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Billboard

IFA Sees Concerts As Tours de Force

By MIKE GROSS

NEW YORK—The International Famous Agency is bullish about the future of the concert business. According to Ed Rubin and Dan Weiner, heads of IFA's New York and California concert departments, respectively, IFA is experiencing its best year to date.

According to the agency, this is the year of Chicago, the Columbia Records group, who IFA has set for a record 162 concerts in 1971. This total, almost equally divided between colleges and promoters, makes the Chicago the top-booked group in existence today. With 108 of the concerts to be played from May 1 on, the seven-member group's schedule will take them across the U.S. twice, to Europe, through Scandinavia, into the Orient and back to the U.S., where they resume their dates.

Shrink-Wrap Shrinks Theft

By EARL PAIGE

CHICAGO—Wholesale thievery of records and tape is for the first time being thwarted by shrink wrapping massive quantities of product in heavy opaque plastic as it leaves the plant.

Hailing the new process as a possible end to shortage claims and better protection for software, Vic Faraci, head of

This past April, Chicago broke all house records at Carnegie Hall in New York, playing eight sold-out performances in six consecutive nights.

According to Rubin, this long-range planning between agency and management allows the group to know well in advance the work period, the recording periods and their time

(Continued on page 66)

We're Being Railroaded by Establishment: Grand Funk

By IAN DOVE

NEW YORK—Terry Knight, manager of Grand Funk Railroad, claims that there's an "establishment freeze" on the group. Following completion of a set of anti-drug commercials, Grand Funk Railroad received 3,500 inquiries for their use. "But they all came from local and underground FM stations all over the U.S. Only Paul Drew of KFRC, San Francisco, and Scott Muni of WNEW, New York, bothered to write—not the Drakes and McClellands," Knight said.

He said that offers to play free concerts at their own expense to U.S. troops in Germany and Vietnam were turned down

by the Pentagon. "They said they weren't interested in presenting that kind of image," said Knight. "But six months ago some of those troops were in Grand Funk's audience." He added that Sen. Hubert Humphrey (who Grand Funk appeared with recently on a TV program) had written that he would look into the matter.

Further evidence, according to Knight, of establishment disinterest, was the turnout of only six—out of 150 invitations—to Grand Funk's press conference, Monday (3) to announce their appearance at New York's Shea Stadium. (See separate story.)

(Continued on page 66)

IMIC to Gear 2 Seminars to People's Choice

NEW YORK — An interchange of information among the registrants at IMIC III has been programmed for the conference's seminars. The seminars will be held on June 8 and June 10 during the week-long meeting, which begins June 6 in Montreux, Switzerland.

(Continued on page 8)

Tough Piracy Bill to Nashville Governor

By BILL WILLIAMS

NASHVILLE—The Tennessee State Senate has passed and sent to the governor for signature a bill making the bootlegging or piracy of tapes or records a felony, punishable by fine and imprisonment.

The measure, believed to be the first of its kind anywhere, also empowers state police or members of the Tennessee Bureau of Criminal Identification to impound any bootleg records or tapes on the shelves and hold them for evidence. Manufacturers and distributors who know the location of such merchandise, are charged with the re-

sponsibility of notifying the law-enforcement agencies.

The House earlier had given unanimous approval to the measure, but it had been bogged in the Senate because of differing versions of the bill.

(Continued on page 66)

SSS to Test-Ride Piggyback Pkgs in New-Group Promotion

By CLAUDE HALL

NASHVILLE — To explore new methods of promoting and merchandising new artists, the Shelby Singleton Corp. will test-market 10,000 copies this week of "piggyback" album-single packages. Shelby Singleton, president, said he will market a special single as a promotion tool, shrink-wrapped with an album by the Benninghoff called "Beethoven Bittersweet" on SSS Records. The single inside the shrink-wrapping of the album has its own black-and-white jacket. The single itself features a tune by the Benninghoff that is not included in the album on one side, the other side features

three different cuts from three different albums by groups of the same nature. The flipside groups promoted on the single include the H.Y. Sledge, the Arnold Bean, and the Benninghoff (this time, an even different cut from a totally different album, "Church Bach.")

