



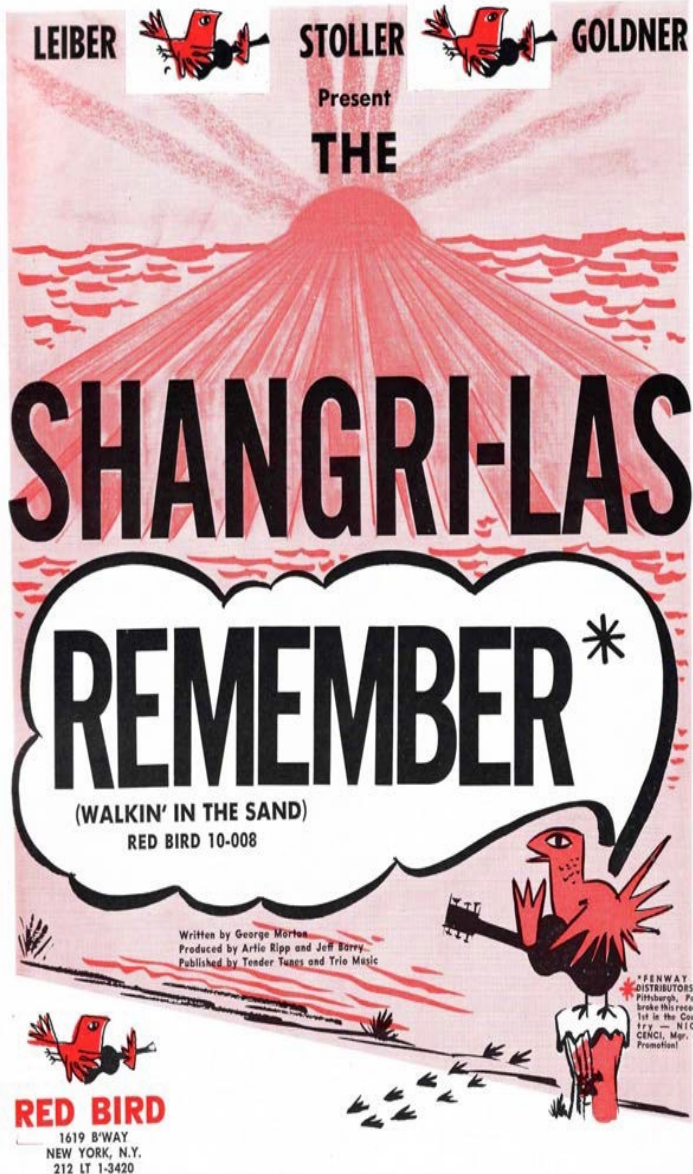
Artie Ripp' First Hit Production is Just One Look by Doris Troy

ARTIE PUTS BANKRUPT KAMA SUTRA ON THE CHARTS!

LEIBER & STOLLER ASK ARTIE TO PRODUCE JAY & THE AMERICANS

LEIBER  STOLLER  GOLDNER

Present
THE



SHANGRI-LAS

REMEMBER*

(WALKIN' IN THE SAND)
RED BIRD 10-008

Written by George Morton.
Produced by Artie Ripp and Jeff Barry.
Published by Tender Tunes and Trio Music.

*PENWAY DISTRIBUTORS, Pittsburgh, Pa., broke this record 1st in the Country — NLS CENCL, Mgr. of Promotion!

RED BIRD
1619 B'WAY
NEW YORK, N.Y.
212 LT 1-3420



SOME HITS & ARTISTS

Neil Sedaka, Billy Joel
Lovin Spoonful, Joan Jett
Phil Spector' Uptown,
Oh Happy Day,
Do You Believe in Magic,
Carol King-Gerry Goffin,
Bill Withers, Woodstock,
Survivor' Eye of the Tiger,
Melanie, Gladys Knight,
Holland-Dozer Hot Wax,
Isley Bros. Its Your Thing,
Bubble Gum Music Hit's,
Captain Beefheart, Ali,
Green Tambourine,
Ral Donner, Richard Perry,
Million Dollar Musical,

thank you, music world, for making

KAMA-SUTRA *Productions*

TENDER TUNES MUSIC

the success story of the year!

HY MIZRAHI ARTIE RIPP PHIL STEINBERG

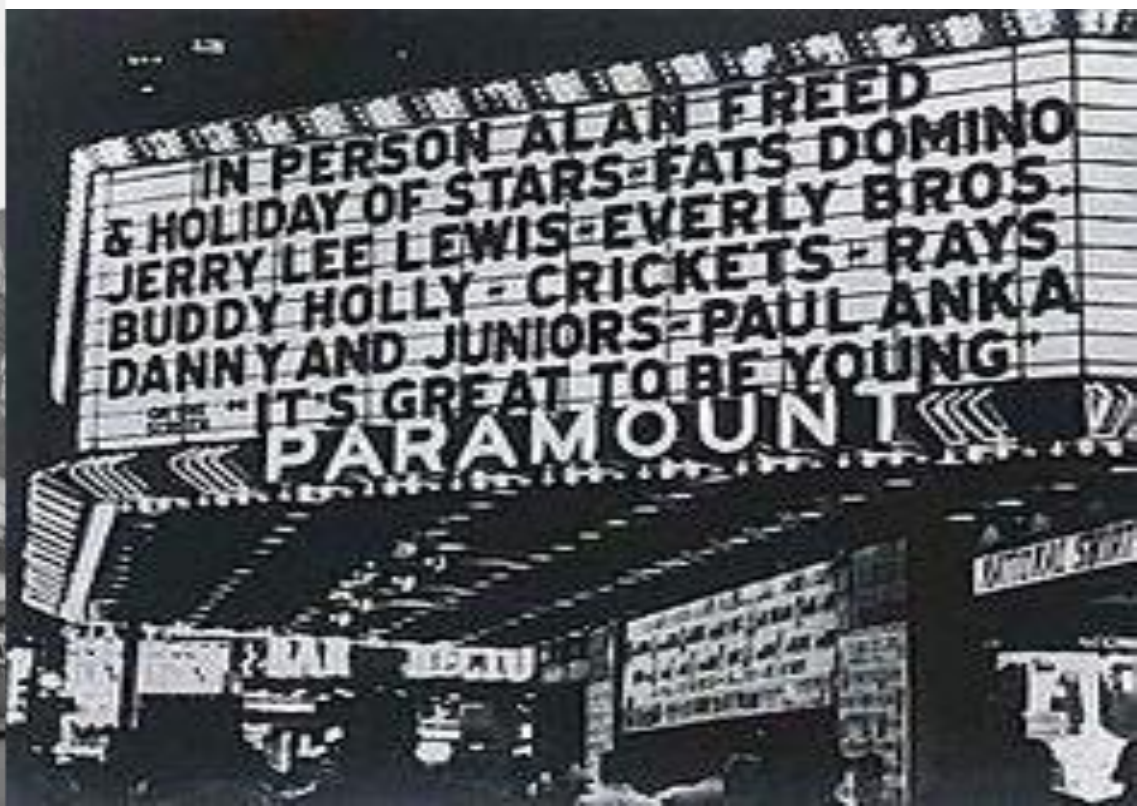
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|--|---|
| <p>RED BIRD RECORDS</p> <p>"REMEMBER" <i>(Walking in the Sand)</i> THE SHANGRI-LAS <i>Produced by Artie Ripp & Jeff Barry</i></p> | <p>UNITED ARTISTS RECORDS</p> <p>"COME A LITTLE BIT CLOSER" JAY & THE AMERICANS <i>Produced by Artie Ripp</i></p> |
| <p>RED BIRD RECORDS</p> <p>"LEADER OF THE PACK" THE SHANGRI-LAS <i>Produced by Shadow Morton & Jeff Barry</i></p> | <p>JUBILEE RECORDS</p> <p>"RUNAROUND" ANN MARIE <i>Produced by Artie Ripp & Phil Steinberg</i></p> |
| <p>ASCOT RECORDS</p> <p>"IS THIRTEEN TOO YOUNG TO FALL IN LOVE!" THE PETITES <i>Produced by Artie Ripp</i></p> | <p>UNITED ARTISTS RECORDS</p> <p>"LET'S LOCK THE DOOR" <i>(And Throw the Key Away)</i> JAY & THE AMERICANS <i>Produced by Artie Ripp</i></p> |
| <p>NOULETTE RECORDS</p> <p>"LEADER OF THE LAUNDROMAT" THE DETERGENTS</p> | <p>RED BIRD RECORDS</p> <p>"GIVE ME A GREAT BIG KISS" THE SHANGRI-LAS</p> |

 **KAMA-SUTRA** TENDER TUNES MUSIC CO.
ELMWIN MUSIC CO.
1650 B'way, N.Y.C. JU 2-4221-2-3



In 1954 while listening to WINS radio in New York I heard a hand slapping a phone book and a DJ wailing "I'm Alan Freed and This is Rock 'n' Roll", he played White and Black Teens Singing their Songs, WOW!!!

At 17 I formed my Four Temptations group and got us a gig at a Sweet 16 party in the Claridge Hotel ballroom. Below the ballroom windows a giant Camel sign blows smoke rings across to the Paramount Theater Marque where Freed' live Rock and Soul shows Were Making World Changing History... That I Wanted To Be Part Of...



Alan Freed' Live Christmas show in Times Square has thousands of kids dancing in the Paramount Theater aisles screaming and singing along with great artists performing their hits with a big rock n roll band.

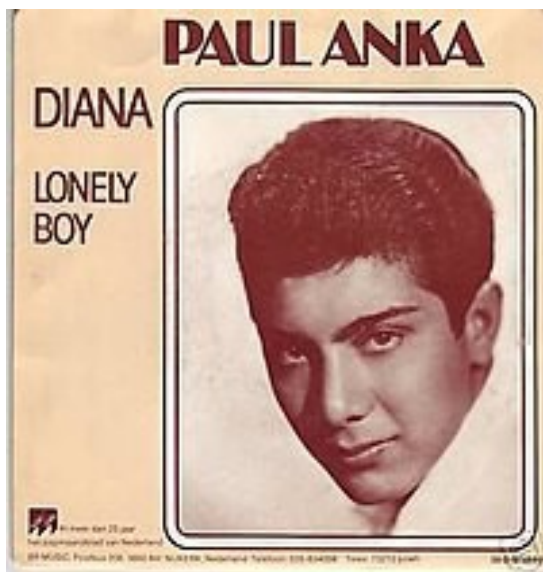
I conned my way backstage and made friends with Paul Anka who took my group and I under his genius wings.

ABC Paramount offices were in the

Paramount Theater building...what a Blessing!

Arranging Genius Don Costa, liked Me & my group and Artie Ripp had his First Record deal...

Years later Paul signed with my Buddah Records label...



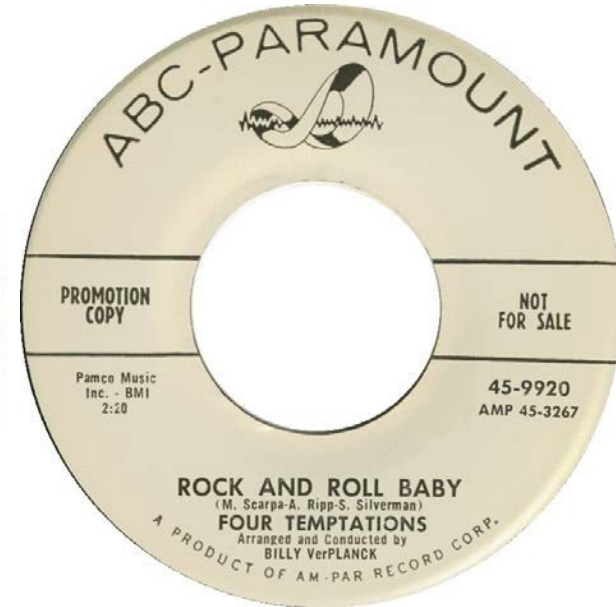
Diana was recorded in May 1957 at RCA Studios in New York.^[6] Backup singers included [Artie Ripp](#).^[7]



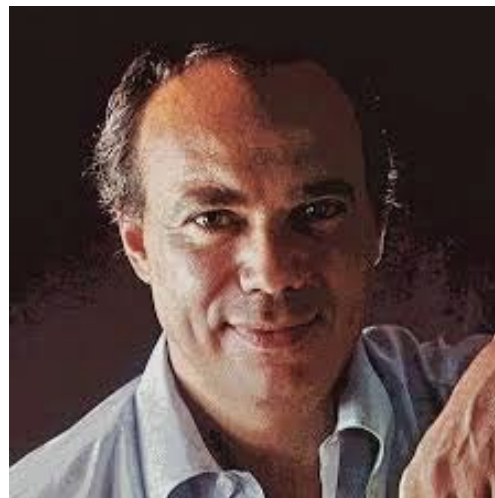
Artie Ripp & Four Temptations



Paul Anka wrote song', and my group would sing them, or sing backgrounds to his singing in a Brill Building penthouse at night. He listened to our songs, guided our harmonies, and one day I asked Paul to get us an audition with Don Costa and he did...



“I spent years chasing fame as a singer, songwriter, then when I finally have it all in hand... once I heard my voice on radio, I realized I’m never going to be superstar singer. At ABC I heard a real superstar from Costa’ office, Carole King singing, playing and learning arranging from Sinatra’s man.





Record Ramblings

In the Music Trades for the First Time!

A Step to Impossible Dreams and Destiny?

NEW YORK:

Victor brass quite excited with the initial reaction to their highly-publicized newcomer, Rod Lauren and his debut pairing, "If I Had A Girl" and "No Wonder." . . . Carlton worried about the disappearance of its new combo The Nelson Trio (tagged T.N.T.). The boys, Phil, Royal & Artie have been lined up for a host of radio and TV shots to do their Guaranteed bow, "The Town Crier" and "All In The Good Time." Other Guaranteed (Carlton's subsid) artists makin' wax news are Paul Evans ("Seven Little Girls") who'll do the 12/1 Arthur Murray TV Show and Ralph DeMarco ("Old Shep")



TONI ARDEN

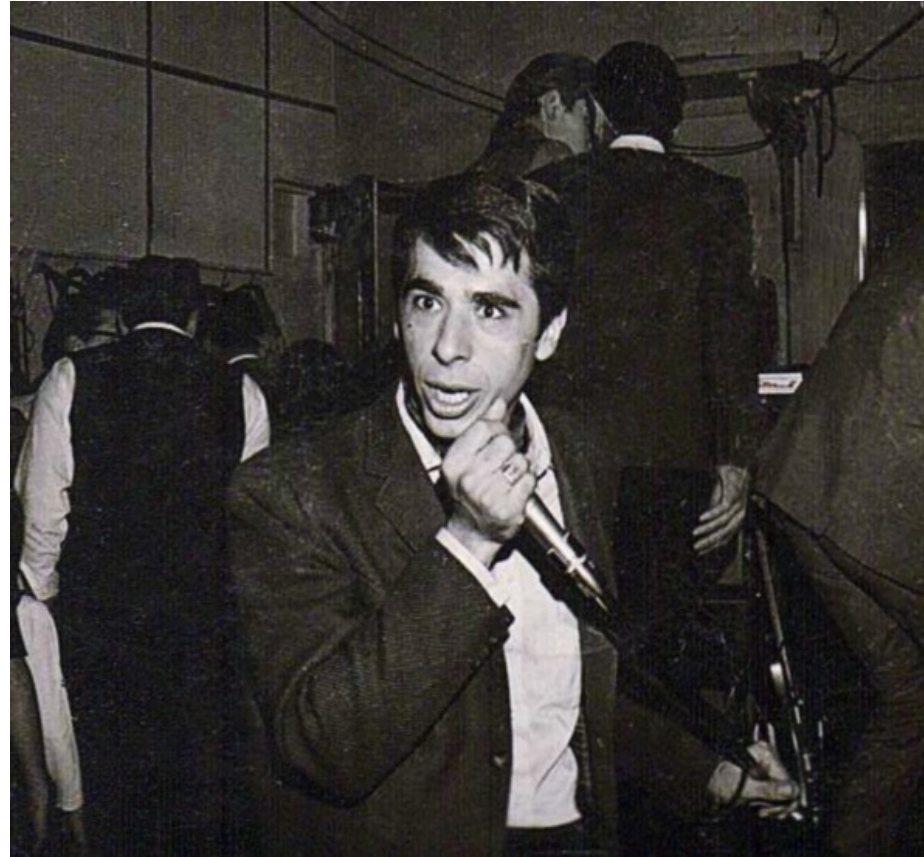
who's set for a 12/5 Dick Clark'er. . . . Cosnat's Newark man, Charlie Goldberg and the Mrs., just back from a Los Angeles-Las Vegas vacation. . . . Laurel prexy, Tony Sepe, thrilled with cross-country response to Abie "Available" Baker's "The Web," notes that altho the disk has been taken over for national distribution by Glory, deejays can still get 'em directly from Laurel. . . . Bobby Comstock'll do his "Tennessee Waltz" Blaze click on a 12/12 Dick Clark re-appearance. . . . Arthur Ripp, Nat Wright's Mgr. buzzes that he's expecting great things from Nat's new ABC-Paramount wax session — set for an early Jan. release date. . . . Also on the phone was End-Gone topper, George Goldner, long-distancing from the road, to tell us that Richie Robin's "Strange Dreams" is busting loose all over. Coupler is dubbed "Branded." . . . Al Silver, Herald-Ember prexy, re-releasing the 5 Satins' long-requested

click, "(I Remember) In The Still Of The Night," notes that their new Ember chart-rider, "Shadows," is now on a sales rampage in Detroit, Dallas and Los Angeles; that the Muse LP, "Carload Of Hits" is selling by the carload and that Buddy Greco's "Ask Her" (Herald) and George Tinley's "The Gypsy" both look very promising.

George Goldner Discovers Artie Ripp



It's simple Mr. Goldner! I want to be your apprentice! You're a hit and star maker, a great music man and only Latin and Rock and Roll pioneer in the business!



