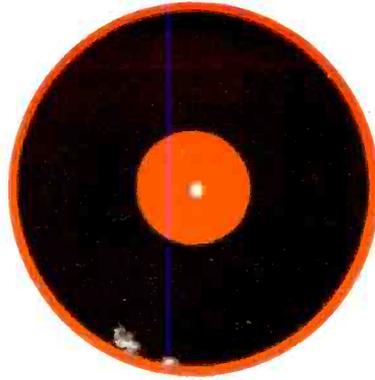


# record world

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Section III

# Tenth Anniversary



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# The United Artists Records Story

## -10 Great Years!

As the American record industry gently muzzles up to the one billion dollar level of annual sales, tradesters with relatively long memories know well enough that this all represents virtually a 100 per cent increase in just a decade.

Many of the companies that contributed to this remarkable current volume of business weren't even about in the late 1950s, while others, like United Artists Records, were at that moment about to take their first steps in the record marketing derby.

That's not to say that United Artists, by itself, accounted for a half billion dollar growth in sales. Yet, its presence on the scene during this exciting decade in the music business assuredly has helped swell this growing annual total to its present and still zooming level.

UA today has established itself in the front line of major companies, and in keeping with general industry trends, it has carefully structured itself in many diversified areas of its business. It is, in the broadest sense, a colorful story of talented and creative people and the product they made, promoted and sold.

### Diversification Applied

Even a decade ago, diversification had become a keynote in industry, and applying this rule to the entertainment area, it followed that a successful motion picture producer would be well-advised to broaden his own interests into such obvious areas as recordings and music publishing. Thus, as Max Youngstein, the then UA Pictures Vice President in charge of advertising and exploitation, undertook to form a related record company in 1958, the seed of an eminently successful inter-related network of pictures, songs and records, was planted.

Initially, it seemed sufficient that a record company structure be organized and that the name United Artists be associated with disks. Interestingly enough, the initial emphasis in the company's product was in jazz, reflecting the personal tastes of those involved in the earliest phases.

One of the most significant developments in the initial five-

year period of the firm was the rise of David Picker, one of Youngstein's earlier lieutenants. Eventually named Executive Vice President of United Artists Corp., a position he retains today, Picker made a series of appointments which had considerable impact on the growth of the company. One of these was producer, arranger Don Costa, who was responsible for the signing of master piano hitmakers Ferrante and Teicher; and guitarist extraordinaire Al Caiola, and the successful singing duo of Steve Lawrence and Eydie Gormé.

Later, although Costa severed his direct employment arrangement with UA, he assigned national distribution rights to his own newly-formed DCP label to United Artists.

### Hired Indie Producers

Picker later hired Art Talmadge, who had been an executive with Mercury Records for a number of years, to operate the record company, and under this new chief, various new and productive directions were taken. Talmadge helped initiate the use of outside independent producers and one of the most successful of these was the combine of Lieber and Stoller, who produced Jay and the Americans for UA. Lieber and Stoller were also responsible for another hot group, the Exciters.

Talmadge, in addition to working out an arrangement for the national distribution through United Artists of the independent Musicor Records line, bringing Gene Pitney into the fold, also hired Norman Weiser, an experienced industry exec, to handle the company's advertising and merchandising operations. Weiser later was named a Vice President of his division and still later, became head of the record company and music publishing interests in Hollywood, where he also is responsible for studio liaison.

In 1962, Picker appointed Michael Stewart, a successful international music publisher and producer, to coordinate music and record activities for United Artists, reflecting a growing awareness not only of the important three-way parlay of publishing and records and the parent company's product, movies, but of the international aspects of the business as well.

### Stewart Became President

When Talmadge left the company to set up his own firm, Picker named Stewart to supervise the entire record and publishing complex. Later, when Picker became Executive Vice President of the parent company, the United Artists Corporation, Stewart became President of both the record and publishing companies.

Since that time, Stewart has built his own smoothly functioning management team, incorporating tested talent in every area of production and marketing.

Serving as Vice President and General Manager, and involved heavily on the business and financial side, is Si Mael, who in terms of tenure with the company, is a charter staffer, making him the senior man on the staff.

In the all-important slot of Marketing Vice President is Mike Lipton, who left the Cosnat Distribution empire of his uncle, Jerry Blaine, where he had worked for 11 years, to take the UA post almost three years ago.

Lipton, who knows the all-important world on the other side of the distributor fence, has been extremely successful in developing a powerful rapport with the distribution elements, and in addition, has a pair of tested operatives in Dave Greenman, National Album Sales Manager, and Sonny Kirshen, who holds the corresponding post on the singles side. Promo chief for singles is Eddie Levine, while John Davies, recently appointed, is on the LP promo front.

### Deutch Heads Publishing

Stewart's man in publishing, an increasingly sensitive area in the company, is well known Murray Deutch, an executive who has been around and knows the scene on all publishing fronts, and who, in a short space of time, has built the United Artists and Unart Music firms into ones of substance and catalog. He has inked important new writers to exclusive contracts and has also set up a Nashville publishing office under songwriter-singer, Billy Edd Wheeler.

Shortly after Stewart became head of the record company, he appointed Jack Gold as his new A & R chief. Gold, a soft-spoken man with a solid musical knowledge, and a successful track record both as indie producer and head of his own label, Paris Records, brought in Bobby Goldsboro, who promptly responded with an immediate hit, "See the Funny Little Clown." Gold also produced TV

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The biggest selling soundtrack album UA Records has had was the Beatles vehicle, "A Hard Day's Night," a scene from which is shown.

## UA's David Picker

NEW YORK—There is one title on the lips of everyone these days at the United Artists Pictures Corp.: "Chitty Chitty Bang Bang." And the film doesn't open until next Christmas.

But David Picker, Executive Vice President of the company, is wasting no time spreading the exciting word on this property for which UA has great hopes, from both motion picture and music standpoints. Based on Ian Fleming's children's story about a car with a life of its own, the film recently completed production in England with Dick Van Dyke and Sally Ann Howes at the head of the cast.

### Costly Production

"It's a very costly production," asserted Picker recently. "There will be a roadshow release at the end of the year, but the soundtrack album will be out in September. The film will open in England around Christmas, too, then in other countries. We are hoping to be able to bring the albums on it out in all countries several months ahead of the picture's release."

(The latter was the policy here with 20th Century-Fox' current film musical "special," "Dr. Dolittle," which had almost a full year of musical promotion before the movie came out.)

### Records Out Early

UA's Unart Music (BMI) is publishing the score by brothers Richard and Robert ("Mary Poppins") Sherman, and Picker noted that there would be a push on the music to get rec-



Dick Van Dyke in "Chitty Chitty Bang Bang."

# 'Chitty Chitty' Film musical Started Off with Bang Bang

ordings in general several months before the picture is unveiled. Produced by Albert R. Broccoli and directed by Ken Hughes, "Chitty Chitty Bang Bang" also features Lionel Jeffries, Gert Frobe, Anna Quayle, Benny Hill, James Robertson-Justice and Robert Helpmann. It is in color, it need hardly be mentioned these days.

And, Picker stressed, "It's an original movie musical."

The UA diskery won't be releasing their soundtracks, but Picker also is very high on the long-projected next Beatles feature ("They're working on the script") and the recently announced Don Kirshner-Harry Saltzman teaming to produce youth-oriented filmicals.

Currently in release from UA and still selling on the company's record label are the acclaimed Francis Lai scores for "A Man and a Woman" ("We acquired this music after the principal photography had been completed") and "Live for Life" ("I think this newer score is even better than 'Man and a Woman'"); and the just-out "Here We Go Round the Mulberry Bush," with music written and performed by Stevie Winwood and Traffic and the Spencer Davis Group.

Although many other major soundtrack album releases are coming up from UA (background scores and covered elsewhere in this section), the next big filmicals thus far announced from the company and due on the United Artists record label will be from Broadway: "Fiddler on the Roof," coming for the 1970-71 season; and "Man of La Mancha," arriving, as planned now, for the 1971-72 season. No casting yet.

### Up on Music Scene

Picker has always kept very much abreast of the music scene in his position at UA. "We've always tried to make the producers realize the importance of music in their movies," he stated. Picker began with the company about a dozen years ago (the record company came two years later) as liaison between advertising and sales, becoming Assistant VP, Assistant to the President



David Picker

Executive VP, United Artists Films

and now Executive VP of the operation at still a young age. All the while working closely with UA's music interests.

The giant campaign already

in motion for "Chitty Chitty Bang Bang" will be one of Picker's biggest—and no doubt most rewarding — undertakings to date at United Artists.



Sally Ann Howes in "Chitty Chitty Bang Bang."



Al Caiola  
Film Theme Specialist

# Man of Many Skills: Mike Stewart

Michael Stewart, now in his sixth year with United Artists, and his third as President of the record and publishing combine, has made substantial contributions to the firms. Not only in terms of artist acquisitions, but in marketing philosophy, diversification of product across seven different labels, the establishment of a close working liaison between records, music and motion pictures, and the setting up of United Artists own four and eight-track tape cartridge line, exclusive of any leasing arrangements.

Stewart began his working career before World War II as a performer in Broadway musicals as well as occasional entrepreneur in producing shows and handling such business arrangements as leasing the theater and seeing that all the performers got there on time. During the War he became an aeronautical engineer at Johns Hopkins but with the close of hostilities he resumed his theatrical activities.

"I never particularly liked singing in the shows, but it did give me a passport out of Baltimore and into show-business," Stewart admits today. "But eventually I just gravitated more into the management and business side, because that's what really interested me. For a while, I got very active in the gospel field, promoting concerts, being an A & R man and managing groups like the Golden Gate Quartet."

Stewart first became involved with publishing because "I couldn't get the right kind of songs for my artists from other publishers. I also did some songwriting of my own." At one time, when somebody played him a tune that sounded good to him, Stewart looked up the writers, Bob Allen and Al Stillman, and discovered that several other publishers were already "thinking about it." At that point, Stewart liked the tune even more, and took it for publishing into a firm which he had started as a partnership with the late Larry Spier.

## 'Best Music Man'

About Spier, Stewart says, "He was the best music man I ever met and I'll always be indebted to him for making a publisher out of me."

The song, "Moments to Remember," turned into a major hit, establishing Stewart as a publisher and the Four Lads, whom he later managed, as a prime disk attraction.