The idea for this promotion came from Singleton, his brother John and vice president of promotion, Buddy Blake.

"Radio exposure for most product today is almost nil," said Singleton. "Especially, progressive rock groups that we're trying to establish." He postu-

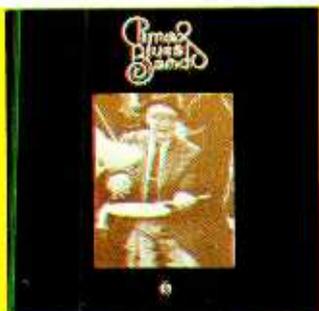
(Continued on page 8)

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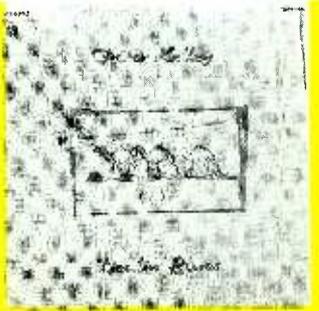




Climax Blues Band SI 4901



Paul Geremia SI-4902

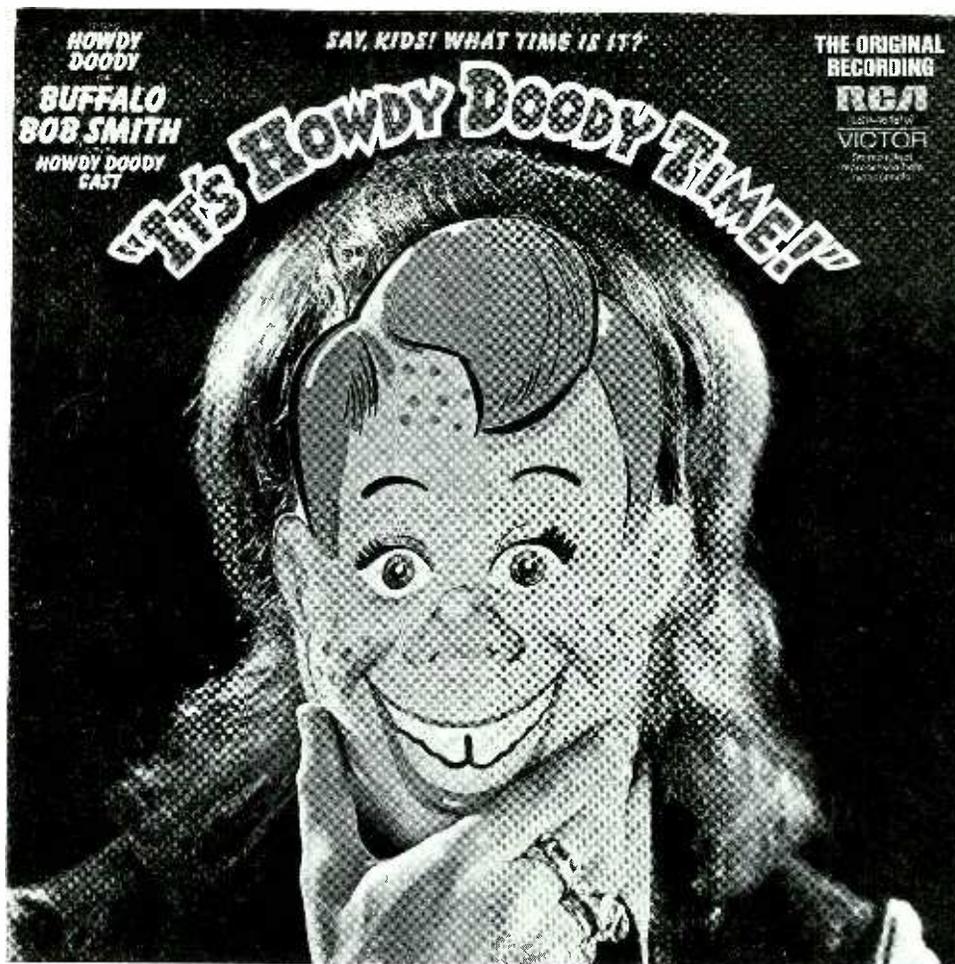


Dealin' Blues/Peter Kolley SI-4903



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for every alienated,
spaced-out, disenfranchised,
media-drenched, wrecked kid
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Howdy Doody's no put-on.
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wooden nostalgia, either.
He's a symbol of innocence.
The innocence kids of all ages thirst
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To rest. To laugh. To escape, if
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These are the original
Howdy Doody recordings from our
vaults. We haven't hyped them up
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competitive Howdy Doody's.

This is the real thing.



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including FM radio spots, underground
print, and special local plans.

RCA
Records
and Tapes

EDITORIAL

A Blow Vs Pirates— Urge Probe Fund

Although the bootlegger and pirate are in a good state of health, events of the last week have undoubtedly introduced a discordant note into their relatively untroubled life-style.

First, the Tennessee State legislature passed what Al Ber- man, president of the Harry Fox Agency, termed "a great bill," spelling out dire punishments to crooks who appropriate and profit by the intellectual property of others. (See story on Page 1.) This bill is assured of the governor's signature. We commend the music/ record communities of Nashville and Memphis, Tennessee's two great music centers, for getting behind this bill and thereby setting a pattern for other states to follow.

Secondly, we all cheer the forthright action of Columbia Rec- ords (see story on page 3) in cutting off dealers and distributors handling illegal product. This type of policing and positive action by individual companies can be very effective. Moreover, we urge that it be done on an industry basis.

