

Newark & The Business Of Music • • Paramount's
New Music Division: See Label Coming • • MIDEM

Confab Dates
Now Jan 21-27

• Back Cover:

A Message To Consumers • • Capitol Wins
Cartridge Piracy Case • • • Elektra Offers
Checkmate Classics • 'Cantagirol' Winners

July 29, 1967

Cash Box



JEFFERSON AIRPLANE FLIES HIGH COAST-TO-COAST

Int'l Section Begins Pg. 57



NEWPORT FOLK FESTIVAL-'67



YOUNG WRITER/SINGERS—(from the left) Buffy Ste. Marie, writer of such songs as "Now That The Buffalo's Gone" and "My Country 'Tis Of Thy People You're Dying," plays the mouth-bow, a traditional instrument found among primitive peoples throughout the world. A Vanguard artist and member of the Cree tribe, she has long been among the most eloquent spokesmen for full equality of the American Indian. Arlo Guthrie, oldest son of Woody Guthrie, is shown performing his marathon, "Alice's Restaurant (Massacre Pt. II)." Arlo (Reprise) stopped the show on three different occasions. Lovely Joan Mitchell, perhaps best known for her "Circle Game" and "Urge For Going" compositions, is shown as she makes her major debut as a performer at the Newport Folk Festival. Gordon Lightfoot (UA,) writer of "In The Early Morning Rain," performs with his 12-string guitar. Novelist/performer/poet/writer Leonard Cohen, writer of "Suzanne" and "Dress Rehearsal Rag," sings at Newport. His first waxing is due out soon on Columbia.



MUSIC AND FLOWERS—(from the left) Joan Baez (Vanguard,) Judy Collins (Elektra,) and Mimi Fariña (Vanguard) sing together, a trio of folk luminaries rarely heard. The Jim Kweskin Jug Band (Vanguard) is shown in their usual fun-filled, driving, funky performance. The fiddler standing slightly behind the group is Richard Green, who nearly tore down the stage with his exciting jazz treatments. Theodore Bikel (Elektra,) Oscar Brand (Elektra,) and Pete Seeger (Columbia) offered delightful folk songs from many different bags.



COUNTRY AND OLD-TIME MUSIC—(from the left) Raymond Melton, from Carroll County, Va., plays his 4-string dulcimer. Ramona and Grandpa Jones work on some down home country sounds with Merle Travis, whose clean, finger-picking guitar style has wowed many an audience over the years. Maybelle and Sarah Carter, surviving members of the original Carter Family, making their first joint concert appearance in 40-years. The Galax String Band, from Galax, Va., comprised of Kyle Greedon on banjo, Roscoe Russell on guitar, and Benton Flippin on fiddle. At the far right is Billy Munroe, the "father of Bluegrass Music," shown with his mandolin.



THE GOSPEL AND THE BLUES—Katy Bell Nubin and Sister Rosetta Tarpe offer their mother/daughter gospel renditions to the audience at Festival Field. Cambridge's Jim Kweskin is shown backing up Sippie Wallace, who is scheduled to cut an LP with the Jug Band in the Fall. Columbia's powerhouse group the Chambers Brothers, plays its blend of folk-blues-gospel to a delighted audience. The drummer is Brian Keenan. Muddy Waters is shown working out the Blues with a lass from Cambridge named, Leonda. Muddy had heard her in the Blues workshop and brought her onto the stage with him.

Ethnic Message Gets Across At Newport

NEWPORT, R.I.—The 1967 Newport Folk Festival got underway July 10th, offering a varied program that placed heavy emphasis on ethnic folk music, as opposed to burdening itself with the star system of the more commercial folk artists and forms. No longer dependent on building a financially profitable series of concerts around big name performers, the Newport Folk Foundation saw fit to offer a wide range of traditional performers, going so far as to expand the fest from four to seven days of additional activity. The "names" were there however, including such luminous performers as Joan Baez, Judy Collins, Peter Seeger, and Theodore Bikel.

Flower Theme

Perhaps the strongest recurrent theme throughout the festival was that of flowers, the gentle, unobtrusive persuasive force that is, "Flower Power." Flowers seemed to be everywhere; stuck in guitars, banjos, and lapels, worn as hair pieces, and scattered throughout the audience. George Wein, producer of the Newport Festivals, was seen more than once on stage, with a long stemmed carnation in his hand and July 16th's closing concert was finalized by the performers' tossing their flowers into the audience.

