

Pick Show Tune Tied to Pop Mart: Kornheiser

NEW YORK — Songs from Broadway musicals must be taken out of the context of the shows for pop disk coverage. That's the opinion of Sidney Kornheiser, consultant for Music 28, firm which publishes the Sherman Edwards score for the hit Broadway musical "1776." Kornheiser, who has been working on Broadway show scores for more than 20 years, said that a publisher can no

longer make up seven or eight "straight demos" of songs from the shows to submit to record companies. "To get a pop play these days," Kornheiser said, "a publisher must try to fit the show's songs into the pop market's current needs as well as to come up with left-field casting ideas."

As examples, Kornheiser cites the recent GWP Records release of Debbie Taylor's "Mama Look Sharp," and the upcoming James Earl Jones release on the Columbia label of "Molasses and Rum," both songs from the "1776" score. Miss Taylor's disk, said Kornheiser, fits into the current soul-gospel groove, and using Jones, star of the Broadway play "The Great White Hope," is an example of left-field casting.

The success of the Fifth Dimension's Soul City recording of "Aquarius/ Let the Sunshine In" from the score for "Hair" has pointed the way for record companies to take songs out of the context of the show for a disk payoff.

Interstate United Acquires B & B

DALLAS—Interstate United Corp., Chicago, one of several national vending and service firms actively acquiring music routes, purchased B & B Vending and Music Co. here last week for an undisclosed sum of money and notes.

The acquisition involved nine branch divisions of B & B, consisting of four full-line vending operations and five music and amusement operating companies.

Publishers Rep Co. Set By Amos Productions

LOS ANGELES—Amos Productions has formed a publishers association to market songs by out-of-town firms

Red Steagall, songwriter and former publisher, is a partner in the company and its administrator.

Firms represented include Combine Music, Blue Crest Music, Shelby Singleton's firms and the firms run by the Glasser Brothers.

One reason for the creation of the firm is to seek out songs for West Coast artists, especially for the stable of names which Amos Productions records for its clients.

Amos also operates its own record label with the same name for which it has begun an aggressive campaign to go to the publisher for material.

Terms by which West Coast Publishers Association (WCPA) works with firms are generally for a fixed fee plus a share of the mechanicals on each record obtained. An example of one working relationship is \$125 a week plus half a cent mechanical.

The idea for the formation of the publishing firm belongs to Amos president Jimmy Bowen. Once the company gets going it plans soliciting accounts from New York and European small companies who cannot afford to open a Los Angeles office.

The fee system by which

WCPA operates fluctuates with the amount of the weekly or monthly retainer. A larger retainer is reflected in a smaller mechanical rate.

The Amos organization has begun to concentrate on going out after songs and has designated Dick Burns, the a&t coordinator, as the publishing contact man. Burns' job is to visit publishers for material, not wait until they come to his company.

FRED FOX ASSERTS

Theater Is Paying Price For 'Immorality' Plays

NEW YORK — "The lowering and demoralization of public tastes with emphasis on sex and its forms of perversion is inhibiting the writing and production of more substantive and higher quality plays which will endure through the years." That's the opinion of Fred Fox, head of Sam Fox Music, publisher of such Broadway show scores as "Man of La Mancha" and "Brigadoon."

It is questionable, said Fox, whether the great musicals of the past two decades which have endured without diminu-



OLIVER, left, singer on Jubilee Records with the "Good Morning Starshine" click, forms a new company to be known as Starshine Corp., with Lawrence Phillips, center, business manager-attorney, and William Casg, Oliver's personal manager.

Studio to Rise in Harlem —Seeks \$\$: Lack Job Aid

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in the city would guarantee \$10,000 worth of their overflow business to Astral each year.

"This," she said, "would amount to just over \$800 a month, which is a drop in the bucket for the large companies. It is, in fact, much less than the cost of producing a single record."

Miss Jones, who has been working overtime on this angle of her fund-raising drive, is confident that the big name companies will support her venture. She feels that they have nothing to lose, and everything to gain. "This company," she said, will complement, rather than conflict with the business of the already established houses."

So far, Miss Jones has had meetings with many key figures at most of the leading desk companies, and she reports that reaction to her proposal has been favorable. According to Miss Jones, those companies which have already expressed

interest include RCA, United Artists, and A&R, whose Don Frey is collaborating with Astral on the venture as a consultant.

Near Completion

Miss Jones said, "The project is finally at a point where it is capable of completion as to financing and general planning within three to six weeks, at which point construction can begin. We have already acquired studio space in an excellently located building at the corner of 106th Street and Park Avenue, and are about just ready to go.