We urge that the record/music industry seriously consider the possibility of setting up a fund to defray the expenses of a corps of investigators who could constantly exercise surveillance of the distributor-retail structure. Participating manufacturers could be pledged to cut off all wrongdoers.

The RIAA, the Harry Fox Agency, publishers, producers, writers and artists would do well to explore the feasibility of such a plan. The industry has much to gain by its implementation.

De-Lite Cuts Map-City Ties

NEW YORK—De-Lite Records has severed its ties with Map-City Records. De-Lite had run with Map-City on a four-month trial period. According to Fred Fioto, president and founder of De-Lite, his labels will once again function independently.

Ted Eddy, secretary-treasurer, will take charge of all prelimi-

nary work and deal directly with suppliers, artists, and musical ma- terial. The promotion and sales department will be headed by Harry Finfer, label's vice presi- dent. Greta Hunter will work with Finfer.

De-Lite has reoccupied its old offices at 300 West 55th St.

Merc to Bolster, Unify Intl Thrust

NEW YORK—Mercury Records' top management team held lengthy sessions discussing future cooperative efforts including the mutual touring of acts and the extension of more simultaneous re- leases between countries at the re- cent Philips Phonograph Indus- tries convention in Utrecht, Hol- land. The Mercury executives met with representatives of Philips companies from over 30 nations around the world.

The emphasis on international exchange of product and exposure for artists was hailed as a means of consolidating promotional and merchandising efforts.

Additional meetings were held centering on new artist opportu- nities with an exchange of ideas for career development and exist- ing opportunities for the acqui- sition of major artists. Several ac- quisitions in negotiations are ex- pected to be announced shortly.

Mercury president Irwin H. Steinberg and vice president Charles Fach flew to London at convention's end to meet with the staff of Philips of England for an exchange of ideas on promotion and the development of Ian Matthews, soon to debut as a solo artist following his success with Matthews Southern Comfort. They also met with the personal man- agers of several British-based ar- tists who have risen to prominence in the U.S. via their Mercury releases there, including Rod Stewart's manager Billy Gaff and Lillian Bron in behalf of Uriah Heep.

