob Wyld of Longhair Productions met in the recording studio.

Art was an engineer at the Dick Charles Recording Studios and Bob was one of his clients. They decided to form Longhair Productions because they felt theirs was a winning combination. A year and a half after making their original decision they are "happening."

### Produces Magoos

Longhair produces the Blues Magoos for Mercury. The boys' first record was an instant smash. And "We Ain't Got Nothin' Yet" was followed with a top-selling album, probably one of the first to use the word "psychedelic" in the title. Art and Bob are quick to admit that the title "Psychedelic Lollipop" probably did more to sell the album than anything else. The group's first big album was followed up with another called "The Electric Comic Book."

Three members of the Magoos have written most of the group's material, which means some valuable copyrights in Ananga Ranga Music (BMI).

### Strong on Group Image

Art and Bob are very strong on "group image." They feel that much of the Blues Magoos' success is due to their tremendous onstage performance. They feel, too, that the name of the group was very different at a time when unusual names were not as common as they are now.

Longhair is producing two other groups for Mercury: Sandy and the Pebbles (three girls and a guy), now out on "He's My Kind of Fellow" b/w "Foolish Little Heart"; and Bunky and Jake, artist-songwriters from Greenwich Village. Art and Bob are in the process of finishing what will be an initial album release by Bunky and Jake.

Art and Bob both feel that the artist who can write his own material is often the most creative when it comes to knowing what his capabilities are.

## Big Kahoona's Gentry & Cordell: 3,000,000 LPs and Singles Sold

"When we're 80 years old we'll still be in the studio cutting records," says Bo Gentry. "That's our bag. We're moving into publishing with Big Kahoona Productions now because you really have to be in publishing eventually. But for us it just means more control over the sound we get on records."

The sound that Bo Gentry and Ritchie Cordell get on records has led to a total of 3,000,000 albums and singles sold since the two young men first appeared on the scene with "I Think We're Alone Now." They are the musical "angels" for Tommy James & the Shondells, having produced "I Think We're Alone Now," "Mirage," "I Like the Way," "Gettin' Together" and "Out of the Blue," plus two Tommy James Roulette LPs, "I Think We're Alone Now" and "Gettin' Together." Bob Crewe has spotted and signed them to produce 20 sides for his Genius, Inc., production firm.

All of which makes their Big Kahoona Productions one of the fastest rising independent production and publishing outfits in the music business.

### Get Kick Looking Back

"I think part of the kick of making it is looking back on where you've been," says Ritchie Cordell. "Bo was a deejay in Florida about the time I was writing and singing with Paul Simon. We met on a street corner in Flushing. We got together—notice how I put in a plug?—We got together for two records. Paul wrote 'Tick Tock' and I wrote 'Georgiana'. 'Tick Tock' came out on the RORI label and 'Georgiana' on Amy-Mala. They made some noise

locally, but you know what music was like in the late 1950s and early '60s. All that goo and dying on the railroad tracks after the senior prom. The records were pretty square, but it was good experience."

Cordell, who is sudden in his movements and gets excited when he talks, is the opposite of cool, calm Bo Gentry.

"Man, I don't care if we stay in the studio all day and all night," he says. "That's where it's at. That's where we get the sound the way we want it. I don't want to be taken away from production by anything, whether it's publishing or my house being on fire. If the sound is good, let the place burn down. You can build it back up again. But you can't have a record out and say, 'Wow, I made a mistake'. You've got to make sure the record is right before it goes out. Sound is a *conception*. You follow it down until you've got it. Once you've got it you can go home and sleep warm, because everything's all right. If you start tossing and turning, then get back in the studio. Don't let go."

It is this kind of perseverance that has led to the establishment of the Gentry-Cordell sound — light, bouncing, with the supporting rhythm giving the lyrics extra punch.

### Provides Lyrics, Melodies, Too

Gentry and Cordell provide the lyrics and the melodies as well as the production services. They have written all of the Tommy James hits since "I Think We're Alone Now" and most of the two Tommy James LPs they produced. Cordell wrote the bulk of the "I Think We're Alone Now" album and

Gentry made his writing debut in collaboration with Cordell on James' current "Getting Together" set.

"We start about 11 at night," says Cordell, "and go on until . . . well, until, it's done. Sometimes I start it and sometimes Bo does. We rewrite and rewrite until we've got a song that suits both of us."

Gentry and Cordell have also written and produced singles by Gene Pitney, Question Mark and the Mysterians and the Darling Sisters.

"Our problem is time. We're so busy doing things we don't have time to do anything," says Cordell. "We're at work on the twenty sides for Bob Crewe now and after that we'll have other assignments coming up—there'll be a new album with Tommy."

What happens after that? "Then we sleep warm," says Gentry.



From left: Morris Levy, President of Roulette Records; Bo Gentry, Ritchie Cordell; and Gerry Cousins, Roulette National Sales Manager.

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# UK's AIR: Producer's Cooperative

*Richards, Martin, Sullivan, Burgess*

## Among World's Top Producers

"We're unique in the sense that the four of us decided to sink or swim together, pulling out from our label affiliations to go out on our own. You might call it a 'producer's cooperative.' Nothing like it, to my knowledge, has ever been tried before. A.I.R. is a success beyond our wildest dreams. We were all close friends at the beginning, but A.I.R. has made us even closer, if that's possible."

The speaker is Ron Richards, one of the four British record producers who banded together to form Associated Independent Recording in September, 1965. The other three members are George Martin, Peter Sullivan and John Burgess. Between them, they produce all the recorded products of the Beatles, Manfred Mann, Adam Faith, Tom Jones, Engelbert Humperdinck, Kathy Kirby, the Hollies, David & Jonathon, Matt Monro, Cilla Black and Spencer Davis. They are four of the most important independent producers in the world.

### All Former E.M.I. Producers

Richards, Martin and Burgess were all former producers for EMI, while Sullivan was producing at English Decca.

Their formation of A.I.R. was "based primarily on a desire to maintain our own schedules. By that I mean that our artistic control of what we produce, being independent, is almost complete. We work in collaboration with the individual artist, of course, but we are deeply involved in each disk we cut, from the arrangement to the direction to the technical aspect. Our involvement with a disk is total, from the opening note of the basic rhythm track to the final mix."

Artist loyalty and label respect soon made the formation of A.I.R. an accomplished fact. The move to the "producer's cooperative" has brought A.I.R. new artists, often at label request, for record cutting and development. "The four of us work together well," says Richards, "because we genuinely respect each other as well as like each other. That, in our opinion, is the only way to work."

### Technique, Attitude Make Difference

What has made A.I.R. so successful? The value of the performers they record is obvious, but the technique and attitude of Martin, Richards, Burgess and Sullivan to what is recorded, and how, makes the difference. Martin's wizardry with the control panel dials and his frequent appearances as pianist on Beatle recordings have made him an indispensable part of "Rubber Soul," "Revolver" and "Sergeant Pepper's Lonely Hearts Club Band." He has produced every Beatle recording since their first with EMI, "Love Me Do," in 1962.

Peter Sullivan produced the Tom Jones singles, including "Green, Green Grass of Home," and the Engelbert Humperdinck smashes, including "Release Me," one of the few records ever to sell a million copies in the British Isles. John Burgess works with Manfred Mann ("Ha Ha Said The Clown"), Freddie & the Dreamers and Adam Faith.

"I think perhaps one of the problems you have in America is that records are made purely to sell—that is, the attitude behind a record is, 'Let's make a lot of money on this.' That kind of approach weakens a record, I think. And there doesn't seem to be any attempt to make records for everyone, instead of isolating it into specific classes, a 'teeny-hopper' record, for instance. The philosophy seems to be, 'Well, the teens will buy this but no one else will.'"

"I don't believe that's necessarily true," continued Richards. "Of course, in England everyone is aware of pop music. If you stop an adult in the street and ask him about pop, he'll be able to tell you about it. Personally I can't stand to make a sheer 'money record' or a 'teenage record'—I think records should be made for everyone. The quality of a record is just as important as the artist. Really, you can't isolate the two."

### Further A.I.R. Expansion

Richards, who produces recordings by the Hollies and Spencer Davis, said A.I.R. plans further expansion in the music

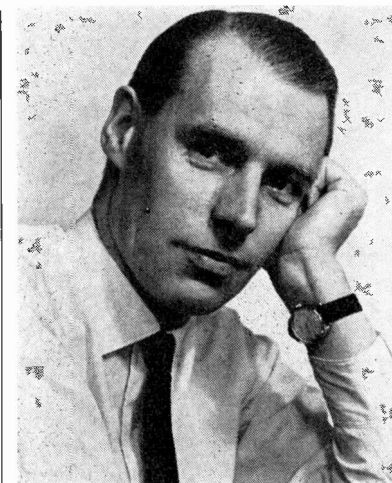
publishing and personal management areas. In coordination with Dick James Music, A.I.R. has set up its Maribus Music for writers such as Graham Nash of the Hollies and David & Jonathon. "We're just getting into these fields, so there's nothing earth-shaking to announce at the moment," says Richards. "Of course, we expect it will be successful."

Lennie Hodes manages the Hollies' Maribus Music in America.

The four men of A.I.R. are also developing younger producers, financing them where necessary, they in turn receiving royalties on sales of records they produce. "We use different studios," says Richards, "because each studio has a specific sound. Some groups work best in a particular studio; they feel most comfortable and the performance is better."

### U.K. Selection License

"Playtape" cassettes, distributed by Discatron, has given



George Martin

A.I.R. the United Kingdom license to select material from catalogues contributed by British labels for inclusion in a "teen sound" series.