In the early 1950s, with a good run of hits already in his catalog, Stewart recalls looking East to Europe and feeling that "there will be a world music business, once those countries get on their feet and rebuild themselves. So I finally went to England myself and went into the publishing business there. Our company represented the United Artists publishing interests in Eng-



Mike Stewart  
President, United Artists Records  
And Music Companies

land, which is how I happened to develop such close ties with United Artists."

## Helped on 'Sunday'

Finally, "United Artists called on us to help in the exploitation campaign for their picture, 'Never on Sunday,' for which we were also the co-publisher of the score."

Later, when UA decided to expand their music activities, they called upon Stewart in 1962 to become head of their music operations. Prior to joining the company, he disposed of some of his own publishing interests and incorporated others into the United Artists fold. His basic assignment with the company was to develop the music firms and to coordinate music and record activities with motion pictures.

When he finally became head of all music and record operations (he was named President of the companies three years ago), one of the vital jobs was to renew the major artists al-

ready with the label and to acquire new ones. In due course, renewal contracts were arranged with such major talents as Ferrante and Teicher, Al Caiola and Jay and the Americans.

Later, Stewart played a role in bringing to the company such names as Jimmy Roselli, Patty Duke, and Pat Cooper, among others.

Always international-minded, Stewart was responsible for bringing to UA such overseas stars as Manfred Mann, Shirley Bassey, the Spencer Davis Group, maestro George Martin, Traffic and most recently, Samantha Jones. From Canada, he signed Gordon Lightfoot, one of the top sellers of that nation today, and one for whom a major drive is in the offing.

## International-Minded

Also at the international level, Stewart has moved in recent months to establish UA-

(Continued on page 8)



Melina Mercouri goes through her now familiar paces from the smash film (and soundtrack) "Never on Sunday." The title tune won the Oscar, too, and the story spawned the Broadway musical, "Illya Darling," which United Artists also recorded.

# UA Records & How It Grew

## VP and General Manager Si Mael

### There from Start 10 Years ago

It's been a fruitful first 10 years for United Artists Records, and the label's Si Mael, Vice President and General Manager, has watched—and helped—the company grow from the very beginning.

Mael, who had been a CPA in public accounting practice, joined the diskery as Controller under Max Youngstein (then President of the UA label and VP of the UA Corporation). About two years later, Mael became Vice President and Controller. And about four years ago he attained his present position of eminence.

"Mr. Youngstein was responsible for setting it all in motion," recalls Mael, "retaining the personnel and so forth. We started out in a small way, but we moved quickly in all areas: rock, so-called 'good music,' soundtrack, jazz—one of our first artists was Gerry Mulligan, who did the soundtrack (which we released) for the UA film 'I Want to Live,' which won Susan Hayward her Oscar. We brought over Don Costa as head of A&R, and he recorded Ferrante and Teicher, the Highwaymen, Al Caiola and was responsible for giving us a stable of artists that helped build the company."

#### 'Always Had Green Light'

Continued Mael: "We always had a green light to expand the label. As time went on, we went on into Country and Western product (around 1961) with George Jones, Melba Montgomery, Judy Lynn and others; and more recently, Del Reeves, Johnny Darrell, Bobby Lewis and others." Children's records came along as well.

At another juncture, United Artists Records signed Lieber and Stoller as independent producers and they brought into the fold Jay and the Americans, Mike Clifford and the Exciters.

"Then Jack Gold headed A&R and developed Bobby Goldsboro, Patty Duke and Danny Williams," Mael mentioned.

"We also distributed Don Costa's DCP label, with Little Anthony and the Imperials hitting it big with several numbers, such as 'Going Out of My Head.' They are now signed to the UA R&B subsidiary label, Veep, which was started about a year and a half ago. This is an important part of the busi-



Si Mael  
UA Records VP, General Manager

ness today, and we're in there pushing. Other acts on Veep include Jimmy McGriff, Garnet Mimms, Truman Thomas and Timmie Willis. Jimmy McGriff is also on our Solid State jazz label, along with Thad Jones, Mel Lewis, Joe Williams and Johnny Lytle."

Even newer is UA's Latino line, which has Tito Rodriguez, Chucho Avallanet, Raphael, Vicentico Valdes, Freddy Rodriguez, Al Zeppy and more. Early on, UA even tried the classical field with several Leopold Stowkowski albums.

They also have recorded Broadway cast albums, like "Family Affair," with Shelley Berman; "Anya," with Constance Towers; "Illya Darling," with Melina Mercouri; and the current revival of "House of Flowers," with Josephine Pre-mice.

#### Soundtracks Stable

"We probably issue more soundtrack albums than any other label," remarked Mael. "I don't think there's been a year we haven't had an important soundtrack in the Top 10. I think soundtracks have shown themselves to be a very

stable part of the business. Years ago, you had a fleeting soundtrack hit. Now, at least for us, it's become a very important and continuing part of the catalogue."

The biggest soundtrack UA has had to date—maybe the biggest *anyone* has had—is "A Hard Day's Night," from the first Beatles feature. "Within a week we had sold over a million copies," he recalled. "Fortunately, we anticipated the demand and were well prepared. It was a phenomenon. It has sold over 2,000,000 to date. I wonder if there'll ever be a soundtrack to top it?"

Other big UA soundtracks right up to the present have been "The Big Country," the James Bond films, "The Apartment," "Mondo Cane," "Irma La Douce," "Never on Sunday," "The Greatest Story Ever Told," "It's a Mad, Mad, Mad, Mad World," "Phaedra," "In the Heat of the Night," "A Man and a Woman," "Live for Life," "A Funny Thing Happened on the Way to the Forum," "The Great Escape," "Tom Jones," "What's New, Pussycat?," "The Vikings," "The Russians Are Coming, The Russians Are

Coming," "How to Succeed in Business without Really Trying" and "Here We Go Round the Mulberry Bush."

Like "A Hard Day's Night," the Francis Lai soundtrack for "A Man and a Woman" was certified by the RIAA as a million-seller.

#### 'Apartment' First Hit

"Ferrante and Teicher's first hit was 'The Theme from The Apartment,'" Mael went on. "Then they did 'The Theme from Exodus' and established themselves as top-selling, consistent artists. Around that time, Al Caiola did 'The Theme from The Magnificent Seven' and this kicked him off as an artist. Then Don Costa did 'Never on Sunday,' the Oscar-winning Best Song of 1960. We put all these plus others into an LP, 'Great Motion Picture Themes,' which was a hit and still sells. About every six months or so, we put out similar movie theme LP anthologies."

#### Anniversary Set

The latest—and biggest—of the latter is a two-disk 10th anniversary set of 36 different movie themes and soundtrack recordings. Upcoming is the fall release of the "Chitty Chitty Bang Bang" album from the Dick Van Dyke roadshow filmusical, score by the Sherman Brothers. Still several seasons away are the soundtrack packages to such stage blockbusters as "Fiddler on the Roof" and "Man of La Mancha."

"And," the characteristically smiling Mael promised, "many, many more."

#### Double Feature



Ferrante and Teicher, long leading United Artists Records exponents of motion picture music, have appeared on over 50 albums, including their latest, "Our Golden Favorites," "The Painted Desert."



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# Veep a Major R&B Power

Veep Records is being geared for maximum market impact during the balance of 1968 and beyond. The label is expected to move in both R & B and gospel areas, with new signings in both fields bringing in talent to supplement the already busy roster.

Of major interest is the pacting of Baby Washington, completed just before the opening of United Artists Records' 10th anniversary convention in Miami Beach. Although the singer's most recent engagement has been matrimony, she is making a return to the business, long-awaited by fans, and one which is to be launched with a strong promotional campaign by the Veep forces.

Miss Washington's earlier hits include "That's How Heartaches Are Made," "Only Those in Love" and "I Can't Wait to See My Baby's Face."

A stellar soul artist, her voice was a welcome treat in an earlier phase of her career to the thousands who attended the regular holiday in-person shows staged by New York deejay Murray the K and by the

late Alan Freed. Her initial recording sessions will take place shortly under a producer to be named.

## Anthony, Imperials Vital

Anthony and the Imperials have also been important hit-makers on the Veep label, with six albums currently in the catalog. Recently released is "The Best of Anthony, Volume II," which contains the group's biggest hit, "Goin' Out of My Head." A recent new hit version of the tune has spurred a strong revival of interest in the original by Anthony and his group, which in turn brought a heavy demand for the LP.

Veep also is drawing an exciting response on new single by a host of other talents. These include Jimmy Cliff's "The Way Life Goes," produced in England by Island Records. Jackie Edwards is another Island-originated artist for whom much activity is anticipated. Sari and the Shalimars, recently signed, have a new release out in "So Lonely," while Truman Thomas' "Respect" and "Funky Broadway," are being

released following hefty album play on the two tracks.

Veep just acquired a master, produced by Sidra Records in Detroit, of Timmie Willis on "Soul Satisfaction." Another notable talent, already signed to Veep, is thrush Charlotta Gilbert who will have a new single out shortly.

## Gospel Growing Facet

Another growing facet of Veep, the R & B subsidiary of UA, is gospel music, with the first album in this area, by the Children's Gospel Choir, already released and finding a brisk demand.

The Choir LP was produced by George Butler, a young and highly knowledgeable producer who at one time was a trainee with the parent label, but who has now become a key A & R producer. Butler, who holds several degrees in music, is expected to continue building the gospel side of Veep with new recordings by the Children's Gospel Choir, in addition to other groups due to be signed shortly.

## U. A. Story

(Continued from page 3)

star Patty Duke's first hit, "Don't Just Stand There," Danny Williams' "White on White," and a number of LP productions for such artists as Ferrante and Teicher and Shirley Bassey, among others.

When Gold left to accept a post as A & R topper for Columbia Records on the West Coast, Stewart brought in Henry Jerome, and today the former bandleader, who left a long-time post at Decca-Coral to accept the new post, has organized the A & R staff of house producers and outsiders into one of the most effective.

At one of the very earliest junctures came the two-piano and sweeping orchestra version of "Exodus" by Ferrante & Teicher, highlighting again the opportunities for success with motion picture theme material. Movies have been the source of many of the company's greatest hits, and although the goal of a well-diversified company is always

(Continued on page 20)

## Man of Many Skills: Mike Stewart

(Continued from page 5)

owned record companies in key overseas territories. In England, the company is already functioning on its own, with expected new companies to open in Germany, Italy and France later this year. UA also has 100 percent owned music publishing entities in most countries.