Miles Concert

From England, Steinberg and Fach went to Finland for the open-

ing concert appearances in Europe of Mercury artist Buddy Miles at the Cultural Hall in Helsinki. They also visited with the Philips organization in Finland to absorb impressions of the record industry in that country and adjoining Scandinavian areas before return- ing to the U.S.

Prior to his departure from Utrecht, Steinberg attended separate meetings along with M. Scott Lampe, director of Mercury's clas- sical division, to explore further development of the company's clas- sical line and its artists. Attended by W. Zalsman, worldwide Philips classical manager; Ernst van der Vossen, director of classical ex- ploitation, and Herman Kats, product coordinator for Mercury

McHugh, Amusement Business Exec, Dies of a Heart Attack

CHICAGO—James W. Mc- Hugh, who joined Billboard in 1946 and afterward became edi- tor-publisher of Amusement Busi- ness, died here May 5 as a result of a heart attack. He was 56. At the time of his death, he was pub- lishing director of Amusement Business, a Nashville-based Bill- board Publications Inc. business newspaper.

He collapsed in the company's offices at 150 N. Wacker Drive, and was rushed to Chicago Wesley Memorial Hospital where he was pronounced dead.

McHugh, known as Jim, was born and raised in Fitchburg, Mass., attended Notre Dame U., where he was a team manager, worked in publicity with the Johnny J. Jones and World of Mirth carnivals before serving in the Army in World War II.

Prior to joining Billboard, he worked for George Hamid & Sons enterprises and at the Indiana

Col's Anti-Piracy Drive Cuts Off Some Dealers, Distribs

NEW YORK—Columbia Rec- ords' policy of not dealing with distributors and sellers of illegal product was spotlighted last week when it cut off dealers in Florida. Texas and the Carolinas who were guilty of selling pirated product. Columbia plans further actions in the near future and is pursuing a

nationwide investigation of pirat- ing at the retail level.

In addition, Columbia has recent- ly obtained injunctive relief by consent or court order in five states against persons and organizations manufacturing, distributing and selling unauthorized record and product. Columbia has several

other civil actions going, and is cooperating with the FBI, local district attorneys, the RIAA and the Harry Fox Agency in a contin- uing battle against pirates and bootleggers.

Injunctions have been granted Columbia against duplicators and retailers in St. Louis, Mo.; Fairfax County, Va.; Montgomery County, Md.; Los Angeles, and Tupelo, Miss. Additional suits are pending in Illinois, Minnesota, and North Carolina.

In Chicago, Gary A. Spies, doing business as Tape-A-Tape, is cur- rently under court order to grant an accounting to Columbia. Pa- pers furnished thus far by Spies indicate tens of thousands of tape units containing Columbia record- ings had been sold by Spies prior to the injunction against him.

Columbia will shortly file suit against the Stereo 8 duplicators in Phoenix, with other suits under preparation and investigation.

Finally, in cooperation with the RIAA and the Harry Fox Agency, Columbia is formulating plans to organize an even more massive system of enforcement to make effective the piracy amendment to the Copyright Act that recently passed in the U.S. Senate and which is expected to be passed in the House (see separate story).

'Heavy' Execs to Present Memphis Music Awards

MEMPHIS—The first Annual Memphis Music Awards is draw- ing a heavy list of presenters from the industry's executive echelon. Record company officials who will present awards include Jerry Wex- ler, vice president of Atlantic Rec- ords; Artie Mogul, vice president of Capitol Records; Clive Davis, president of Columbia Records, and Florence Greenberg, president of Scepter Records, and Frances W. Preston, vice president of BMI.

Isaac Hayes, Dionne Warwick, Steve Cropper, Carla Thomas, B.J. Thomas and Rufus Thomas will also present awards. Knox Phillips of Sun Records will make a special memorial presentation in honor of deceased members of the Memphis music industry. Sam Phillips, also of Sun, will make a special award presentation on be- half of the organization.

Nine Founder Awards will be presented to key individuals who formed the basis of Memphis' \$100,000,000 record industry.