“You know what a hit song is, how to arrange and produce it, get it on hit making radio, in juke boxes, and record stores and on the national music charts! I'll add to your successes and cover your back 24/7 and I only need \$20 a week? George paid me \$50...

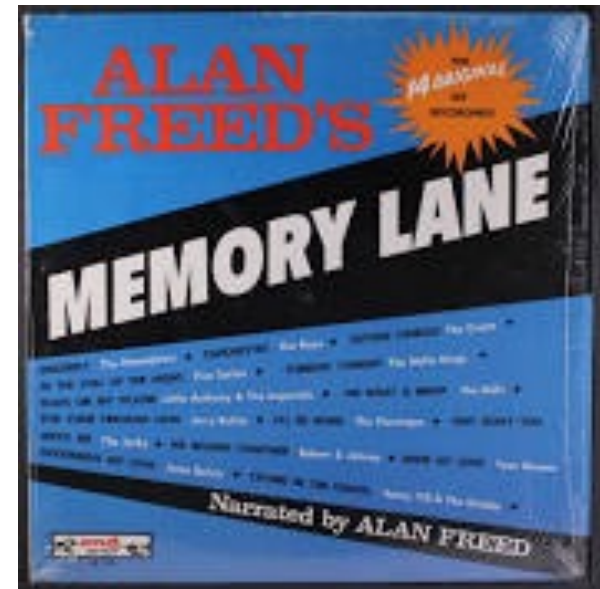
Before I started working for George, I was eating canned ravioli, now on the road with him we sleep in giant two-bedroom suites, and I eat shrimp cocktails, filet mignon and lobster tails whenever I want.

Earl Woolf, Roulette Records Detroit promo man, info's that he's flippin' over the new Joe Jones waxing "Here's What You Gotta Do" b/w "One Big Mouth." A master that Joe Kolsky picked up on the west coast, "East L.A." by Bob Arlin, is also earning rave notices in Motor City. . . . George Goldner, Gone and End prexy, made the rounds in Detroit with the young beard (Artie Ripp), and very pleased with activity on "Your Other Love" by The Flamingos, and The Royaltones' "Flamingo Express." . . . Our old friend Tommy Schlesinger, J. K. Distribs in Detroit, reports strong action with "In My Little Black Book" by Lou Rawls (Candix). . . . A preview of Adam Wade's newie "Dreamy" (Coed) excites us. . . . RCA's Stan Pat toured the midwest with RCA's national promotion director Ben Rosner, 12/6 thru 12/10. Before departing Stan info'd that Perez Prado's newie "Julie Is Her Name" is an instrumental click. Another RCA-Victor hot item is "Out Of Gas" by Floyd Robinson. . . . Alan Bress, Jas. H. Martin, items that "Chills And Fever" by Ronnie Love (Dot) looks like a smash. Alan urges us to watch Roy Orbison's "I'm Hurtin'" (Monument), and Bill Black's "Blue Tango" (Hi). . . . Tunesmith Fred Arquilla allows as he generally works better during the exciting Yule Season. It's easier to get a little inspiration into composition.

I finally convinced George to record my song 'Barbara' with a new incarnation of my Temptations Group, It's my first hit song and uncredited production of my life.

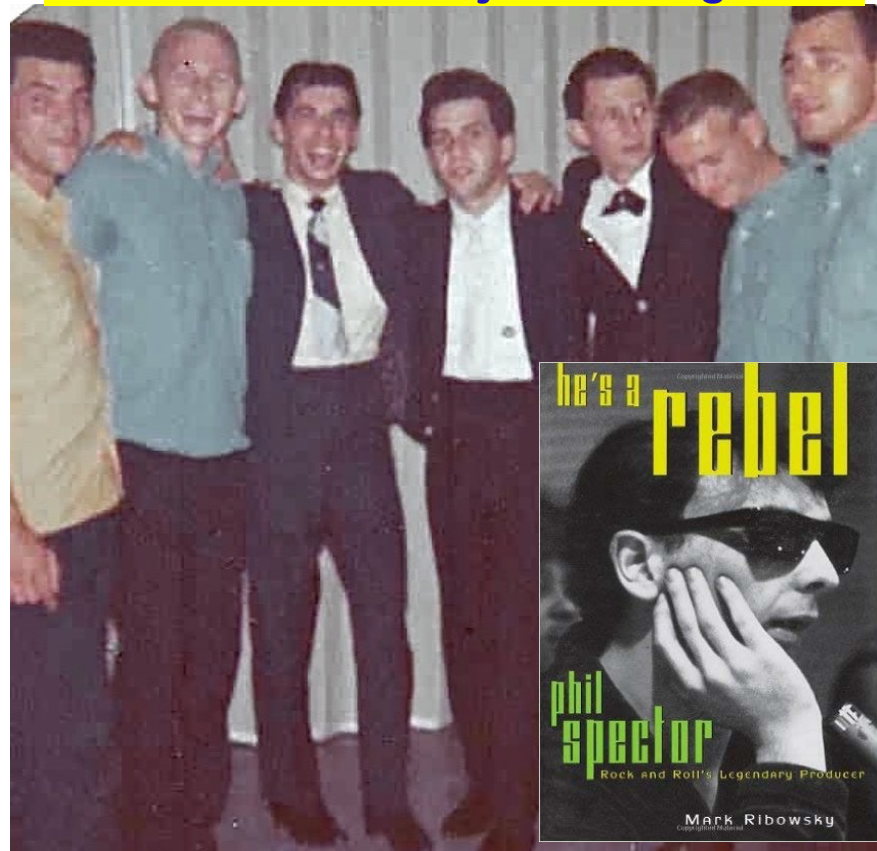


Artie's New Temptations
Larry, Arti, Artie, Neil



George also agreed to let me produce two Alan Freed Albums so George could give broke Alan Freed money without Alan losing his pride.

Artie Ripp Discovers & Signs Ral Donner Goldner's First & Only White Mega Star!



ARTIE RIPP & PHIL SPECTOR

Pomus lived during the week at the Hotel Forrest, just across Forty-ninth Street, and they continued their music discussions there. “Phil and I would talk all afternoon about songs. We’d sit around and go over old songs, ’cause he wanted to know about really old standards, the evergreens. And then we gradually started writing some songs in the lobby of the hotel because the lobby was great. Late at night everybody would be there. It was like one of those Damon Runyon-type hotels. We had a group that hung out. In fact, Damon Runyon, Jr., lived up in the penthouse. He was an editor on the *New York Herald Tribune* and his father lived with him there. And we had Joe Morgan, who was Duke Ellington’s press agent, and Johnny Mel, a professional gambler, and Artie Ripp would come in. He was George Goldner’s assistant at Gone and End Records. So this was our group, and Phil used to hang out in the lobby with us all night long.”

Comfortable in the company of wolves, Phil was soon joining in on the pranks carried on by and among this motley fraternity. Huzzahs swept through the hotel the night Spector and Pomus set up Artie Ripp to believe that Elvis’s manager, Colonel Parker, was calling him from Memphis. “Artie Ripp was an obnoxious little shit,” Pomus said with a laugh, “and Phil and I worked hard to get him. We made him think the Colonel wanted to use Ral Donner—an Elvis soundalike that George Goldner had under contract—in the studio for \$100,000 because Elvis had lost his voice. Now, George Goldner was a very hip, New York type of tough guy, and you can imagine the hell Artie Ripp caught after he woke Goldner up at three in the morning to tell him this bullshit story.” Phil knew he was accepted in the brotherhood when Artie Ripp began sending him bogus telegrams from his draft board. Phil, who lived in cold fear that he’d have to go into the army, would quake all day each time.

“Hits & Hits! One Big Problem Is I Can’t Stop Goldners Suicidal Gambling Problems”

Record Firms Organized Payola Ring, Quiz Told

Nationwide, Underground Network of Disc Jockeys Charged by Ex-Platter Spinner

Herald Tribune News Service

WASHINGTON, Feb. 17.

A nationwide, underground network of disc jockeys was organized by record companies to push records for pay, a House subcommittee was told in testimony made public today.

The alleged secret payola ring was described in testimony of Norman Prescott, former New York and Boston disc jockey and the first to admit to the subcommittee that he took payola to play records on the air.

Prescott said he quit in disgust over "payola conditions" in broadcasting which he said had become "almost big business." He said he refused to join the disc jockey network.

House Panel

The house panel probing payola questioned Prescott behind closed doors Feb. 8.

Prescott, who said he took \$9,955 and an automobile before realizing "I was ashamed of myself," also told the congressmen that payola was responsible for rock 'n' roll music, that "top 50" song ratings are rigged, and that the management of the stations he worked for accepted payola in the form of tie-in advertising.

Prescott also swore that a California record company floated a million shares of stock and gave it away to disc jockeys to encourage them to plug their records. He said the company, which had one hit called "Pink Shoelaces," wrote to disc jockeys recently asking them to destroy the stock

because of the House payola probe.

It was the first indication that some disc jockeys were organized to take payola. No further details about the network were divulged and a subcommittee spokesman said he did not know whether the network is still in existence.

Prescott told the House panel, headed by Rep. Oren Harris (D-Ark.), that he had worked in radio since 1948, but took payola only in the last two or two and a half years because "it was around me more so than ever at that time."

Records Backbone

He said he had worked for WHT, Boston; WORL, Boston; WNEA, New York, and WBZ, Boston, before quitting the last job in July.

Prescott said that with records being the backbone of the radio broadcasting industry, "bribery, payola, has become the prime function of this business to get the record on the air at any cost" to promote retail sales. He said he took payola from four Boston distributors.

UC President Kerr in Buenos Aires

BUENOS AIRES, Feb. 17 (UPI)—President Clark Kerr of the University of California and Franklin Murphy of the University of Kansas toured Buenos Aires today, en route to an American Republics Superior Council of Education meeting in Santiago, Chile.

WINS Asks Disc Firms To Tell of Any Payola



House to Probe Alleged Bribes to Plug Songs

WASHINGTON, Nov. 6 (UPI) — Chief counsel Robert W. Lishman of the House committee investigating TV quiz shows today said that one of the next targets of the subcommittee will be alleged bribes paid to disc jockeys to build up certain songs on the air.



Broke Shamed Pioneer Alan Freed lived for weeks with my bride Phyllis and I During November 1963

Nevins-Kirshner Names Artie Ripp Promo Head

NEW YORK—Nevins-Kirshner Associates has announced the addition of Artie Ripp as national promotion director.

Ripp will assist N-K in all areas, including production, and will be working with Emil La Viola, the firm's general professional manager.


Ripp was formerly associated with Gone Records for two years as assistant to prexy George Goldner. He also was Gone's A&R director and headed up national promotion.



Artie Ripp, who later worked for Kirshner, agreed:

It would amaze you how naive and squeaky clean Donnie could be. . . Donnie's sense was, in a kind of crass way, that the song, the artist, and the record were the big pair of tits. If you walked in with a big pair of tits to somebody who was really a breast man, you didn't need anything else to move that guy. If in fact that disc jockey or program director needed to be schmoozed, that was the record company's job. Donnie was not the record company. Donnie would have acted in an incorrect, demeaning manner had he greased the guy. Now, he could turn around to the promotion guy at RCA and say, "What do we have to do to take care of this guy?" That would not be beyond Donnie's creative thinking. But Donnie himself [was] really like P. T. Barnum bringing his artist into town.





1961

ALDON MUSIC, Inc.

BREAKIN' IN A BRAND NEW BROKEN HEART
Jack Keller, Howard Greenfield

CALENDAR GIRL
Neil Sedaka, Howard Greenfield

GOODBYE CRUEL WORLD
Gloria Shayne

HAPPY BIRTHDAY SWEET SIXTEEN
Neil Sedaka, Howard Greenfield

I LOVE HOW YOU LOVE ME
Barry Mann, Larry Kolber

JUST FOR OLD TIMES' SAKE
Jack Keller, Hank Hunter

LITTLE DEVIL
Neil Sedaka, Howard Greenfield

RUN TO HIM
Gerald Goffin, Jack Keller

TAKE GOOD CARE OF MY BABY
Carole King, Gerald Goffin

WHERE THE BOYS ARE
Howard Greenfield, Neil Sedaka

WHO PUT THE BOMP
(In The Bomp, Bomp, Bomp)
Barry Mann, Gerald Goffin

WILL YOU LOVE ME TOMORROW
Gerald Goffin, Carole King

THE HITS OF THE FUTURE WILL BE WRITTEN BY:


Charles Albertine • Mike Anthony • Brooks Arthur • Jan Berry • Sylvester Bradford • Bill Buchanan • Brice Coefield • Chip Colby • Dee Erwin • John Estanislaw • Carole King • Gerald Goffin • Howard Greenfield • Ed Grossman • Dean Hawley • Sid Jacobson • Art Kaplan • Ken Karen • Steve Karliski • Paul Kaufman • Jack Keller • Larry Kolber • Charles Koppelman • Alan Lorber • Barry Mann • Helen Miller • Tony Orlando • Chester Pipkin • Artie Ripp • Don Rubin • Freddie Scott • Neil Sedaka • Gloria Shayne • Lou Stallman • Anne Thompson • Don Trotter • Ed Wallace • Cynthia Weil

1962 RELEASES

| | | |
|--|--|--|
| CRYING IN THE RAIN Everly Brothers | HELP ME Andy Williams | A THORN ON THE ROSE Joe Dowell |
| HER ROYAL MAJESTY James Darren | A GIRL HAS TO KNOW The G-Clefs | LIGHT IN YOUR WINDOW Kenny Karen |
| HE KNOWS I LOVE HIM TOO | TALKIN' ABOUT YOU Tony Orlando | THE DOOR IS OPEN Tommy Hunt |
| MUCH Paris Sisters | JUST ANOTHER FOOL Curtis Leigh | I COULD HAVE LOVED YOU |
| I'VE GOT BONNIE Bobby Rydell | WHEN MY LITTLE GIRL IS | SO WELL Ray Peterson |
| COME BACK SILLY GIRL The Lettermen | SMILING The Drifters | ASK ME NO QUESTIONS Carl Dobkins, Jr. |
| NIGHT THEME Al Nevins | HELLO AGAIN Erma Franklin | IT'S ALL OVER BUT THE CRYING Four Aces |
| I BUILT MY WORLD | I'LL CRY YOU OUT OF | THE YEAR MAY BE OVER Vinnie Monte |
| AROUND A DREAM Damita Jo | MY HEART Tommy Edwards | |

Al Nevins Don Kirshner

Lou Adler
6515 Sunset Blvd. Hollywood



Emil LaViola Artie Ripp
1650 Broadway N.Y.

NEVINS KIRSHNER ASSOC. INC.



Unbeknownst to Beverly, Jerry Leiber had given Phil the lyrics of a song he had written and earmarked for the Drifters, “Spanish Harlem.” With Mike Stoller out of town, he asked Spector to see if he could come up with a melody. Now the riff had given Phil a brainstorm, the three-syllable repetition, and when he got to Leiber’s West Side townhouse, he sat at the piano and played what he had. Mike Stoller had returned and happened to be in Leiber’s kitchen making himself a hamburger. Hearing the “da-da-da, da-da-da” hook, he came in and worked it into the centerpiece of the song, to be played on vibraphone from first bar to last. But Stoller begged off a writing credit—Spector had worked up a full melody, and Stoller gave him his due.

Artie Ripp heard the song before most of the world did. Ripp was taking two young women up to his room at the Hotel Forrest one night when he saw Spector.

“Phil, come on up,” he told him.

Upstairs, Artie announced, “Okay, girls, now we’re gonna get crazy,” and instructed everyone to get naked.

Phil, (guitar in hand) joined myself and two hot to trot young women in my hotel room. I got naked with the girls as Phil stripped to his underwear. Phil guitar in hand sits on top a TV console that swiveled. Phil sang, hummed and strummed “Spanish Harlem” a song he was writing with Jerry Leiber. Crazy foreplay and wild sex unfolded between Artie and the pretty ladies while Phil kept polishing the song and arrangement to a choir of sighs, quiet screams and joyous sex sounds...



ARTIE RIPP & PHIL SPECTOR

To everyone's surprise, the Paris Sisters' "Be My Boy" made a respectable display on the chart, reaching No. 56 in late May of 1961. In search of a follow-up record, Lester Sill came to New York to make the rounds on Broadway. At Don Kirshner's office, **Artie Ripp**, who was now working at Aldon, sat at a piano and played Sill and Spector a ballad by Barry Mann and Larry Kolber called "I Love How You Love Me." **Ripp** could hardly hit the right keys and had a voice like a hinge, but Phil loved it; the long pauses in the lyrics made it compatible with strings, and it intrigued him that the old Teddy Bears sound could be buffed with violins.



Aldon Family circa 1963

(Top L-R) Jack Keller, Artie Levine, Lou Adler, **Al Nevins, the Kirshner's**, Emil La Viola, and Howard Greenfield. (Bottom L-R) Barry Mann, Cynthia Weil, Gerry Goffin, Carole King and Neil Sedaka.

Phil Spector having his own record label was a great eye opener for me...a reality I wanted to attain...

**I Worked On
Halfway to Paradise,
I Love How You Love Me,
Go Away Little Girl, Uptown, On & On...**

**I Was Making My Bosses & Aldon' Artists,
Writers and Producers Happy!**

I Was Respected And Well Paid.

**But I Prayed For a Supportive Partner Who
Gives Artie Ripp Total Growth Control...**



Always Magic in the Air: The Bomp and Brilliance of It
Ken Emerson

Weil owed her social consciousness to Woody Guthrie and hootenannies in Washington Square. The folk music scene gathering momentum in Greenwich Village attracted a college student rebelling against her conservative Republican upbringing. Mann's politics were pure Brooklyn. Like many Jews in the borough, where an estimated ten thousand mourners filed past the open coffins of Julius and Ethel Rosenberg when Mann was fourteen, the Imbermans were left-wing. "I always felt that political noise in the background," Mann said. "If you grew up in Brooklyn . . . coming from a Jewish background, you're not even conscious of it but it's always there." A "liberal heritage," he concluded, is "just part of your fiber." Mann was a sophomore at James Madison High School when one of its veteran teachers was threatened with dismissal for refusing to testify before the Senate Internal Security Subcommittee, occasioning Albert Einstein's famous call for intellectuals to refuse to testify before congressional investigating committees even at the risk of impoverishment and imprisonment. Growing up in Brooklyn, where Jackie Robinson broke the color line in major league baseball, also predisposed Mann to sympathize with the civil rights movement and its crusade against racial injustice in the "angry land" that "Uptown" described.