"It's another example of our seeking to diversify. The bread and butter is, of course, in the records we produce, and we'll never be out of that. But the shelf seems well stocked with bread and butter, so we can look to other things. We don't want to be simply satisfied with success; there's always something more to build, once you have something to build on. We've got that far, now we want to go further," stated Richards.

## Russell - Cason Expands

Realizing the need for an active, aggressive, independent production company in the Nashville area, Bobby Russell and Buzz Cason have stepped up recording activities and are signing new talent to their roster and production staff.

### Main Concentration

The main concentration centers around the building of their label, Elf, distributed by Bell. The Nashville-based team recently huddled with Bell prexy Larry Uttal and mapped plans for promotion and exploitation of several new Elf releases. Russell and Cason feel Uttal is a prime example of the industry leader who strives to encourage and assure "creative freedom" of budding independents.

Leading the current Elf releases is "Double Shot" by Clifford Curry. Also to be released soon is the much-talked-about duo, Van and Titus. These records were co-produced with Cason by Mac Gayden, who recently signed an exclusive production pact with

the firm. Gayden is also co-producer and co-writer of "Everlasting Love" by Robert Knight on Rising Sons, a label formed early in 1967 by Russell-Cason and Monument Records. Gayden, as an executive producer, will concentrate mainly on pop-R&B talent for various labels.

### To Develop Elf

Russell and Cason plan to develop Elf into an important pop and R&B outlet from Music City. However, the production firm is negotiating to record several other artists on outside labels. Plans for the near future include new offices, a larger studio, and complete promotional facilities. The production team and their affiliated companies are presently located at 812 17th Ave. So. in Nashville.

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## Hooven - Winn Place & Show At Double Shot Records

HOLLYWOOD — Hooven-Winn place and show consistently in the money at Double-Shot Records, the healthy 18-month-old Coast-based label.

Running the indie production company with promo specialist Irwin Zucker, the team of Joe Hooven and Hal Winn has produced four big chart items, starting with "Psychotic Reaction" by Count Five and following with three Brenton Wood hits.

Winn, a native of London, came to the U.S. 15 years ago, establishing an enviable reputation as a songwriter and arranger. He met Pennsylvania-born Hooven, a arranger-trumpeter-composer, in Hollywood a decade ago and the two have worked together since.

One of Hooven-Winn's memorable experiences occurred eight years ago when a shy Compton (Calif.) high school student named Alfred Jesse Smith came into their office with a flock of songs. H-W was equally impressed with Smith's vocal talents.

### Trained Smith for Years

The producers trained Smith for years before changing his bag and name to Brenton Wood. When H-W cut "Oogum Boogum," tradesters advised to add lots of brass. "Because everybody else was doing it, we didn't," recalls Winn, who prefers to veer away from the current groove rather than sail with it.

"Oogum Boogum" opened the door for Wood. As a follow-up, H-W produced a near million seller, "Gimme Little Sign," and now the former Alfred Jesse Smith is sporting his third hit in a row, "Baby, You Got It."

Wood claims H-W know what they want and "they know how to bring the best out of the talent."

With four hits in 18 months for Double-Shot, the producers are not sitting on their laurels. They're out continuously scouting for talent.

A big new discovery is a five-man unit called Senor Soul, debuting with an instrumental of "Pata Pata." An album is due soon.

H-W has also been developing talent over the years. They're especially proud of the Youngfolk, a member (Jeff Hooven) being Joe's son. The



Re-mastering cuts of a new Brenton Wood album are, from left: Wood, producers Hal Winn, Joe Hooven and, kneeling, engineer Joe Sidore of United Recording.

group's new bid is "How Can I Thank You." Opines Hooven senior: "We feel quality music with today's beat can make it today."

The producers recently inked the young Arizona brother act, Floyd and Jerry. "These kids look like stars the moment you see them," says Winn, "and we're out to prove it with their new 'Chick-a Chick-a' tune."

Of the opinion that a new dance can always take hold, H-W cooked one, "The Neck," with Kent and the Candidates, the back-up group for hit-maker Brenton Wood.

### Formed Whiz Label

A month ago, the Double-Shot subsid, Whiz Records, was formed "to give greater concentration to talent." New-comer Pat Briley brought H-W a semi-completed "One for My Baby," done in a kind of "Ode to Billie Joe"-style. Pat wanted to add strings. No, insisted H-W, "why imitate?" Instead trombones and voices were successfully added.

The Whiz waxery has also signed The Grapevine, with H-W predicting a quick climber in "Things Ain't What They Used to Be." Louise Whitney will also warble for Whiz.

The doors are always open at Hooven-Winn hq, 8255 Sunset Blvd.

## Mobile Fi Sales High

BURBANK, Calif. — Mobile Fidelity Productions, headed by producers Brad Miller and Don Rahe, has been enjoying hefty sales on its series of Mystic Moods Orchestra albums on Philips.

"One Stormy Night" released in March, 1966, was the first,

## Producers in Driver's Seat Say Greengrass Executives

HOLLYWOOD — Greengrass Productions, the recording arm of the Attarack Corp., is headed by Ray Harris, who believes that the record industry is undergoing a complete and mystifying transition.

However, Harris believes that the industry has never had so many creative and talented people involved in the production end of the business — "and it has often been the independent producer who has taken a chance on something new and gambled on untried talent." He feels that the fact the record industry is in a state of flux is a healthy indication of the fact it is always seeking something new and, therefore, cannot become decadent.

Ed Cobb, who produces much of Greengrass' material, feels that what we must bear in mind is the fact that today's tastes in pop music were formed by the record-buyers, a majority of who are now in their middle and late teens. These people embraced the rock 'n' roll; folk-rock, rhythm and blues and other types of music of the past few years, and subsequently made stars out of the artists who have reached the top during the past five years or so.

### New Group Emerging

Now there is emerging a new group of pre-teens, and those who will reach that age within the next four or five years, and these are the ones who will demand or invent something entirely new to suit their musical tastes. Cobb states that many of these trends may be created either accidentally or through the efforts of record producers—including the independents.

Greengrass' policy is to provide every opportunity for the development and cultivation of new writers. Some of these may also be performing art-

ists for today's talented teenage musician is very knowledgeable, they believe, possessing a touch of the classical, a touch of jazz and a touch of pop in his musical makeup. He often plays several instruments, is an adequate arranger and a good songwriter.

Harris comments that the change in the entire structure of the record business is evidenced by the fact that the industry now relies more heavily than ever before on the indie producer, who fulfills a tremendous need in the overall program because of the ever-increasing costs faced by major record companies in producing in their own house.

"The indie producer, working on a much smaller budget, is often required to experiment with untried names and frequently can turn out superior product at greatly reduced costs because of his lesser overhead," he points out. "The large companies have been meeting this competition in many instances by acquiring the indie companies, thereby condensing the range of the business in general."

Harris feels this influence bodes well for the continuing vitality and creativity of the record industry which will continue to provide opportunities for qualified independent producers.

## Two in a Row



Bones Howe receives his second gold record this year from Joe Smith, Vice President of Warner Bros. Records, for his production of the Association single, "Never My Love," which was certified a million-seller by the RIAA this week. His first production for the Association, "Windy," was certified earlier this year; and the Warner album, "Insight Out," which features these two singles, is fast approaching the million mark.

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# 'I Learn Every Day' Says Artie Kornfeld

"It started one night when I was watching television. 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 demo 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 that he was on it, too, and that he worked for Screen Gems Music. We shook hands. His name was Charlie Koppelman."

So begins the Artie Kornfeld story.

## In Comfortable Spot

As the independent producer of "The Rain, the Park and Other Things," and as writer of MGM's the Cowsills' Top 10 hit, Kornfeld has reached a comfortable breathing place on his independent producers' peak. With a publishing arm (Luvlin Music, BMI) and a production arm (Justa-Virgo Productions), seven writers under contract (including the Cowsills, Steve Duboff, John Morier and Jerry Merrick), a string of Top 10 and chart writing credits, and a production agreement with Bell Records for the Artie Kornfeld Circus, he needs a little room to breathe. But only so that he can catch his breath and continue climbing.

## 'What a Crowd!'

"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 [the Monkees] Jones sessions while he was in 'Oliver!' on Broadway. Talk about timing!", Kornfeld exclaimed.

## Late Night Sessions

He moved out of Screen Gems after his apprenticeship and



Artie Kornfeld

into late-night writing sessions, primarily with 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 Duboff), "Dead Man's Curve" by Jan and Dean and "I Can Tell" by Reparata and the Delrons were all Top 10 hits.

## On Outskirts

On his own or in collaboration, Kornfeld wrote "I Adore Him" by the Angels, "Tonight You're Gonna Fall in Love With Me" by the Shirelles, "If I Only Had a Song To Sing" by Wayne Newton and "Another Page" by 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 Woody Allen entitled, "Chicken of the Sea."

Kornfeld in person is exuberant and friendly, with a boyish charm and spirit of good fellowship that sometimes screens his talent for dead reckoning. He has few illusions.

## Treats It as Biz

"I treat the music business as a business. I'm still learning and I learn something every day. I make *sure* I do."

Besides his Top 10 Cowsills record, Kornfeld has written (with Gary Klein) the latest Dusty Springfield waxing "Guess who," and the title tune from the new movie, "Lemonade Joe." His venture on Bell

Records with the Artie Kornfeld Circus brings all his talents into play, and he will soon be producing the Musical Commune, whose members include Paul Simon's brother Ed, and Oz Bock, formerly of Spanky & Our Gang. One of the writers signed to his music pubberies is John Morier, who wrote "Makin' Every Minute Count" for the Spanky entourage.