These awards will be presented by members of the Board of Trustees, who voted the awards this year in an effort to bring the Memphis Music Awards up to date. "In future years," said board chairman Marty Lacker of American Record- ing Studios, "more categories will be set to recognize the broad range of Memphis music and talent."

The Founders awards will be presented by Al Bell, James Black- wood, Jim Stewart, Henry Tanner and Bob Taylor.

The First Annual Memphis Music Awards will be held on May 21.

Ahmet Ertegun— Builder, Achiever

When the Rolling Stones affixed their signatures to the Kinney contract recently, under which the Kinney Music Group became the distributors of the Rolling Stones label, Ahmet Ertegun achieved a high score in the world of con- temporary music. For it was Ah- met Ertegun who initiated, con- ducted, and finally concluded the long and arduous negotiations be- tween Kinney and the Stones, negotiations that lasted almost an entire year and ended with a 60 to 70 page contract. Many labels had sought to sign the group's label.

To celebrate the signing of the Rolling Stones contract, Ertegun threw a party in Cannes on the French Riviera. As England's New Musical Express put it: "To cele- brate this victory (the signing of the Stones) and to give the first LP of the new Rolling Stones Rec- ords label a \$25,000 launch, Kin- ney chief Ahmet Ertegun devised what you could call the costliest press reception of the year."

Over the past 10 years Ahmet Ertegun, president of Atlantic Rec- ords and executive vice president of Warner Bros. Music Division (Atlantic, Warner Bros./Reprise, Elektra Records and Warner Bros. Music), has, with the substantial help of partners Jerry Wexler and Nesuhi Ertegun, raised Atlantic

(Continued on page 66)

ITA Booth for Late Entrants

WASHINGTON — The Inter- national Tape Association, which opens its First International Tape Conference at the Shoreham Hotel here Wednesday (12), will have a special booth located in the lobby of the hotel to accom- modate the last minute flood of registrants.

According to Larry Finley, execu- tive director of the ITA, the move was prompted by an unpre- cedented number of last-minute in- quires from tape traders across the nation.

The booth will be open on Wednesday (12) from noon to 8 p.m., Thursday (13) from 8 a.m. to 6 p.m., and Friday (14) from 8 a.m. to 4 p.m.

The two-and-a-half day seminar will be addressed by 91 industry leaders from around the nation, and is expected to be the most comprehensive of its kind. Further inquiries are available from the ITA at telephone (212) 877-6030.

Scepter, Dionne Won't Re-Sign

NEW YORK—Scepter Records has terminated its negotiations to re-sign Dionne Warwick. The label's current deal with Miss War- wick winds up in September.

Florence Greenberg, president of Scepter, said that notwithstand- ing long-term personal relationships involved, a re-signing for an inor- dinate amount of money at this point in our association would not be good business practice for our company. She added, "Scepter has enjoyed a long profitable relation- ship with Miss Warwick and re- grets that this business decision had to be made."

It's understood that Miss War- wick is dickering with several top labels, and that Bell Records is in the forefront with a \$1,500,000 ad- vance offer.

MALAMUD HAS MILD ATTACK

NEW YORK—Jules Malamud, executive director of the National Association of Record Merchandis- ers, suffered a mild coronary last week. He's expected to be back within three to four weeks.

He'll be recuperating at West Park Hospital, 3905 Ford Road, Philadelphia.

For More Late News

See Page 66

Hansen to Open Store June 2: to Host Clinic

NEW YORK—Charles Hansen is opening a music store in New York near the Lincoln Center complex. The official opening is scheduled for June 2.

It will be known as The Music Store and will house music editions from all over the world in both the classical and pop fields. In addition to customer service, it will specialize in material for music students and teachers with special attention to the students at the Juilliard School, which is located across the street from the store.

A feature of the store's activity in the community will be the clinics to be held on the first Wednesday of each month. At these clinics, various educators as well as artists and personalities

will be host to teachers and people in the trade.

