

Csida to Head Expanded Special Projects Division

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gram, telling him about the music he is hearing, and informing him of some of the latest releases in both popular and classical recordings.

"Under Don Ovens' supervision, the division is also engaged in TV and radio programming projects, and record merchandising activities designed to be of substantial service to the industry as well as provide a profit to the company.

Horowitz Duties

"Sid Horowitz will continue as supervisor of the record market research now being sold to industry subscribers, but will also take on additional responsibilities in an expanded research operation. He will now add to his duties the supervision of the weekly market-by-market Radio Response Ratings," Csida continued.

"Hannelore Schenker, appointed Manager of Pop Charts under Don Ovens last February, has recently seen her operation expanded with the addition of regional record charts, and the soon-to-be-announced radio-phonograph research."

In concluding the announcement, Cook stated: "Csida has a thorough practical working knowledge of all areas of both the publication field and the record field. I have complete confidence that he will direct and administer the broadly expanded requirements of the new Special Projects Division with outstanding success for both the industry and Billboard."

Joins Firm in 1943

Andy Csida joined Billboard on a part-time basis in 1943. After three years in the Armed Forces, he returned as a full-time copywriter, layout man and traffic desk manager.

In succeeding years, he served as promotion manager, radio-TV advertising manager, and music-record advertising sales director. His most recent appointment as General Manager of Special Projects in 1963 was the forerunner of the move which led to the new organizational change. Csida is married and the father of a teen-age daughter.

Don Ovens joined Billboard Publishing Co. in August 1964, as general manager of its Record Source International. He has handled the Astro-Stereo programming and a month ago was appointed Director of Record Reviews and Charts.

Ovens' background includes serving Capitol Records for nine years as assistant national promotion manager, national promotion manager of United Artists, music director of radio Station WINS (New York City), executive producer of "The Clay Cole Show" (WPIX-TV, New York), "Ted Steele Show" program director (CBS Radio), and as the personal manager of Kaye Ballard, Gloria DeHaven, Sylvia Sims, Mike Settle and Clay Cole.

Sid Horowitz joined Billboard in June 1963. Prior to that he was budget director for the brokerage house of Bache & Co. He was Market Research Director for the Fedders Corp. for six and a half years and spent three and a half years handling market research for the J. D. Tarcher Advertising Agency. He lives in Brooklyn with wife and one child.

He served as Tom Noonan's assistant in charge of all field activities (both regular continuing field study of retail sales and special surveys), drafting questionnaires, and handling production work in the office.

In 1965 Billboard sought different ways and means to compile best seller charts. Leading research consultants were brought in and tests were conducted on various methods of more accurately checking retailers for more up-to-date results. The tests proved that the diary pad method of reporting

actual sales over-the-counter was by far the best, and Billboard set out to establish dealer universe, scientific sampling procedures and to develop its own field force of interviewers.

This massive undertaking led quickly to the formation of a separate division to handle the research project, which began in 1957. The by-product of this endeavor was market data that, once organized and packaged on a monthly basis, was sold to leading record manufacturers.

RMR Only One in Field

This division, today known as Record Market Research, rapidly developed to the point where today it is the only research agency conducting continuing research in the music-record-phonograph-tape fields. The basic research service has been refined year after year, and special reports on all areas of the planning and marketing of records have been developed and have proved invaluable to research customers.

Actual share of market by label reports in all speeds, type of music and all types of recorded sound have been produced by RMR for the past eight consecutive years. Special reports on the relative strength of types of music, types of artists and by individual artists are constantly being reported to subscribers, along with other pertinent information based on the individual customer's request.

FBI Eyes 'Louie' Lyrics

HOLLYWOOD—Allegations that the lyrics of "Louie, Louie" are obscene have popped up for the second year in a row, with the FBI calling in Limax Music publisher Max Feirtag for a first hand review of the lyrics. So far, the original lyrics have not been questioned.

Feirtag said the local FBI office called him after a complaint was reportedly filed in Detroit. Feirtag says he showed FBI the current sheet music and the original copyright. The single is by the Kingsmen on Wand.

Feirtag was told the FBI has also contacted Wand in New York. Last year Feirtag offered \$1,000 to anyone coming up with a copy of obscene lyrics. When the original embroilment began last summer, Feirtag

learned that someone in Indiana had written alleged obscene lyrics for the calypso song and had sent them to the Governor. He in turn asked the Indiana Broadcasters Assn. to ban the disk. The broadcasters called the allegation unfounded.

Feirtag has never seen a copy of the obscene lyrics but was told by Vern Stierman, program director of KEEL, Shreveport, La., that he had a copy. "When I asked him to mail me a copy, he said he wouldn't chance putting it through the mails," Feirtag said.

Tower Records Greengrass Deal

HOLLYWOOD—Tower Records and newly formed Greengrass Productions have entered into an agreement for the distribution of product by Ketty Lester, Gloria Jones and the Standells.