## 'Individual Projects Important'

### Says Kornfeld

"Individual projects are more important than volume," says Kornfeld. As a man who had three chart records in his first four months in the music business, Kornfeld feels he's on the right track. As the producer of "Judy Loves Me" by Johnny Crawford, Leon Bibb's new album "The Now Composers" and the man who conceived and directed George Segal's "Yama Yama Man" chart album, Kornfeld can offer proof of his theories.

## No 'Shotgun' Technique

"I suppose I could stay up day and night producing records and they'd probably all be released. But I don't go for the 'shotgun' technique. If my name is important, than I want it on a record that I have plenty of time to work on and can be proud of."

So far, Artie Kornfeld has run up quite a record.

## Round Heads Charlatan

Tom Rounds, KFRC, San Francisco, Program Director has resigned to assume the presidency of Charlatan Productions, Hollywood - based company. Charlotte Productions specializes in filming performances of leading pop recording groups as inserts for TV shows that usually feature guest stars. Utilizing advanced film techniques and equipment, Charlatan Productions has been able to market their films for approximately three thousand dollars per three-minute segment, Rounds disclosed.

Charlatan recently created and executed the special effects for American-International's "The Trip," Paramount's forthcoming feature "The President's Analyst," the "Leslie Uggams Special" and the opening and closing credits and titles for the "Les Crane Show."

## To Film Animals

Charlatan also has been set by MGM-Verve Records to produce a short film as a visual interpretation of the new Eric Burdon and the Animals single release "Monterey," it was announced by President Tom Rounds. Producer-director Peter Gardiner and a Charlatan production crew will begin filming the well known pop group at the Monterey Fairgrounds in northern California today (24). The film will subsequently be distributed to key TV stations in the U.S., Canada and Europe.

## Bushmen Buy Atlanta Studio

ATLANTA, GA. — Further evidence of the growing trend toward acts that are self-contained and thoroughly versed in various aspects of recording and related activity was offered this week by SSS International's the Bushmen, who acquired their own recording studios.

Don Tanner, President of Bushmen Enterprises, announced the acquisition by the group of Unlimited Sound Recording Studios in Atlanta. The group's next session for SSS International will be done in these studios by Shelby Singleton with Joe Venneri and Billy Carl who produced the Bushmen's last single, a regional hit in the South, "You're the Girl."

Bushmen Enterprises, Tanner added, will include a management agency, independent production company and BMI publishing firm. Booking of Bush-

(Continued on page 39)

## Tony Moon:

### 'South Has Untapped Talent'

NASHVILLE — Tony Moon, an independent producer with definite ideas and a commercial flair for putting them together, gained national recognition in 1966 when he co-produced the Vogues on "Five O'Clock World," "Land of Milk and Honey" and "Please Mr. Sun," which were all Top 50 singles.

Moon now produces We the People for RCA and the Lemonade Charade on Epic, and is currently bringing three new acts into the fold: the Fairlane Blues Band, the Fuller Brothers and the Merging Traffic. The latter is the number 1 group in Little Rock, Ark.

Tony is a firm believer that the South has untapped talent

### Bushman Studio

(Continued from page 38)

men Enterprises acts will be handled through National Artists Talent whose offices are located in the same building at 524 Plasters Avenue N.E., Atlanta.

and that there are too few people building this talent. "Many major labels have a tendency to stereotype Nashville as Country & Western; this is not true. The Nashville sound has much more, and there are contemporary groups that go by unnoticed and unappreciated throughout the South," Moon said.

### One of Selectivity

Tony's organization is one of tremendous selectivity in that he believes in building talent through the record media. The key to the staying power of a group in the record media is talent and this talent must be intrinsically there rather than just a studio-produced group.

Moon tries to stay away from formula-produced records. He forsees more than just funky Southern pop hits coming out of Nashville. "Through contemporary, sophisticated and talented musicians who write and perform, independent production in Nashville will erupt," he went on.

## Madera Teams with Mark Brown Productions for Commercials

Pop music's influence is extending further into Madison Avenue with the news of an agreement between John Madera Productions and commercial producers Mark Brown Productions for a series of teen-oriented commercials.

Madera announced that ex-

tensive musical scoring for the radio and TV blurbs will be handled primarily by arranger Joe Renzetti whose success as a pop arranger makes him ideally suited for extending his talents into the commercial

(Continued on page 46)

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(Continued from page 18)

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## Top Sound Recording (Tommy Senna)

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(516) 872-3157

## Torch Productions

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Hollywood, California 90028  
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## Tra-San Productions (George Kerr)

66 Telford St.  
East Orange, New Jersey  
(201) 245-6460  
"What've I Done," Linda Jones, Loma  
"Hypnotized," Linda Jones, Loma

## Tri-Co Productions (Ron Farber)

25 Cleveland Terrace  
West Orange, New Jersey  
(201) 731-3559

## Trident Productions (Frank Werber)

916 Kearney St.  
San Francisco, Calif.  
(415) 392-8250

## Twilight Records (Clara Thompson)

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Albany, Calif.  
(415) 524-4939

## Vance/Pockriss Productions (Paul Vance, Lee Pockriss)

1631 Broadway  
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## Teddy Vann Productions (Teddy Vann)

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"Forget It," Sandpebbles, Calla

## Jimmy Velvet Productions

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(205) 881-8364

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(213) 466-3359  
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Gary Lewis, Liberty  
"Where Will The Words Come From,"  
Gary Lewis & Playboys, Liberty  
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Brian Hyland, Philips  
"Hung Up In Your Eyes,"  
Brian Hyland, Philips

## Wednesday's Child Productions

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## Gregg Yale Productions

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\*\*"The Rain, The Park and Other Things,"  
The Cowsills, MGM

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## Bob Yorey Enterprises (Bob Yorey)

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New York, New York  
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"I Stand Accused," The Glories, Date

## York-Pala Productions (Brian Stone, Charles Greene)

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Hollywood, Calif.  
(213) 876-1360  
\*\*"For What It's Worth," Buffalo Springfield,  
Atco  
"Blue Bird," The Buffalo Springfield, Atco  
"Rock 'N Roll Woman," Buffalo Springfield  
(Stephen Sills-Neil Young)  
"Next Plane To London," Rose Garden,  
Atco

## Young Rascals

444 Madison Avenue  
New York, New York  
\*\*"How Can I Be Sure," Young Rascals,  
Atlantic

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Karl Golgowski  
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2 Hamburg-Wohldorf

Gunter Hampel  
Wiesbadener str. 45  
1 Berlin-Wilmersdorf

Willy Hoffmann  
Fredericia str. 5  
1 Berlin 19

Thomas Meisel  
Wittelsbacher str. 18  
1 Berlin-Wilmersdorf

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Ricky Gianco  
Via Tito Vignoli, Milan

Gino Paoli  
Galleria del Corso 4, Milan

Willy Brezza  
Via Durini 24, Milan

(Continued on page 42)



# Bob Yorey: He Goes All the Way With His Records

NEW YORK — Indie producer Bob Yorey, who has the rough-hewn personal appeal of a Dead End kid, has strong feelings about his product, which he tends to keep in limited quantity, and in an r/b vein.

"I go all the way with a record," he told *Record World* recently. "I don't just cut it and forget. I have to believe in a piece of material before I record it. My newest single, 'A Shot of Love' by the Variations, for instance. It took me four months to find the song. Four months. And after I cut it, I promote it. Right now the record is on my own Pow label, but I am considering a couple of deals to sell the master. And when I sell the record to a big company, the job of breaking the record will already be done.

"I was in St. Louis a couple of days ago and the record was picked at every station I went into—'longshot of the week,' 'too hot to handle wax of the week,' 'pick of the week,' bing. I have a good relationship with jocks all over, and I spend about one week out of every

month traveling. That's the way to do it. I haven't taken any of the offers for the record yet, because the money isn't right yet. With all this promotion done, I think I deserve a little something extra, don't you? If you give a cold record to a company, it stays cold. You have to promote a record and I do. And the things I do, I concentrate on."

## Producing, Managing Glories

At the present Yorey is spending a great deal of his time producing Date's the Glories and he is also managing the girls. The new Glories single is "Sing Me a Love Song" and Bob is currently putting together their first album.

"I take care of my people and I expect them to be able to watch out for themselves. Right now I travel with the girls in order to introduce them to the deejays and other people they should know. And I expect them to learn to become self-sufficient. It's important for an artist. Not every producer does this, but I do. If

my girls are late, for an appointment, I fine them.

"You have to have a straight-ahead operation these days. Any independent producer does, because there's only one answer to the heavy competition out there, and that's better product. You have to come up with better product. And there is better product around now—not just mine, others, too. So you have to stay on top of things. Good product. That's the answer—product and good promotion."

## Man in the Field

Recently, Yorey was tapped by Chappell to be their man in the field to build up the new rock activity. "My job is to find new songs for them. That's all they want. I give the songs to Chappell and then produce the record for a label. Finding a song is not easy. You have to search them out. I go up and down Broadway. Songwriters don't come to you."

## Started in Singing Duo

Yorey started in the busi-

ness as part of a singing duo, and when that didn't work into instant success, found a group, the Aladdins, who became the American Beatles for a while and then the Razor's Edge whom he recorded for Laurie. He then journeyed to Florida for about a year where he did record production work in a Florida firm, getting to know all facets of the business—from publishing to distribution—along the line. And then back to New York, where he has been operating for some time.

## Knows R & B

"I don't understand all of the new music," he said, with candor, "but I do know one thing. I'm not a jack-of-all-trades. I'm a jack of one trade. I know Rhythm and Blues. I have a feel for it. And I know that when all the psychedelic forms of music and other things aren't popular, music with a beat will be. Music with a beat. That's where I'm at."