Already scheduled for appearances are John Brimhall, piano authority on children's music, who will inaugurate the series; David Carr Glover, another piano expert; Ronny Lee, guitar exponent, and pianist Roger Williams.

The afternoons of the first Wednesday in each month will feature open house for music dealers from all areas who will be hosted by Music Retailers Service Division, which is also housed on the premises, for the purpose of helping the music retail dealer to better service his customer. Hints on sales, advertising and related subjects will be dominant at these seminars.



Charles Hansen's "The Music Store."

Shrink-Wrap Shrinks Thefts

• Continued from page 1

the new Warner/Elektra/Atlantic branch here said: "It's so much better than banding because the big trick has been removing cartons from the middle of a pallet (wooden platform) pack and fastening the band back on."

Faraci said shipments of the Rolling Stones' "Sticky Fingers"

AFM, Trust Fund Sues Vintage

NEW YORK—Kenneth Raine, as trustee of the music performance trust funds, and the American Federation of Musicians of the U.S. and Canada have filed suit in the U.S. Seventh District Court, Southern District of New York, against Vintage Productions, Inc., and Keel Manufacturing Corp. to recover \$684,741.42 with interest and to maintain agreements which vintage and Keel made with the Music Performance Trust concerning record sales for all recorded material made by the two companies. Raine also has asked for further payment which the court might feel proper and has asked the court further to make Vintage and Keel comply with their agreements with the AFM and the Trust Fund.

Art & Mgt Into Disks, Pub Field

LOS ANGELES—Artists and Management, Inc., is expanding into the record and music publishing fields. John Kurland, who joins the company to head these two operations, will produce the firm's first LP with Joey Hetherington later this month here.

Through these two divisions, the company contemplates the recording and development of other new and established artists which it handles.

UA Gets Rare Hooker Sides

NEW YORK—United Artists Records has acquired 28 previously unreleased sides by the legendary John Lee Hooker recorded in the early stages of his career. The sides will be released in a series of two double LP sets. The first, "Coast to Coast Blues Anywhere-Anytime-Any Place" is set for release this month.

The material, recorded by Hooker in Detroit for Bernie Bessman's Sensation Records in 1948 and 1949, features Hooker playing solo acoustic guitar and singing his own brand of blues.

The sides were selected by Bob Hite, of the contemporary rock group, Canned Heat, from the more than 200 unreleased tunes that Bessman still owns.

Hooker is touring the country with Canned Heat following the success of their "Hooker 'N Heat" package on United Artists.

BOOK REVIEW

Col's Townsend Spreads Charm, Wit as 'Cowboy'

NEW YORK—The flip side of Irving Townsend, a Columbia Records vice president, and president of the National Academy of Recording Arts & Sciences, is revealed with low-key charm and gentle wit in his first book, "The Less Expensive Spread: The Delights and Dilemmas of a Weekend Cowboy" (Dial Press). It's a personal tale of the building and caring for a "seven-acre spread" two hours from Los Angeles in the style of "Mr. Blandings Builds a Dream House" and if there's a movie in view a la Cary Grant for Blandings, Dustin Hoffman can play Townsend.

In his weekends away from the Columbia recording studios, Townsend battles gophers, strings barbed wire fences, develops a do-it-yourself irrigation system and comes to terms with nature in a way that every transplanted Easterner dreams of.

The book is a casual excursion into the "good life" and demonstrates that fantasies of a "white picket fence" can be played out happily.

MIKE GROSS

fect." He said several labels are interested in the machines.

Some models of pallet tunnels sell for \$8,000 and will handle 30 to 40 pallets an hour.

Studio Track

By BOB GLASSENBERG

One must make note of the growing number of studios being put together outside the great cities of our nation. As **Pete Andrews**, a young record executive from Ann Arbor who seems to have his fingers in every pie in the area put it "The studio activity in the small towns, especially those towns which have colleges and universities in or nearby, appears to be growing at a tremendous rate." The question is why? The answer is supplied by **Scott Richardson**, lead singer for one of Andrews' groups, Blue Scepter, formerly SRC.