## Retains Tape Control

Moving into the tape cartridge field, Stewart prefers to retain complete control, rather than operating through licensees, a policy which has seen the UA tape business jump to the point where it accounted for 12 percent of the firm's gross sales for February, a record share of the firm's gross.

In recent months, Stewart has also moved more than ever in the direction of diversification of product, by establishing such individual labels as Solid State (jazz); UA Latino (for Latin and Spanish language product); Unart (economy-priced line); and Veep, a label specifically organized for gospel and r. & b. product.

Ascot continues as an active subsidiary pop line and includes the Manfred Mann hits in its catalog.

## In Strongest Position

All these continuing moves have placed the company, under Stewart's guidance, in its strongest position in years as it completes its first 10 golden years in the business.

## Looks to Continuing Label Growth

"We are extremely happy to observe this 10th anniversary," Stewart said. "And we sincerely look forward to the continuing growth of our company and to its achieving a top position among the foremost record companies of the world, both through the natural growth and development of our existing properties as well as through a series of major acquisitions already in the planning stage. We look forward with great excitement to our prospects as we open a new chapter in our own United Artists story."

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*Anthony & The Imperials*

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# ¡EXCITANTE MENTOR!

## Mike Lipton

# How to Succeed in Selling: Really Trying



Mike Lipton  
Director of Marketing

NEW YORK—Mike Lipton's assigned duties at United Artists Records include handling sales, promotion and merchandising.

Which, as he puts it, "includes a little bit of everything, right down to calming acts. All jobs interlock here," he continued to **Record World** recently. "If somebody in one department needs help from another, he simply asks for it. For instance, if it helps for me to go on the road to promote specific product, I go on the road. We're a tightly-knit company and we function well that way."

Right now one of the primary functions of his job is helping to promote label rock acts the Hassels and Traffic. Also for other acts UA is sponsoring a one-hour weekly radio show on WTFM-New York.

"We're trying it out to see how it works out. If we like the results we'll do it elsewhere," Lipton said. Simultaneously,

label is taking 60-second spots on stations across the country "and that includes FM stations that are becoming influential," Lipton said.

### Big Booster for Sales

"One big booster for sales," Lipton went on, "is full-page ads in local newspapers to tie-in with in-store appearances by our artists. And the point I'm making is that the ads are big. If Jimmy Roselli appears at Korvette's, for instance, and we place a full-page tie-in ad, we can count on selling 1,000 records."

"Right now we own windows in the New York area where we can display product every week of the year. Regrettably, we only have windows locally, but we are always thinking up promotion ideas for dealers' windows."

"Such things as browsers and banners are conventional, I know," Lipton continued, "but they always work. And for small stores or stores where records are just one department and space is limited, we find that mobiles are highly effective."

"UA is not just a pop label," Lipton said, "which means that we have to treat every area  
(Continued on page 14)



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# UA Music's Murray Deutch: 'Activity Brings Success'



Murray Deutch  
Executive VP, UA Music Co., Inc.

NEW YORK—"My theory is that activity brings success," Murray Deutch, Executive Vice President of United Artists Music Divisions, said recently. "I can't wait for somebody to knock on the door. I have to go out and sign people. My theory is to go to the top people, buy them. Then they're in my stable and that's it."

In a show of activity, Deutch reported on his most recent endeavors as an international publisher. His Unart (BMI) firm is publishing the Richard and Robert Sherman score for UA's "Chitty Chitty Bang Bang," which will be released at Christmas. To kick-off the song exploitation, Deutch has innovated a series of screenings of a rough cut of the movie for record executives, A&R men and translators from around the world eight months before the release. The screenings, held in London and New York, "were terribly exciting. Everybody liked what they heard. Now when they go to record these songs, they'll remember how it was done in the movie and it will mean more to them."

#### 'Five Great Songs'

Deutch noted that he is ask-

ing that first releases of the 13-song "Chitty" score be made at the beginning of September when the soundtrack comes out. "We've got 13 songs and, I think, five great songs. Already we're getting calls. People have heard about them and want to hear them."

(Because of the work involved with exploiting an entirely new score, Deutch has put Morris Diamond on the payroll as a coordinator of all activity for the score, serving as liaison between the producer, the publishers and other interested parties.)

"Right now, of course, we're working on 'Here We Go Round the Mulberry Bush,' too, which has songs by the Spencer Davis Group and Traffic."

"Movie music is today's music. A song from movies is not just another pop song. A movie song gives a disk jockey something to talk about. People see the movie and, if they like the movie, they're interested in hearing the songs again. Look at Hugo Montenegro's record of 'The Good, the Bad and the Ugly.' Movies make songs."

Deutch also discussed title songs. "Of course, it's up to

(Continued on page 14)

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# Hermitage Music Co.

# UA: Latin Leader

## Latino Label Early Hit

UA Latino . . . a name that may well place United Artists at the head of the parade in the Latin music world . . . came into being only last year. It has already made its own kind of startling impact on the marketplace and with a triumvirate of artists like the renowned Tito Rodriguez, Vicentico Valdes and the Spanish singing wonder, Raphael, leading the way, UA President Mike Stewart's hoped for pre-eminence may come sooner than even company officials had hoped.

United Artists has actually been in the Latin business for several years. Earlier LPs by Tito Rodriguez, particularly have done exceptionally well both here in the U. S., in Puerto Rico and in various countries of Latin America. And four years ago, when A&R executive Leroy Holmes found Chucho Avallanet singing in New York's Great Northern Hotel, and signed him, the chanter turned out to be a

kind of sleeping giant from the sales standpoint. His first LP sold over 40,000!

It's a market that, without much hoopla, seems to grow steadily. Although at one time, specific centers of Latin population like New York City, Miami and Los Angeles formed the principal markets, today Latins, including many Puerto Ricans, are moving across the land as industries spread out. There are many of them today, for example, working in auto industry centers in Michigan and Ohio and they are moving into other sectors as well.

### Required Separate Identity

How best to serve this market? For special marketing considerations, says marketing Vice President Mike Lipton, it proved most advisable to establish a separate identity for the Latin product. This was brought about in 1967, with the birth of UA Latino, and the transfer to it of all UA's Latin artists. At the same time, the singer Raphael from Spain, who had first

(Continued on page 32)

## On U.A. Exec Staff



**Sonny Kirshen**  
National Singles Sales Manager



**David Greenman**  
National Album Sales Manager



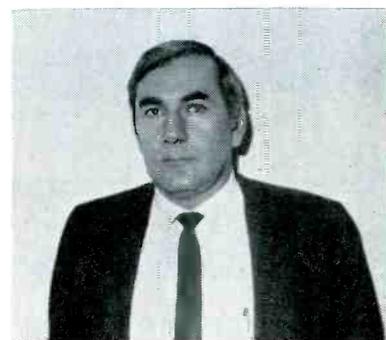
**Ron Hackman**  
Production Coordinator



**John Davies**  
National LP Promotion



**Charles Goldberg**  
West Coast Regional Sales



**Lee Levine**  
Midwest Regional Sales



**Danny Crystal**  
National Coordinator, Sales & Promotion



**Marty Hoffman**  
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VP 13519

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## Mike Lipton

(Continued from page 10)

with concentration in order to make the records move. For instance, we're an important country label with important country artists now. So we try to think up important promotions. The party we threw at the last CMA Convention was one, and we plan to do it again next year. We don't want just to be there."

"We've done the same kind of thinking for the jazz on Solid State. For instance, we put together a jazz sampler when we introduced the line for dealers and salesmen."

One area where Lipton takes an even more concentrated interest is in the Latin American product.

Right now label has Chucho Avallanet, Raphael, Tito Rodriguez and Vicentico Valdes on the roster and has grown so much since Lipton joined UA two years after 12 years with Cosnat, that the UA Latin American product is put on new subsidiary label UA Latino.

"We took a Liberty ad on Raphael recently," Lipton said, "and they told us it had a greater response than they'd ever anticipated. Also to do

something noticeable for our Latin American product, we put together a three foot by five foot display card with album covers on it. For our Latin American product we also have non-exclusive distributors working with us."

"Latin American product is very big," Lipton reported, "and not just in regions where you'd expect it. For instance, Raphael is Puerto Rico's biggest singer, but more than half the albums we sold on his first release were sold outside of Puerto Rico."

"We're the biggest soundtrack label," Lipton said, "and one reason is, if you've ever noticed, that in any ad you see for a United Artists movie, it always mentions that the soundtrack is on United Artists Records. Right now, we're developing a soundtrack-of-the-month campaign to present to our people at our next meeting."

Also for distribution to UA distributors and salesmen at the next meeting is a cross reference catalogue denoting handily what UA product is also on 4- and/or 8-track tape.

"There are a lot of pros in this outfit," Lipton said in closing. "That's what I like—pros. This isn't a school for trainees. I may be wrong, but I like pros."

## Heading for Sweet Reception



"TOOTS SWEETS": That's the title of one of the lavish production numbers in United Artists' upcoming (Christmas) big push film musical and soundtrack album, "Chitty Chitty Bang Bang." Shown are stars Sally Ann Howes and Dick Van Dyke leading the dancers, at right, in an Edwardian candy factory sequence.

## Murray Deutch

(Continued from page 11)

the story, but a title song can be a great promotional aid. Producers are increasingly aware of that. If we can, we like to add a song at the end of the movie. Sometimes it's too late. Like I had Norman Gimbel write lyrics to the main theme from 'Live for Life,' but it was too late to add them to the movie. Of course, some of our songs are very important to the dramatic action. Look at 'In the Heat of the Night.' That song was sung throughout the picture."

(Deutch expressed regret that "In the Heat of the Night" was over-looked for an Oscar nomination, but added that he was used to it. "The Academy seems to be member-conscious," he noted.)

### In All Areas

"Of course, we're not just in the movie music business. We're in business to sell music to the public, and there are many ways to do it. We're in all areas of music. We have Jeff Barry signed. And Ellie Greenwich, Bobby Goldsboro. We've just signed Billy Edd Wheeler, who wrote 'Jackson' in the country department. We signed Luiz Bonfa, because Latin American music is extremely popular. You can't go anywhere without hearing it.

"We also let contract writers out for other projects. I figure it this way. If I let Jeff Barry do a picture like Paramount's

'Hello, Down There,' his stock is bound to go up. And although Paramount gets the publishing, it's good for us, too. And why shouldn't they get the publishing. As a film company, they're putting up the money. We do the same thing.