## My Sincere Thanks

To Producers

**JOE HOOVEN\***

and

**HAL WINN\***

*for making my job so easy*

*in the first 18 months of*

*Double-Shot*

### \* Chart-making producers of

Count Five	PSYCHOTIC REACTION	#104
Brenton Wood	OOGUM BOOGUM	#111
Hits	GIMME LITTLE SIGN	#116
	BABY YOU GOT IT	#121
Señor Soul	PATA PATA (Instrumental)	#122

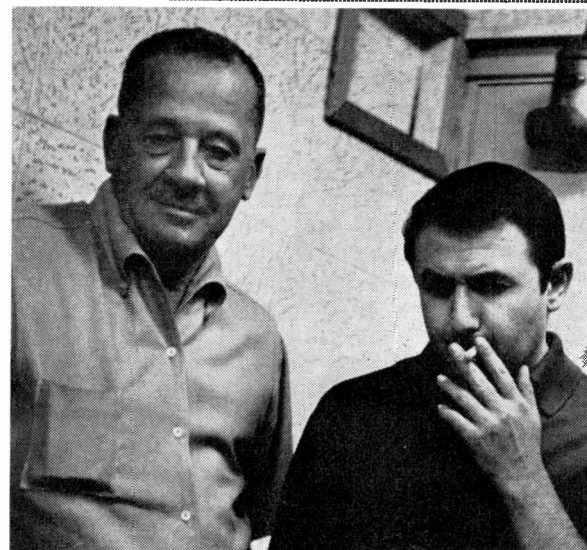


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# Independent Producers And Jointly Owned Labels

Independent producers have just as good an eye for an advantageous business agreement as they have ears for a selling sound. One result of their business sense is the increasing trend towards the formation of jointly owned labels between independent producers and major record companies.

The business advantages for independent producers in these agreements has led such names as Koppelman and Rubin to conclude their arrangements with Capitol Records for Hot Bisquit Discs, for Lou Adler to ally his Dunhill label with ABC-Paramount and his Ode label with Columbia; for the Tokens (who produce the Happenings) to tie in with Jubilee for the B.T. Puppy label and for Bob Crewe to link his Dyno-Voice Records with Dot.

## Among Considerations

Although no two joint-label ventures are the same in any particular case, such agree-

ments usually include one or more of five general considerations:

1. A jointly-owned label gives the independent producer security—he has a definite outlet for his masters, and he can set his own release schedule.

2. The budget outline agreed to with the major label means that all production costs will be paid—which leaves the independent producer free to spend as much time in the studio as he feels he needs to get his sound. Creativity and clock-watching are incompatible.

3. The independent producer receives a better royalty percentage figure on masters and commercial sales.

4. He has the crucial distribution of his records provided for by the major label, whose expertise and strength ensures that his records are on sale in all important markets.

5. He is able, in some cases, to supervise and plan promo-

tion for his label: trade advertising, consumer advertising, radio promotion and general publicity. An agreement with a major label enables the independent producer to utilize the major's promotional staff to work on his records with the same energy and contacts as the major itself enjoys.

The advantage to an independent producer of a jointly-owned venture may be summarized in the phrase "money, muscle and backing." The advantage of such an agreement to the major label is that it has the services of a creative specialist not otherwise available on a continual basis.

The organization, experience and flexibility of a major label in the field, combined with the successful independent producer's particular "feel" for sound and material, is one more example of the exciting dynamism of the record industry today—constantly changing, constantly growing.

## Poz-itively No Pubbery But Publishing Firm Active

NEW YORK—Scotti Devens, who co-heads Poz publishers with her husband George, stopped at Record World last week to mention that her firm is becoming increasingly active.

Actually, she said, "I'd like to say 'Have you heard our latest smash?', but I can't. We do have a number of songs due for release in the next few weeks, however."

### Anxious for Material

Mrs. Devens also noted that, in addition to placing songs with artists and A&R men, she is anxious to acquire material from writers.

"And please," she concluded, "don't use the trade word pubbery. It always makes me want to say, 'drop around for a drink at my pubbery'."

Which isn't a bad idea.

## Independent Producers: Italy

(Continued from page 40)

Sergio Endrigo  
Casli Di Mentana—Prov. Di Roma

Alberto Testa  
Via Settembrini 9, Milan

Renzo Arbore  
Via Parioli 27, Roma

Gjanni Buoncomagni  
Via Nemea 21, Roma

Pino Candini  
Via Vivaio 24, Milano

Rodolfo Dintino  
Via Serpenti 153, Roma

Vittorio Franchini  
Via Giotto 9, Milano

Daniele Ionio  
Via Pacini 20, Milano

Lucio Lami  
Via Gomes 16, Milano

Gigi Movilia  
Viale Caldara 19, Milano

Adriano Mazzaletti  
Via Polibio 50, Roma

Renzo Nissim  
Via del Casale di S. Pio V. 12, Roma

Paolo Occhipinti  
Via dell' Ongaro 27, Milano

Luigi Rodrigez  
Via Parioli 74, Roma

All producers who reached the Top 100 in 1967 are included in this list.

\*Denotes records which reached the Top 10 in 1967.

Records listed without \* reached the Top 100.

## Jerden Reverses Trend

### Retires Label and Concentrates On Indie Production

With the trend growing over the past few years for independent record producers to align themselves exclusively with their own label, usually under the umbrella of a bigger label, it is somewhat unusual for the reverse to take place. However, Seattle's Jerden Music, Inc., after two years of concentrating efforts in behalf of its own Jerden label, has done just that.

#### Building Productions

According to Jerry Dennon, producer and owner of Jerden Music, Inc., the company has retired its label indefinitely to concentrate on building their independent productions.

"We felt that we were becoming too much like a record company and not adhering to the original concept of our own company. That is, becoming too involved with too much product, too many artists, and not enough concentration in any one particular area," he said recently. "An effective and successful record producer usually has only a handful of people

he works with, à la the Lou Adlers, Phil Spectors, etc."

#### On the Charts

Jerden Music presently is represented on the charts with "Never Too Much Love" by the Bards for Capitol. The record was originally tested in the Pacific Northwest before going to Capitol for world-wide release. Another Jerden production that has tested well and is now out nationally on the Uni label is "Any Way the Wind Blows" by the Sonics. Other Jerden produced artists are the New Yorkers for Scepter, the Kingsmen for Wand, Ian Whitcomb for Tower, the Brave New World for Epic, the Springfield Rifle and Gil Bateman. A new "concept" group is Jeff Afdem & the Springfield Flute. This is an instrumental vehicle, according to Dennon, that "ultimately could be as important as the Tijuana Brass."

#### In Other Related Fields

Jerden Music, Inc., also is involved in other related fields,

including music publishing and artist management. In addition to Jerden's own artists, Jerden's publishing affiliate, Burdette Music Company, is the exclusive publisher for Don & the Goodtimes material (principally the material of writer Ron Overman) and for Charlie Coe of Paul Revere & the Raiders. The artist management firm is known as Record Artist Management, Inc., and is run under the auspices of General Manager Gil Bateman. Bateman also doubles as National Promotion Manager for Jerden.

#### Sold Nearly \$10-Million Since 1964

"Jerden - produced product has sold nearly \$10-million since 'Louie Louie' in 1964. Which proves pretty well that somebody in Seattle can be just as successful as someone in New York, as long as what is in the grooves is made of hit-stuff," said Dennon.

# Cowsills Produce For Lauren Music And Gregg Yale Productions

Leonard Stogel, personal manager of the Cowsills, announced that Bill and Bob Cowsill have been signed as exclusive producers to Stogel's production firm, Lauren Music, Inc., and to his record label, Gregg Yale Productions.

The initial project of the Cowsill brothers for Stogel will be the production of the title song for the new MGM motion picture, "The Impossible Years," starring David Niven. The two boys will sing on the track as well.

### They're Teenagers

Accordingly, the two teenaged members of the Cowsills, currently riding the best-seller charts with their hit, "The Rain, The Park, And Other Things," will produce the Scoundrels, a group signed to Stogel's management firm. Originally known as the Echoes, the group is best



In addition to the hectic pace they're maintaining as singing members of the Cowsills family, high on the charts with "The Rain, The Park, And Other Things," Bill and Bob Cowsill are budding young producer-writers as well, shown here with Leonard Stogel, left, personal manager of the group and head of Lauren Music Associates, and Eddie Lambert, Professional Manager of Akbestal Music.

known for its hit single of several years ago, "Baby Blue."

### 'Music Very Unique'

"The music of The Scoundrels is very unique, and we feel that the combination of their talent and our production will be the perfect marriage," explained Bill Cowsill.

In addition, the twosome has signed as exclusive writers to Akbestal Music, the publishing arm of Leonard Stogel Associates. Together the boys composed seven songs for the singing family's first MGM album, "The Cowsills," currently high on the nation's album charts, and are presently writing for and recording the group's second album.

Plans call for the brothers to write for other acts under Stogel's direction, including, Jim and Jean, the Sam the Sham Revue and Patty Michaels.

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**LAINIE KAZAN**  
**THE SERENDIPITY SINGERS**

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The Doodletown Pipers  
Sean Fleming  
The Four Seasons  
Connie Francis  
Lesley Gore  
Joel Grey  
Merv Griffin

The Happenings  
Walter Jackson  
Lainie Kazan  
Major Lance  
Jerry Lanning  
Gloria Loring  
Herbie Mann  
The Mitchell Trio  
The Music Explosion

Laura Nyro  
Peaches & Herb  
Eddie Rambeau  
The Serendipity Singers  
Dusty Springfield  
Enzo Stuarti  
Ike & Tina Turner  
Frankie Valli  
The Wonder Who

### Future Productions:

Sean Fleming . . . . .MGM  
. . . . .MGM  
Gary Knight . . . .Mercury  
Diane Renay  
Barbara Banks . . . .MGM  
Joey Powers & The  
Dimensions  
Tito Mora

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# Mazer Takes Time To Make the Very Best

NEW YORK — Time is the important element indie producer Elliot Mazer uses in his work.