Artie Ripp was responsible for placing the song. George Goldner had squandered so much money at the track that he had to surrender his record labels, Gone and End, to Morris Levy. "I'll go to the grave for you," Ripp said he told Goldner, "but I'm not going to work for Morris." Ripp remained at 1650 Broadway, landing a job promoting songs for Aldon. When Phil Spector dropped by, seeking a song for the Crystals, a trio of young black women who were the first act Spector produced on Philles, the record label he had recently formed with Lester Sill, Ripp sang and played "Uptown" on the piano—"clumsily, because I'm not a pianist."



Goldmark in Own Business With Art Ripp

NEW YORK — Aaron (Goldie) Goldmark, colorful exec of the publishing fraternity, has left Imperial Records and Post Music to go into business for himself here. For nearly a decade, Goldmark had been associated with Moe Gale in the operation of Gale's firms, Sheldon, Shalimar, Sequence and Springfield. A year ago Gale sold out to Imperial Records president, Lew Chudd. Goldmark, at the time, remained with the firms and set up an office here for the Chudd interests.

With Goldmark's departure, Chudd is closing the New York office and moving his publishing operations to his main West Coast office. Meanwhile, Goldmark has opened Goldie Records, Inc.; Armada Music, Inc. (ASCAP), and Fredella Music, Inc. (BMI). Joining Goldmark in the new combine is Artie Ripp, who had been doing promotion and recording work for George Goldner's firms for three years.

The publishing interests are to be on a world-wide basis, and will be known as Goldmark Music, Ltd., in association with Chappell, Ltd. Goldie Records will also be released overseas but final distribution arrangements have not yet been made.

Distribution arrangements, which are described as having "angles never before achieved in the business," were completed by Goldmark and Ripp during last week's ARMADA convention in Miami Beach. There are 31 distributors in all.

Initial Goldie release is expected July 15. Meanwhile, three songs in the ARMADA firm are already on disks—"I'm the Playboy," by the Pyramids on Cub; "Let Me Be Your Boy," by Wilson Pickett on Cub, and "Bouquet of Flowers," by James Velvet on MGM.

Goldmark is president of all three firms; Ripp is vice-president.



Goldie Signs On With Premier

NEW YORK — Aaron (Goldie) Goldmark, well-known publishing figure here, has joined the organization of Premier Albums, Inc., to head up the firm's newly established publishing and master producing operations, according to Phil Landwehr, president.

Goldmark will act as general professional manager of Award Music, Premier Music and West End Music, with new headquarters at 1650 Broadway. Operations on the a.&r. level for the master producing wing will be handled by Artie Ripp, who was previously associated with Goldmark when the latter had his own operations.

Premier Albums Moves Into Pubbery, Producing Fields; Goldmark Named Topper

NEW YORK—Moving into the publishing-master producing field, Premier Albums, the low-priced LP setup, has named vet music man “Goldie” Goldmark to head-up its three new pubberies, Award Music, Premier Music and West End Music.

The new companies, according to Phil Landwehr, head of Premier, will operate as in indie division of Premier Albums, with Premier Music, a BMI firm, and West End, affiliated with ASCAP, engaging in publishing activities, and Award Music concerned with the production of master disks. He added that Premier Albums would definitely not go into the manufacture of singles, but would stick with its eight LP labels.

Award is to have at least one of its own labels, but all labels will be manufactured and distributed under special licensing arrangements with outside companies.

A&R operations are headed by Artie Ripp. Lewis Harris, Premier veep and counsel to the parent company and its new division, is negotiating licensing and distribution deals.

Goldmark, who recently operated his own label, Goldie Records, has had varied experience in the publishing field. He joined the Leeds and Duchess operations as professional manager in charge of the California offices in 1944. He returned to New York in 1952 to head the Sheldon, Shalimar and Sequence music operations, later sold to Imperial Records, for which Goldmark was associated with for one year, including Imperial's Post Music operations.

I HAD TO CHANGE MY SKIRT CHASING LIFE
AND WAS BLESSED TO MEET, FALL IN LOVE
WITH, AND GET ENGAGED TO
PHYLLIS MARMOR



SUDDENLY PHYLLIS WAS STRUCK DOWN WITH
VIRAL ENCEPHALITIS LEAVING HER WITH
NO VOCABLARY OR MEMORY.

MY BOSS PHIL LANDWEHR ADVISED ME
TO END MY ENGAGEMENT AND HER
LOVING PARENTS WOULD UNDERSTAND.

I WORKED WITH PHYLLIS IN
ELMHURST HOSPITAL AFTER WORK
EVERYNIGHT TALKING AND USING WORD-PICTURE
CARDS TO HELP HER REGAIN HER SPEECH,
A BY PRODUCT OF HER INCURABLE DISEASE.

WE WERE HAPPILY
MARRIED ON MARCH 30, 1963

My Irresponsibility Got Us Evicted.

And We Had To Live at Her Parents, in Her Childhood Bedroom

Premier Music Coming Up With Lots Of Disk Dates

NEW YORK—Things are humming at Premier Music Publishing (BMI), the pubbery affiliate of Phil Landwehr's Premier Albums.

The outfit, under the direction of Goldie Goldmark, has a number of singles on releases currently on the market, one of them the strong Doris Troy outing on Atlantic, “Just One Look” (side is 17 on this week's Top 100).

Other Premier copyrights making the rounds include “There Goes My Heart Again” by Fats Domino (ABC-Par), “Here's Where I Came In” by Aretha Franklin (Columbia), “Cinderella Baby” by Johnny Cymbal (Kapp), and “Mr. Fix-It” with Jimmy Jones (VeeJay).

On the production end, Award Music, also a Premier Albums' subsid, has just signed Carl Dobkins Jr., who, in turn, has just been inked to a disk pact by Atlantic Records. Dobkins, who recently finished his Army stint, was a big name on the Decca label. Award Music, with Artie Ripp heading A&R, sold the Doris Troy master to Atlantic. Other Award Music pacticees include Jimmy Jones, The Romeos, The Hollywood Flames, The Uptowns and Carol Shaw.

Artie Ripp becomes a Kama Sutra Productions Partner After The Shangri-La's First record is a Total Bomb...



"THE SHANGRI-LAS"



1619 B'WAY., N. Y. C. LT 1-3420



"THE SHANGRI-LAS"



1619 B'WAY., N. Y. C. LT 1-3420

still young. They lived just one block from Andrew Jackson High School colleagues Mary and Liz 'Betty' Weiss, and the two pairs of sisters became firm friends in 1963, when a mutual love of singing pulled their worlds together. Honing a nasal-sounding harmonic style (Mary Weiss took lead), The Shangri-Las were playing the hops before the high-school year was out. Artie Ripp – sinisterly named head honcho at Kama Sutra – was quick to sign the group after witnessing an early performance: rock 'n' roll may still have been young, but girl groups were very much 'happening'. A few minor recordings were made before producer/writer George 'Shadow' Morton appeared on the scene with the cool, disquieting 'Remember (Walkin' in the Sand)' (1964) – which would change the girls' lives and fortunes for ever. The Shangri-Las (who had now joined the short-lived Red Bird label as minors, their contracts signed by their parents) found themselves with an unexpected Top Five hit. This was followed by an undisputed classic, 'Leader of the Pack', which, by the end of the fall, saw The Shangri-Las dramatically displace The Supremes at the top of the US charts. For a time, the US was hip to The Shangri-Las' groove and a series of 'teen angst' vignettes followed (☛ *The Death Toll #1*).

I FINALLY HAVE PARTNERS WHO COVER MY BACK, MANAGE THE BUSINESS WHILE I FIND AND MAKE HITS, DEALS AND BUILD STARS.

PHIL STEINBERG AND HY MIZRAHI GAVE ME THAT CHANCE... NOW I WILL HAVE MY TEAM OF HIT MAKERS, JUST LIKE ALDON AND BERRY GORDY HAVE!



Hy Mizrahi, Artie Ripp, Phil Steinberg

It was an acquaintance of Morris Levy who headed one of the most outrageous attempted Mob takeovers in the music business of the 1960s. The victim was Kamasutra Productions, a production and record company based in Los Angeles, run by George Goldner's protégé Artie Ripp and his two partners, Hy Masrati and Phil Steinberg.

Kamasutra's initial financing had been dubious: \$60,000 that Hy Masrati received as insurance money when his record store burned down. "Rumor has it that a fire sale was appropriate," says Ripp.

By the time he was invited to become a partner Kamasutra had already run out of that money. "Unbeknownst to me they had borrowed some other money from some friendly people from the other side of town," says Ripp with heavy sarcasm. "Some friendly loan sharks."

Oblivious to this, Ripp set to work making records with groups such as the Shangri-Las and the Critturs. It was only after Kamasutra Productions had enjoyed five smash hits out of its first eight releases that Ripp had time to relax and look around. He didn't like what he saw. "What are these guys doing sitting in the office?" Ripp demanded of his partners. "They look like something out of *Guys and Dolls*."

"Well, they're friends," his partners lamely replied.

"They're not friends of mine," said Ripp. "I haven't invited them here. Why are they here? Aside from that, they're pinching the girls' asses, they're trying to fuck the secretaries—anything that's breathing they're trying to nail. I didn't realize we're running a massage parlor or a whorehouse here."



Ripp quickly rose in the music publishing, recording, and distribution business. In 1961, after Goldner transferred his Gone and End record labels to music industry executive Morris Levy, Ripp became national promotion director at Nevins/Kirshner Associates, Inc., founded by Al Nevins and Don Kirshner. (Nevins/Kirshner was the parent company of Dimension Records and its music publishing division Aldon Music (BMI). Aldon, located at 1650 Broadway in Manhattan, played a significant role in shaping the so-called "Brill Building Pop" sound of the late 1950s and early 1960s.) In 1962 Ripp partnered with music publisher Aaron "Goldie" Goldmark and was named vice president of three of Goldmark's newly established businesses: Goldie Records, Inc., Armada Music, Inc. (ASCAP), and Fredella Music, Inc. (BMI) (which were together known as Goldmark Music, Ltd. in association with Chappell, Ltd.). During the summer of 1962, Goldmark and Ripp collaborated to generate worldwide distribution arrangements that were described by *Billboard* as having "angles never before achieved in the business." In 1963, when Goldmark was selected to head Premier Albums' newly established publishing and master-production operations, Ripp followed and was named chief of "A&R" (Artists and Repertoire) for Premier's subsidiary, Award Music, which was the master-production business. As A&R Chief, Ripp signed singer Carl Dobkins, Jr. Also under contract with Award during Ripp's tenure were Jimmy Jones and The Hollywood Flames, both of whom were on the Vee-Jay record label.

In 1963, Ripp produced "Just One Look" for Doris Troy. The song peaked at number ten on the *Billboard* pop chart and at number three on the Rhythm and Blues chart. It was listed as one of the 7,500 most important songs of the Rock-n-Roll era and was covered by The Hollies as their first single.





**Sonny Franzese owned 10% of Kama Sutra:
Acquired before Artie was a Partner.**

**How can hitmaker Artie buyout the
fearsome gangster accused of
committing so many murders he couldn't
keep track of the body count...**



Another old hand in the New York record business who turned to Levy when times got tough was Art Kass, who owned Buddah Records. The label traced its history back to a production partnership called Kama Sutra Productions formed in 1965 by Artie Ripp, Hy Mizrahi, and Phil Steinberg; an unnamed “investor” in the operation was said to be mobster Sonny Franzese of the Colombo crime family.²² Levy’s first encounter with the trio occurred after they oversaw the recording of the Shangri-Las’ first hit, “Remember (Walkin’ in the Sand),” which hit #5 on the charts. It was released on Red Bird Records, run by George Goldner. After the Shangri-Las hit it big, Levy showed up at Kama Sutra’s offices to demand his cut of the action, according to Steinberg. Levy claimed that he owned a piece of the group. According to Michael Franzese (Sonny’s son):

Steinberg felt the muscles in his neck tighten. A burly ex-football player, he suppressed an urge to toss Levy out of his office. That wouldn’t have been a wise option . . .

“I’ll discuss this with my partners, and we’ll get back to you,” Steinberg said, forcing a smile. “I’m sure we can work this out to your satisfaction.”

“Make some calls. Check around,” Levy advised. “I’m confident you’ll do the right thing.”²³

Sonny Franzese later visited the offices and was outraged when he heard that Levy had tried to muscle in on the action. Franzese told his partners, “You boys worked too hard to have the likes of Moe Levy shake you down. Don’t worry about it.” When Steinberg subsequently ran into Levy in a recording studio, “Levy was all handshakes and smiles,” and not a word was said about their former encounter.²⁴

When Steinberg and his associates decided to launch their own label, Kama Sutra Records, Kass, who had previously worked at MGM as an accountant, was brought in to help manage the operation. Kama Sutra was distributed by MGM and initially scored success with the group the Lovin’ Spoonful. In 1968 the trio sold Kama Sutra to the Viewlex Corporation, a company that produced educational slides and projectors as well as owning Bell Sound Studios (a prominent New York studio) and record pressing and tape duplicating companies.²⁵ They formed a second label, Buddah Records, which became best known for launching “bubblegum” music. Producer Neil Bogart was brought in to help run the operation, and Steinberg left by the early ’70s. Bogart left in 1973 to form Casablanca Records, and Buddah struggled on until Viewlex decided to sell out in 1975; Kass then raised the money to repurchase the label as its sole owner. However, the bills continued to mount until the early eighties. Finding himself in the hole to the tune of \$10 million, Kass turned to Levy as his savior. Called to the bank after missing a \$250,000 interest payment, Kass said, “I felt like maybe I was in jail. You’re allowed one phone call. I called Morris.”²⁶

Artie Ripp Settles With Sonny & Drives Kama Sutra Growth!

Even Artie' Discoverer, Paul Anka Signs Up...

BEING BUILT BY
KAMA-SUTRA
PRODUCTIONS

HY MIZRAHI ARTIE RIPP PHIL STEINBERG

Being Shipped Now
COLUMBIA RECORDS
THE PUSSYCATS
I WANT YOUR LOVE
 Prod. by Tony Michaels

WARNER BROS. RECORDS
FREDDY CANNON
IN THE NIGHT
 Prod. by Artie Ripp & Phil Steinberg

JUBILEE RECORDS
STACEY CANE
WHO ARE YOU
 Prod. by Hy, Artie, Phil

LOMA RECORDS
THE OLYMPICS
GOOD LOVIN'
 Prod. by Jerry Ragavoy

UNITED ARTISTS RECORDS
JAY AND THE AMERICANS
THINK OF THE GOOD TIMES
 Prod. by Artie Ripp

RED BIRD RECORDS
THE SHANGRI-LAS
OUT IN THE STREET
 Prod. by Shadow Morton

WATCH FOR

PAUL ANKA

RICKY and the VASCALS

FREDDIE SCOTT

KAMA-SUTRA

BUILT ON A SOLID FOUNDATION

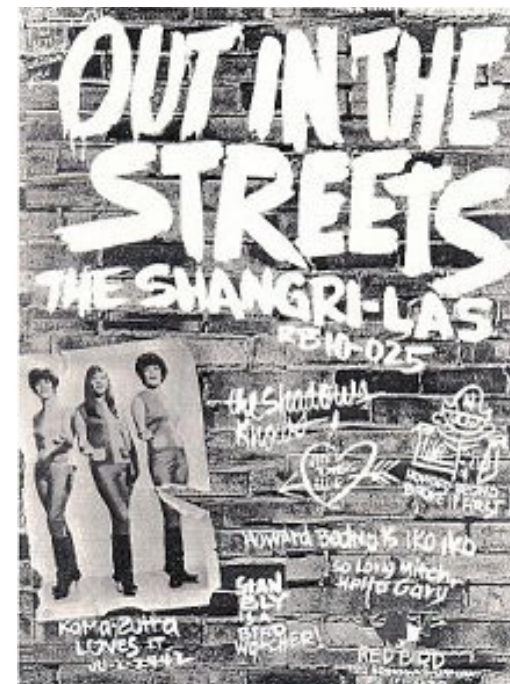
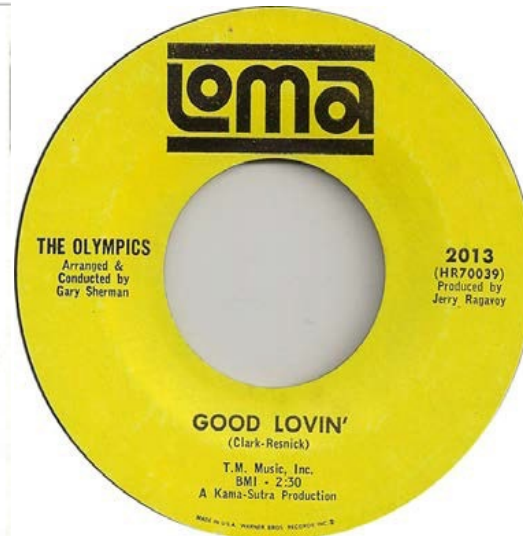
REMEMBER "LEADER OF THE LAUNDROMAT" THE SHANGRI-LAS THE DETERGENTS

"LET'S LOCK THE DOOR" JAY & THE AMERICANS

"COME A LITTLE BIT CLOSER" JAY & THE AMERICANS

"GIVE HIM A GREAT BIG KISS" THE SHANGRI-LAS

KAMA-SUTRA BUILDING



Artie Producing The Critters, Mister Dieingly Sad & Younger Girl at Bell Sound



Artie Gets \$50K Advance on the First Pop Music Production Deal at Columbia.