"Acquisitions are important in this industry. As you know, we have a 50-50 deal with Kama Sutra whereby we administer their songs worldwide. We also handle other catalogs in certain countries. For instance, we handle Atlantic's Cotillion songs in Japan. We handle Tamla/Motown songs in Japan, too.

### Japan Increasingly Important

"And I feel that within five years Japan will be the second most important market for music. I want you to quote me on that. There are many reasons. The Japanese love music and they buy records. They also love American artists. The Ventures are the biggest instrumental group there. Get a song on a Ventures album and it sells 300,000 copies. Rhythm and blues is just starting to get popular there.

"It's very important for a publisher to be represented internationally. A song can start anywhere these days—not just the United States."

"If a song flops here, you have all the rest of the world to make a hit," Deutch stated.

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*Al Caiola*

# UA Heard the \$ound Of Music in Nashville

NASHVILLE — United Artists top brass heard the faint sound of music ringing out of Nashville several years ago . . . in the key of \$-super sharp.

So they grubstaked tough Texas-based music pro Pappy Daily and he homesteaded the first United Artists claim here with C&W giant George Jones as his top gun. That was one room. That was several years and hits ago.

Mareh, 1968, and the sound of music (still in the key of \$\$\$-super sharp) is louder than ever and it has a new ring inspired by a new breed of music men. And the \$ound booms out of a plush, five-room suite with floor-to-ceiling windows, carpeted walls and chic wood panelling.

UA mans their new headquarters with six full-time pros with a tough squad of artists and writers channelling their talents into the United Artists stockpile of red hot commercial product which riddles today's best-celler charts in every field.

Quite a dramatic offshoot of Pappy's pioneering one-room

foot in the door of Music City a few years back. In fact, today's nifty office complex and talent-laden staff is a pretty big bit of progress compared to the two room, three-man staff that was UA's stake in Music City just a matter of weeks ago.

The people, the talents and the ambition making the dream of the New York execs come true are what this Music City segment of Record World's United Artists anniversary tribute is all about.

It's strictly non-fiction, but it's a storybook success story if there ever was one.

## Billy Edd Wheeler

### Gives Muscle To U.A. Publishing Arm, Nashville

NASHVILLE—United Artists Records is not timid about flexing its music publishing arm, thanks to the rock-solid muscle of Billy Edd Wheeler, a two-fisted strongarm man in the writing department. The singer-writer is the label's handpicked czar of the Music City based Unart (BMI) and U.A. Music (ASCAP) publishing firms.

Moving here from North Carolina, Billy Edd jumps into a major construction project—namely, putting Unart and U.A. Music in the highly active column.

Billy's prolific pen produced such classic breadwinners as "The Reverend Mr. Black," 1968 Grammy-winning "Jackson" (Best C&W Duet won by Johnny Cash & June Carter, Columbia) and "Ode To The Little Brown" (Continued on page 34)



Billy Edd Wheeler  
Of Unart Music

## Busy U.A. Execs . . .



Ed Levine  
National Singles Promotion



Sidney Shemel  
Legal Counsel

## Bob Montgomery

### Keeps Pace With Fast Company

NASHVILLE—A little more than one year ago, quiet-mannered Bob Montgomery signed on as United Artists' producer-chief of the Music City office.

Before the ink had time to dry on the contracts, Bob found himself in mighty fast company. The town was coming alive with a hip new sound in country music and his competition in the producing department was pretty stiff—in fact, it was downright frightening. Some of the toughest pros in the business were down the hall or one floor below his two room headquarters at the time.

But Texas-bred Montgomery had grown up in some mighty fast company. One of his pals was a guy named Buddy Holly,

generally credited with developing the basic musical chemistry that our pop and C&W hits are put together with today. Holly, of course, died years ago in a plane crash and had never heard of an English group called the Beatles which patterned much of their music after Holly's pattern.

Another Buddy back in Lubbock, Texas, during Bob's teenage tenure with rockabilly combos was a fellow named Sonny Curtis, hit songwriter and star for Viva Records who wrote and first cut a tune that later became an important link in Bob's chain of success with UA's pop star Bobby Goldsboro and C&W headliner Del Reeves (Continued on page 32)



The United Artists Music City A team is practically complete in this rare group photo snapped during a UA show here. Left to right: Bobby Lewis, Joyce Paul, Bobby Goldsboro, Del Reeves, Bill Wilbourn, Kathy Morrison, Jerry Chestnut, Tom Cash and Bob Montgomery A&R Chief.

## Congratulations

on

10

Great

Years . . .

Continued

Success

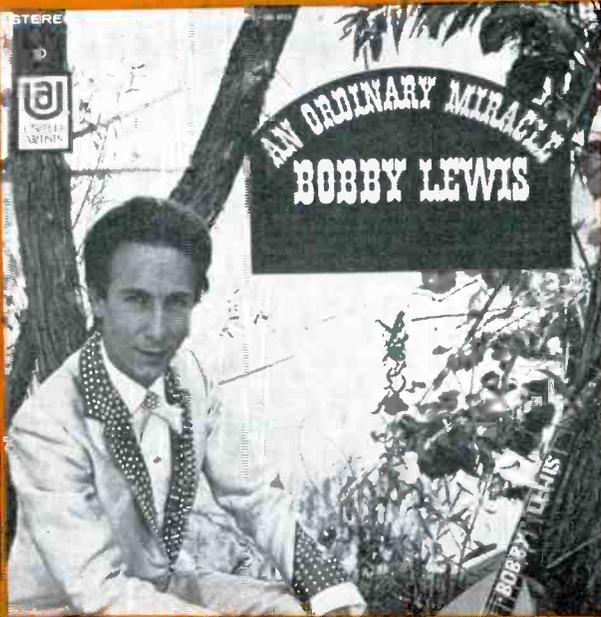
Stan Lewis

Stan's

Record

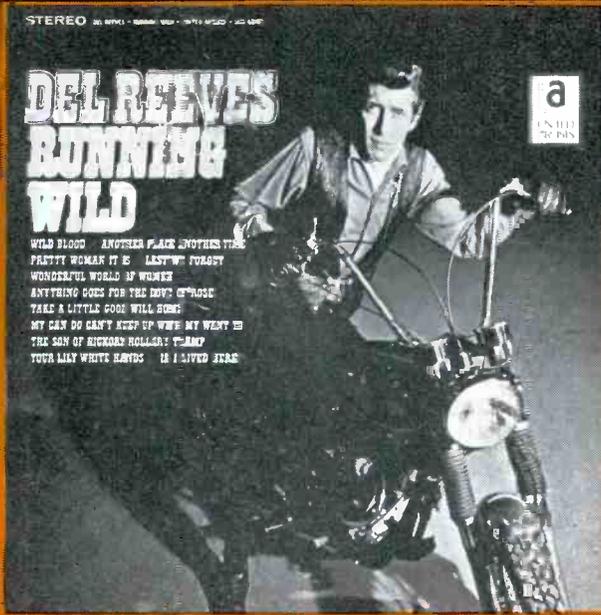
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# Henry Jerome on UA A&R: 'Democracy in Action'

Diversification and democracy are the keynotes of the new Artists and Repertoire approach at United Artists Records, according to Henry Jerome, whose policies instituted when he joined the company one year ago have now brought UA to a position of new-found strength as it observes its 10th anniversary in the highly competitive world of records.



Leroy Holmes  
Musical Director

compliments  
of  
Ivy Hill  
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Co.

Jerome, who joined the UA forces following more than nine years with Decca-Coral, serves as both administrative head and producer in a department which now includes more resident producers than at any time in its history. And, according to Jerome, "We have no dictators here. Our whole staff votes on what new things we'll put out, and even if only one guy is excited about a particular record, we may very well go along with him. You can never dismiss excitement. That's where the democracy comes in.

"And the diversification speaks for itself. We've got plenty of that with seven different labels to handle along with the specific kinds of product that belongs in each group."

#### Staff Strength at Peak

Although the company, during its earlier phases, always managed to have its fair share of slotting on the best-seller charts through a combination of house as well as indie producers in addition to fortunate master acquisitions, staff strength has never before been equal to that of the present line-up.

In addition to Jerome himself, a longtime musician and erstwhile bandleader before moving into the record field, the staff includes Leroy Holmes, veteran maestro-arranger, who produces much of the south-of-the-border style product destined for the UA Latino line, while also producing assorted pop merchandise, including albums under his own name. One of the latter, issued last year, "For a Few Dollars More and Other Movie Themes," went on to become a top LP chart entry and sparked a kind of "whole new thing"

for Holmes in the movie music vein.

George Butler, whom President Mike Stewart brought into the company as an A & R trainee, has a remarkable depth of musical knowledge and several degrees in music. He is now a full-fledged A & R producer and has been associated with the recent recordings of Ferrante and Teicher, among other important projects. He is also involved in building a reservoir of gospel product for the r. & b. oriented Veep line.

Vinnie Gorman and Tony Michaels comprise what Jerome labels "a hot-shot young producing team," who've already produced the first LP by the firm's newest rock group, the Hassles, and plan soon to produce another new group, the Unspoken Word.

Bob Montgomery, well-known Nashville producer, holds down the UA dinking operation in Music City and has had a lot to do with the burgeoning career of Del ("Girl on the Billboard") Reeves.

#### Eyre Coordinates

Although not actually in a producing capacity, Ron Eyre, transplanted Britisher, acts as coordinator of all international product with special emphasis on such British talent as Traffic, the Spencer Davis Group, the Easybeats, Shirley Bassey, Beatles-associated maestro George Martin and the newest British singing find, Samantha Jones. Eyre is also involved in the product of the Spanish singing sensation, Raphael, who is more and more becoming an international show business celebrity.

Norman Weiser, a Vice President in the music division



Henry Jerome  
Director of A&R

for West Coast activity, also acts as a listening post for the A & R staff, hearing masters and new talent, and passing on recommendations about signing the talent. Weiser frequently will set up studio time for a new producer who has an artist who looks like a good bet.

Also part of the A & R team is young Ellie Greenwich, who knows success as artist, producer and songwriter. Ellie now writes exclusively for UA Music, but she is also an artist for UA Records and produces her own sessions. Beyond that, it's expected she'll move into a wider producing role in the months to come, working with other artists.

Also associated in varying A & R capacities are Sonny Lester, long-time producer of jazz product for various labels, Tom Glazer, folkster and specialist in children's product, and Dave Scolnick, who works in a selective role, related to the A & R function, for the Unart budget-priced product.