"My function is to make records other people will buy," Mazer said, and, he added, the way to do it is to take the proper time.

Right now Mazer is producing the Nova Local for Decca and expects the group's as yet untitled album to be completed shortly and in release after the first of the year.

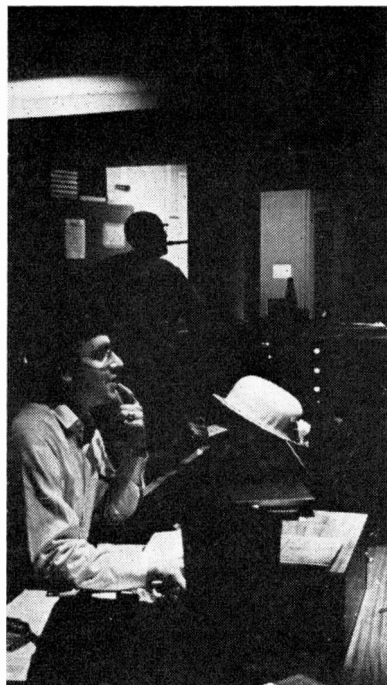
Mazer's Len Chandler album, "The Lovin' People," is just out and aside from its contents, has a particularly interesting jacket with everything including the logo hand-printed.

## 'They Get Whole Concept'

"When a company signs me, they get not only the album, they get a whole album concept. And they also get advertising because I believe in taking on some of the burden of advertising myself. I believe in my product enough to advertise it."

Mazer continued. "When I am putting an album together, I believe in taking as much time thinking about it, meeting with the artist, just playing the songs on a guitar and battling ideas back and forth. But when I go into the studio, I believe everything should be prepared in advance. Any changing done at a session should be a question of bettering rather than putting together."

And he went on, checking his tablet-sized black note book. "I like to make what I call 'home-made' records. When I hear a record, I like to hear



Elliot Mazer

a human quality; I like to think a record sounds real."

Mazer began his music business career in the jazz area and so has an affinity with a jazz-rock sound. In his past are sessions at Laurie and Prestige with Clark Terry, Eric Dolphy, etc. What Mazer likes about jazz is the improvisational cachet to take a tune and move away from the melody and even the harmonic structure.

## 'LPs Selling Without Singles'

Mazer, who is also Professional Manager of E. B. Marks, has strong feelings about the importance of the independent producer in today's album-oriented market.

"Albums are selling today without singles. That means that more time is going into making the album. The independent producer has less pressures on him. Also, an independent producer can change studios if he feels that one studio is better for cutting one kind of album than another studio might be. Of course, it can be more difficult for an independent producer to hear a new artist one day, and then have the capital to sign him the next day and record him the day after that. And sometimes it's difficult for the independent producer to build up a strong relationship with sales people at large companies."

Among his new projects Mazer lists an instrumental package he's working out with John Hammond at Columbia. Mazer also has lined up co-

## Alan Lorber

# 'Today's Indie Producer Must Be Total Music Man'

Independent producer Alan Lorber, President of Alan Lorber Productions, has found that the role of the indie producer is radically different from what it was years ago.

At one time talent would just walk into a producer's office with a demo and someone would listen to it, but today things are vastly changed. The independent producer no longer waits for talent to come to him. He is a mobile man and must travel to production centers to discover and rediscover talent areas. Boston and its recent redevelopment which Lorber is helping to pioneer through Orpheus and Ultimate Spinach MGM LPs which will be released in January is an example of the constant research that is being done to cultivate new talent.

Lorber also distinguishes the creative end of production by dividing it into two categories, evolutionary and personal creativity. The first is exemplified by Lorber's recent MGM LP, "Lotus Palace," which was a seriously researched project on what was formerly a commercial gimmick, the sitar sound. On the other hand, the personal creative touch is exemplified by such Boston groups as Orpheus and Ultimate Spinach. These groups are not evolutionary, but are indicative of their own sounds inspired by their own musical and lyrical imaginations.

Music publishing is another facet of the industry that today's independent producer must be familiar with. In the past established publishing firms would supply a completed song to a producer who would then match the song to talent and a recording session would materialize. Today's groups write their own material and more often than not, the producer must play the role of the publisher and provide the direction the self-writing group needs to complete the finished product.

median Jack Gilford, star of "Cabaret," "The Incident" and "The Fixer" and numerous commercials. There are a couple of other artists Mazer couldn't name for whom "I'm trying to find new bags."

"The independent producer's work does not end here though," says Lorber. "He also has to understand the label's problems of marketing the package and must work closely with the art director. This liaison with the art director plays an important part in the total process because technical limitations and capabilities must be known so that the album cover can convey the musical image the music does."

## Behind Scenes Important

Behind the scenes activity in the recording studio is now of key importance to the independent producer. Recordings, relatively simple when done on two track, have been replaced by the more sophisticated 12 and 16 track sessions.

Special effects arranging is a unique technique which Lorber has been developing. It involves writing music for standard instruments and adding electronic effects to the recording in a formula fashion which enables him to predict the final sound.

"Today's independent producer must truly be a total music man," Lorber states.

## Action for Ellie

NEW YORK — Ellie Greenwich's Pineywood Productions moved into high gear last week with the announcement of several new indie disk assignments.

Already getting heavy airplay in the Southeast and Midwest is "Mirrors of Your Mind" by the Definitive Rock Chorale on Philips and produced by Ellie and her partner Mike Rashkow.

Pineywood will produce the New Outlook for Atlantic starting Dec. 5, the Satans on London beginning Dec. 15 and shortly after will cut Christopher Robin for MGM. They are also training and auditioning several new groups for recordings.

In addition, Ellie Greenwich is cutting her first album as a singer for United Artists.

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The Roman Numerals  
Columbia

"GREAT DAY FOR THE CLOWN"

Mark Barkan  
December

In Production  
Rasputin & the Mad Monks  
The Maniac  
The Drones

# The Many Faces Of Ellie Greenwich

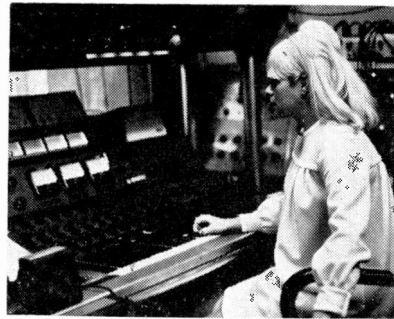
Ellie Greenwich is one of the busiest independent producers making the scene.

With a string of hit records to her credit, many of which are her own songs, she is also one of the outstanding music personalities involved in radio and television commercials. She owns a part interest in Talleyrand Music, which publishes all of Neil Diamond's material. She has her own production company, Pineywood Productions, for which she is currently at work with various new and developing groups on a variety of labels. Contracted to United Artists as a writer and performer, she is said to have received one of the largest cash guarantees ever given to a composer.

Ellie has co-produced every one of Neil Diamond's singles, from "Solitary Man" through "I Got the Feelin'," "Cherry, Cherry" and his current click, "Kentucky Woman." She also produced Diamond's national radio commercials for Coca Cola. Ellie herself has literally sung the praises of Clairol's "Summer Blonde" hair tint and the "Lightworks" cosmetic line by Helena Rubenstein for radio advertisements.

As Producer, Composer,  
Etc., Etc.

As a producer of her own material she has had a flock of hits, including "Chapel of Love" and "People Say" by the Dixie Cups, "I Wanna Love Him So Bad" by the Jelly Beans and the raindrops' charters of "What a Guy" and "The Kind of Boy You Can't Forget." As a composer, Ellie's songs have sold a total of 10,000,000 records, and 50% of her recorded songs have made the national charts. Songs like: "Hanky Panky" (Tommy James & the Shondells), "Leader of The Pack" (the Shangri-Las), "Then He Kissed Me" and "Da Doo Ron Ron" (the Crystals), "Maybe I Know" (Lesley Gore), "The Boy I'm Gonna Marry" (Darlène Love), and "Doo



Ellie Greenwich

Wah Diddy Diddy" (Manfred Mann).

As a recording artist, she hit with her version of "I Want You To Be My Baby" on United Artists.

Ellie's current producing schedule brings this comment from her: "Every day, without fail, I allow myself 15 minutes to breathe."

For her own Pineywood Production's she's produced "Mirrors of Your Mind" by the Definitive Rock Chorale and "A Friday Kind of Monday" (which she wrote) by the Meantime, on Atlantic, the Satans and the Down Five for London, Shawn Elliot for Amy-Mala and Eddie Rabkin for Columbia.

How did it all start for the tall blonde with the Lauren Bacall voice and the pixie sense of humor?

Started at Beginning:  
Brill Building

Ellie started at the beginning in the music business—by knocking on every door in the Brill Building.

She was working part-time for a publisher and demonstrating her songs at the piano whenever she got the chance. One day a young man with long hair walked in; Ellie struck a chord on the piano and sang. The man didn't seem to be paying attention and left soon after. Ellie shrugged. Two weeks later her boss said that a red-hot record producer was interested in one of her tunes. She went to his office and there found the same young man who hadn't seemed to show much interest. His name was Phil Spector. Their collaboration produced a string of hits by the Ronettes, the

most famous of which is "Be My Baby."

Where does she go from here?

"Right now, I can't really look at long-range plans; there just isn't time. But if you want to know where I'm going from here, I'm going to catch a cab to the studio, order some coffee and get to work on my next assignment!"

## Orpheum Sets New Label & Signings

NEW YORK — Otis Smith, VP & General Manager of Orpheum Productions, Inc., announces the signing of Lou Courtney, the Webs and William Hunt to long-term, exclusive recording contracts.