However they reject a Kama Sutra label with other Hot Hit Makers Labels...

Col., K-S Pact Reflects Inroads

NEW YORK—The Impact of independent record producers on the industry was pointed up anew last week with the signing of the Kama-Sutra organization to a major production contract by Columbia Records. Columbia has been using material by independent producers, but this is the first time a deal has been set with such a top producing outfit as Kama-Sutra.

Kama-Sutra, which is headed by Hy Mizrahi, Phil Steinberg and Artie Ripp, has produced

a number of hits by the Shangi-Las, Jay and the Americans, and various other top teen-age artists. In its new association with Columbia, Kama-Sutra will produce its own recordings for the Columbia label. Its first Columbia single, "Don't Say Goodbye," by the Townsmen is already on release.

Ken Glancy, a&r vice-president, said of the affiliation, "Kama-Sutra has established a consistent and impressive track

record in today's singles market. It offers a creative excitement much in the Columbia tradition and we look forward to our future association."

Meantime, Kama-Sutra is expanding its production operations next with the opening of a Coast branch. It's not yet decided who'll head the office there.



UA-Kama Sutra Deal

(Continued from page 7)

Sutra principals, Artie Ripp, Phil Steinberg, Hy Mizrahi, and Frank Mell have also gained an international reputation by producing such blockbusters as "Come A Little Bit

Closer" by Jay And The Americans, "Younger Girl" by The Critters and "Leader Of The Pack".

At present, Kama Sutra Music is expanding into the commercial, movie score, and advertising field in which the new combination will also participate.



Signing the United Artists-Kama Sutra music publishing deal into law are from left, Hy Mizrahi and Artie Ripp, two Kama Sutra principals; Murray Deuteh (seated), executive vice-president of UA Music Companies, Mike Stewart, label President; and Phil Steinberg, third Kama Sutra principal.



**KAPP HAS THE
HIT VERSION!**

“YOUNGER GIRL”

by **The Critters** K-752

A Kama-Sutra Production
Produced by Artie Ripp



PLUS these great singles:

**PLEASE
DON'T SELL
MY DADDY
NO MORE
WINE**
The
Greenwood
Singers
K-742

**THE
IMPOSSIBLE
DREAM**
Jack Jones
(From Man of
La Mancha)
K-755



**LARA'S
THEME**
from "Dr. Zhivago"
Roger
Williams
K-758

**WHY
SHOULD I
CRY OVER
YOU**
Freddie
Hart
K-743

I'll Have Two Critters Hits in a Row, Bad News Is Hit Voice Lead Singer Don Ciccone Gets Drafted.



CHALK UP THE CRITTERS as the latest hot discovery by Kama Sutra Productions. Exclusively on Kapp Records, their first single, "Younger Girl," produced by Artie Ripp, is currently way up the charts. (Advertisement)

| | | | |
|----|----|-----|---|
| 71 | 90 | — — | YOUNGER GIRL 2 |
| | | | Dickie Goodman, Red Bird 10-058 Critters (Artie Ripp), Kapp 752 |
| 72 | 93 | — — | YOUNGER GIRL 2 |
| | | | Hondells (G. P. IV Prod.), Mercury 72563 |
| 73 | 78 | 87 | SOLITARY MAN 3 |
| | | | Neil Diamond (Barry & Greenwich), Bang 519 |
| 74 | — | — | OH YEAH 1 |
| | | | Shadows of Knight (Dunwich Prod.), Dunwich 122 |
| 75 | — | — | HANKY PANKY 1 |
| | | | Tommy James & the Shondells (Jeff Barry & Ellie Greenwich), Roulette 4686 |

THE CRITTERS — YOUNGER GIRL (Prod. by Artie Ripp) (Faithful Virtue, BMI)—Off-beat lyric ballad from the pen of the Lovin' Spoonful's John Sebastian should be the ticket to the top for the new group. Flip: "Gone for Awhile" (Elmwin, BMI). **Kapp 752**

Artie Fulfills His Own Label Dream, One He Had Working with Spector!

MGM Will Handle Kama-Sutra

NEW YORK—MGM Records has acquired distribution rights of the Kama-Sutra label, which has been in independent production for 15 months.

The deal calls for a Kama-Sutra label (the organization never had a label of its own) with all future Kama-Sutra product going through MGM distribution channels.

K-S's three principals, Artie Ripp, Phil Steinberg and Hy Mizrahi, explained that the MGM distribution deal does not conflict with the production arrangement between K-S and Columbia Records.

Under terms of the latter agreement, K-S agreed to provide three of its artists to Columbia for release by the latter company. The artists, who are cutting Columbia Records, are the Townsmen, the Pussycats and the Duprees.

Another facet of the Columbia-K-S agreement called for three mutually accepted Columbia artists to work for K-S. The two companies have not been able to agree on three mutually acceptable artists, according to Mizrahi. Meanwhile, two other K-S artists, Phil Flower and Karrie Wells, record for Columbia.

Negotiations between MGM and K-S were initiated by Arnold Maxin for MGM before his appointment as executive head of the Robbins, Feist and Miller music publishing firms. Leonard Sheer, co-ordinator of independent single record production, will work with the K-S trio on releases.

First K-S release under the MGM distribution system will



PRINCIPALS IN THE MGM-KAMA SUTRA DEAL are, left to right; Lenny Scheer, MGM co-ordinator of independent single record production; Mort Nasatir, MGM president, and Hy Mizrahi, Artie Ripp and Phil Steinberg, Kama-Sutra officers.

be "You're My Baby," with the Vacels.

During the past year, K-S has produced such hit singles as "Leader of the Pack," "Remember Walking in the Sand" and "Give Him a Little Kiss," all with the Shangri-Las, and "Come a Little Bit Closer" and "Let's Lock the Door," both by Jay and the Americans.

The deal between the two firms is set for three years.

K-S held a distributors meeting at the City Squire Hotel here Friday (11). The company plans to add eight or nine people to its New York staff.



ARTIE & TEAMS CREATED AND ATTRACTED HIT MAKERS!

NOW OUR OWN KAMA SUTRA LABEL WITH MGM, A MAJOR FILM & TV CO.

MGM



RECORDS

EXCLUSIVE DISTRIBUTOR

**for the hottest new label
KAMA-SUTRA RECORDS**



YOU'RE MY BABY THE VACELS KA-200

A Kama-Sutra Production, Hy Mizrahi · Artie Ripp · Phil Steinberg

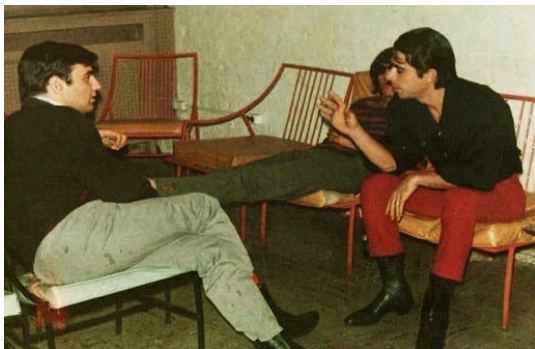


MGM DISTRIBUTOR PROMOTION men met in New York last week to kick off the MGM acquisition of Kama-Sutra distribution rights. First MGM-KS release is "You're My Baby," with the Vacels. Bottom, left to right, Barry Whitwan (Herman's Hermits), Ricky Ricano, Vinnie Gormann, Harvey Cooper, Vinnie Cappola and Peter Gorman, all of the Vacels, and Phil Steinberg, Kama-Sutra. Middle row, left to right, Artie Ripp, Kama-Sutra; Lenny Sheer, MGM; Hy Mizrahi, Kama-Sutra; Karl Green (Herman's Hermits), Lee Fogel, Bob Holiday, Derek Lekenby, Jerry Sharrell and Bob Sholes. Top row, left to right, Val Valentin, MGM; Charles Estrin, Eddie Biscoe, Paul Maged, Neil Bogart, Frank Mancini, Herman (Herman's Hermits), Bob Greenberg, Keith Hopwood (Herman's Hermits), Mickey Wallach, Dan Alvino, Russ Bach, Arnold Feldman and Frank Mell.

Artie Finally Signs His First Hit Making Superstar!



Spoonful Manager Bob Cavallo & Artie



Artie, Charles Koppelman, Charlie Estrin



My Unconditional Dream Supporter, and Loving Wife Phyllis and I Enjoyed Our First Vegas Convention Where I was a Star, and Flowering Genius...

Big MGM Turn-out In Las Vegas



Above, photo highlights of the recent MGM Records convention in Las Vegas, where diskery and its family of labels billed \$4.2 million business. Sixty-seven albums were presented. Shown, from top, left: Mort Nasatir, Mr. and Mrs. Artie Ripp, Art Cass, Neil Bogart, Lenny Scheer; Eric Small, Val Valentin, Nasatir, Jack Maher, Frank Greenwald, Acy Lehman; Henry Stone, Stan Lewis, Henry Hildebrand, Tom White; Nasatir, Jack Devaney; Maher, Greenwald, Lehman, Harvey Cowen, Sol Handwerger; Irv Stimler, Kip Brandon, Nasatir, Gregg Wilson; Ed Lawson, Lee Farley, John Nathan, Bill Medley, Nasatir, Ronald Kluger; Rex Oldfield, Nasatir; Jesse Kaye, Bill Medley, rack jobber, Morrie Price; Lenny Scheer, Julie Budd, Herb Bernstein; Kaye, Clive Fox, White, Jerry Schoenbaum; Jerry Ross, Hal March, Nasatir, Irv Trencher; Gregg Wilson, White, Stan Drayson, Brandon, Al Lewis; Richie Havens, Nasatir, Schoenbaum, friends.

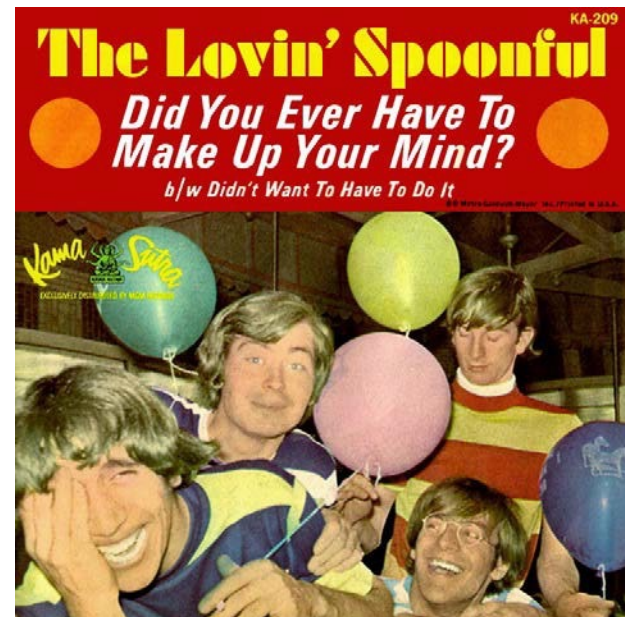
POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

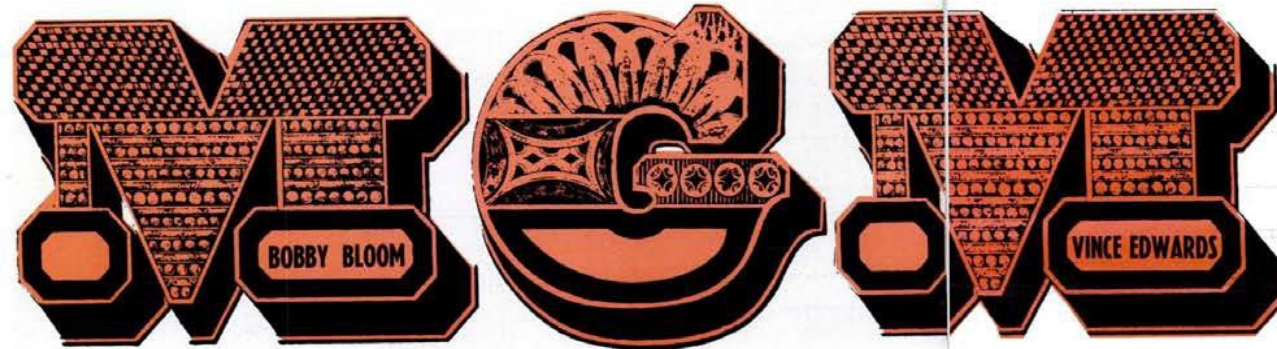
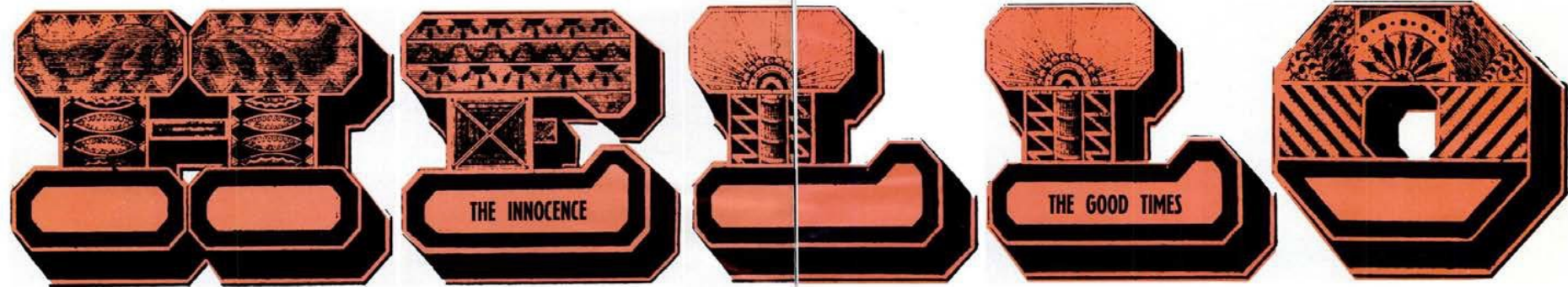
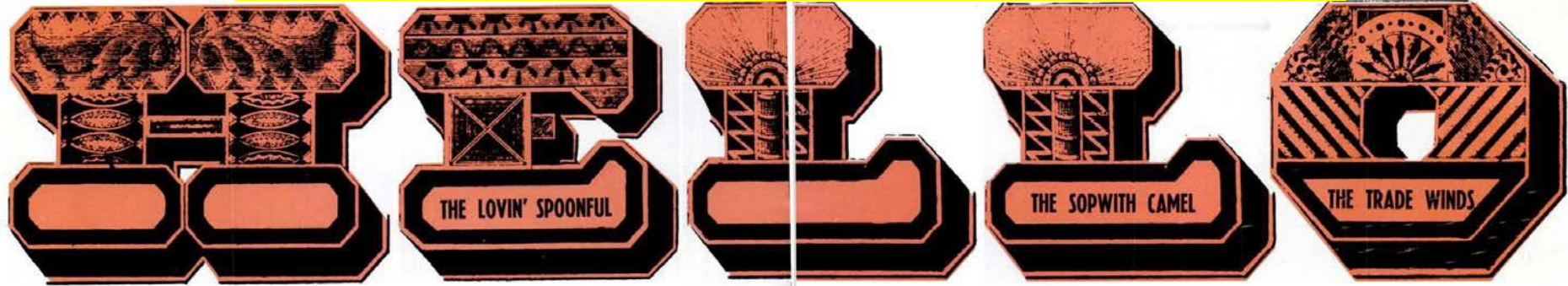
THE LOVIN' SPOONFUL—DID YOU EVER HAVE TO MAKE UP YOUR MIND? (Prod. by Erik Jacobsen) (Faithful, BMI)—Another off-beat winner for the hot group. Easy rockin' ballad should quickly equal "Daydream." Flip: "Didn't Want to Have to Do It" (Faithful, BMI). **Kama Sutra 209**

BOBBY GOLDSBORO—I KNOW YOU BETTER THAN THAT (Prod. by Jack Gold) (Unart, BMI)—Goldsboro-written tune with solid dance beat rhythm will quickly follow his "It's Too Late" hit. Flip: "When Your Love Has Gone" (Unart, BMI). **United Artists 50018**

LITTLE ANTHONY & THE IMPERIALS—BETTER USE YOUR HEAD (Prod. by Teddy Randazzo) (South Mountain, BMI)—Group bows on the re-activated label with a sure-shot rocker destined for the top of the chart. Flip: "The Wonder of It All" (South Mountain, BMI). **Veep 1228**



Despite All My Hits MGM Film & TV Units Would Not Support My Growth Dreams



Kama Sutra

1650 Broadway, N. Y. C., N. Y.

ARTIE RIPP • HY MIZRAHI • PHIL STEINBERG





Record World Dialogue with Artie Ripp 1/22/72

What Happened to Kama Sutra Stable

Record World: What eventually happened to that stable of writers and producers at Kama Sutra?

Ripp: My partners sat down with me and said that I'd blown too much money on them and that we would go down the tube unless we let go of them. At that point we got into an argument with MGM. I had a longer contract with the Spoonful than they had with me. MGM wanted me to extend my agreement for at least the period I had the Spoonful which would have been two more years.

Record World: How did this affect the beginnings of Buddah?

Ripp: I told my partners that I would sign an extension of the Spoonful agreement with MGM if I could start a new record company. So I signed the extension and immediately flew to NARM and came away with \$95,000—\$105,000 in loans from distributors. Buddah Records was then started. Then I decided we had to have our own sales and promotion staff since we weren't going to be distributed by anybody. My associate Ort Kass and I met with Neil Bogart, Marty Thau and Cecil Holmes and concluded a deal with them to come in and manage and direct the affairs of Buddah. Now we also had Kama Sutra which I wanted to base on the West Coast when we became contractually free from MGM in 1970. I hired Bob Krasnow out here. We signed Captain Beefheart and a girl named Penny Nichols and Krasnow took them to Europe to break them.

Record World: When did Buddah begin to distribute other labels?