Lester, who continues to operate as an indie producer, produces a substantial amount of

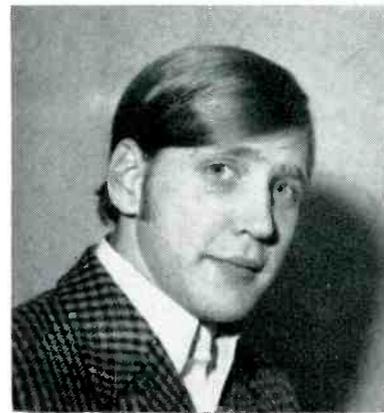
(Continued on page 24)



George Butler  
A&R Staff



Tony Michaels  
A&R Staff



Vinnie Gorman  
A&R Staff

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# Norm Weiser Heads UA on West Coast



Norm Weiser  
VP, Manager, West Coast Operations

## Office Set Up 3 Years Ago With VP-Mgr.

Three years ago, United Artists Records established their West Coast office under the direction of Norman Weiser, Vice President and Manager of West Coast Operations.

One of the primary functions of the Hollywood office is screening the United Artists films and advising President Mike Stewart at the New York office of the feasibility of releasing original soundtrack recordings. Weiser is also responsible for the recording of Coast-based artists such as Shirley Bassey and Patty Duke. All recordings done on the Coast are coordinated through Henry Jerome in the New York office.

### Publishing Handled on Coast, Too

Publishing activities are also handled on the Coast for

United Artist films and television scores. Currently, the West Coast operation is involved working with the score of the new Dick Van Dyke starrer, "Chitty Chitty Bang Bang."

### Morris Diamond Set to Work on Pic

Morris Diamond this week joined UA to exclusively work on this score which was written by Robert and Richard Sherman, Academy Award-winning writers. Sales activity for the 11 Western states is handled by Charles Goldberg, West Coast Regional Sales Manager, who was appointed in November, 1966.

West Coast UA continues to expand steadily. Headquarters are at the Goldwyn Studios.

## Expansion Still Planned In California

## The U. A. Story

(Continued from page 8)

foremost, nevertheless movies have always been the source for likely recordings. This is so, in fact, whether or not the parent company is the producer of the film and whether or not the publishing subsidiary handles the score.

United Artists Records, for example, enjoyed quite a solid success with the soundtrack for "Mondo Cane," which was not a UA picture. Another com-

pany also enjoyed the biggest single from this score. Conversely, "Exodus" was a giant single hit for UA Records, from a picture released through UA, but the soundtrack was released by another company.

The UA catalog is generously dotted with movie successes . . . "Never on Sunday"; "A Hard Day's Night" with the Beatles; the James Bond clas-

sics like "Dr. No," "Thunderball" and "Goldfinger," and the award-winning "A Man and a Woman." In all, there are more than 50 soundtrack in the United Artists catalog.

The company has also pioneered the "Great Motion Picture Themes" idea in LPs, packaging the major theme successes from a number of hits in one attractive package. These so-called "compilations" have meant big business for UA as evidenced by the smashing success last season of "For a Few Dollars More and Other Movie Themes" by maestro Leroy Holmes. The LP has been on the album charts for months.

### Never Lacked Single Hits

The label has also never lacked for single record hits as well. One of the earliest, and easily one of the biggest, was "Michael Row the Boat," which launched a career for the Highwaymen. Jay and the Americans became hot attractions following their success with "She Cried" and "Come a Little Bit Closer." Still earlier was the successful Marv Johnson with "You Got What It Takes." Danny Williams, an R & B stylist from England,

scored with "White on White."

Also in the R & B vein, Garnet Mimms became a top contender under the UA banner, as did Little Anthony and the Imperials, considered today as one of the real royalty of the R & B field. Bobby Goldsboro, a crooning baritone with country overtones, scored first with "See the Funny Little Clown" five years ago and has remained a major seller ever since.

### Appointed Kelso Herston

Mindful of the importance of the country market, Stewart in 1962 appointed Kelso Herston as Nashville producer for United Artists, which put the firm in the country business for good.

More recently, the Nashville wing has moved into its own building, with Bob Montgomery the head of A & R operations there. For UA, the Nashville country division has produced such important names as Del Reeves, Johnny Darrell and Bobby Lewis, and earlier this year, Joyce Paul also joined the label. It may also be noted that Bobby Goldsboro's hit, "Honey," was co-produced by

(Continued on page 27)

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## United Artists:

# Label That Looks Ahead

## President Stewart Discusses The New and Future Product

Mike Stewart, President of United Artists Records for a half-dozen years, is not a man to dwell on the past, even his currently celebrating 10-year-old label's. The present and the future are his main concerns. In both cases, he—and UA—is on solid ground.

Stewart said recently that he feels there is, especially, an excitement about being associated with movie music, "because movies can use music more creatively than any other medium. To me, it's terribly exciting to see a great musical idea enhancing a great film, adding to its dramatic content and enjoyment. Movie creators are just beginning to use music. I'm very excited about a lot of original musicals being planned, and not only UA's. I think producers are

becoming more adventurous by allowing composers to do more interesting things. They are 'casting' composers and scores more than they ever have.

"I can see movie music being used more and more to replace dialogue, as in 'Live for Life,' a UA film and soundtrack album. Plus, there will be more use made of lyrics behind a scene in a film—when it won't hinder but rather help the scene, of course. I also think that the more successful this type of film is, the more it will encourage producers to give composers more free creative reign.

"I don't mean that every picture should have a Simon and Garfunkel [as in "The Graduate," another studio and label's property] or a Traffic [as in UA's new "Here We Go Round the Mulberry Bush"]. But when it's right to use them, it's a wonderful thing."

### 'Chitty' Pic's Big Push

The newsiest thing on UA's docket right now is the studio's "Chitty Chitty Bang Bang," opening around Christmas and the UA label's biggest film musical soundtrack to date, asserts Stewart. Dick Van Dyke and Sally Anne Howes star in the story of a magical car, with songs by Disney expatriates the Sherman Brothers, of "Mary Poppins" renown. The film will be roadshown with a big record push starting in September.

"It's the most exciting picture, musically, we've ever had," said Stewart about the just-completed production. "I think the Shermans did a brilliant job. Their score has all the charm and appeal of 'Mary Poppins,' but the new one is an extension of their talents. It's a more mature work. I think there'll be many standards from the score, which will live longer than the Shermans or any of us.

"For the first time since I've worked on a score, we couldn't decide which five songs (out of about 13) to choose to start working on first. Even the special material songs have a flair that makes them very commercial." The score is published by UA's Unart Music (BMI).

Stewart said he had seen "quite a bit of footage" and that the film was more than living up to expectations. And the drive on the picture and its music is already underway. "We're flying people in from all over America shortly to see an hour and 40 minutes of film on 'Chitty Chitty Bang Bang,'" the label President revealed, "A&R men, artists, etc. There will be many records on it. Maybe even both a single and two-LP soundtrack set."

### Excited Re 'Mulberry Bush'

Another new film and soundtrack package exciting Stewart is "Here We Go Round the Mulberry Bush," directed by Clive Donner who also did the very successful UA film (and soundtrack package) of a few seasons back, "What's New, Pussycat?" "Mulberry Bush" has just been released.

"I think this soundtrack album will do remarkably well," Stewart continued, "because the picture is about young people and has two of the world's top groups performing and composing all of its songs: Stevie Winwood and Traffic and the Spencer Davis Group."

Stewart feels there are more soundtrack LPs today because of a growing trend to exploit film music. "As I said, it's becoming increasingly a part of the film. The producers are becoming more concerned that the music be right. I'm sure when Clive Donner used the music he did in 'Here We Go Round the Mulberry Bush,' he wasn't only concerned with its exploitation possibilities, but that it be *right*. I think a bad score is much more noticeable today; that dull, pedestrian scores make for dull, pedestrian scenes. People in the business are more aware, more sophisticated, too. You'll have a screening today, and they'll come up to you and say, 'Hey, that's a great score!'"

Donner's "Pussycat" was a major breakthrough for film scores and scorers, Stewart opined. "It was the first time I recall seeing scenes over lyrics. We had Tom Jones, Manfred Mann and Dionne Warwick singing on the soundtrack in that one."

### Spots Casting Trend

Another trend he's spotted: "casting people not necessarily from your own label for the right song in the right film, like Shirley Bassey in 'Goldfinger' (she wasn't with us then), Ray Charles in 'In the Heat of the Night,' Tom Jones in 'Pussycat,' Matt Monro in 'From Russia with Love' and Sergio Franchi

in 'The Secret of Santa Vittoria.' I believe in this. Other people have used our artists. I believe that if it's a good job, it helps the artists and his label. The company that owns the artist releases the movie single, usually; the company that owns the film releases the soundtrack. Today, the easiest way to sell an artist overseas is if they are in a film."

UA also has been issuing soundtracks from films released by other companies, notably "Mondo Cane," "Africa Addio," "Divorce, American Style" and "Up the Down Staircase."

Currently scoring for the label is the soundtrack album for "The Good, the Bad and the Ugly," starring Clint Eastwood in a European-made Western film "that is part of a trilogy." Ennio Morricone did the score for this "sleeper" that is moving up the charts. Coming soon are another Eastwood starrer, "Hang 'Em High," with a score by Dominic Frontiere, this Western shot in the U.S. Also: "The Scalphunters," starring Burt Lancaster, music by Elmer Bernstein; "The Devil's Brigade," starring William Holden, music by Alex North; and "Yours, Mine and Ours," starring Lucille Ball ("She'll probably get an Oscar nomination for this," enthused Stewart, who was once an actor and should know) and Henry Fonda, music by Fred Karlin.

Stewart has particularly high hopes for "The Charge of the Light Brigade," which, although a period piece, has, as Stewart described its approach, a strong contemporary timeliness. John ("Tom Jones") Addison did the music which UA will present on LP in the fall.

"I've seen parts of the film," Stewart related, "and I think it'll be as sensational as 'Tom Jones.' The time is evoked so well you can almost smell it, feel it. You feel you actually are on a 17th Century London street." David Hemmings and Vanessa Redgrave star.