Popside Label

Smith states that the new label, Popside, which has been in existence for only two and a half months, has taken a significant hold on the R & B and pop markets with the recordings of "Hey Joyce" by Lou Courtney and "This Thing Called Love" by the Webs.

Future plans for Orpheum Productions will be to start a new label named Streamside. On Streamside, a forthcoming release will be "Would You Believe" by William Hunt and written by Bobby Hebb. Orpheum also plans to put a duo on Streamside entitled "We Belong Together." The male vocalist will be Lou Courtney, and the young lady's name will be announced soon.

Majority by Bateman

The majority of the Orpheum releases will be produced by Robert Bateman who has had such hits as "Please Mr. Postman" and "Playboy" by the Marvelettes; "Misty" by Lord Price; "If You Need Me" by Wilson Pickett; "Shop Around" by the Miracles; and "Skate Now," "Do The Thing" and "Hey Joyce" by Lou Courtney.

## JERDEN MUSIC, INC.

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Today's & Tomorrow's Stars

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Capitol Records  
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"NEVER TOO MUCH LOVE"

GIL BATEMAN

Label pending  
Current:

"THE NIGHT BEFORE"

BRAVE NEW WORLD

Epic Records  
New release in production

THE KINGSMEN

Wand Records  
Current:

"BO DIDDLEY BACH"

THE NEW YORKERS

Scepter Records  
Current:

"SHOW ME THE WAY"/"AGAIN"

THE SONICS

Uni Records  
Current:

"ANY WAY THE WIND BLOWS"

THE SPRINGFIELD FLUTE

Label pending  
Current:

"MELLOW YELLOW"

THE SPRINGFIELD RIFLE

Label pending  
Current:

"WHAT KIND OF DAY"

IAN WHITCOMB

Tower Records  
Current:

"SALLY SAILS THE SKY"

Proprietors:

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# What Promotion Can Mean To The Independent Producer

"The record business has changed since rock & roll first opened the floodgates, both musicwise and businesswise. Back in the '50s, it was easier (and more profitable) to start a label than to make a master deal. The list of small, local labels that grew into successful national giants during the '50s and early '60s is still significant," says Morty Wax, President of Morty Wax Promotions, "but the last few years has

seen the birth of just two giants (Motown & A&M) and two runners-up (Bang & White Whale.)"

## Many Reasons Cited

For many reasons, the role of trend-setter and hit-maker has fallen to the independent producer, he feels. "With major labels handling all the complex business aspects, such as marketing and foreign deals, the indie producer can turn his full attention to creativity. Well, almost his full attention, because due to the large number of talented people springing up around the country, a new problem has arisen: major labels, some with three or four subsids, have been forced to release a fantastic amount of new product each week, thus increasing the strain on an already overtaxed promotion force. Just as you, the indie producer, will try to place your material with different labels for maximum exposure, the labels have experimented with routing their subsids through different distributors.

"Unfortunately, the number of distribs, rather than increasing, has actually declined in recent years, thus putting an even greater strain on the distribs' promotion force. It's a cold, hard business fact that an indie producer is only as good as his latest releases. To protect his investment, and his future, the indie producer should turn to outside sources to secure special emphasis on his product. The independent promotion man is fast becoming an important asset to the indie producer."

## Different Ways of Approach

Depending on size, there are different ways of approaching the promotion problem. The larger, well established producers, with their own label, should have an internal, full-time national promotion manager to supervise the activities of a field force of independent promoters in key markets around the country, in addition to working with distributors, Wax stated.

The medium size producers, with a limited budget, can still have a "national promotion manager" by turning to an independent promoter to organize and supervise an indie field force.

"We're currently coordinating national promotion for April/Blackwood Productions ('Storybook Children' on Atlantic), and with the help of some good field men (Gary Stites, Al Valente and Troy Richland) have been equaling the efforts of a full-time promotion force. The smaller firms, and those that are just starting, will, in most cases, achieve good results by adding indie promoters on a strong new release, or one that is starting to show regional action. We're also handling national promotion for the Epic-distributed Gre-Gar label."

"Unless there are financial problems, however, even the small producers are better off retaining indie promoters on a full-time (that is, to work *all* product from the firm) basis," he continued. "The main benefit to be derived from this is the association of the producer with his product, which will often be a factor in securing extra play on a new release. Another benefit is that a full-time indie promoter is always ready to set up hops, station visits, and work with an act that hits market, another factor in picking up airplay."

## Better Deals for Product

An indie producer who maintains a strong promotion force is also in a position to secure better deals for his product. Along this same line, another plus factor in making good deals is a good publicity campaign to keep the trade informed of your activity. "The major labels, quite naturally, tend to work hardest on their own image, and the producer should look to outside assistance, for publicity which not only will help build his image, but will attract good material and artists to his stable."

## Publicity Helps

Publicity also helps alert the industry to new trends, and, sometimes, old trends which have gotten lost in all the confusion.

"We recently helped indie producer Alan Lorber introduce the industry to a new trend, the strong group scene in the Boston area; for PPX Productions, we helped reintroduce an old trend, making foreign covers of American hits. In both cases, our clients and the industry as a whole benefited from the interest generated in their stories."

In this day of heavy competition and tight playlists, an indie producer can use all the help he can get, concluded Wax.

## Fat Pony New In Nashville

Nashville's newest independent production company is Fat Pony Productions, headed by Mike Weesner and Fred Carter.

Fat Pony's first issue, "Baby Jane," on Bell, is scoring at WIBG, WMPS and WMAK.

The company will be producing in two fields. Mike Weesner will be doing the Top 40 chores, while well known A&R producer Fred Carter will be producing the country product.

## Madera - Brown

(Continued from page 39)  
field.

Renzetti has just completed scoring the new Bunny Sigler disk for Cameo, "Follow Your Heart," and "My Kind of Guy" by Sandy and the Pebbles for Mercury. He is presently arranging for ABC an album by Cashman, Pestilli and West, the writers of "Sunday Will Never Be The Same." The writing trio will sing all original tunes on the LP.

## White Whale Gravy

White Whale Records, owned by Ted Feigin and Lee Lasseff, has reached an agreement with L. G. Productions to distribute a single entitled "Vegetables" by the Laughing Gravy.

"When It Came  
To Marriage...  
HE CHICKENED  
OUT ON ME!"



Dear Disc Jockey,

We think Bobbie Staff,  
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# The Role of the Attorney In Representing Creative Clients

By BARRY GOLDBERG and FREDRIC GERSHON

*The business of music and the world of records has grown so quickly and become so complicated that the role of the legal counsel now differs from that of any other industry. This extremely specialized form of legal representation for clients who create capital gains from an abstract product—music—makes the attorney's role a unique one.*

*"The Role of the Attorney in Representing Creative Clients" is, Record World believes, the first written discussion ever to be published that deals with this particular subject at length.*

*Written by two successful young music attorneys Barry Goldberg and Fredric Gershon of the firm of Goldberg & Gershon, the article explores the specialized functions of the music business legal counsel, and his personal/professional relationship with his clients.*

The "music business" appears to the general public as a glamorous and exciting fantasy world in which they consciously or vicariously wish to partake.

From the point of view of the creative people whose livelihood depends on being in the music business and particularly the managers, accountants and attorneys around them, there is a lot more "business" than there is "music." Perhaps the underlying role of an attorney representing performing and non-performing creative people is to allow them the freedom to continually perform, create and pursue their profession and enjoy the full commercial and artistic exploitation of their careers. The often distracting and disturbing world of contracts, lawsuits and liabilities must be removed from their daily lives.

Our law firm, although serving clients in most of "the

arts," is overwhelmingly specialized in the music business. We classify our clients as performing and non-performing creative talents. The performers are the composers, the independent record producers, the writers, etc.

All of them are creative people. The musical area requires constant surveillance of the clients' professional interests. It is this constant 24 hour legal representation which sets apart the practice of music law from most other civil-law specialties. The general business man is fluent enough with the law to require his legal counsel only for occasional consultation and to protect his rights from third parties. However, the music lawyer's clients are creative people often naive about business practices and therefore subject to greater exploitation. This danger increases with their success.

The general commercial attorney's hours conform to general business hours, but the legal representative of a musical group may have to fly to them, meet them at an airport between engagements, at their recording session, or in some other unorthodox place and unusual time. The attorney for the artist must always take the artist's itinerary into consideration. Flying to New York for a few hours of questioning in a law suit may easily cost an artist or musical group more than the value of the entire matter.

Artists can't leave their business . . . they can't conduct it by phone. Their job is to perform and to entertain. They have relationships with promoters, booking agents, managers, band boys, travel agents, hotels, press agents, reporters, merchandisers, photographers, record companies, producers,  
*(Continued on page 50)*

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# Production Complexes—The New Breed

There are few businesses in which the "creative" and the "business" aspects are so closely allied as in the recording industry. The critical difference an artistic decision can make in sales, and the drastic impact a purely financial decision can have on the quality of product, has drawn a specialized breed of man to the business, particularly the independent producer.

Young independents are often as skilled at negotiating deals as they are at putting a record together. They become increasingly active in management, publishing, packaging and in working out complex deals with record companies. While many of them retain staffs of subordinates to handle the day-to-day routine of such activities, they continue to make all policy decisions themselves. And they often do it with a flair that makes traditional financial experts gasp.

Being a successful producer oneself has begun to lead to building a stable of other independents within the organization. For example, Koppelman & Rubin include in their

producing wing such established names as Jack Nitzsche, who in working with Jackie DeShannon and Zally Yanovsky; Gary Klein, producer of Gary Lewis, and Joe Wissert, producer of the Lovin' Spoonful and the Turtles. Koppelman and Rubin themselves continue to produce records, their latest being Petula Clark's "The Cat in the Window."