Varied Performances

Performances throughout the series of concerts and workshops included programs on: folk dancing, story telling, topical songs, C&W, the Blues, bawdy songs, Bluegrass, Gospel, international songs, prison songs folk theatre, and instructive workshops in dulcimer, autoharp, banjo, fiddle, guitar, and vocal styles. A highly popular addition to the system of workshops was an area devoted to folk arts and crafts where the spectator could see instruments made, stoneware, wooden shovels carved, or baskets woven.

There were booths set up in which one might try out a new guitar or banjo, offering a wide variety of styles. Continuing in the something-for-everybody vein, a record shop had been set up in Festival Field, boasting some hard-to-get and plenty of not-so-hard-to-get folk and jazz LP's.

Attendance Good

The Folk Festival was well attended this year, as always, with the high point being reached July 16th as (approx.) 15,500 persons filled the field for the Country Music and Blues concert. July 16th's closing concert, held mostly in the rain, was played to an audience of more than 10,000 people. The workshops were also frequented by great numbers of people, seeing best attendance at the banjo, Gospel, Blues, and topical song areas. Arlo Guthrie sang his "Alice's Restaurant Massacre Pt. II" at the topical song workshop and both he and the song were so popular that he was sked'ed into two following performances. The song, written about events taking place in Stockbridge. (Continued on page 46)

Future Of Newark Music Business: A Mixture Of Hope & Pessimism

NEWARK—The record business of Newark and surrounding areas voiced a mixture of hope and pessimism as the riot-torn area returned to a somewhat uneasy calm last week.

All business suffered, of course, during the incidents of shootings and looting, and the record business was no exception. But, a survey of seven distributors in the Newark area, indicated concern as to what the future held for some of the key dealers, some of whom lost entire record inventories, as well as incurring severe damage to their premises.

Some of the retail establishments may pull through with insurance coverage, while others were counting on some sort of Federal loan to make a go if it again. Most of the five or six major retail outlets in Newark are operated by whites, although some over the counter sales are managed by Negroes.

In Plainview, N.J., also struck by rioting, there was little damage re-

ported from the city's two leading record stores, A. Brooks, Negro-owned, and Gregory's, operated by whites.

As for the seven distributors in and around Newark, none reported damage to inventory or premises, even though most were not more than 4 or 5 blocks from the center of disturbances. Distributing working hours were erratic last week, owing to police suggestions that they close early. By week's end, however, there were general indications that business was "moving" despite little traffic and, as one distrib put, "a lot of fear in every body."

The distributors in Newark include Apex-Martin, Essex, Laredy, All-State, Kirsh-Saurman, Ideal and Wendy. Retail outlets include Clinton, Bergen Records and Belmont Records. There is also a one-stop, Red Top.

See Coin Machine section for a report on this phase of the business in the area.

Paramount's New Music Division May See Formation Of New Label

HOLLYWOOD—A new label, possibly called Paramount Records, may be the outgrowth of a new music division formed by Paramount Pictures Corp.

It's understood this move is definitely in the "talking stage" and if such a label is formed, it would fall under the direction of Randy Wood, president of Dot and Paramount vp, who will head all recording activities within the new music division. Wood has also been named a vp of Famous Music, the company's old-line publishing entity.

The division, marking the first time that Paramount's record, publishing and film music activities have been placed under a single grouping, is being headed by Arnold D. Burk, named a vp of Paramount. The music publishing unit consists of Famous Music, Paramount Music, Ensign Music, among others.

Besides Dot, other labels in the Paramount fold include Viva, Acta, Steed and, most recently, Bob Crowe's DynoVoice Records.

All publishing activities, as well as motion picture and television music,

will be under the direction of William R. Stinson, who has been named executive vice-president and general manager of Paramount's publishing companies.

With the formation of the new music division, Davis said that Paramount foresees an accelerated program of expansion through the development of new producers, artists and composers, and greater concentration on Broadway musical and film soundtrack recordings.

Burk was formerly an assistant vice-president of Paramount Pictures and executive in charge of business affairs at the Hollywood Studio. He joined Paramount in 1964 from United Artists, where he served in various executive capacities.