### Merchandising Methods

Still a couple of years off are the screen versions of these hardy Broadway musicals, "Fiddler on the Roof" and "Man of La Mancha." United Artists Records will be up to them. According to Stewart, they are always thinking of new ways to merchandise soundtracks, such as aids for stores, mobiles, slicks plus FM promotion—"We have a program on WTFM featuring all UA music: soundtracks, show albums, that kind of thing."

(Continued on page 24)

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# Solid State Scene A Swinging One

For a number of good, solid reasons, the outlook is bright and getting brighter for the Solid State solid jazz line at United Artists Records. As the company observes its 10th birthday, it may well be that the jazz scene will be coming full circle from its earlier period of major interest a decade ago and through the decline of the rock years, and back to prominence.

Now, with the interesting and increasingly discussed fusion of jazz, rock and psychedelia, a new surge of interest can be seen, gradually mounting in importance and influence as various rock blues artists infuse their music with exciting improvisation, the previous hallmark of the jazz purist.

With all these obvious signs jazz is definitely on the way up, and so it is that Solid State, which bowed two years ago as UA's "super-sound" and audio fan's line, has additionally become the company's exclusive outlet for jazz.

## Jones-Lewis Hot Item

Erv Bagley, well known in

this field, has been brought in to select product and to package and merchandise it. One of the hottest items of the moment is the Thad Jones-Mel Lewis big orchestra, which has created a vast amount of excitement over its new LPs. Just as exciting, at the reviewer and consumer level, are the line's initial two LPs in a series of "Live at the Village Vanguard" albums, featuring such talents as Dizzy Gillespie, Richard Davis, Pepper Adams, Mel Lewis, Ray Nance and others. These live performances have met with a great response, so much so that plans are already afoot to produce similar sets cut live on the West Coast.

In addition to these packages, the label now includes in its catalog such prime artists as organist Jimmy McGriff; vibist Johnny Lytle; and blues singer Joe Williams, who has two LPs on Solid State.

## Plan Innovations, Too

Back to the "full-circle" idea, the label is now also planning

a colorful series of re-packaged merchandise from United Artists jazz catalog. At the time, the firm boasted LPs by John Coltrane, the Modern Jazz Quartet as well as the album, "Money Jungle," with Duke Ellington, Charlie Mingus and Max Roach. The re-issue series is expected to generate considerable excitement in the jazz market.

## Specializes In Artful Packaging

Bagley is promoting, basically, through particular artful packaging jobs, which stand on their own in the display racks. In addition, plugging is being done through various AM and FM radio jazz shows.

Commenting that the newest pactee on the label is pianist Chick Corea, Bagley noted that "We're interested at all times in hearing new talent. We want to broaden our base into all avenues of the medium. We want good new talent and we're going all out to build the roster and exploit and promote."



Erv Bagley

Sales Manager, Solid State Division

"I think there's no question today there is movement on both ends of the jazz and pop spectrum toward a new middle meeting ground, which will certainly expand the market for both. We feel we will be able to cash in on these trends with our solidly moving Solid State jazz line."

## A & R Story

(Continued from page 18)

the material appearing on the company's Solid State jazz series, including the Mel Lewis-Thad Jones Band. Glazer is producing himself in a special kiddie series.

## Meetings Every Tuesday

Jerome feels that his department now boasts what is perhaps the most democratic operating procedure in the business. At meetings every Tuesday, a host of product is heard, screened and sifted. The source may be almost anybody from anywhere, and as long as one of the A & R staffers thinks it may have something, it's heard.

"This rapport between ourselves also spills well over into the sales area," says Jerome. "And the sales people are just as free to recommend as anyone else. We work very closely with all of them. We try to maintain a majority vote idea in choosing product but if just one man, maybe a guy who brought the master in, feels something, we will usually go along with him. We all try to be as objective as possible because that's the key to talent,

producers and masters. But excitement is a factor, too, and if one person is excited, you can't dismiss that."

And excitement, indeed, is expected to be in abundance when the A & R staffers get together to hear the results of several key indie production deals now in existence with UA. One of these involves former Columbia Records staffer John Simon, who is now producing the Canadian folk-pop star Gordon Lightfoot, under assignment from Croscourt Productions.

Lightfoot, who has never really gotten into orbit in the U. S. market, recently won the MIDEM award as Canada's top-selling male singer, and under a revised management set-up and new executive producer, Simon, much is being anticipated.

Another producer just signed is Gene Hughes, better known as one of the key members of the Casinos, who enjoyed a top hit several seasons ago with "Then You Can Tell Me Goodbye" on the Fraternity label. The Casinos have entered the

(Continued on page 30)

## Garmisas & UA: 'Fine 10 Years'

CHICAGO — Garmisa Distributing of this city was among the first United Artists Records distributors, and is still with the label.

According to Lennie Garmisa and his son Bob, who run the operation, "It's been 10 years, and we've had a fine association with United Artists Records."

## Looking Ahead

(Continued from page 22)

In conclusion, Stewart said, "We've been fortunate to be able to present many of the top young composers for films, like, Francis Lai, who did 'A Man and a Woman' and 'Live for Life,' which looks like an even bigger score; John Barry, of the Bond films; Quincy Jones, 'In the Heat of the Night'; and Bacharach and David, composers of 'What's New, Pussycat?'"

UA Records has been "fortunate," perhaps; but certainly it is staffed with music knowledgeable and a helmsman who have proved they can take it from there—and bring it here, to the charts.



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# Message from the new Independent

Noel Rogers, Martin Davis,  
John Spalding and everyone  
at, in or around  
United Artists Records  
in the United Kingdom  
send their loyal greetings  
and congratulations to  
Mike Stewart & his crew  
on reaching number 10  
in the anniversary charts



*Now on the newly independent label:*

The Easybeats, Spencer Davis Group,  
Shirley Bassey, Françoise Hardy, The Household,  
Dobie Gillis, Jay and The Americans,  
Joe Williams, and Ferrante & Teicher

*Soundtrack Albums:*

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Vivre Pour Vivre (Live For Life)

**United Artists Records Ltd.,**

Mortimer House, 37-41 Mortimer Street, London, W.1.



## UA, Internationally Speaking

LONDON — In 1958 the United States contemplated sending two monkeys into space. Floyd Patterson was heavy-weight champion of the world. Queen Elizabeth II was expecting a baby and Noel Rogers joined United Artists, along with John Spalding!

United Artists Music, Ltd., incorporated in the United Kingdom with an associate company, Dominion Music Co., Ltd., owned by Michael Stewart, the present President of the Records and Music Division of United Artists in New York: since when Dominion and another company, Rogers Music, Ltd., have both been absorbed by the UA organization.

In addition, a publishing company was formed with one of London's up and coming theater managers, Michael Codron, who put Pinter on the map.

By 1963 Noel Rogers and his UA publishing business had grown to 10 companies and moved into larger offices in fashionable Knightsbridge. About this time Martin Davis and Roger Welch joined the Music Promotion Department.

### Film Music Leads Way

After consultation with Mike Stewart, it was decided to ex-

pand the United Artists Records label which was licensed in the United Kingdom through E.M.I. The obvious way into this lucrative market was through United Artists film releases.

"James Bond" put United Artists Records on display in the shops in the biggest possible way, and soundtrack albums like "Dr. No," "From Russia With Love," "Goldfinger" and, more recently, "Thunderball" and "You Only Live Twice" became standard spy equipment for thousands of record players up and down the country.

The Bond composer, John Barry, became the most prolific modern film music man in the world. He is still up there today.

United Artists Records became the breeding ground for all the major film score composers. Bacharach and David with "What's New Pussycat?" . . . Frank Cordell and his score for "Khartoum" . . . Ron Goodwin and his sounds for the Mirisch Company with "633 Squadron" and "Submarine X-1" yet to come . . . Ken Thorne and his saucy adaptation of the original score of "A Funny Thing Happened on the Way to the Forum" for which he obtained an Academy Award.

(Continued on page 28)



**Noel Rogers**  
Managing Director, United Artists Music  
and Record Division, London, and European Representative

## U.A. Story

(Continued from page 20)

the singer and Montgomery in Nashville.

On the distaff side, young TV and film star Patty Duke came through with new career for herself when she got a hit with "Don't Just Stand There." Shirley Bassey, after earlier tries, broke the ice here with her single version of John Barry's movie song, "Goldfinger," and she has been a top seller on the LP front ever since. Much interest is also being placed just as the company's 10th anniversary time arrives, in Britisher, Samantha Jones, and in Bobbi Martin, a Baltimore girl with a strong rural flavor whose first UA release, "Only You," is just out.

As for the British scene, in addition to the aforementioned Miss Jones and Miss Bassey, UA has had its share, starting at the peak of the initial shock wave in 1964 with Manfred Mann and is "Doo Wah Diddy Diddy" and "Sha La La." Later, and again as the opening of the second decade approaches, the firm looks to Traffic, with Stevie Winwood and the Spencer Davis Group, plus the Easybeats, among others, to keep the banners flying.

Much excitement is already evident at this time in at least two subsidiary labels, now being spotlighted in a hefty promotional campaign. First of these, Solid State, puts the company in a contending position in the jazz market, with first class talent such as Mel Lewis and Thad Jones and their band, an important portion of which is produced by independent producer, Sonny Lester.

### Latin Biz Exciting

The Latin business, too, is coming in for its share of excitement with the emergence of the brand new UA Latino line, supervised by Lipton, with material partly produced by Leroy Holmes. This line will feature front-line talent like the veteran Tito Rodriguez, Chucho Avalanett and Vincentico Valdez.

On the international front, UA is also making a determined and long-range effort with such major talents as Raphael, the frantically followed Spanish Singer, and the veteran classic guitarist, Carlos Montoya.

Artists like these, and proven executive talent as that now on the United Artists team, bodes well indeed for an even more glitteringly successful second decade of operations, which commences at once.

## Selectivity, Names and Good Concepts Unart Budget Keys

Selectivity, hot names and good concepts are the basis of a successful economy LP line, according to Dave Skolnick, Sales Manager for United Artists' Unart economy (\$1.89) price line and for the company's four and eight-track tape product.

Skolnick also heads up sales on the Tale Spinner budget-priced kiddie LP line.

When the line was created last year, it marked a move by United Artists to be represented in yet another vital sales area of the business. At the same time it reflected a view that with the upward move in suggested list prices on much of the standard pop merchandise, the resulting increased spread between standard and economy price ranges, would bring an expanded movement of the lower priced merchandise.