## Meanwhile, Across Atlantic . . .

On the other side of the Atlantic, a similar set-up is captained by Chris Blackwell, who is gradually putting less emphasis on his own production work in order to manage a group of young producers which includes Jimmy Miller, an American who produces the new Stevie Winwood group, Traffic, and who formerly produced the Spencer Davis Group. Blackwell was responsible for setting up Miller's recent series of recording sessions in the U.S. at United Artists, where he cut Jay & the Americans.

Sometimes, as in the case of Muff Winwood, brother of Steve and former bassist with the

Spencer Davis Group, the relationship comes about when an artist with whom the producer is working becomes interested in record production. Muff Winwood is now working as a producer in his own right under the aegis of the Blackwell organization.

A similar transition has been made by the Tokens who, while continuing as active recording artists, are also producing the Happenings, on their own B.T. Puppy label for Jubilee. At Real Good Productions, Rick Engler and Wayne Waddams, both members of the Fifth Estate, are being groomed as producers by Bill and Steve Jerome.

A.I.R., the immensely successful quartet of British producers George Martin, Ron Richards, Peter Sullivan and John Burgess, whose clients include the Beatles, Engelbert Humperdinck and the Hollies, are also building a stable of young independents.

## Still Another Setup

Another kind of setup has Bo Gentry producing a new group called the Long Island Sound for Bob Crewe, on an independent basis.

The wish to control as many aspects of a record as possible has led indie producers to spend almost as much time in the conference room as they spend in the studio or editing room. The ideal arrangement, understandably open only to producers with significant strings of hits to their credit, is to have a record label of their own, with full control over all decisions affecting the quality of the product and its image in the public mind.

Five years ago it would have been absurd to speculate that a major record company would relinquish such matters to anyone outside the company. Yet the major indie producers have proven themselves so thoroughly to industry decision-makers that this is now an important trend.

## Latest Developments

Latest of these developments is the Koppelman & Rubin Hot Biscuit Disc Co., formed under an agreement with Capitol Records, who will press, distribute and sell products created by Koppelman & Rubin. Both established Koppelman & Rubin artists whose commitments allow them to record for the new label, as well as new artists within the organization,

will appear on Hot Biscuit Discs.

Bob Crewe's DynoVoice label, recently established with Dot Records, is another example.

Such deals involve millions of dollars and considerable risk on the part of both record company and producer. However, they do represent a sensible division of labor, where the producer draws on his abilities to gauge the market and get the best from the musicians, while the company handles the equally complex problem of getting the product, physically, into the hands of the consumer.

## Real Good Point

The distribution and marketing end can be a distracting effort for any creative producer not equipped to do the job. A case in point is Real Good Productions, which grew out of a recording studio owned by Bill and Steve Jerome. Their first hit, in 1961, appeared on their own Tru Eko label. They were hard put to meet orders for the record, "Respectables," by the Chants, and finally sold it to MGM. The story was a common one in the early 1960s.

The Jeromes eventually turned to full-time record production, getting rid of the studio as well, and are now active in publishing and the management of acts they produce.

Thus, while indie producers are becoming increasingly involved in other activities relating closely to record production, they have all chosen to steer clear of the pressing, distribution and sales aspects of the business. At this time, not one is actually involved in such activities, but this is not to say it will always be this way.

After all, who would have predicted that 80% of the hits on the charts would come from indie producers?

## WCP Buys Pubberies

HOLLYWOOD — The purchase of Spite-N-Dival Music and Hookah Publishing by Wednesday's Child Productions has been announced by WCP's VP and A & R Director, Jackie Mills.

The two firms will henceforth be headquartered at Wednesday's Child Productions' offices here. Mills also announced appointment of Terri Fricon as General Manager of the two firms.

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## Brompton Merges With Lord Tim Productions

HOLLYWOOD — Brompton Productions, formed in January, 1967, with principals Lord Tim Hudson, President, Edward B. Garner, Vice President, and William R. Howard have agreed in principal on the merger of the company with Lord Tim Productions formed in September, 1967, and principals Danielle Mauroy, President, and Lord Tim Hudson, Vice President.

The two companies, one management and television production and the other management and record production, make the merger to assure the strength of one overall company and incorporate their own public relations firm as well, Image in Sight.

The new corporation, to be titled Lord Tim Productions, Inc., is following a vertical system in the involvement of management, publishing, production and public relations whereby an artist signed to the above company need never step outside the office confines for complete artistic coverage including television scripts and movie treatments tailored to the artist.

The principals of the new company will be Lord Tim Hudson, Vice President and Secre-

tary, former KFVB disk jockey, manager and producer of the Seeds and innovator of Flower Music; Danielle Mauroy, President, who during her four years with Barclay Records was responsible for the production of Charles Aznavour, Jacques Brel, Rita Pavone and others; Ed Garner, Vice President and Treasurer, television scripts and movie treatments, whose television series "The Now Generation" sold to ABC-TV is now in production.

Lord Tim Hudson and his assistant, Nina Vermillion, will handle the public relations company, Image in Sight. Bill Howard has agreed to sell his share in Brompton Productions to Lord Tim Productions.

Artists in the now-combined stable include the Seeds, originators of Flower Power and most recently Flower Blues; the Lollipop Shoppe, young recording group just signed to Uni Records; the Stu Phillips Singers, the Inmates, singers Tony Lando, Darius and Brett Byron. Production negotiations are at an advanced stage with several major record companies for all these artists plus open production deals for artists to be signed in the future.

## Cochran-Mangum Productions Geared For Hot Pre-Holiday Sales Drive

Cochran-Mangum Productions Inc., prominent independent production firm, is currently associated with three major pre-Christmas releases, making it among the most active indie firms as the peak of the holiday sales period approaches. Figuring in the immediate activity are such names as Senator Everett M. Dirksen, radio humorist Jim Gearhart and newcomer singer Rhys O'Brien.

Cochran-Mangum, producer of all three albums on Capitol Records by Senator Dirksen, is currently working in association with Capitol in exploiting the Senator's new "At Christmas Time" LP. Among the merchandising aspects of this drive are a feature photo spread on the Senator in the current (Dec. 12) Look Magazine, and the Senator's anticipated appearance as Grand Marshall of the Tournament of Roses Parade in Pasadena, Calif. on New Year's Day.

The Dirksen LP was produced by Arch Lustberg, executive producer for Cochran-

Mangum Productions, which is operated in association with former network newscaster-news editor Ron Cochran. The same production team is responsible for a comedy LP titled "Put Him On Please," featuring Jim Gearhart, the well-known radio humorist whose specialty is "put-on" phone calls to unsuspecting victims. The LP, which is released through Premier Albums, is drawing an instant reaction at both radio and sales levels. Gearhart, incidentally, recently became a CBS radio alumnus, thanks to the New York outlet's all-news format, and is known to be mulling several attractive new network offers.

### Associated Firm Single

An associated firm, M. A. Mangum Inc., has also produced a single, "A Word Called Love" by Rhys O'Brien, a new name on the vocal front. The disk, released through MGM Records, has drawn top reviews from all trade papers.

M. A. Mangum Inc. is also the producer, through Lustberg, of

(Continued on page 50)

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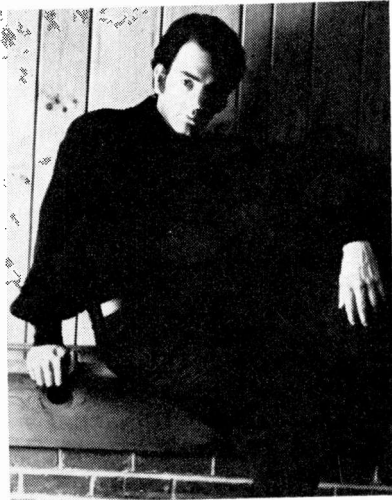
# Neil Diamond Expands Production Work

NEW YORK — Bang's Neil Diamond is just about to expand his independent production work. He's cutting a new octet — five guys, three gals— called The Penny Candy.

Diamond reported last week that he's had a few offers for the group, but hasn't made any decision.

Penny Candy is recording this week and Diamond hopes to have an initial single on the charts before the end of January.

In the meantime, the group is performing around their native Huntingdon, New York, and doing a number of hops for WMCA.



Neil Diamond

## Minding The Store

(Continued from page 47)

composers, publishers, etc. Most of these third parties in some way depend on the creativity and talent of the artists for their own livelihood. The greatest talent, if disorganized, harassed, and subjected to oppressive contracts and inefficient operation of his personal and professional affairs, not only suffers as an artist, but also hurts the many around him who rely on him for their own success. Each person with whom the artist has business dealings, usually has an agreement governing the relationship. The knowledge of all of these secondary fields is essential for a music attorney's perceptive reviewing of such agreements.

The music attorney must be particularly fluent with the record business. He must know the contracts of record companies and independent producers. There are scores of ways in which a recording artist can un-

wittingly divest himself of valuable rights. The signing of certain recording agreements will result in his giving away valuable merchandising rights to his professional name; allowing promotion to be charged as "recording costs" and advances against his recording royalties; confusing "retail list price" with "wholesale list price" and by gratuitously signing exclusive songwriter agreements as part of his recording agreements.

All of the foregoing dangers are in certain oppressive recording agreements. Therefore, the music lawyer must and does read every word of every contract. One can accidentally give away the rights, for example, in a "name" or in merchandising. If the words "or otherwise" are placed at the end of a "standard" sentence, of a "standard" recording agreement, those rights are gone and the recording contract becomes "oppressive." The "or otherwise" may be inserted right after the recording company is granted the rights to the likeness and biographical material and name of the artist for purposes of "merchandising recordings produced or manufactured hereunder, or otherwise." Just how far "or otherwise" goes is unclear, but it is surely more than "the artist" contemplated.