Ripp: In 1968 no other label was distributing a label they didn't own. Columbia was offered Kama Sutra for distribution and turned them down. I had thought in 1963 that independent label distribution was where the business was going. So Buddah signed up Curtom, Sussex, Hot Wax, Holland-Dozier & Holland's label and T-Neck Records with the Isley Brothers.

(Concluded next week.)

Koppelman & Rubin explain to MGM that their Spoonful rights end in 3 years & Kama Sutra' rights end in five. So, K&R and MGM sign a 5-year Spoonful deal starting at the end of my 5-year term. MGM withholds my royalty payments, so I'd default on my royalty obligations to Koppelman & Rubin.

I CURSED THEM...AND STARTED BUDDAH RECORDS!

A Big Time Broker Friend Bert Kleiner Lent Us The Spoonful Obligations! So No Contract Defaulting!

Hit Team Continues Thru '75: MGM, Kama-Sutra, Spoonful, Koppelman-Rubin

NEW YORK—A long-term deal, through 1975, will maintain the winning combination of MGM Records, the Kama-Sutra label, its leading attraction, the Lovin' Spoonful, and Koppelman-Rubin Associates, the group's producers.

The deal, said to involve seven figures, will continue MGM's distribution agreement with Kama-Sutra's

singles and album output. Mort Nasatir, president of MGM, said that the extension of the original agreement marked the "faith MGM, Kama-Sutra and Koppelman-Rubin Associates have in one another's ability to keep pace with the Lovin' Spoonful as the group grows into the most creative musical force in American popular music." Nasatir also pointed to a "wealth of fine young talent" flowing through MGM distribution channels via Kama Sutra, including groups like Sopwith Camel, the Innocence and the Tradewinds.

On hand at the signing (see cut) were Kama Sutra toppers, Artie Ripp, Phil Steinberg, Hi Mizrahi and Art Kass, K-S comptroller; Charles Koppelman and Don Rubin, executive producer Eric Jacobsen and Spoonful manager Bob Cavallo.

The Spoonful were brought to the attention of Kama Sutra two years ago by Koppelman & Rubin. Since their first hit, "Do You Believe in Magic," their sales have reached 4½ million singles and more than 2 million albums. A single, "Summer in the City," is an RIAA-certified million-selling single.

John Sebastian is a member of the group who has emerged as a top writer, having penned the group's hit material and a soundtrack score, "You're a Big Boy Now."



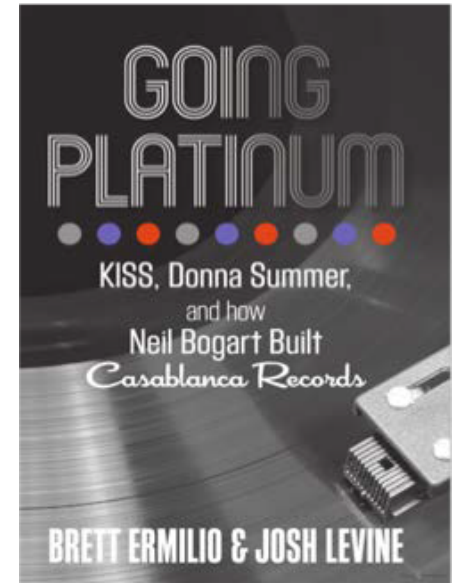
FRONT COVER: (Standing, left to right): Eric Jacobsen, Charles Koppelman, Don Rubin, Mort Nasatir, Hi Mizrahi, Artie Ripp, Art Kass; (sitting on table, left to right): Bob Cavallo and Phil Steinberg.

The Curse Unfolds!

“Lovin Spoonful are busted for drugs, and they give up the dope dealers...

Radio drops all Spoonful records!
The Press & Fans Destroy them!!!

Now MGM has a Dead Group and Unhappy label...
Now I start Buddah Records!



Since Bogart's MO was to trade his way up the industry ladder, he didn't have unrealistic expectations at Cameo-Parkway. He accepted that the label was just a stepping-stone to the next move, and he diligently kept his eyes peeled for other opportunities. Through his position at Cameo, Neil made friends with Artie Ripp of Kama Sutra Records. Kama Sutra had a distribution deal with MGM that they weren't happy with. They were looking to start a new label and wanted a fresh creative force in the industry to take on the challenge. Artie Ripp's partner, Art Kass, offered Neil something too good to pass up—his own New York City-based label. Bogart knew his future lay elsewhere, away from Cameo-Parkway. In February 1964 *American Bandstand* moved from its East Coast home in Philadelphia to Los Angeles, taking away Cameo's proximity and access to an enormous source of promotion and exposure.

1650 Elevator Doors Open And I Hear a Piano Playing a Groove,

A Guy & Girl Sing “Listen While I Play My Green Tambourine”

Door Closes, I Take an Elevator Back, and Close Song and Production Deals...



San Francisco Nights
Gene Sculatti & Davin Seay
St Martins Press
April 1985
Pgs. 143-144, 157-159.



Courtesy Artie Ripp

Artie, Neil Bogart and the Lemon Pipers
celebrate million-selling “Green Tambourine”

ARTE PULLS TOGETHER FIRST INDIE LABEL OUTPUT ADVANCE DEAL WITH A 4 & 8 TRACK PRODUCT COMPANY



A BOND OF FAITH is taken by Buddah Records and International Tape Cartridge Corp. as the two companies re-sign a long-term tape duplication and marketing pact. Shown signing are, from left to right, Art Cass (Buddah), Jim Elkins (ITCC), Artie Ripp (Buddah), Jimmy Tyrell (ITCC), Neil Bogart (Buddah) and Paul Adams (ITCC).

Kama Sutra Creating Catering Concept to Aid Indie Producer

By MIKE GROSS

NEW YORK—The young independent record producers are beginning to look around for ways to get a larger slice of the profit pie. Many of them have been voicing dissatisfaction with the 2 or 3 per cent deals they've been getting from companies handling their prod-

uct and are yearning for their own label operation.

Since it's virtually impossible for the major record companies to set up new labels for every independent producer they deal with, Kama Sutra, an independent music publishing organization, is planning to step in to fill the gap. The wheels are already in motion for an organizational set-up which will cater to all the needs of the creative independent producers.

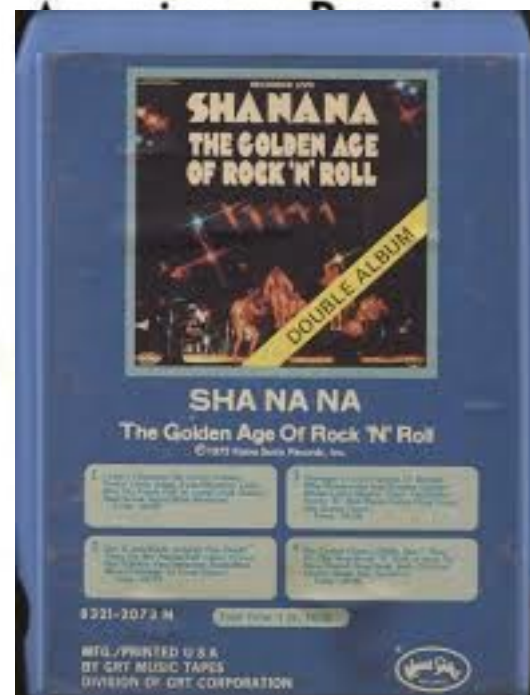
According to Artie Ripp, who is partnered in Kama Sutra with Phil Steinberg and Hy Mizrahi, the blueprint calls for the development of record companies and publishing firms in conjunction with the independent producers. Both the disk company and publishing company operations will be built up on the domestic and international level. In addition, Ripp is now working out a plan to set up an independent distribution network to handle the new labels.

8-Track Facility

Ripp also is now holding talks with financial investors for the acquisition or building of an 8-track studio facility. "One of the major hangups to an inde-

pendent producer," Ripp pointed out, "is the lack of studio space availability. They've got to wait in line for studio time and then they've got to rush through their sessions to make way for those booked right on top of them." It's Ripp's feeling that such delays are detrimental since this is such a fast-moving studio facility," Ripp pointed

(Continued on page 8)



HIT MAKERS AND MEGA STARS CHOSE BUDDAH

Buddah Distributes Holland's Hot Wax Label

Buddah Records, represented by Artie Ripp, Art Kass, Neil Bogart and Phil Steinberg, has acquired distribution rights in the United States and Canada to the new Hot Wax Records label represented by Eddie Holland. Stagecoach Productions, Inc., is the production wing of Hot Wax.

Fredrick Patmon, of the Detroit law firm of Patmon, Young

& Kirk, and Pete Pryor, of the new law firm of Pryor, Braun, Cashman & Sherman, represented Hot Wax and New York lawyer Richard Roemer represented Buddah in the contract negotiations.

Holland's production and writing credits include such hits as "Where Did Our Love Go?", "I Hear a Symphony,"

(Continued on page 48)

Buddah's Deal With Smothers & Damone

NEW YORK—Buddah Records will distribute Smobro Records, the Smothers Brothers' label, and United Talent Records, Vic Damone's label, according to Buddah Vice-President Neil Bogart. The agreement with Tom and Dick Smothers for Smobro Records came as a direct result of the recent Billboard International Music Industry Conference in Nassau, said Neil Bogart, Buddah vice-president. It was in Nassau that Tom Smothers met with Artie Ripp, president of Kama Sutra,

and began negotiations for the Buddah-Smobro. First product will be an album and a single featuring the Sound Foundation.

Both the Sound Foundation product and a new Vic Damone single and album will bow at the Buddah sales meeting in Monticello, N. Y., this week. Damone and other artists will be made available through an agreement between Buddah and Vic Damone and his associate Rudy Durand. Damone said United Talent Records was launched because "I am tired of the attitudes and lack of enthusiasm of some of the major companies toward artists they have classified as good music acts. There's no reason why artists of this nature should have to take a second place in place in promotional and sales campaigns to rock acts." United Talent Records will give these artists a chance. Damone is said to be negotiating with several established artists who feel the same way he does.

Damone's single will be "Don't Let Go." The LP is "Vic Damone Live at the Frontier."

David Carroll of the Smothers Brothers' office in Los Angeles will coordinate the activities of Smobro with Buddah.

Bowmar in Record Field

RALEIGH, N.C. — Bowmar Records has been formed by Bowie G. Martin and Michael D. Collins of Bowmar Productions. In addition to producing for other companies, Bowmar Productions plans 15-20 releases on the new label in the next year.

Product will be generally in the pop field with the first release, slated for this week, by the S.O.U.N.D. (of Tyme). Collins can be contacted at 919-237-6195.

Buddah Gets 650G in Orders at N. Y. Meet

NEW YORK — Buddah Records, a 10-month-old subsidiary of Kama Sutra, held its first national convention at the City Squire Motel here Friday through Sunday (7-9) and reported sales to distributors of \$650,000, most of it from the label's 17-album catalog.

The convention kicked off Friday (7) with the world premiere of the Kastenetz-Katz Singing Orchestral Circus at Carnegie Hall (see separate story). At the business session the following morning, eight albums were introduced. Artists are the Ohio Express, Lemon Pipers, Salt Water Taffy, Zalman Yanovsky. Speakers were Neil Bogart, Buddah general manager; Artie Ripp and Phil

Steinberg, Kama Sutra presidents; Marty Thau, national promotion manager; Cecil Holmes, r&b promotion director; Art Kass, Kama Sutra executive vice-president, and Lennie Evanoff, national sales manager for Team Records, the new Kastenetz-Katz label which Buddah distributes.

Edward Thomas, president of Curtom Records, which Buddah will distribute (Billboard, June 15), announced that Curtis Mayfield will produce for the label. The first Curtom Impressions

Curtis Mayfield Delivered all of the Superfly Film Music Which Buddah Released



BUDDAH BRASS, Marty Thau, left, director of pop activity; Neil Bogart, general manager, and Artie Ripp, president of the parent Kama Sutra company, show solidarity at the label's first convention.

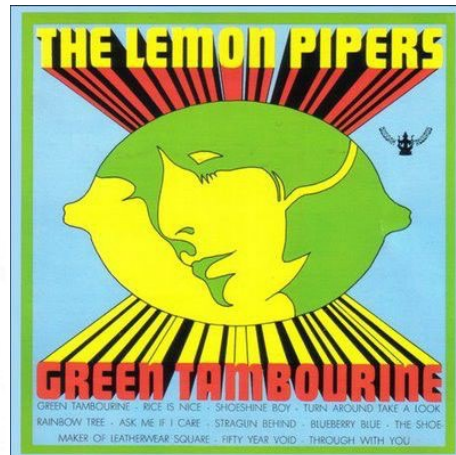
JUNE 22, 1968, BILLBOARD



tion set-up will be introduced at the NATRA convention in Miami in August.

Speakers in the afternoon session included George Lorenz, WBLK, Buffalo; Dick Starr, KYA, San Francisco, and Al Herscovitz, WPRO, Providence.

That evening, Buddah distributors were taken to Roosevelt Raceway. The tote board flashed "Welcome Buddah Records Distributors," and one of the races was dedicated to Buddah Records. Kass and Bogart presented a Buddah trophy to the winning jockey. The evening wound up at the Rolling Stone, where Buddah's new group, the 14-Bridge, was performing.





HUGH MASEKELA and Stewart Levine of Chisa Productions get together with officials of Kama Sutra and Buddah Records after agreeing to have Chisa Records distributed by Buddah. From left are Art Kass, Kama Sutra executive vice-president; Levine; Masekela; Artie Ripp, Kama Sutra president; Neil Bogart, Buddah general manager; and Phil Steinberg, Kama Sutra president. Masekela will continue as a Uni Records' artist, but will produce with Levine for Chisa.

Buddah Deals a Hot Singles Hand: Surges to 7th in Sales

• Continued from page 1

agreements in music business history. It was based on personal rapport between Masekela and Levine and all of us at Buddah."

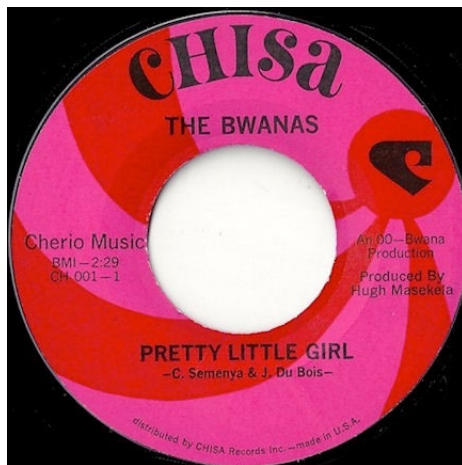
Bogart recalled that it is now a year since Buddah president Artie Ripp formed the company with Phil Steinberg (also president) and \$200,000 borrowed from distributors. "This had to be paid back within six months," said Bogart. "It was. Buddah's first-year revenues will be nearly \$5.8 million. Success like this has created a great morale situation within the company.

"Although we are primarily known for 'bubble gum music' we still aim to hit the mass market, whatever the trend might be—r&b, teen-age music, or underground. Right now we

have a steady seller with Barry Goldberg Reunion; an album featuring the avant-rock organist and composer."

Buddah's staff consists of Steinberg and Ripp, presidents; Bogart and Art Kass, vice-presidents; Marty Thau, director of pop promotions; Cecil Holmes, director of r&b promotions, and a promotion team of Lennie Evenoff, Barry Lane and John Lloyd.

Last month Kama Sutra and Buddah were purchased by Viewflex Inc. for an undisclosed amount based on projected sales of more than \$6 million. Former Kama Sutra president Hy Mizrahi's interest in the company was acquired by Art Kass and Neil Bogart. (Buddah and Kama Sutra, British distribution change—see International section.)



S. F. 'Hippop' Music Format of Future?

SAN FRANCISCO — Two developments in broadcasting have occurred here which Chet Helms, an entrepreneur of the pop/hippie movement, feels throws a shadow over future national radio programming.

Concurrent with KYA's adoption of the sounds of San Francisco as a regular hourly feature, whereby album cuts by local pop/hippie groups are played, KMPX-FM has begun playing the neophyte group's

music. The FM station, which operates on a limited evening broadcast basis, plays album tracks and unreleased dubs which the groups provide. Former KYA top 40 disk jockey Tom Donahue is the "catalyst," in Helms' opinion, for the interest shown by KMPX-FM in the emerging pop groups.

Helms says young people in San Francisco are supporting KMPX-FM and despite his short experience in show business, he claims that as a result of the San Francisco music, "formula radio will be dead in five years." Artie Ripp, a Kama Sutra partner "unequivocally" agrees, believing that change will occur in radio which will open programming to extended length selections and a return to non-jukebox radio, where personalities will again reign.

This summer's reported massive influx of young people to San Francisco will be exposed to the pop/hippie sounds. This awareness will be brought back to other cities when the young people return home. Helms points out. This should help create requests at local radio levels for airplay for disks by San Francisco groups.

Kama Sutra and Helms' Family Dog Productions are partnered in a recording production affiliation, whereby acts cut at Helms' Avalon Ballroom will be distributed by KS.



WRIZ PRESIDENT, Jack Roth, goes over musical score with Vic Damone, right. Damone customized the new signature jingles—launched May 1—for the Miami station, whose transmitter beams from atop pilings six and a half miles off Southern Florida coast. The station features million-seller LP cuts.

Artie' Philly DJ Friend, Tom Donahue Is The Ears & Music of Today & Tomorrow!



KS Will Distribute Family Dog Posters

NEW YORK — Kama Sutra has gained distribution rights for Family Dog's psychedelic poster catalog for record servicers and retailers. The brightly colored posters feature rock groups. The posters will be handled by the Special Projects Division of Capitol Records. The posters will retail for a suggested list of \$1 each.



10



Kama Sutra Ties Up S. F. 'Hippop' Scene

By ELIOT TIEGEL

LOS ANGELES—Kama Sutra has signed an exclusive disk production pact with Family Dog Productions in San Francisco for distribution rights to the pop/hippie groups playing the Avalon Ballroom.