Randy Wood has been president of Dot since its founding by him in 1950. Dot Records, which started as a small regional label in Gallatin, Tennessee to one of the leading companies in the industry today, was acquired by Paramount in a multi-million dollar transaction in 1957.

Newport Photos, p. 40

FRONT COVER:



Jefferson Airplane is a gift of San Francisco to the world of pop music. One of the first groups to emerge from the Frisco scene east of the Rockies, it is currently doing hot singles and LP business for RCA Victor Records. A single, "White Rabbit," is number 11 on this week's Top 100, and an album, "Surrealistic Pillow," is number 4 on the LP chart. Jefferson Airplane received an encore-aden reception at the recent Monterey Pop Music Festival, and are now completing engagements across the country before returning to their home-base, the Fillmore Auditorium in Frisco.

MIDEM Dates: Jan. 21-27

NEW YORK — Cash Box received word at presstime that the dates for MIDEM had been changed to Jan. 21-27. Some copies of the issue may contain the erroneous dates, Feb. 4-10, announced earlier in the week.

End C/P Sale Negotiations

NEW YORK—Negotiations for the sale of controlling shares of Cameo-Parkway Records to Caroline Music, a company said to be under the direction of Allen Klein, the artists' business manager, and Hole-In-One Co. by Vending Corp. and by Camway Inc. have been terminated, Al Rosenthal, president of C/P, has been advised. It's understood that no further negotiations are planned. C/P expects to report a "substantial loss" for its fiscal year ended June 30, 1967.

Silver Price Increase Hits Plating Business

NEW YORK—An increase in silver prices will touch on the pressing phase of the record business. A silver spray is employed by platers in the mastering process. At present, the increased cost was not expected to be passed on to labels. Years ago, gold was employed in the process. The price of silver had, by week's end, continued to climb, reaching a peak of \$1.87 an ounce, an increase of 9.5¢ from Monday (17).

Bowan Exits Liberty

HOLLYWOOD—Dick Bowan has left his post as regional sales director of Liberty's branches, with the exception of Los Angeles. Bowan, who departs as a result of the recent reorganization of the company's exec staff (see Cash Box, July 15), had been associated with the company for 7½ years. He lives and had been operating out of Cincinnati.

Capitol Victory Vs. Cartridge Piracy Points Up Release Schedule Time Lag

HOLLYWOOD—Capitol Records has received a favorable decision in what is said to be the first piracy suit involving tape cartridges on the west coast.

Capitol had charged that Frank D. Campoy, owner-operator of Record City in San Jose, was "pirating" Capitol product through the unauthorized transfer of Capitol's recorded performances onto tape. Capitol sought an injunction and damages. The defendant demurred to the Capitol complaint, contending that the plaintiff had no cause of action, and argued that there was a legal distinction between so-called "Custom Duplicating" and "Duplicating for Inventory."

Judge Barnett of Santa Clara County Superior Court, in his memorandum and order (No. 191454), ruled that the defendant was clearly in violation of Capitol's rights, drawing no distinction between "Custom Duplicating" and Duplicating for Inventory.

The Court's opinion, dated June 30, also stated:

It's Diana Ross & Supremes

NEW YORK—It's Diana Ross & the Supremes from now on. The stellar Motown label attraction, formerly billed as just the Supremes, goes under its new tag starting with the release this week of their new single, "Reflections."

"It is the defendant's position that once the owner of a composition sells or publishes the same, anyone may reproduce and copy it . . . there is no doubt but that the 'pirating' of the performance of an artist by reproducing that performance in an unauthorized manner and selling the same is an act of unfair competition. As much as the copying of another's product."

"The defendant's assertion that the sale of a record or tape to the public makes that record or tape public property for all commercial purposes is not well taken. His alleged acts state a cause of action in unfair competition."

Time Lag Noted

There is a growing awareness that the time lag between release of LP's and cartridges aids the evils of cartridge bootlegging. Some labels have

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Justice Dept. To Appeal ABC Merger

NEW YORK—The Justice Department reported last week that it would appeal last month's re-affirmation by the Federal Communications Commission (FCC) of the merger between the American Broadcasting Co. and the International Telephone & Telegraph Corp.