The music attorney, as in any field of law, must be keenly

## Cochran-Mangum

(Continued from page 49)

a recently-released LP by television personality Ed McMahon. Titled "And Me, I'm Ed McMahon," the disk is current on the Cameo-Parkway label.

aware of his client's needs, and the protection of those needs. These protections must be carefully discussed with each client and spelled-out so that the matters like "company procedure" do not inhibit the client's creative output. The client may feel, for example, that free choice of musical material in a recording contract is the most important factor in his choice of a record company. He will instruct his attorney to sign with the company which guarantees that freedom of choice rather than the one with the highest royalty rate or cash advance.

Beyond all else the music business attorney must be cognizant that it is the comfort of his client with the situation, as established by contract, which will determine whether or not his client can live with it. The attorney can make the bed, but it is his creative client who must sleep in it. The attorney must sympathize with the creative needs of each client and understand how they would fit in with each company. Here, counsel and guidance concerning the people involved in the deal may be primary and completely override legal or business considerations. The record company that is perfect for one artist may be a creative trap for another.

It should be obvious from the foregoing examples, that the most vital and significant underlying element in the relationship between a creative client and his attorney is effective communication. The attorney must possess the ability to empathize with his needs and aspirations. The creative client must feel that his attorney understands the problems peculiar to his art, his business and his personality.

The attorney's primary role is to negotiate advantageous contractual relationships for his client. Unless the lawyer understands his client's needs, he will be unable to do so. Therefore, it is the meaningful expression of the artist's point of view which is the crucial factor in achieving a client's objectives. Artist-attorney communication is not always the one way street outlined above. Often the attorney must communicate the business and commercial realities governing show business to the artist so that he will channel his creativity within these boundaries.

The attorney's role as counselor is also that of an interpreter, for it is his duty to translate the legal jargon of a contract into practical, understandable terms. This understanding is important because each client must be aware of

his contractual duties and obligations as well as those duties and obligations owed to him.

Although lawsuits have become a fact of business life, the creative person can help to maximize his creative output and minimize his legal fees by consulting his attorney prior to entering any business relationship. A phone call to an attorney before taking a decisive step may save him days or even weeks in court or in his lawyer's office.

A creative person must have an attorney who understands all areas of his business, is sympathetic to his problems, and can also be a sounding board for new business and creative ideas.

Another role of the attorney is to protect his client. This protection must shield him from third parties anxious to exploit.

After the creative problems are solved, an important problem faced by the attorney is his client's income tax situation. In essence, tax problems stem from very high earnings in a very short period of time. There are 3 major ways of mitigating this "problem."

1. Income can be deferred to subsequent years with lower earnings;

2. Income can be spread back over prior years of lower income;

3. Ordinary income can be converted into capital assets and capital gain or all of these methods can be utilized so that the client retains the maximum amount of money. The attorney's role is most important in securing contracts that not only give his clients the best competitive terms and highest royalties, but in seeing that this money is paid in such a way that the artist retains the greatest possible portion of the dollars earned.

The attorney should also be instrumental in advising his client to establish corporations and other business entities, which may be the recipient of work product and possibly be sold at capital gains rates. Therefore, the attorney has to combine his legal counsel with solid business and tax considerations. Deciding if deals should be consummated and money earned within the client's tax year, or whether or not advances should be deferred, or spread over a long term is an important consideration. Attorneys should also consult with specialized accountants and consider the client's potential earning power and the potential life span of his career.

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# Multiplicity of Talent

## Producers Branch Into Many Other Areas

One of the interesting characteristics of many of the successful independent record just produce records. Most of the younger producers are now independent after having been around the business in various other capacities, learning the numerous ropes. And many of them have branched into allied activities since establishing indie firms.

Take Ellie Greenwich, for instance. A few years ago, with Jeff Barry, she was part of the Teardrops and she was also a songwriter with Jeff. Now she has joined Barry as an independent producer and was involved, with Don Kirshner, in the production of the early Monkees disks. She also continues to produce Neil Diamond with Barry in their Talleyrand set-up. She now has her Pineywood Productions. As a songwriter, she writes exclusively for United Artists; and UA has her as a solo performer. She can, however, record as part of a group for Atlantic, and has done so as a fraction of the Meantimes.

And sometime - Greenwich partner Jeff Barry is no slouch either, having concluded earlier in the year, negotiations for the now-operating Steed label. In addition to other chores — Neil Diamond, i. e. — Barry now produces the Childhood of Lamp, the Rich Kids, Hank Shifter and others for Steed.

### In Theater-Film Composing

He is also venturing into stage and film composing. Recently Barry wrote a number of songs for Jean Arthur's ill-fated "The Freaking Out of Stephanie Blake." When the show was trying out, the best response was for the Barry work. And now he is busy in Florida, composing and scoring the music for a new Tony Randall movie, "Hello Down There." Barry is also one of the Meantimes and, like Ellie, is an exclusive United Artists writer.

Charlie Koppelman and Don Rubin, now major indie moguls, started prepossessingly enough in the business eight or

so years ago by appearing as a duo on a Top 10 record. (Don was still teaching Spanish in those days.) And then they found their way to Roulette as heads of the Roulette publishing houses, before splitting off as Koppelman-Rubin Associates, an independent production firm with affiliated subsidiaries. Koppelman and Rubin have cut their own writing-performing work to almost nothing now and instead are guiding their stable of writer-producers into these diverse areas. (Garry Bonner, for example, part of the successful Bonner-Alan Gordon team, is a Columbia artist with a possible TV series in his future.)

Koppelman and Rubin continue to head their share of productions as well as supervise those of their employees.

Bob Crewe, somewhat of a legend among independent producers since his arrival on the scene a decade ago, also heads up a small stable and continues to write for many of the artists he's produced. In the last year, he got the performing bug and put himself in the grooves as leader of instrumental group, the Bob Crewe Generation on Dynovoice. (A few years ago, Crewe recorded a few sides as a singer that were released in England but never in the states.) Crewe is also being talked about as a film and TV composer and a film and TV producer. He paints, too.

### Papa in Production, Too

John Phillips, who came to prominence as one of the Papas of the Mamas and the Papas, has continued the writing that helped the Ms and Ps achieve that prominence and is also doing production work, in conjunction with Lou Adler, on "the voice of" Scott McKenzie.

Lee Hazlewood, who produces Nancy Sinatra and now has his own LHI label, of course writes most of his own tunes and most of the tunes for Nancy and his other artists. He also seems to be budding as an actor, since he just completed an important role in the Fox film, "The Sweet Ride."

Another indie producer who

recently joined SAG for acting purposes is Kama Sutra's Hy Mizrahi, who heads, with Artie Ripp and Phil Steinberg, K-S's endless enterprises, ranging, at present, from publishing to radio-TV commercial production. Hy's first movie, completed in England recently, is Vince Edwards' "Hammerhead."

Commercials are becoming increasingly important to indie producers, since Madison Avenue is becoming increasingly interested in the teen sound most of the indie producers specialize in. One production group, who have done a great deal in this specialized field, is the Tokens, who in addition to producing the Happenings for B. T. Puppy, are also Warner Bros. performing stars. Some of their commercials include Adam's Sour Gum, Chesterfield, Wink, Great Shakes, Viceroy and Noxema.

Then there's Sonny Bono, who produces himself and Cher and himself for Atco and Cher for Imperial and who also does most of the writing for Cher and himself. Also, Sonny has exhibited skill as a comedian in TV sketches with Steve Allen and on "The Man From U. N. C. L. E." If he had the time, he could probably develop into a celebrated comic — maybe via a situation series with Cher.

### Randazzo's Rock Standard

Teddy Randazzo, who does plenty of independent production work started as a singer, but decided writer an arranging was of more interest to him. He has the distinction of co-writing "Goin' Out of My Head," which is one of the few rock ballads (along with "Yesterday" and one or two others) that have become firmly established as contemporary standards.

### A Classical Student

Jimmy Wisner is an indie producer with an extensive and different background. A student of classical music, he broke into the business with his Jimmy Wisner Trio, a jazz group that played around and still did until not too long ago and also backed a number of

singers. In addition to his current independent productions, he is one of the busiest arrangers nowadays and has had as many as seven of his songs on the charts in one week.

Well, that's the idea. Nobody does just one thing in this business anymore, it seems. Least, of all, the highly independent independent producers.

## Electric Renaissance Starts to Set Off Sparks

CINCINNATI — Electric Renaissance Company is just getting into action hereabouts, and the production company's Don Litwin told *Record World* all about it last week.

Firm, with main offices at 7201 E. Aracoma Drive here, also has West Village, N.Y., offices headed by Dave Schaengold. "I handle the creative end, mainly," said Litwin. "while Dave takes care of the business department."

Formerly business manager and an assistant producer for H & A Productions, Litwin has "spent the last year experimenting in the studio, discovering artists and writers. Electric Renaissance Company was actually formed about two months ago, but we're just getting it going now."

### Writers, Artists Set

Writers now under contract to ERC include Tao, Eugene Katona and Randy Peterkin. Artists thus far are Surdy Greebus (a group), with a release already out on the Josie label, "The Red Room"; Holly Jackson, whom Litwin will cut in an R&B-pop bag; Seymour, lead guitarist for the Surdy Greebus; Tao; and Randy Peterkin, ERC's arranger (as well as writer) and also, according to Litwin, a talented concert pianist he also will be recording.

"Our objective," continued Litwin, "is quality not quantity. And we definitely will be electronically oriented—although I love a good cello."

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