Principals in the production firm are Ray Harris, former sales-promotion man at Capitol and Vee Jay and Ed Cobb, singer-writer-a&r man. The new company will also feed product to Uptown, a Tower subsidiary.

Miss Lester's first disk under the new arrangement is "I'll Be Looking Back," done in a similar vein to a previous hit, "Love Letters." Vocalist formerly appeared on the Era and RCA labels.

Miss Jones' first single will be cut this month for Uptown. The Standells are a local group whose previous affiliations include Liberty and Vee Jay.

Harris said he hopes to develop acts for Tower with TV and motion picture potential. The company is located at 233 S. Beverly Drive, Beverly Hills.

3M MUSIC PROJECT WAS 5 YEARS IN THE MAKING

ST. PAUL—3M has been working on its background music operation for approximately five years. The project, under executive supervision of Vice-President R. H. Herzog, has been spearheaded by a veteran in the field, Ray Lindgren.

Prior to joining 3M, Lindgren had served Seeburg as head of its background music division. Before coming to Seeburg, he headed Functional Music, a background music service operated by Marshall Field.

Under Lindgren's guidance, 3M has a considerable number of recordings produced for the background music libraries. Among the numerous producers are Phil Green of London, England, the former music director for the J. Arthur Rank film company; Ray Heindorf of Warner Bros. Studios, who has produced considerable recordings in Rome and Irving Fogel of Hollywood's Tempo recording firm. Recordings have been made both here and abroad for the 3M libraries.

'OLD MEN' GO WEST

Writers Over 40 Seek Jobs on West Coast

HOLLYWOOD—The changing nature of the record business with its current emphasis on youth is causing composers over 40 to look for employment in other areas. This is the picture as seen by veteran record man Jack Pleis, who has just moved here to toil in movies, television, commercials and records, his first love.

Pleis, 15 years in the industry, asks the question: Can you think of any composer over 40 who is working with contemporary music? They are all between 20 and 40, he estimates.

A composer "too old" at 40 can still create effectively and do well financially in TV and films. Pleis thinks the notion that all professional arranger-composers cannot work in the teen-age field is wrong.

There appears to be a move on for Eastern arranger-composers to move to California because of the growing nature of the record, TV and commercial fields. Pleis is the most recent ex-Easterner to join such composers as Mort Garson and Jack Elliott, who now works here. Chicagoite Quincy Jones is a frequent visitor to California and has already entered film-dom's circle of accepted composers.

A composer known for his record work has an easier time making contact with film producers than does the man without any record experience, Pleis says. "Producers see the great potential in getting a composer that can adapt music for their series." There is great potential in thematic material, similar to the way music now promotes motion pictures.

Pleis says he knows of other New York-based composers contemplating moving here to take

advantage of the opening opportunities. Pleis' first film assignment is the just released "Diary of a Bachelor."

New York has ceased to be a major TV series center, so composers are needed in Hollywood where all the action is. Because of California's good year-round weather, ad agencies are shooting more commercials here, Pleis explains. And if composers who have worked on commercials live here, there is no need for the films to be sent back East for scoring. He has created original music for Plymouth, Chevrolet, Ford, Mustang and Winston.

Financially, there are great differences for the arranger-composer in the record-movie-TV-commercial fields. A record arranger earns from \$150-\$250 for a date. "Generally this is what the traffic can bear," says Pleis. A TV series arranger earns from \$750-\$1,000 for a half-hour show. A movie composer can earn \$10,000 to \$25,000 and up. A commercial composer earns approximately \$500-\$2,500 or whatever the agency's budget is for the project.

Pleis' idea as an independent record producer is to work with artists who have not had a hit and plan the entire record from material to session. He just completed Al Hirt's forthcoming Christmas LP, Joe Williams' new gospel-ish single "The Bible Tells Me So" and a Jerry Herman piano LP.

Polly Bergen Push

HOLLYWOOD—Polly Bergen's re-emergence as a recording artist is being geared to her first sides for Capitol, a Coconut Grove date and copious TV appearances.

Capitol is reported planning to bow her first single coincidentally with her Sept. 8 Grove booking, her first in the prestige room. Two of the titles just cut are "What the World Needs Now Is Love" and "Broken Hearted," done with a rock arrangement.

Vocalist's itinerary includes the Ed Sullivan show Sept. 19 and future Andy Williams, Dean Martin TV shots. She just broke the four-week record at the Thunderbird in Las Vegas, playing to 35,000 patrons. Miss Bergen formerly recorded for Columbia. She has been concentrating on nightclub and other live performances these past few years.

Bob Braun to Audio-Fidelity

CINCINNATI—Bob Braun, WLW radio and TV personality, last week signed a recording pact with Audio-Fidelity Records, New York, with his first release for the firm due out this week.

Top side of the single is "I'm Sittin' Rememberin'," which Audio-Fidelity recently obtained from Hank Hunter of Pocono Productions. Hunter recently cut four of his originals with Braun. The latter will spend Sept. 20-21 in New York to cut an album under the Audio-Fidelity banner.

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