"There are two things musicians normally have to fight when they record at most studios," said Richardson. "One must go into the studio and watch the clock, and in the city, deal with the pressures and vibrations bombarding you from outside the studio walls," Morgan Sound Theatre, located in Ann Arbor, is a typical "out-of-town," studio which offers the convenience of a short drive from Detroit. "The place is convenient," Richardson added. "But its really in the country, where the atmosphere is free and relaxed. The prices also are lower than the city studios."

This column has already noted EAB studios in Lewiston, Me. (Billboard, May 1), among other small town recording studios. Morgan Sound Theatre runs along the same lines. They offer an 8-track Scully and two 2-track Scullys and two engineers **Don Gooch**, who was at Motown for three years, and **Bryan Dombrowski** who has worked with artists such as **Jeff Beck**, **Bob Seger**, the **Amboy Dukes** and other Detroit groups. Pete Andrews, manager of Blue Scepter feels that the studio and the label associated with it, Vulcan Records, is a realistic outlet for talent in the Midwest. "Almost every new or young group in the area is taking advantage of our studio, so we decided to offer a record outlet to the more talented musicians." Vulcan Records seems to be a natural, The Midwest, and in fact every part of the country between the East and West Coasts, has talented musicians. Nashville, Muscle Shoals, parts of Texas, and even Miami, have the studios and the people necessary to nurture talent. Morgan Sound Theatre and Vulcan Records is a manifestation of the new idea, new to us city folk. And probably by the time this column is written next week, other studios in the heart of the nation will have been in touch with Studio Track. It is a new, somewhat undefined area. But it grows daily.

Les McCann has been in Atlantic Records Recording Studios with **Joel Dorn** producing. On the sessions were **Yusef Lateef**, assorted reeds; **Buck Clarke**, **Donald Dean** and **Ralph McDonald**, percussion; **Bill Salter**, fender bass; **Jimmy Rowser**, bass; **Alphons Mouzon** and **Bernard Purdy**, drums; **Cornell Dupree** and **David Spinoza** guitars; and aside from McCann on piano, **Jody Christian** also played piano. I had a friend at the sessions who said it sounded very electric, more than "Swiss Movement." There seemed to be a great deal of attention paid to reverb and echo. One cut of interest ran about 22 minutes. It was called "The Lovers." Now that should run a little longer, maybe.

★ ★ ★

From the wilds of Woodstock, at Bearsville Sound Studios, owned by one **Albert Grossman**, **James Cotton** is finishing up his first LP for Capitol Records. **Tod Rundgren** is up there too, fooling around with production and things on Cotton's LP. On the session with Cotton are **Bobby Anderson**, bass; **Mat Murphy**, guitar; **Jesse Greene**, drums; and **Jesse Hawkins**, tenor.

Fedco Audio has been busy these past weeks following **Bozz Scaggs** and **It's a Beautiful Day** around for Columbia Records. Fedco cut the groups at Adelphi University, Garden City, N.Y.; Central State College, New Britain, Conn.; Dartmouth College and at the Painter's Mill Music Fair in Baltimore. Location Recorder was also in the field at Carnegie Hall for Atlantic Records artist **Roberta Flack** who performed Friday (7).

★ ★ ★

Jack Clement Recording Studios, Nashville, have been busy recently with **Ray Frushay** for Dot Records, **Jim Fogelsong** producing; **Joe Stampley** also for Dot, with **Norris Wilson** producing. . . . **The Oak Ridge Boys** for Heartwarming Records. . . . **Barnaby Record's Ray Stevens** who produced his own album. . . . **Sonny James** with **George Richey** producing for Capitol Records.

★ ★ ★

Duke Ellington certainly must be busy. A few weeks ago he and his band were in Criteria Recording, Miami. Now they are at National General Studios, New York. That man sure gets around, and with a 17-piece orchestra on his back.