Kama Sutra's Coast office has tapped Chet Helms and his associate, Bob Cohen as producers for the pop market developing in the Bay City, KS is spending \$25,000 to build a recording studio in the Avalon, which will be used to obtain products through Helms-Cohen's company and as a custom recording facility for outside clients.

Artie Ripp, the KS partner who has just moved here from New York and Bob Kransow, the Coast office manager, plan to

(Continued on page 8)

When I Played "Oh Happy Day" for My Teams, They Told Me JESUS is Only is Played on Sundays at the End of the Radio Dial, NO POP PLAY, EVER!

They also said that I had taken too much acid



Every Deep Pocketed Label Was Bidding for the Rights...
My Little Buddah could not Win in the Upfront Advance Race...

So I made call to Owner Lamont Bench and I told him
That he had an Obligation to Bring
Two of Our Lord's Sons,
Jesus and Buddha Together!...

I Promised him a Global Smash And More
Profits per Sale, which he and his Artist enjoyed at Buddah Did.

Coast Kama Sutra Rolls in High

LOS ANGELES — Having established a beachhead here in December, Kama Sutra will now begin sending in its troops from New York to create records for its own label and for outside clients.

Bob Krasnow, West Coast office head, said the contemporary production firm has been huddling with Liberty and 20th Century-Fox Records anent pro-

ducing records for their labels. "We'll set up production deals for their hit artists," Krasnow said. Erik Jacobson, a freelance producer, has been cutting the Sopwith Camel here. He cuts the Lovin' Spoonful in New York.

Within the next two months, Artie Ripp, Vinnie Poncis and Pete Anders will fly here from New York to get acquainted

with Coast-based producers and become familiar with acts working in the LA market.

Krasnow says the company will bring out its writing-producing teams on a rotation basis. The KS concept is patterned on United Artists Pictures, which finances a producer and gives him free rein in developing his product.

(Continued on page 10)

KS hopes to emulate this thinking by signing a&r men with ideas and acts, financing their labors and distributing their products.

So far, KS has no production deals with any Coast firm. But Krasnow envisions two such deals based on "selective" choice. The firm already cuts records for MGM, UA, Kapp and Columbia. Krasnow says the major labels tend to "bog down" creative a&r men with administrative demands. The KS free-wheeling concept is to give the right a&r man the money and ask that he deliver his best efforts, unencumbered by time deadlines.

Edwards Sessions

In addition to the Sopwith Camel, actor-singer Vince Edwards was cut here (by Artie Ripp) and these two sessions will shortly be looked upon as the firm's initial Coast efforts.

In line with its expanding operation, the local office will take over an entire floor of office at 7122 Sunset Boulevard in March.

The firm is also planning publishing expansion and will open an office for its Kama Sutra Music in line with this move. Krasnow also revealed he is negotiating to buy two publishing firms, one locally the other in San Francisco.



Produced by BOB KRASNOW-RICHARD PERRY / Engineer-Hank Cicale / All selections Kama Sutra Music, Inc. - BMI / Photography-Guy Wilkox / Graphics-Tom Wilcox

Artie Moves Richard Perry to LA to Produce Bob Krasnow's First Buddah Signing, Captain Beefheart and His Magic Band

Buddah Cuts 'Buck White'

Buddah Records has announced acquisition of the rights as limited partners in the soon-due Broadway production of "Buck White," starring Muhammad Ali (Cassius Clay).


The musical version of the original play by Joseph Dolan Tuotti has music and lyrics by Oscar Brown, Jr. It first won plaudits as staged off-Broadway in non-musical form by Zev Bufman, Ron Rich and Leonard Grant. It was revived for another successful run, in Los Angeles, as a straight dramatic production.

The musical version was launched in San Francisco a year ago when it came to the attention of independent record consultant, writer and radio personality Tom Donahue, and Cynthia Badie, Buddah's West Coast Regional Promotion Manager. The pair immediately notified Buddah executive Artie Ripp, Phil Steinberg, Art Kass and Neil Bogart, who jetted to San Francisco and agreed to back the show for a New York engagement, in co-production with Zev Bufman.

The original cast album will also be on Buddah Records.

"Buck White" will be presented at the George Abbott Theatre, 152 W. 54 St. There will be two weeks of previews, Nov. 18-30. The opening is scheduled for Tuesday evening, Dec. 2.


Mel Goldblatt and Dialogue Black/White by arrangement with Zev Bufman present



BIG TIME BUCK WHITE

san francisco's beautiful black musical

Music and Lyrics by **Oscar Brown, Jr.** Musical Arrangements by **Merl Saunders Trio** Play by **Joseph Dolan Tuotti**



COMMITTEE 836 MONTGOMERY THEATER

for information and reservations phone 986-1639

PERFORMANCES AND PRICES: Sunday/Wednesday/Thursday evenings at 8:30; Seats: \$2.75, \$3.75, \$4.75. Friday and Saturday evenings at 8:00 and 11:00; Seats \$3.50, \$4.50, \$5.50. Student Discount and Group Rates.

FOR INFORMATION AND RESERVATIONS: Phone 986-1639. Telephone Reservations held until 24 hours before performance time. THEATER BOX OFFICE HOURS: Monday and Tuesday: Noon-5; Wednesday, Thursday and Sunday: Noon-9; Friday and Saturday: Noon-11:30.

TICKETS: at Theater (986-1639) (421-5467); Tower Records, Columbus and Bay (885-0500); More Book Store, 1439 Fillmore, S.F. (931-3331); some Sears and Macy's stores; Reno's Hottiro, S.F.; Sherman Clay, Oakland (444-8575); M&W Ticket Agency, 925 West Grand, Lewis Market, Oakland (832-8614); M/B Box Office, McArthur-Broadway Shopping Center, Oakland (654-8255); ASLUC (642-3125) and CAL Box Offices, Berkeley; Treddler and Memorial Hall Ticket Offices, Stanford University; Wells Fargo Banks, Orinda and Palo Alto; Major Hotel and Peninsula box offices; and at all TRS locations.

original cast album recorded on **BUDDAH RECORDS**

GEORGE ABBOTT THEATRE

ZEV BUFMAN
In Association with HIGH JOHN PRODUCTIONS
presents
MUHAMMAD ALI a/k/a

CASSIUS CLAY

in
BUCK WHITE

A New Musical
with
HERSCHELL BURTON DAVID MOODY RON RICH
TED ROSS EUGENE SMITH CHARLES WELDON

Music and Lyrics by **OSCAR BROWN, JR.**
Book Adapted by **OSCAR BROWN, JR.**
From An Original Play by **JOSEPH DOLAN TUOTTI**

Musical Arrangements by **MIKE TERRY & MERL SAUNDERS**
Musical Direction by **MERL SAUNDERS**

Scenery Designed by **EDWARD BURBRIDGE** Lighting by **MARTIN ARONSTEIN**
Costumes Designed by **JEAN PACE** General Manager **ROBERT KAMLOT**

Staged by **OSCAR BROWN, JR. and JEAN PACE**

Dramatic Play Originally Presented in New York by **ZEV BUFMAN**
In Association with **RON RICH & LEONARD GRANT**

Original Los Angeles Production by **RON RICH**

Musical Version Originally Presented in San Francisco by **MEL GOLDBLAT AND DIALOGUE BLACK/WHITE COMPANY**

ORIGINAL CAST ALBUM BY BUDDAH RECORDS



ZEV BUFMAN
in Association with HIGH JOHN PRODUCTIONS
presents
MUHAMMAD ALI a/k/a

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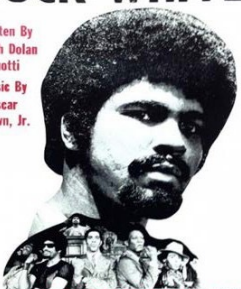
GEORGE ABBOTT THEATRE
152 West 54th Street, N.Y.C.
Open 100 Seats, 10:00 P.M. to 11:30 P.M. (11:00 P.M. on Thursdays)



MUHAMMAD ALI
DEBUTING IN HIS NEW BROADWAY MUSICAL

BUCK WHITE

Written By **Joseph Dolan Tuotti**
Music By **Oscar Brown, Jr.**



OPENING DEC. 12, 1969 AT THE
GEORGE ABBOTT THEATRE
— TICKETS NOW ON SALE —

Buddah Meet Chalks Up \$1.5 Mil. In Sales; 33 New LP's Spotlited

• *Continued from page 3*

During a seminar Aug. 26, George Burns, national programming director of Pacific and Southern Broadcasting, said that the record promotion man was going to gain more in stature because of the handicap the music director at a radio station faces by having more and more product coming out each week. The fact that a record is

No. 15 in Spartanburg or other cities is becoming more and more "irrelevant," he said. He spoke of playing several new records without previous sales data to go on and said much of his current playlist featured records like this. Joe Fields of Buddah told of the broad range of promotion necessary on albums today because no one cut was being played like a single.

Jerry Boulding, new national program director for the Sonderling Broadcasting chain, told the distributors there were a lot of mistakes made by promotion men who "think soul music is black music." Tom Donahue, former program director and disk jockey now in the record business, spoke of progressive rock radio being increasingly important for exposing records.



IN A SERIES OF distributor meetings, Buddah Records executives map out sales plans and book orders. Facing, from left, Joe Fields, head of LP sales and promotion; Neil Bogart, vice-president of Buddah; and label attorney Joe Zynczek. They converse with T.D.C. executives. At left, Marty Thau, national promotion director, chats with David Lieberman, center, of Lieberman Distributors, Minneapolis, and Kama Sutra Records executive Artie Ripp, right.

"Artie" Four Temptations Did Shows with Johnny Maestro When He Was in the Crests



FOR WHOM THE BRIDGE TOLLS—Artie Ripp and Johnny Maestro stand at the center of a ten-man supporting cast at the recent introductory party which offered press and industry people a preview of the Brooklyn Bridge. Maestro and the ten make up the newest addition to Ripp's roster of artists with Kama Sutra & Buddah Records.



BROOKLYN BRIDGE BLAST: Buddah Records and Action Talents recently joined to host a celebratory party at Chetah for the Brooklyn Bridge and their smash single, "The Worst That Could Happen." In top photo, the Bridge is honored as the first act to enter the "Cheetah Rock Hall of Fame," as a gold record is set into the sidewalk by (front, l. to r.): Dan Daniel and Jack Spector, WMCA-New York deejays; Johnny Maestro of the Bridge; and Neil Bogart, Buddah vice president and general manager. Producer Wes Farrell is between Maestro and Bogart; the "cowpoke" in the rear is Artie Ripp, president of the Kama Sutra Group. In center photo, Bogart receives a bronze plaque "thank you" from Maestro and the Bridge. In bottom pic, Maestro reads the inscription on Farrell's award as the producer looks on.

Cash Box—August 24, 1968

Kama Sutra Partners get Paydays! Mizrahi & Ripp Can Finally be Rid of Each other!
Artie and Phil are Paper Millionaires and give Hy' Shares go to Neil Bogart & Art Kass.
Neil shows his Selfish Colors & Gives his guys Marty and Cecil Nothing!

Viewlex Buys KS, Buddah for Stock

NEW YORK—Buddah Records and the Kama Sutra label—together with record production and music publishing affiliates—have been purchased for an undisclosed amount of common stock by Viewlex Inc.

Viewlex is a corporation in the educational field, manufacturing audio-visual aids. However, it recently purchased three record pressing plants—Sonic Recorded Products, Holbrook, L. I.; Allentown Record Co., Allentown, Pa., and the American Record Co., Owosso, Mich. In addition, Viewlex has the Globe Record sleeve plant in Long Island.

The Kama Sutra and Buddah operations will retain their present staff and locations with Artie Ripp and Phil Steinberg continuing as presidents. However, Hy Mizrahi leaves the com-

pany to work in films, record production and music publishing.

Mizrahi has formed Angel Productions, in partnership with actor Vince Edwards, to enter the film producing field. He has also formed Remember Records with the Year 2000 group as its first release and also expects to record Edwards.

Big Bucks Music, Miz Music—for music publishing—and Hy Mizrahi Productions—for both record and film production—have also been formed.

The purchase of Kama Sutra by Viewlex was based on projected sales of over \$6 million and a profit of \$500,000 for Kama Sutra during the year ending May 31, 1969. Payout will be made over the next five years, based on an earning formula.

Kama-Sutra Prod. Is Developing A Total Entertainment Concept

NEW YORK — Kama-Sutra Productions, which in its two years of existence has moved to the forefront among independent production companies, has renewed its contract with MGM Records. In the fiscal year just ended, K-S produced seven records for MGM, five of which hit the top five in the Hot 100, and two of which hit the top 50.

The producer also has contracts in force with Columbia, Kapp, Mercury and Amy-Mala.

While independent production is still the bread and butter of the firm, Kama-Sutra is developing what it terms a "total entertainment" concept. This includes film production for TV and movies, TV commercials, publishing, the purchase of masters from other independent producers, as well as the operation of its own label, Kama-Sutra Records.

Kama-Sutra has completed the soundtrack for a feature-length film entitled "The Plastic Dome of Norma Jean." The script is complete and shooting is expected to get under way soon. The publishing arm also owns the music to a soon-to-be-released, and as-yet-unnamed feature film which features the Lovin' Spoonful, K-S's top act. A third film production, to be used as a 20-minute short, is in production. It will be a documentary on the Kama-Sutra operation.

K-S is already in the TV film commercial business, with beer advertisements featuring the Good Times and the Critters. The theory is that these commercials are aimed at a young adult audience, and music which appeals to young adults will perform the most effective selling job.

At the executive as well as at the artistic level, Kama-Sutra's accent is on youth. The three presidents — Artie Ripp, Hi Mizrahi and Phil Steinberg — are all in their mid-20's. Frank Mell, the vice-president, is the senior citizen. He's 31.

The firm was founded two years ago when Steinberg and Mizrahi formed a small record label. They were joined by Ripp, who left his job with Premier Albums, and by Mell, who operated a music publishing firm at the time.

At the outset, the partners decided that they would not just produce masters and look for buyers, but they would get long-term contracts with record companies and develop their artists in an orderly fashion.

Promotion is one of the keys to artist development, and Kama-Sutra doesn't rely on the label to take care of this vital chore.

For example, K-S doesn't merely attempt to hit the major markets with a new release. When the Lovin' Spoonful come out with a release, records are sent to some 1,200 radio stations and they are followed up with telegrams, telephone calls and letters.

Disk jockeys are told to telephone collect for interviews with the artists. These interviews are taped, then sent to the jockeys.

Radio promotion is worked on a "hub of the wheel" concept. If the record doesn't get played in the major city, known as the hub, the record is plugged in surrounding smaller cities. Eventually, the major city must play the record.

Film shorts are made of Kama-Sutra acts, then they are mailed to local television sta-

tions. Toy Buddhas (the Kama-Sutra symbol) are sent to radio and television stations.

Contests are also used to promote artists. One talent contest, worked with New York's Channel 47-UHF, drew 2,500 acts who competed for a Kama-Sutra contract. Videotapes of the winning act were sent to TV stations all over the world.

The most important aspect of the Kama-Sutra operation, however, is the selection of recording talent. And whether the act will come up with an initial hit single is not the prime consideration.

The visual as well as the vocal attraction is taken into consideration. The prospective artist is sized up with regard to his potential in live performances, radio and television appearances, and possible film exposure.

The producer assigned to the artist does more than supervise the recording sessions. He's responsible for the artist's image — how he dresses, how he acts in public, and his development as a showman.

Purpose of all this is to develop the artist on a sustaining basis, as an album seller, and as a potential TV act.

In the fiscal year just ended, Kama - Sutra - produced singles have sold to the extent of 7,000,000, according to Steinberg. The figure includes masters produced for other labels, and records under the Kama-Sutra logo. The latter are distributed by MGM.

For the rest of 1966, increased emphasis will be placed on film production for movies and TV, although the independent production activity will still account for the bulk of the revenue.

Ashley Famous Takes on Acts Of Kama Sutra

NEW YORK — Kama Sutra has signed a three-year representation agreement with Ashley Famous Agency. It marks the first time that the record and independent production firm has affiliated itself exclusively with any booker.

The deal was negotiated by Al Schweitman of AFA and Hy Mizrahi, Artie Ripp and Phil Steinberg of Kama Sutra.

Frank Mell, Kama Sutra vice-president, said that the contract also covers artists managed by Cama Deva Management. He added that the contract also covers writers and producers.

Ed Rubin, AFA concert head, pointed out that due to prior commitments, the Lovin' Spoonful and the Shangri-Las are not covered in the contract.

Rubin said he regards the deal as a major step forward in AFA's move to enter the teen market. Kama Sutra artists will be represented in TV, movies, concerts and commercials.

I Hired Jack Hook, Freed' Mgr. Who Allowed Me Back Stage at Freed' Paramount Shows To Run Cama Deva. He Befriended Me and Was Key to My Education, Fun and Industry Links...

**My First London Trip, Chasing Yes, Joe Cocker, Jethro Tull, Rejection, Rejection!
Then Blessed with Signing Jimmy Hendrix' Only Production, Eire Apparent**



MIDEM Success Resounding

By JEAN GRIFFITHS

Midem 1969 is at an end but the results will be felt for a long time to come, via deals and contacts made.

A pattern is now emerging after this third year. It is no longer a new annual event; it is now a familiar one. All day and every day the Martinez Hotel was a hive of activity and a babble of at least 10 languages.

Familiar faces were everywhere. Bob Dylan's manager, Albert Grossman, attended for the first few days and made quite a visual hit with the local population. Artie Ripp of Kama Sutra and Buddah wore his cowboy hat for every occasion. Eddie Barclay, head of Barclay Records, made his company's presence felt. He had a yacht

moored to the jetty outside the Martinez Hotel and one evening took over the Playboy Club and hosted a tremendous party which went on well into the late hours of the morning.

Press receptions were abundant for the 5th Dimension, Sergio Mendes and Brasil '66, Joe Tex, Mary Hopkin, Maurice Chevalier and Aphrodite's Child.