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Newport Folk Festival

(Continued from page 7)

Mass., proved to be a crowd pleaser and resulted in Arlo's being acclaimed a bright new star on the folk horizon.

Tribute To Guthrie

The "New York, New York" concert, held July 14th, was ended by the singing of "This Land Is Your Land" (by the entire company and audience) as a tribute to Woody Guthrie on his 55th birthday. It was a fitting tribute for this man, who is at the same time a folk legend and a symbol of social justice. Though written about America, the song seems to say "This World Is Your World" rather than propounding nationalistic sentiments. Never commercialized, (primarily due to the efforts of TRO's Howie Richmond) "This Land Is Your Land" is perhaps the strongest pillar on which the Guthrie Children's Fund is based.

Highlights

Elektra's Judy Collins appeared off and on throughout the festival, acting as both emcee and performer. She offered many different songs, a great many of which came off her latest "In My Life" LP. She introduced an English trio known as the Young Tradition, that had backed her up on the album. They sang a cappella, running through a generous helping of sea chanteys and a song from northern England (approximately 1500-yr-old) called, "The Light Dirge For The Dead."

The Bread and Puppet Theatre, appearing at Newport for the first time, caused quite a stir with its sometimes-ghoulish puppet faces and incisive look at the state of present day society. The main characters were Eve and Chicken Little, with supporting roles played by Mother Earth, Father Time, Mr. Ratner, a very large dragon, and the people of the World. A sterling example of the directions that the folk process can take, the Bread and Puppet Theatre deserves to be ranked among America's top folk acts.

Country music was represented at Newport by: Dave Dudley & the Road Runners; Merle Travis; Bill Munroe & the Blue Grass Boys; Grandpa Jones; Maybelle Carter; and Sarah Carter. The show seemed to belong to Maybelle and Sarah Carter, who hadn't sung together publicly (although they have a joint LP out together) in 40-yr. They romped through a selection of old Carter Family tunes including their famed "Wildwood Flower." At the close of their segment of the program, both Sarah and Maybelle were presented flowers in appreciation of their contribution to the American folk legacy. The presentation was made by Judy Collins, Mike Seeger, and Pete Seeger on behalf of the Newport Folk Foundation.

The Chambers Brothers (Columbia) offered hard driving Blues and even went into the psychedelic bag for a while. More traditional Blues offerings were served up by Muddy Waters, Sippie Wallace, Robert Pete Williams, and J. B. Smith. Sister Rosetta Tharpe and her mother, Katy Bell Nubin, delivered a series of heart felt gospel renditions as did the Staple Singers.

Vanguard's Jim Kweskin Jug Band, featuring a particularly good jazz fiddler, upheld the jug band tradition while funky Chicago-style Blues was served by the Siegal-Schwab Blues Band, in spite of the latter group's having had a lot of trouble with their electrical equipment. High point of the Kweskin appearance was the performance of Lieber-Stroller's "I Am A Woman W-O-M-A-N."

Buffy Ste. Marie struck another blow for the equality of the American Indian by singing, "My Country 'Tis Of Thy People You're Dying." Also included in her repertoire were "Little Wheel Spin And Spin" and her now well known brotherhood theme. Pete Seeger sang "Knee Deep In The Big Muddy" as a more than apt comment on our current political situation.

Delightful Trio

Joan Baez invited her sister, Mimi Fariña, and Judy Collins to join her on stage for a few trio numbers. If not the musical apex of this year's Folk Festival, it was certainly the emotional high spot. After being called back for several encores, they finished with "We Shall Overcome," which led into a spirited group/audience finale.

Young Songwriters

Arlo Guthrie of course headed the list of young songwriters at the fest. Leonard Cohen, who wrote "Suzanne," sang a smattering of his better loved songs. Lovely Jeanie Mitchell made her first big public appearance as a performer and did very well. She is best known for having written "Circle Game" and "Urge For Going." Gordon Lightfoot (UA) sang his "Early Morning Rain" to a delighted audience. And the Incredible String Band offered several sets of their own material.

Old Time Music

Several forms of old time music were more than adequately represented by the New Lost City Ramblers, the Galax String Band (from Galax, Va.), Sarah and Maybelle Carter, Raymond Melton, Jimmy Driftwood, Jean Ritchie, Kyle Creed, Bill Keith, and Russell Fuharty (who is keeping the hammer dulcimer tradition alive in the mountains of West Virginia). In seeing the old time acts, we were reminded of what John Cohen said when speaking of the current preponderance of folk music. . . . "there's plenty right now, but when it's gone this time, it's gone for good."