The theory, according to Skolnick, has proven out. "We're extremely pleased with the sales pace we've generated," Skolnick remarked, "particularly with the repeat business on some of our items, which has been nothing short of phenomenal."

In terms of concept, one keynote is to jump on proven full-price line ideas, one of which is to focus on themes from hot movie properties, such as "Great Music from 'A Fistful of Dollars,' 'A Few Dollars More' and 'The Good, The Bad and the Ugly,'" which will be a featured title in an upcoming Unart release.

Another worthy concept is instrumental versions of hit pop songs, such as the current smash, "Love Is Blue," which is now coming out as the featured item on a new Unart organ instrumental LP.

Oldies are always good bets for economy packages. Unart has enjoyed big movement with a current "Unforgettable Oldies" set. Another, "Soul Oldies," which includes Anthony and the Imperials' "Goin' Out of My Head," has enjoyed a tremendous response.

"No longer is it possible," Skolnick adds, "to simply use one big song title or artist as the lure. Every package has to contain good, solid items in addition to the featured one. The buyer must be given something for his money today. He's

much too sophisticated to be taken in. He simply wants his money's worth no matter how little or how much he's spending on a record."

There are currently 24 LPs in the Unart catalog, with six more due for immediate release. The existing titles have come to be regarded as prime sales lure for traffic-building ads by retailers, according to Skolnick, who indicated that the line does a substantial amount of co-op advertising with key rack outlets, the racks use the price bait of the economy lines to lure customers, now that the standard priced merchandise doesn't sound nearly as low in cost at the discount levels as it used to.

"It helps the rackers sell more of everything, once they get the customer into the store," says Skolnick, "but it also helps us a great deal to have our product actually in the ads."

At the budget-price level



Dave Skolnick  
Unart Records &  
Cartridge Division

(99 cents) United Artists is also represented, and profitably, with its Tale Spinners children's line, which the company feels is the top line of its kind in the nation. There are currently 62 titles in the catalog with two or three new entries added with each new major release. "We just sold 200,000 units in February," said Skolnick. "And we feel that's a very respectable figure."

# Telegram

**TO: 10 YEAR OLD  
UNITED ARTISTS**

**FROM:  
DEUTSCHE GRAMMOPHON  
GESELLSCHAFT, HAMBURG**

**"KEEP GOING  
AND STAY ON THAT  
HIGH ROAD TO SUCCESS!....."**

*To One  
Of The  
Greats!!*

**Happy  
10th**

*Howard Allison*

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*Our complete staff  
wishes you a  
Happy 10th  
Anniversary*

## **TONE DISTRIBUTORS, INC.**

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# **United Artists' One World**

Within the past month, United Artists Records opened its own wholly-owned British record company, signalling phase one of a planned series of moves which will eventually see the establishment of UA-owned firms in principal world markets. The moves reflect the long-time international-mindedness of the Company President, Mike Stewart, who as long as 15 years ago, saw the coming one-world aspects of the music business.

"It's a step which reflects growth and maturity in a company," Stewart indicated. "Obviously, a company doesn't make such a move without attaining a certain stature, and we believe in our 10 years in the business we have reached that phase of our growth.

"What it really means is that a company controls its own destiny. For instance, if our company believes in a certain new artist and wants to lay

out a world-wide campaign on that artist, it is not fair for us to ask another company to accept the obvious risk factor. Conversely, too, if our faith is rewarded and we win, then we take the profit for the risk we took."

"Beyond Britain," Stewart continued, "we hope to have our own companies operating in Germany, Italy and France before the end of the year. In England, we have had a wonderful relationship in the past with EMI. I think it's the best company there and even though we have our own company now, under General Manager Martin Davis and European manager Noel Rogers, we will continue to enjoy the effectiveness of EMI doing our distribution and pressing."

### **Control Idea Important**

The idea of control is important in various ways, ac-  
(Continued on page 30)

## **Internationally Speaking**

(Continued from page 26)

And 1968 looks like John Addison's year with his music for the Tony Richardson epic, "Charge of the Light Brigade," coming up.

Among the top British singing talent employed during this period on United Artists title songs were Shirley Bassey, Matt Monro, Tom Jones and Nancy Sinatra.

### **Decisions, Decisions**

Slowly but surely the United Artists Records company started to sign name recording artists to their British label. Today, among the roster we find Samantha Jones, Norman Percival, the Easybeats, the Fortunes, Spencer Davis Group, the Household, Dobie Gillis and Shirley Bassey.

January, 1968, saw the first moves out of Knightsbridge to join up with the rest of the United Artists Corporation, Ltd., in Mortimer House, 37-41 Mortimer Street, London W.1. The whole Music Division is now installed and have the use of a modern projection theatre and their own recording studio.

On March 1 United Artists Records became an "independent" operation in the United Kingdom distributing their product through E.M.I. The following key personnel are in charge of the operation:

Noel Rogers, Managing Director, Music and Record Division and European Representative; John Spalding, General Manager and Financial Director, Music and Record Division; Martin Davis, Manager and Creative Services, Record Division; Roger Welch, General Professional Manager, Music Division; Pierre Tubbs, A & R and Artists Co-ordination, Record Division; Barbara Scott, Label Co-ordinator; Bob Grace, Exploitation-Music Division; and Tim Knight, Exploitation-Record Division.

Rex Berry of Partnerplan, Ltd., one of London's leading public relations consultancies, has been retained to handle the corporate pr for the record division.

### **Pursuing Artists**

United Artists Music and Records are currently pursuing new and established recording artists and acquiring master deals with independent producers in the United Kingdom. Every aspect of the music industry is United Artists' business today and tomorrow.

It is worth noting that Queen Elizabeth II had her baby. And that Noel Rogers managed to find time between 1958 and 1968 to get married. A step in the right direction!

**CONGRATULATIONS**

*and*

*Best Wishes for  
Continued Success*



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**ALL SOUTH DISTRIBUTING CORP.**

**New Orleans, Louisiana**

**UA A&R**

*(Continued from page 24)*

UA fold and leader Hughes will produce the group, and quite possible may be assigned other talent as well for production.

Brian Sennett, another outside producing specialist, has been assigned production of the Serendipity Singers, under an arrangement with Shawbym Productions, of which impresario-manager Fred Weintraub is a principal. The well-known team of Hugo (Paretti) and Luigi (Creatore) will produce a new group known as Mommy under their H. & L. Productions banner.

As for Henry Jerome, him-

self, the actual production responsibilities, added to the administrative load, are demanding indeed.

In addition to instigating his own "big sound" LP series, "Henry's Trumpets," he handles all soundtrack re-recording operations that may be required, produced the original caster, "Illya Darling," just completed cast sessions for the new off-Broadway version of Truman Capote's "House of Flowers" and has completed recent productions for albums with Patty Duke ("Valley of the Dolls"), Al Caiola, the new Buddy Morrow Band, Ralph Burns and was responsible for Jimmy Roselli's biggest hit to date, "There Must Be a Way."

**UA's One World**

*(Continued from page 28)*

ording to Stewart. "The company has reached the stage of catalog depth where it can no longer afford to operate through a licensee and have just some of the product released. It's our obligation when we sign an artist to publicize him throughout the world," he asserted. "To do that effectively, we must have our own companies.

"Also, when we sign a foreign artist, we must be able to guarantee him releases in all the major markets of the world, particularly his own home territory. For instance, we have signed through our British company a new singer, Samantha Jones. Now we can promote Samantha there and here and in other countries as we open our own operations. We've also signed the Fortunes recently and we have Shirley Bassey, George Martin and the Spencer Davis Group, all through our British company.

"Also, having an operating owned British company enabled us to sign Francoise Hardy for Britain. Although we don't have her for the United States, we're still very happy to have her in England because she has become a very hot property there."

Reflecting Stewart's continuing attention to the international scene, UA has acquired artists of real substance and potential in other countries as well. The Spanish singer Raphael whom UA has for the U.S., has become one of the hottest things going and is fast becoming what some have called "the Frank Sinatra of Spain."

In addition, Francoise Hardy as well as Raphael are expected to record in English plus their native language in

future sessions. The same holds true for such Italian stars as Mina and Robertino and Spanish singer Maria Ostiz.

In addition to those Western European nations where UA-owned companies are now being set up, the firm has its own label throughout the world, even though in many countries, because of specific market considerations, the business will continue to funnel through a licensee. On the publishing front, it may be added, the firm already has mostly 100% owned companies throughout the world.

**Adding to Effectiveness**

Adding to the effectiveness of the whole UA international structure is Ron Eyre, British native and New York UA staffer who coordinates American releases of international artists.

Eyre also works in setting up promotional schedules for artists during their visits to the United States and, in general, carries out whatever steps are required to achieve maximum impact at sales and exploitation levels from all artist visits and tours.



**Ron Eyre**

*Director, Foreign Operations & A&R For UA International*

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**HAPPY 10TH**

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en su X Aniversario a



### DICESA

(Discos Centroamericanos, S.A.)  
San Salvador, El Salvador, C.A.

## Latino Label Hit

(Continued from page 12)

hit the market with big sales on UA International, was transferred to Latino because of the direction of his greatest sales—in Latin and particularly the Puerto Rican markets.

Lipton explained that the accepted price structure in the Latin field is \$1 cheaper than the normal \$4.79 pop-suggested list price, making it virtually impossible to conduct an intelligible merchandising program incorporating two sets of prices on the same line. Further, in Latin, the great majority of sales are still in mono, whereas mono is a thing of the past for all practical purposes in pop areas, he asserted.

The average distributor, adds Lipton, does not have a Spanish-speaking staff to reach the proper outlets for Latin product. Thus again, it makes sense to have a separate marketing operation, which does not belabor the average distributor salesman with having to push Latin along with the balance of the line.

Latin material is usually moved to market through non-exclusive distributor deals, again contrary to normal practice in other facets of the business. With Latin product the philosophy simply works where it would not otherwise. And it's certainly working for UA Latino. Sales are growing and billings in Puerto Rico, the most active Latin market, have increased

nearly 100% in the past year.

Raphael, obviously, has meant much to the sales surge. One Raphael LP sold 65,000 alone in Puerto Rico, a practically unheard of sale. Chucho Avalanet has also become a giant seller. But others are doing their share of the business. The aforementioned Tito Rodriguez and Vicentico Valdes are doing extremely well and much is expected in the way of excitement and sales from Al Zeppy, Freddy Rodriguez (no relation to Tito) and the label's lone distaffer, Maria Pacheco.