The Galas were much more enjoyable this year, and they were kept to a durable length. Jean-Pierre Aumont proved to be a very entertaining compere with the difficult task of introducing acts from all over the world.

(Continued on page 33)

Artie Smiles as He Got Melanie on Paris' Olympia Stage: The Audience Is Captivated By Her Powerful Voice & Sensitive Soul And She Explodes Overnight All Over France



Europe! US!, TV! Film! Now Vegas Where Meet Bill Payne Who Booked Elvis into his legendary National Hotel Theater



BRUNO, NEW CAPITOL STAR, seals recording deal via four-way handshake with Capitol's V.P. Head A&R Voyle Gilmore, Pres. Alan W. Livingston, and producer Artie Ripp.

Tony Bruno Slated For Vegas Showing

HOLLYWOOD—Former record producer and now Buddah Record artist Tony Bruno has been booked in for a four-week stint at the Frontier nitery in Las Vegas.

Arrangements firmed by Sy Samuels with Frank Melvin and Artie Ripp, arranged for an estimated \$10,000 weekly for Bruno and his 18 piece orchestra. The figure was cited as unusual for an artist represented only by his first LP and single, "Small Town, Bring Down."

The engagement begins Sept. 20.

Talent 1968. The year of Bruno: Dynamic New Song Stylist

Cited by critics, fellow-artists and industry executives as one of the most exciting new talent discoveries in years, Tony Bruno's burgeoning career takes off in a blaze of glory this month with the release January 2 of the singer's first album for Capitol Records.

Those who have previewed the Bruno LP—and the Bruno talent—acclaim the sensual song stylist as "a unique singer combining virility and pathos"—"that rare phenomenon, a genuine personality with the ability to sing anything in the style-book and make it belong to nobody else but Bruno." Rave advance notices would indicate that the New Year will also belong to Bruno!

So far the facts speak for themselves. Last October Bruno opened a four-week engagement at Las Vegas' Frontier Hotel with a repertoire of Bruno-penned songs no one had ever heard before. Reception was sensational. He promises the same for his gig at the "hungry" set to open early this year. He has already completed this program.

Hit song writer

Bruno, whose voice electrified hard-bitten Las Vegas in the first night club appearance of his career, takes success as a matter of course since he found his niche in the music world. This first song he ever wrote made the national Top 20 list. His Frontier Hotel debut won him a big-money Capitol recording contract.

At 27, Bruno has the world by the tail and a brilliant future both as a star-caliber entertainer and as a talented song writer. Says the new Capitol star, "I've never really failed at anything. Except my first 51 odd jobs."

Until he was 23, the closest Bruno ever got to a musical career was singing in the cabs of various livestock and oil truck-and-trailer rigs he piloted around the seamy outskirts of Brooklyn. The chain of successes started with Bruno's meeting singer Chuck Jackson who spotted young Tony's talent and asked Bruno to write a song for him. The song was "Tall 'em I'm not Home," and it was an immediate hit.

High School Dropout

Who is Bruno? What is he like? For opener, he's a high school dropout. For clinchers, at the age of 27 he made his first stage appearance. At Las Vegas' Frontier Hotel. At \$5,000 a week!

The soul of Bruno is a complex one, born in fire, tempered by trouble. He admits being a misfit for over 20 years. He

couldn't stay in school. He couldn't stay with a job. Not that he didn't want to; he had 51 tries including plumbing, truck-driving, messenger-running and painting eyebrows on doll's heads.

He was an obvious candidate for Hippieville. He didn't go "because that route is an escape for hollow people. The sincere hippies you can count on the fingers of one hand and you never see them in the papers. The real are coat-tail wagers. Hippie-ism is nothing but a big excuse, a hang-up, a national cop-out. It wasn't for me. I love people too much."

That Bruno also loves music is evident in his sensual singing style. And his honest feelings about life are clearly shown in the lyrics he pens.

Producer

Bored with banal songs, Bruno eventually started writing his own. With no formal training or experience, he not only wrote songs but also produced them with Maxine Brown doing vocals.

Later, Bruno formed his own company called Nomar Records, organized his own distribution setup and hit the market with his first recording by singer Maxine Brown. In eight months, the record grossed a million dollars. To prove this was no mere fluke, Bruno's second Maxine Brown release, "Fummy," sold 700,000 copies.

"I didn't know I couldn't do it," says Bruno, "so I did it!" Bruno didn't know he couldn't write songs for Jack Jones and Louis Armstrong either; nor that he couldn't produce records, or create television commercials for General Mills and Bufenin—so

Bruno to expose 3-chord gimmick

Several top tunes—"he will be caught with their chords down when soul-singing tough-guy Tony Bruno exposes their work-bags at his appearance in San Francisco's "hungry" early in the year.

Bruno, not one to pull a punch when there's a chance to throw one, says he will uncock an R&R medley of 10 Number One Hits all written with the same chords. "And only three chords at

he did that, too. And with their mercurial new star, Bruno, this month with a giant promotional thrust. An ex-Brooklyn truck driver, who couldn't hold a job until he found himself in the music business, Bruno appears bound for an apogee in the big time.

Countdown on Capitol's push for the volatile singer's new album, "An Original by Bruno," begins with the star's engagement at San Francisco's new "hungry" on a date soon to be set.

The Bruno LP is scheduled to hit the market January 2. Seven of its songs were written by Bruno. Arrangements are by Artie Butler, also a hot new talent and long-time Bruno buddy. Long-time friend and producer Artie Ripp describes the LP as having "distinct adult appeal with strong overtones of the teen scene."



An Original by
BRUNO
The Most Compelling
Song Stylist
of this Decade...

ST-2857

"WHEN BRUNO SINGS... YOU LISTEN!"—reaction of public already familiar with sensational soul-style of new Capitol vocal star, Tony Bruno, Capitol plans all-out promotion for singer's debut LP, "An Original by Bruno," set for release Jan. 2. Album's pre-release reviews indicate Hit status is in offing for Bruno, not only for vocals but also for 7 Bruno-penned songs in the set.



Bruno "HE-male"
...by ARMY ARCHERD

"An Original by Bruno"
Capitol ST-2857

This is one of the most visual recordings ever heard.

Tony Bruno is a new breed in performers—both on record and "live!" He lets himself go completely and confidently like no one since the days of the great Jolson. His animal-like magnetism and emotionalism form a trademark that will distinguish him from any predecessors as well as the contemporary crop of male singers. He is a HE-male singer!

Tony Bruno is in the tradition of a long line of Italian-descended singers. But, he is also unlike any of his "countrymen." He can handle anything from Discealand to Soul with equal vigor. He has the vocal sex appeal of Dean Martin with the rhythm of Frankie Laine, plus the humor of Louis Armstrong, the soul of Lou Rawls and the cry of a Johnnie Ray.

Yet, he is none of these. Add all the similarities to these great and you have a new great—Tony Bruno!

It figures that a guy who grew up the hard way would know whereof he sings. Tony proves it herein. The next best thing to seeing this two-faced singer in action "live" is this first, great Capitol album by Tony Bruno. In addition, he is backed by the best musicians in the business—from the sweetest strings to the torriest trumpets and unbeatable beat.

With the downbeat of "Yellow Bird" he launches with a Dixieland beat that is infectious—sexy as a Dean Martin song, with a vocal humor of Armstrong. He segues smoothly to a bossa nova with "Somewhere There's Someone," showing from the start, we ain't heard nothing yet. Bruno is a unique singer who combines great strength with a personal pathos that is never questioned. He has accuracy of style, as well as tone. He never falls in love with a single note—the only word. He sings soul with a heart and proves it with "Hard to Get a Thing Called Love." And we guarantee reactions when he sings "quiver" and "shiver" in "The Grass Will Sing For You."

Only a guy as obviously masculine as Brooklyn's Tony Bruno could also be as romantically convincing. He's unafraid to sing the lyrics as they were originally created—out of personal emotions.

For a "tomorrow sound!" Tony's "Yesterday" is the most powerful version we've ever heard. He gives you hear him sing this contemporary standard will, for the first time, get the full impact of this classic. Let us see or Tony—get too maudlin, following is an up-tempo'd "What's Yesterday" sung with a smile—and a surprise never before tried on record!

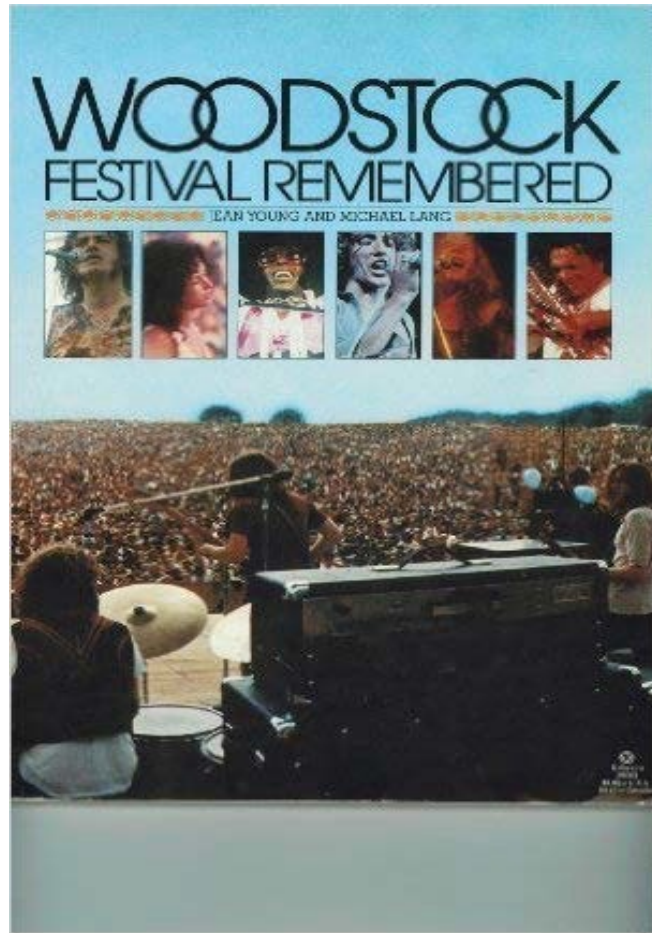
Only a gutsy, as well as talented guy could tackle a song "owned" by another. Tony takes on "That Lucky Old Sun" and gives it his own, special brand of vocal rays. And, as a finale it's fitting he revives "I'll Be Seeing You," with a feeling it never knew. He gives a promise that we'll be seeing—and hearing you, Tony Bruno. Soon. Often.

—ARMY ARCHERD

Artists Artie had at
Woodstock

**Burt Sommer, Melanie,
Sha Na Na,
John Sebastian...**

**I Write a Personal
Check for \$25,000 to
Michael Lang and
Artie Kornfeld,
An Advance
for All
Woodstock Rep Rights...**



**Viewlex Totally Rejects My Woodstock Rights Deal
“Sex & Drugs are Black Marks for any Educational Company”
...That Was the End of the Road for Me...**

Now Artie had to figure a way to escape his home that's become his handcuffs and prison. I must find a multimedia company who'll give me total creative control, fund new discoveries and support the artists marketing needs as well as welcome my creativity in all media...

Artie Ripp' Chosen Ones Become His Assassins

Bogart, Kass Buddah-KS Co-Chiefs

NEW YORK — Neil Bogart and Art Kass have been named co-presidents of the Buddah-Kama Sutra Group, following a realignment of the company.

Ben Peirez, president of Viewlex, the parent company, reported that Artie Ripp had resigned his post as president to pursue other interests and that Phil Steinberg, co-president, had been elected consultant to View-

lex and the Buddah-Kama Sutra Group. He'll devote much of his time to research of sight and sound techniques and consult Buddah-Kama Sutra on its international affairs.

Bogart and Kass previously served as vice presidents of the music operation. No immediate changes in the current setup are expected, Peirez stated.

A Whole New World Dawns in the Music & Entertainment Industries and in My Life!

Ripp in Paramount Pact



Artie Ripp flew into New York last week to sign the contract for his exclusive record production/music publishing deal with Paramount Records and Famous Music. Ripp, pen in hand, is flanked by (left to right) Famous Publishing VP Marvia Cane; Famous Music Corp. President William P. Gallagher; Gulf+Western President David Judelson; and Famous Music Exec VP Jack Wiedenmann.

I was finally in business with a major Film, TV Studio who would listen to me to grow market share and stars! I designed a way to maximize profits on global music sales for myself, the artist and producer!

I licensed USA tape rights, a separate vinyl fee deal for distribution, promo manufacturing and marketing!

A Ten Albums Per Year,
Three Year Firm Commitment...

Ampex-Family Tie



William L. Slover, Ampex Vice President and general manager of Ampex Music Division (AMD), signs an extension of a long term tape licensing agreement for manufacturing and marketing Family Productions recordings. Looking on are Family Productions president, Artie Ripp (seated), Mort Drosnes, AMD business manager (left), and Jules Cohen, AMD national marketing manager. The contract gives Ampex the exclusive right to market Family Productions recordings in the U. S. and Canada.

Family Ripp To Ph'gram World Deal

LONDON — Family Productions Inc., the Los Angeles-based disk production enterprise headed by Artie Ripp, has signed a deal with Phonogram International for the latter to represent it for the world outside the U.S. and Canada.

Ripp left the Kama Sutra/Buddah organization in August 1970 to form Family Productions. He intends to concentrate on the U.K. market in breaking new acts as a consequence of achieving success here first in the past in several cases, notably Melanie.

Family acts include Billy Joel, who will take part in the Great Western Express festival, Mama Lion, Burton and Cunico, and Kyle.

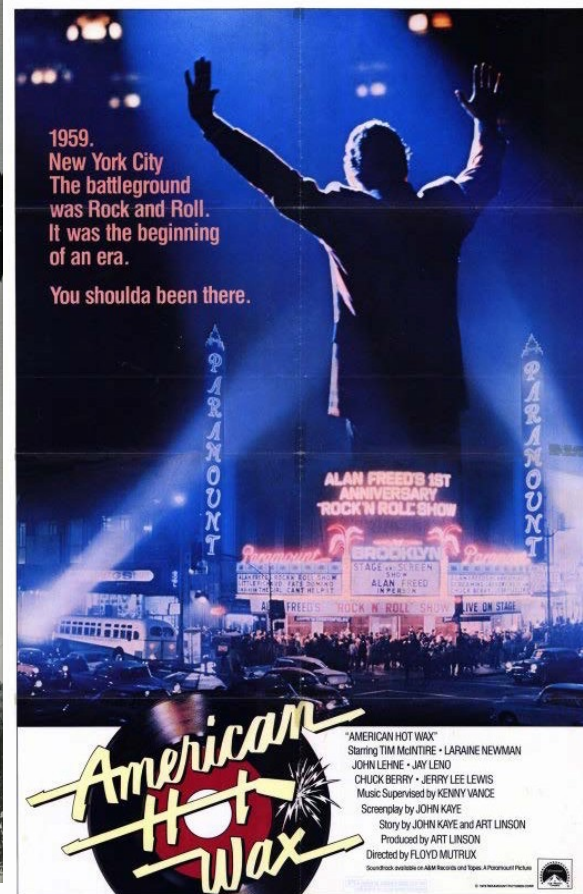
Phonogram International will distribute Family's record and tape product worldwide, apart from North America where Famous Music and Ampex handle disks and tape respectively in the States, and Quality Records distributes in Canada.



WINS Radio Triangle was Home to Alan Freed' Rock N Roll show



Gulf & Western Bldg. built on WINS Site is now home to Paramount Pictures & TV and Paramount Records
Refurbished building is now Trump International Hotel.



Artie' First Film Acting Job was In American Hot Wax. The casting director asks Artie to do a voice over in an office who's huge windows face directly at every place in Queens Artie Lived he was looking back at where my dreams started escaped



Artie Finally Buys his own studio facility,
an 8-track studio with a great sound
Plus, other production, lounge & business rooms.

Fidelity Sound in Studio City Becomes Go
to Studio as it as Owned by a proven Hitmaker
and Talent Finder With the Top-Level
Music Relationships.

Fidelity attracts and serviced each Client while
Artie sought to develop the ones with the Magic

My \$25,000 Personal Loan at Woodstock to Michael Lang and Artie Kornfeld Brings Great Rewards!!!



Michael Brings Me Billy Joel,
Artie Kornfeld Brings Me Burt Sommer

Jim Judelson G&W President wanted to have the kind of success that G&W Chairman Charles Bludorn enjoyed With Love Story and The Godfather with his baby Paramount Records. Jim took me on the private elevator to every G&W Unit Floor and Told me I'd Help make his Paramount Records A Success...



GOOD SHOW—Billy Joel has a word with Gulf and Western executive, Jim Judelson following his performance at a press party at Mediasound Studio. The party celebrated the release of Joel's first solo album on Family Records. Smiling in between the two is Artie Ripp who produced the album. On the left is road manager Brian Ruggles. Smiling on the right is Famous Music president, Tony Martell. Family Records is distributed by Famous Music which is a Gulf and Western company.

Preview: Billy Joel

You had to be there to really appreciate it, but Billy Joel was one of the founding fathers of Long Island rock 'n roll. Growing up in Hicksville, L.I. is as bad as the name sounds, and it leaves one with two choices: either sensitize, or anesthetize. Billy Joel chose the former, and became a musician.

Though even he might complain about the music of those days, the cultural contributions of Billy's first bands—the obscure Lost Souls, and the slightly more renowned Hassles—can't be denied. Even if the music wasn't anything spectacular, it was bands like these that gave Long Island kids a sense of identity, even cultural perspective through their synthesis of English rock styles and the Island's own adaptation of rhythm 'n blues which had its greatest success with groups like the Young Rascals and the Vagrants.

So even though Billy Joel's a singer-songwriter who writes autobiographical, often confessional songs on his piano, he's no latent folkie. He became a solo artist after a short stint as half of Attila, whose album can now be found for 29¢ in better Kresge's everywhere.