Wexler Adds Monterey Gift To Negro College Fund

NEW YORK—In a letter mailed last week to Lou Adler, Atlantic executive vice Jerry Wexler requested that "serious consideration" be given to contributing "a significant allocation" of the recent Monterey Pop Festival's proceeds to the United Negro College Fund's Music Division.

Offering congratulations on the success of the festival, Wexler noted the response of the predominantly white audience to acts featuring Otis Redding and Booker T. & the MG's. In donating to the Negro College Fund, he said, it furthers the "potential of some deserving Negro youngster to become tomorrow's Otis Redding or Leontyne Price."

Among others cited in the note as being "deeply committed" were John Phillips and Andrew Oldham.

Carolyn Hester Signs With Farrell's Coral Rock Prod.

NEW YORK—Folk singer Carolyn Hester has signed a three year deal for record production with Wes Farrell's Coral Rock Productions. The deal does not preclude any label negotiations. Miss Hester is free of her record contract with Columbia and is now waxing an LP for Coral Rock. Farrell plans to spend the remainder of the summer working with her on the album. Miss Hester will go on tour in England for the month of September.

Capital Piracy Case

(Continued from page 7)

contractual stipulations with their duplicators calling for the release of cartridge product not less than 45 days following the release of an LP. It's understood that one label estimates the loss of 50,000 cartridges on its smash album. Once a strong LP is released, it can be used by pirates for the manufacture of cartridges and sold to retailers as "custom" purchases. This goes for both 4 and 8 track tapes.



TOP 100 LABELS

A.B.C.	28, 34	Laurie	7
ACTA	39	Liberty	69, 74
A&M	39, 56, 58	Loma	31
Alca	45, 87, 93	MGM	5, 13, 19, 75, 99
Atlantic	17, 34, 50, 77, 96	Mira	48
Bang	41, 67	Money	20
Bell	53, 68	Musicon	57, 94
B. T. Puppy	23	New Voice	43
Capitol	82	Ode	10
Capital	27, 52, 85, 90	Parade	38
Colgems	30, 44	Parrot	26
Columbia	12, 70, 76, 79, 100	Philips	1, 9, 60, 63
Crescendo	88	RCA Victor	11
Dale	22	Reprise	14, 32, 72, 80
Decca	61	Revlon	37
Deram	8	Roulette	36
Dunhill	33	Scepter	51
Elektra	2	Smash	84
Epic	16, 21, 86, 98	Soul	62, 66, 89
Excella	97	Soul City	41
Gordy	78	Stax	73
Imperial	40, 81	Sun-Su	95
Jamie	71	Tamla	6, 25, 35, 42
Jubilee	85	Tower	55
Kapp	59, 83	United Artists	46, 91
King	47	Vendo	64
		Verve Folkways	15
		Volt	24, 49
		Warner Bros.	3, 18, 92



PROVING IT—Columbia Records proved that the truth of Marshall McLuhan's theory that "The Medium Is The Message." Mini-skirted lassies were the medium the label used to deliver the message about McLuhan's Columbia LP to the masses in the advertising districts of New York, Chicago, LA, San Francisco, and Boston. Carrying these posters and handing out complimentary copies of "The Medium Is The Message" to passers by. These messengers attracted more than customary attention.

UPCOMING EVENTS

A Schedule of Major Industry Events in the Coming Months

EVENT	DATE	PLACE
NARA (DEJAY) CONVENTION	AUG. 9-13	REGENCY HYATT HOTEL, ATLANTA, GA.
NARM MID-YEAR MEET	SEPT. 5-8	HOST FARM, LANCASTER, PA.
COUNTRY MUSIC WEEK	OCT. 19-21	NASHVILLE, TENN.
MIDEM	JAN. 21-27, 1968	CANNES, FRANCE
SAN REMO FESTIVAL	FEB. 1-3, 1968	SAN REMO, ITALY
NARM CONVENTION	MAR. 17-22, 1968	HOLLYWOOD, FLA. DIPLOMAT HOTEL,