On the creative front, at UA Latino, most of the production falls to Leroy Holmes and Joe Cain, the latter an indie producer who works with Freddy Rodriguez, Maria Pacheco and to some extent with Valdes. Holmes regularly produces the Tito Rodriguez and Chucho Avalanet sessions, while the Raphael disks are recorded in his native Spain.

Merchandising takes the form of ads in Spanish language papers like New York's El Diario and Extra, plus programming segments purchased on WTFM, New York, in which disks by Raphael and Valdes have been played. Much co-op advertising has been run in Puerto Rico in association with the distributor there (the market is really zooming in the Island), and a recent Miami TV show spotlighted a host of the best on the UA Latino line.

## Bob Montgomery Story

(Continued from page 16)

grabbed a Grammy nomination for their album of duets built around Curtis' "Our Way of Life" as the title song.

Between Lubbock and Nashville, Bob earned his spurs as a top songwriter with such hit credits as "Misty Blue" and "Back In Baby's Arms," both cut by Eddy Arnold and other stars.

### Not by Chance

UA's New York execs didn't toss Bob into their key Music City slot by chance. He had earned his credentials as a capable producer. Mel Tillis' C&W giant, "Stateside," for Kapp Records is among Bob's pre-UA credits.

During the hectic 14 months at the helm of the good ship UA in Nashville, Bob has not only been in fast company, he's been swept along by some pretty swift expansion.

His new five-office suite was a matter of necessity. Bob fattened UA's Music City A Team with the addition of such hot properties as writer-singer Billy Ed Wheeler (wrote "Rev. Mr. Black," "Jackson" and hit big with his "Ode to the Little Brown Shack Out Back") and talented popster Bobby Goldsboro, non-resident UA hitmaker who wrote his own stuff such as "Voodoo Woman," "Broomstick Cowboy," etc., and C&W promotion topper Ed Hamilton. UA's C&W talent roster has registered similar growth.

### Took Over from Kelso

Bob took over from Kelso Herston who exited after 2½ years during which he snagged Del Reeves, Bobby Lewis and Johnny Darrell, among others. Kelso went to Capitol Records in Nashville as producer.

*Sincerest Wishes  
To All Our Friends At*

**UNITED ARTISTS**

*On Their  
10th Anniversary*

*Jay Sonin*

*Bob Perper*

World of Music  
501 Lexington Avenue, N.Y.C.  
Records and Tapes

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*Best Wishes*  
to



*on the occasion of their*

**10th  
Anniversary**

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**Congratulations  
To Mike Stewart  
And His Entire Staff  
For A Tremendous Job  
Well Done**

**Happy 10th Anniversary!**

**SAM GOODY, INC.**

World's Largest Record &  
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# Revolutionary Clive Donner

NEW YORK—Clive Donner, the British director who pioneered the use of pop music on the soundtrack of the extremely successful United Artists film, "What's New, Pussycat?," says he has taken his music beliefs even further in his latest for UA and Lopert Pictures, "Here We Go Round the Mulberry Bush."

"In 'Pussycat' I used the numbers Burt Bacharach and Hal David had composed for it experimentally," Donner said recently while in the states for the opening of his new film. "I took the songs recorded by Tom Jones, Dionne Warwick and Manfred Mann and used them as one would use background music. As far as I know, until then it hadn't been done before."

In "Mulberry," Donner has acquired the composing-performing talents of Stevie Winwood and Traffic plus the Spencer Davis Group, with one song sung by Andy Ellison. The story of an anxious teen-age lad, a would-be "Alfie," Don-

ner's latest effort would seem to lend itself to pop music even more appropriately than "Pussycat."

And that's just how he felt. "But I wanted to go further with it in this film, take the music throughout. There are two ways you can use music in a basically non-musical film. One is as source music; that is, coming from transitors, dance halls, etc. The other is more subjective, allowing the music to show what the character was feeling. I decided to use these songs in the latter way, rather than in the more conventional first way."

Donner talked "at length" with his composer-artists before filming and said he had all Davis' numbers before he started the picture, and Traffic's title song before shooting began. They came up with the other numbers later.

"I think it is insanity to bring the composer in when the film is all finished and then have him write the score. I always have him in at the beginning,

which gives the composer a much better understanding of everything," the director feels.

United Artists Records has just brought out the soundtrack album from "Mulberry"—"And it's *real* soundtrack album of songs from the movie, not just an album put together with only six sides actually from the film and the rest thrown on to take up space." The label is excited about the album, too.

"Mulberry" is Donner's first producing effort, too. The music was arranged and edited by Simon Napier-Bell and the screenplay is by Hunter Davies from his own novel. (Davies has just completed what Donner feels will be the definitive biography of the Beatles.)

The new film's cast is comprised mostly of newcomers, including Barry Evans, Judy Geeson, Angela Scoular, Sheila White, Adrienne Posta, Vanessa Howard, and Diane Keen. (Donner opined that the reason every year is bringing a new "This Year's Darling!" these movie days is that producers in England are taking chances—and succeeding—like never before on new talent. "When one of the youngsters makes it, then they want to push someone else fast.")

"Mulberry" also features the veteran leading man Denholm Elliott, whose career was revitalized by the critically acclaimed Donner film of a few years ago, "Nothing But the Best." Says Donner: "Denholm came to me afterward and thanked me for letting him play that rather seedy character in 'Nothing But the Best.' I said oh nonsense. He said no, because of that film's reception he no longer has to suck in his stomach when he goes for a job."

Donner's next job will be still something else new for him. "I'm going to do a film on Alfred the Great, set in the 9th Century," he reported. This one is for MGM and will be Donner's first spectacle-type film, although he vows that uppermost will be the dramatic conflict concerning the young man who wanted to be a priest but became a warrior. "We start in May in Galway with David Hemmings and Prunella Ransome."

For UA, Donner is planning a contemporary comedy—probably with plenty of music—to roll in the spring of '69.

A Londoner, Donner has been in films since he was 16, spending a good bit of the time as a film editor on such British films as "I am a Camera," "Genevieve" and "The Purple Plain." His features as a director in-

clude "The Secret Place," "Heart of a Child," "Some People," "Luv" (the latter made in New York and Hollywood) and "The Caretaker."

The last-named film was backed by Elizabeth Taylor, Richard Burton, Noel Coward and Peter Sellers and released in America a few years ago as "The Guests" because United Artists was releasing a bigger-budgeted production called "The Caretakers." Now, Donner informed, with the voguishness today of its author, his friend Harold Pinter, UA is re-releasing "The Caretaker" under its original title this fall in the states.

Donner, also a teacher at the London School of Film Technique, says he still stays close to the editing of his films.

"I am fairly ruthless," he admits. "No matter how much trouble I've had getting a scene, if it's wrong, out with it. But there are times when I can't be objective, and I need someone who can be. That's my cutter, Fergus McDonnell. He's my cutter on 'Mulberry' and on several others I've directed. I worked for him when I was 16. He doesn't talk, but he has magnificent scissors."

Although greying and slight, Donner is a notably frisky and energetic man with an affinity for flashy Mod clothes. As his very "now" work shows, he is living proof that the calendar doesn't have to be our master; that swinging like—at very least—a pendulum do doesn't have to be the exclusive dominion of the very young. It can also be swung by those who think young.

And that's Clive Donner.

## Billy Edd Wheeler

(Continued from page 16)

Shack Out Back" (a million-seller for the writer on Kapp). "Jackson" is about the only tune out of his powerhouse catalogue that goes into the UA pubbery pot. U.A. Music inherited world rights when Wheeler joined the corporate family.

Prior to Billy Edd's appearance in the Unart picture, strongest holdings were the best-seller efforts of singer-artist Bobby Goldsboro.

"One of my prime missions will be to recruit top notch writers," Wheeler said shortly after his arrival here. "Buddy Knox and Alex Harvey are already writing for us and I'm looking for good writers all the time."

Wheeler pointed out that his new post makes it possible for him to devote more time to his own writing efforts.

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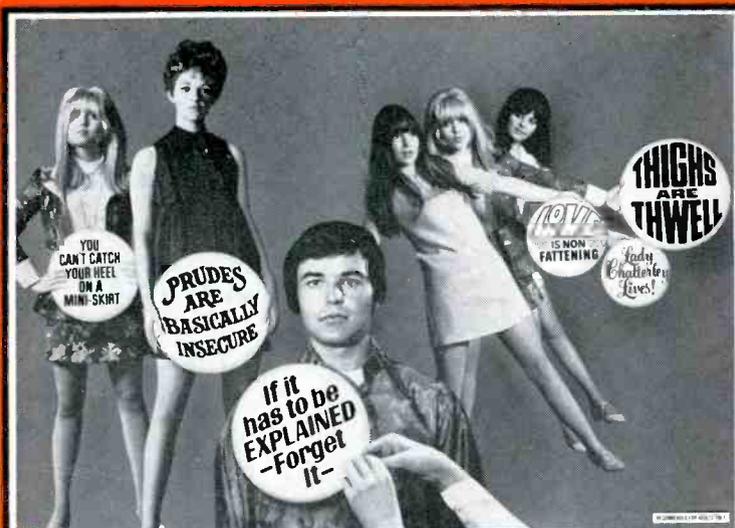
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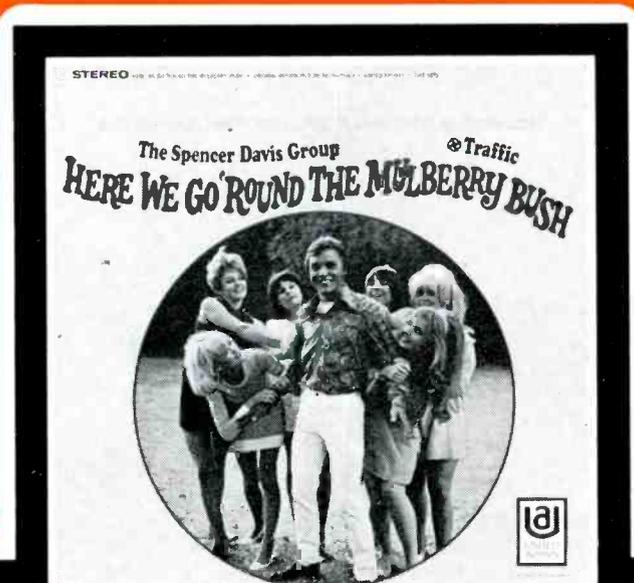


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