Sometime after the demise of that band, Billy recorded an album named *Cold Spring Harbor*, which got good reviews and generated friendly response from those who heard it. Since then Billy Joel has transplanted himself to southern California. Now Billy lives in an isolated mountain house high over Malibu, which is as close as California gets to emulating the North Shore of Long Island.

Billy's also been writing songs, some of which we'll all get to hear on his forthcoming Columbia album. Probable titles include "Captain Jack," a song that dead-eyes the weak personalities of people hung on drugs. "Billy the Kid" is another one, which one might call an allegory inspired by Copeland's Appalachian Suite. Other titles include "Worst Comes to Worst," "Rosalinda" and "Piano Man."

The album is being recorded at Devonshire Studios in Los Angeles, with Billy of course on piano, with backing from some of L.A.'s top session men. Michael Stewart, whose recently done Alex Harvey, John Stewart and Joy of Cooking, is producing, with Michael Omartian arranging. Look for it around the end of October.

Sandy Gibson Joins Family



Record World's Tony Lawrence and Sandy Gibson.

■ HOLLYWOOD—In a major executive assignment, Artie Ripp has named Sandy Gibson to head the Creative Services Department for his Family Records being distributed by Famous Music Corp.

beef in a meat locker). *Cold Spring Harbor* bombed, mostly because the recordings were sped up in the mastering process, leaving Joel sounding like a Muppet Baby.

But if Ripp had no luck in cutting an album, he certainly knew how to cut a deal. Though he parted with Gulf + Western, he continued to keep Joel signed to his production-and-publishing company. When the president of Columbia Records, Clive Davis, in one of his last acts before being fired amid charges of misappropriating funds, offered Joel a contract, it proved impossible to exclude Ripp.

"You wanna say Artie Ripp had a very strong contract?," Ripp asks today. "There was nothing wrong with it, man. If there was something legally wrong with my position, Columbia Records and Billy Joel would have had me the fuck out of there in a day. You think Clive Davis wanted me there? Or that Columbia wanted to pay me what they had to pay me?" Their recommendation, Ripp says, would have been to "shoot the cocksucker."

Ripp, who says he spent \$450,000 developing Joel, won't divulge the details of what it cost Joel to buy out his contract. But it was almost certainly in the tens of millions. According to the Recording Industry Association of America, Joel's first album for Columbia, *Piano Man*, sold more than 3 million copies in the United States alone, but other sources show that Joel himself realized less than \$8,000. Even after Joel regained control of his publishing, Ripp continued to benefit, getting a piece of each of Joel's albums through his 1986 release, *The Bridge*. "I love this guy from my heart and soul—and pocket," says Ripp.

Artie Ripp Invested \$450,000 In Billy, for Living Costs, USA, Puerto Rico Festival and European Promotion Tour Where he was Reconnected with his Father in Germany. Billy had to sell millions for Artie to recoup and if he didn't Artie lost all of his investment. As it was not a personal loan!



RECORD WORLD

An Advertisement

WHO IN THE WORLD

Billy Joel, the exciting new performer from Cold Spring Harbor, appeared at the three day Mar Y Sol Pop Festival at Vega Baja in San Juan.

N.Y. Times reviewer, Don Heckman, had this to say about Billy's performance last week "...but the first real excitement was generated by Billy Joel..."



HITS OF THE WEEK

"...extraordinary... can't help loving every composition... superb clarity... Joel is a winner..."

—Record World

SINGLES

Billy Joel — Tomorrow is Today

"Joel, like Elton before him, has a first name for a last name and a flair for dramatic, lush orchestral sounds. With exposure, he could catch on, Big!"

—Record World
FPA-0906

ALBUMS

Billy Joel — Cold Spring Harbor

"Billy Joel has a voice that floats somewhere up above the ground and he writes songs that also soar in a special way. If the Bee Gees were crossed with Moses Allison, you might get someone akin to Billy Joel. Joel or Billy or however plays the piano like a madman, too."

—Record World



FPS-2700

"Billy Joel may well be the first big discovery of 1972... Fantastic. You must see him."

—Cash Box

"Billy Joel has a vocal style that is free and direct, resulting in impact delivery... His 88ing, classically styled through training, is...and independent, not a secondary, talent."

—Variety

"... is quite possibly on his way to folk-rock stardom. Joel has a superb LP out on Family Productions label..."

—San Francisco Examiner

"The pianist-composer is a natural for the cataclysmic catapult of superstardom... His casual, offhand manner between selections is an honest and personal approach that rabs audience attention and develops full communication."

—The Hollywood Reporter

"... obvious that Billy Joel has a fine future... outstanding material... a welcome newcomer..."

—The Daily Planet

"His songs are complex and sensitive but at the same time filled with great wit and humor."

—Los Angeles Herald Examiner

"... plays piano like a demon (he has been at it for 17 of his 22 years), has a commanding voice—urgent, plaintive or screaming, as he chooses... his new album is fine."

—San Francisco Chronicle



Family Productions

Distributed by
Famous Music Corporation
a Gulf + Western Company

Exclusive representation
The Millard Agency

Produced by Artie Ripp
for Just Sunshine and
Mazur Enterprises

Available on Ampex Tapes



At Sigma Sound Studios, Philadelphia, Harry Chipetz has offered a glimpse of the activities, O. C. Smith has been in, produced by Gamble-Huff for Columbia, while Brad Shapiro and David Crawford have been in, producing Jackie Moore for Atlantic, with engineering by Sigma's Joe Tarsias.

Tarsias has also been busy engineering for various projects brought in by Artie Ripp and Family Productions. In addition to album sessions with Sleepy Hollow, with Carl Paruolo assisting in the engineering, Tarsias has supervised engineering for a live broadcast by Family's Billy Joel over WMMR-FM. Paruolo, Jay Mark, and Don Murray will assist in engineering.

Billy First Wanted to Sign with Atlantic

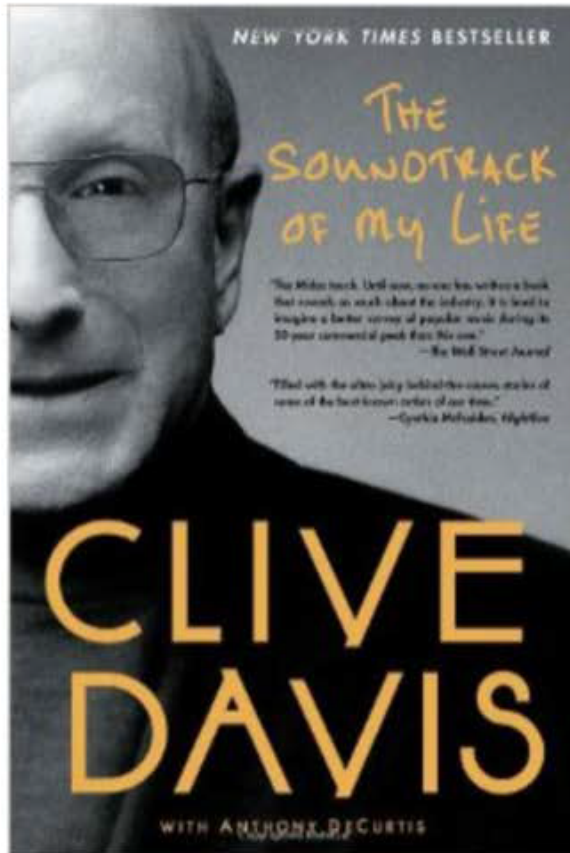
The Soundtrack of My Life

Clive Davis with Anthony DeCurtis

Simon & Shuster Paperbacks

2013

Pg. 145.



of “Captain Jack” on the radio in Philadelphia. Joel was essentially unknown at the time, but the track had become one of the station’s most requested songs and Herb rightly thought that we should look into it. At the time Billy was signed to a company run by Artie Ripp, an extremely colorful record industry personality with whom Billy would dramatically fall out. At the time, however, Ripp was tireless in his promotion of Billy in ways that suggested the stereotypical music biz character. I knew he was capable of cranking the hype machine to eleven, but I always got a kick out of him. Artie insisted that I go see Billy perform in a club, and needless to say, he tore the place apart. He had already released one album, *Cold Spring Harbor*, but he was playing the songs that would eventually be on *Piano Man*, his first Columbia release. That was enough for me. He was clearly a triple threat—a gifted singer-songwriter, a torrid piano player, and a sensational live performer. I had to sign him.

Billy Joel On Charts Via New Label Push

By NAT FREEDLAND

LOS ANGELES—Having recorded for both a small company and the biggest label of all, Billy Joel much prefers the big company and poo-poo's the "impersonal monolith" image attached to such record giants.

And Columbia Records has justified Joel's faith, as the writer-singer-pianist's first single on his new deal entered the Hot 100 the last week of February after some three months of dogged promotion effort.

Joel himself had doubts about the commerciality of "Piano Man" as first single from his album of the same title. (The LP has been on the chart for nine weeks. As the single took off, the album has sprouted a star and jumped 25 slots to 65 this week.)

The "Piano Man" single is not really standard contemporary AM fare. It seems too long, too wide-ranging in its lyrics about the life-preserving illusions of the denizens of a tacky piano bar.

Columbia Boss Insisted

However, Columbia chieftain Goddard Lieberson insisted that the song was a contemporary classic and events may prove him right.

Joel has an unusual deal with Columbia. "I knew up front they must really want me to have gone through all the negotiations in taking over my contract. It took months and months." He remains signed to Family Productions, the company of Buddah co-founder Artie Ripp.

"When I had a chance to sign with several record companies the first time around, I liked the idea of being with a small, personalized label," Joel recalls. "But all I know is that I was touring on the road six months to plug my first album. And I could never find it in the stores at most cities although I know every-

body involved was trying really hard."

Joel's tough-kid New Yorker exterior tends to somewhat disguise his sensitive, articulate inner core. His childhood studies of classical piano are impressively evident in his performances. He entered rock in his mid-teens with a popular local Long Island group, the Hassles. Then he and the Hassles drummer quit to form a power duo, only to find after a year of preparation that Lee Michaels had beaten them to performing with this format.

His Own Man

Because of Joel's piano-singing-writing prowess, he had been compared, more often than he would like, to Elton John. But where John is the ultimate flashy rock performer, Joel presents intensive on-stage sincerity and works to get audiences involved in his music, rather than his personality.

However, when Joel is feeling particularly pleased with audience reception, he has a mind-boggling tricky number he may perform. Title is the "John Wayne Blues" and it includes perfect singing impressions of Walter Brennan and Joe Cocker, among many others.

Joel has never recorded this material and he left it off his recent tour for the Columbia album. "This time I felt I wanted audiences to accept me for myself, not my ability as a mimic," he says. "On my earlier tours, every critic concentrated on 'John Wayne Blues' because it's so flashy."

But our advice is that if Billy Joel comes your way, demand that he sing "John Wayne" before leaving the stage. Also, insist on "Travelin' Prayer," a heartfelt love song played at breakneck speed.

MARCH 2, 1974, BILLBOARD



JOEL INKS COLUMBIA PACT—Singer/songwriter/pianist Billy Joel has been signed to an exclusive Columbia recording contract. Pictured in the above photo, left to right, at the signing ceremony are Jon Troy, the artist's personal representative, Goddard Lieberson, president of the CBS/Records group, Billy Joel and Irwin Segelstein, president of Columbia Records.

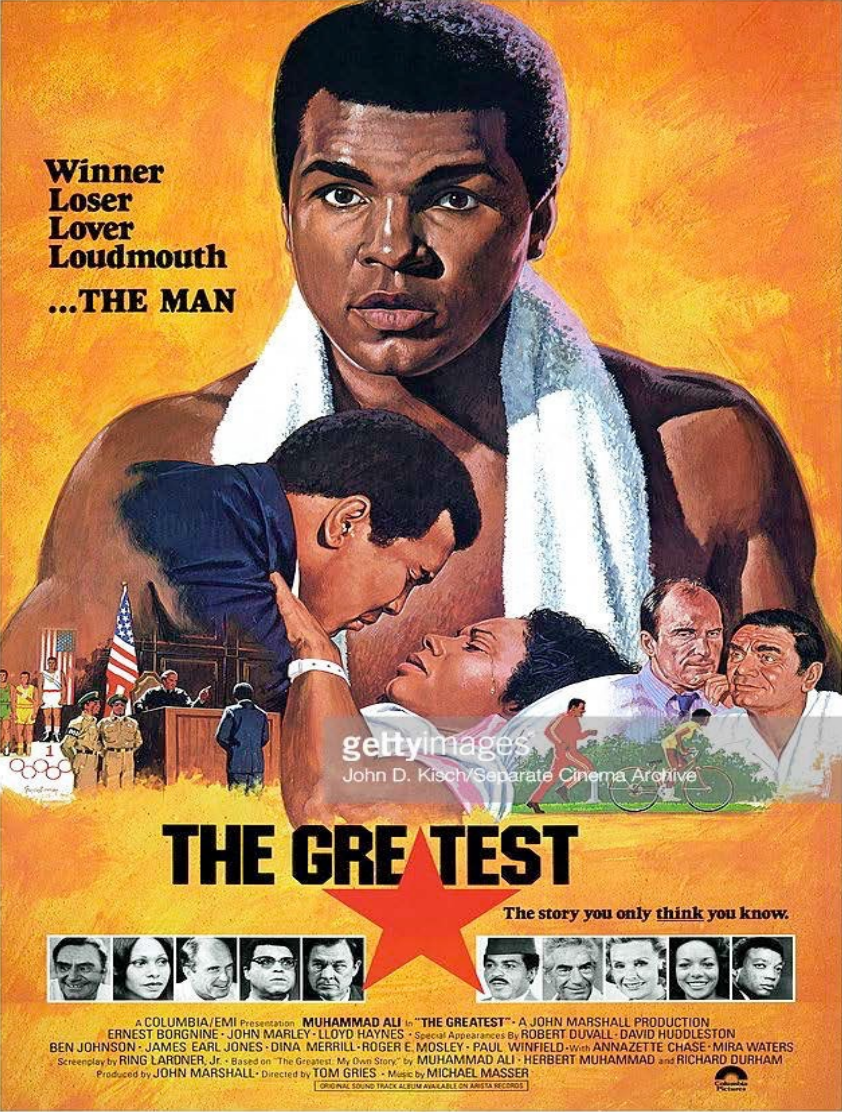
In the bottom photo at the Columbia offices after the signing arrangement, are, left to right, Charles Koppleman, national v.p. of A&R for Columbia Records, Artie Ripp, president of Family Productions and Ted Feigen, v.p. of west coast A&R.

**Fates; Koppleman (with Don Rubin) Brought
Artie The Lovin Spoonful.
Ted Feigen & Artie Ripp
Worked for George Goldner**

Clive Davis Shows Genius Again By Signing Artie's Mandrill Group



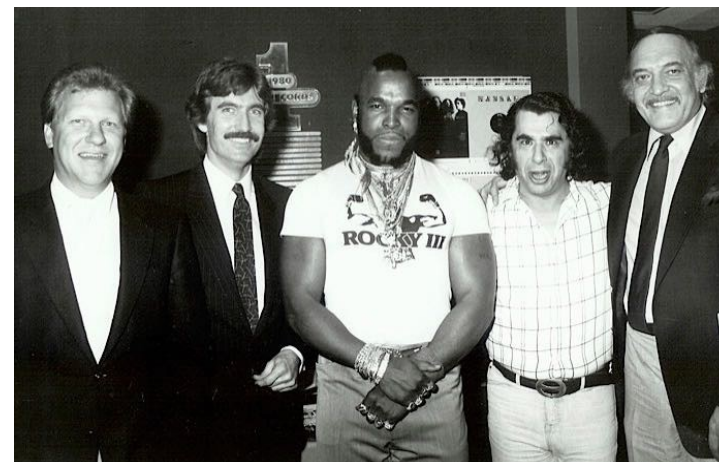
Artie, Mazur and Clive with Mandrill



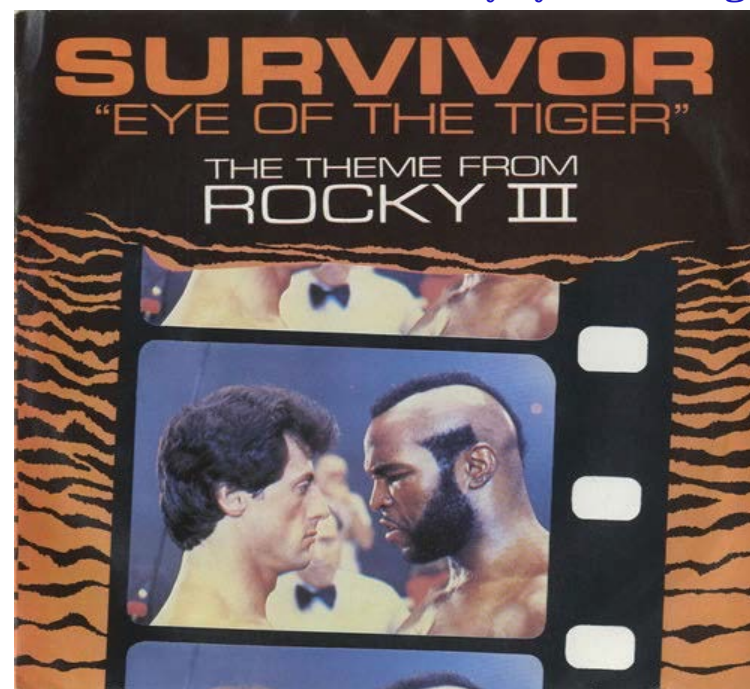
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The Greatest

**Tony Scotti asks Artie to Save his Rejected by Two Labels Survivor Album
Artie Edits Some Songs, Resequencing Tracks & Remasters the Album...
Then Artie Gets Epic who Rejected Original Version, To Release His Versions!**



Artie Ripp Gets Epic to Send Rocky III Star Mister T To Black Radio Stations to Play Eye of The Tiger!



**“This is the
Adoption Healing Group
in Connecticut Mr. Ripp...**

**We Believe
You are the Father
of a Male Child
Born in 1960”**