"The Small Business Administration, which has watched the development of the project with interest, now stands ready to lend its influence and name as well as to guarantee 90 per cent of a \$300,000 bank loan to the project. The only qualification respecting this guarantee is that private funds be invested and that the same bear a given ratio to the total capital requirements. The ratio can be a little as 15 per cent, depending on the source of the private funds."

Commenting on the need for a black-owned-and-operated recording studio in the city, Miss Jones said it would open doors and offer positions previously closed to black engineers, arrangers, songwriters and musicians.

Associated with Miss Jones on the project are Horace Ott, arranger, who has worked with James Brown, Dionne Warwick and other leading entertainment personalities; Chris Jones, national r&b promotion director with Scepter Records; Jimmy

GARLAND PKG. \$ CUT BY DECCA

NEW YORK—Decca Records has cut the price of its "The Best of Judy Garland" package to \$5.98. The deluxe, two-record set had previously been merchandised at the suggested list price of \$9.98.

"The Best of Judy Garland" includes selected performances of songs originally performed by Miss Garland in such motion pictures as "Meet Me in St. Louis," "The Harvey Girls" and "The Wizard of Oz."

Motorola Builds A New Facility

CHICAGO — Motorola is constructing a 50,000-square foot facility in Des Plaines, Ill., to house its Chicago distribution complex now located on North Pulaski Road. The new plant will consist of five sections, will include a pneumatic tube system for processing orders, and will be ready for occupancy Nov. 15, 1969.

Film Division Of A&M Folded

LOS ANGELES — A&M has dissolved its motion picture division, A&M Productions, with Perry Leff departing to form his own film company.

A&M formed the division in May 1968 to get into dramatic feature films. The division had acquired several properties but never got into filming.

Faith's 2 Covers

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made aware that there are two covers available. Ertegun said that distributor orders were running four to one in favor of the non-nude cover.

Putting the new cover together delayed the album production by two to three days, he said. Both covers would also be available in the tape version of the LP.

Tyrell, vice-president of International Tape Cartridge Corp.; as well as leading artists like Ray Charles, Johnny Mathis, Peter, Paul & Mary, Jimi Hendrix Experience and others.

Tone Into TV Production—Expands in Disk Production

MIAMI — Tone Distributors has entered the TV production field and is also expanding its record production arm—Marlin Productions. Part of the expansion, according to president Henry Stone is a new 8-track recording studio next door to the distribution plant.

The TV production arm has wrapped up 52 half-hour color shows—"Stars Over Miami"—in Spanish, and is already on the air in New York, Corpus Christi, Hollywood, Miami, and Puerto Rico.

The record production wing has scored with several chart records, including disks by the Mercy, Kane's Cousins and Clarence Reid. Other action includes an LP starring John Lee Hooker for Stax, a Jerry Williams single for Cotillion, singles by Betty Wright, George & Gwen, and J.P. Robinson to be released on the Alston label

through Atco Records, and Spanish albums by Vicky Roig, Juan Legido, and Germain Garcia for the Tone Latino label. Marlin Productions also just finished the soundtrack of "The Grove," starring Rita Hayworth, which features Steve Alaimo singing the title tune. Alaimo, besides producing for Marlin, is signed to the recently formed Mylstone Management firm Stone created in conjunction with Herb Myers. Other acts managed by Mylstone include the Mercy and Clarence Reid.

Writing for the publishing wings of Sherlyn Music and Kimlyn Music are Jack Sigler Jr., Clarence Reid, David Brown, Bobby Birdwatcher and Willie Clarke.

Just signed to record for Marlin is the rock group Magic, which is being produced by Alaimo and Brad Shapiro.

CONTRACT GIVES PHILA. ORCHESTRA TOP MINIMA

PHILADELPHIA—Philadelphia Orchestra musicians will receive minimums of \$16,040 next season, the highest minimum pay of any symphony orchestra musicians in the U. S. under terms of a three-year contract agreed upon on Monday (14).

The new pact will increase the minima to \$16,560 in 1970-71 and \$17,080 in 1971-72. The minimum for the 1968-69 season was \$14,350, with \$2,000 in recording fees and \$12,350 in salary. The recording fee figure will remain the same.

The second highest paid orchestra in the country will be the Boston Symphony, with members getting \$16,000, of which \$1,000 will be in recording fees. Both the Philadelphia and Boston record for RCA. The New York Philharmonic is third in salaries with \$15,040 minimum pay, including \$1,000 in recording fees. The Philharmonic records for Columbia. The Philharmonic and the Boston will be in the final years of their contracts next season.