★ ★ ★

Criteria Recording Studios is busy as usual. Peer Southern has brought in some musicians from the Miami area to back Latin-American artists. A Chicago production firm called Interpan, is utilizing the studio for **Rasputin's Stash**, an eight-piece jazz/rock group. **Andy Pappas** is producing the group and using a Greek bouzouke on the session. Soul screaming **Little Richard** is producing and recording his own LP for Warner Brothers Records. And finally, **Tom Dowd**, Atlantic Records producer, is busy with the **Allman Brothers Band**.

★ ★ ★

Rod Stewart and **Elton John** have completed production on a **John Baldry** Warner Bros. LP, "It Ain't Easy." Baldry is one of the fathers of English blues. Stewart produced him doing "Black Girl," a **Leadbelly** tune, **Willie Dixon's** "I'm Ready," and a **Tuli Kupferberg's** composition "Morning, Morning." Elton John produced side two which includes a John/Taupin tune and a Rod Stewart tune, among others.

★ ★ ★

SHORT TAKES: **Seatrain** is in A&R Studios, New York, with **George Martin** producing. They are working on a single "Song of Job." . . . **Guy Lombardo** recording some new material at Ultra-Sonic Recording, Hempstead, N.Y. . . . **Ben E. King** recording at Soundview Studios to complete an LP for Polydor in the U.K. **Bob Gallo** produced. . . . The West Coast Record Plant is hosting **Billy Joel** for Family Productions and **Spencer Davis** and **Peter Jameson** in for Nix Nox Productions.

Gold Awards

Barbra Streisand has been awarded gold LP's for her Columbia albums "Barbra Streisand's Greatest Hits" and "Stoney End." The awards mark her ninth and 10th gold citations.

★ ★ ★

The **Grand Funk Railroad** received a gold record award for their Capitol album, "Survival." It's their fifth gold award in as many releases.

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ANNOUNCING THE LONG-AWAITED COLUMBIA DEBUT ALBUM OF THE RASCALS.

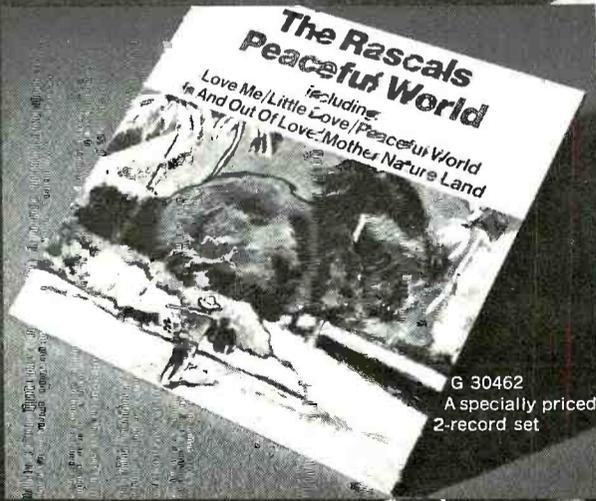
Felix Cavaliere and Dino Danelli have expanded The Rascals into a powerful, exciting musical group of six members. Felix is still writing his great music and Dino is more dynamic than ever on drums.

"Peaceful World" is The Rascals' debut album on Columbia and has taken almost a year to make. It's two great records of beautiful music that communicates at every level.

On the new album there is some heavy background support by two powerful ladies and some incredible musical support from guest artists like Alice Coltrane.

If you've wondered what The Rascals have been doing for the past year, relax. They're back and they've taken an exciting new direction.

Columbia is proud to welcome them.



ON COLUMBIA RECORDS AND TAPES  Music of Our Time from The Music Company

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Vol. 83 No. 20

Black Musicians Reject a Bid To Join Whites

PHILADELPHIA — President Jimmy Adams, of Local 274, local all-black union affiliated with the American Federation of Musicians, turned to the U.S. District Court here to obtain an injunction against the Federation over a recent order which threatens to abolish the union and force the members to seek membership in the white-dominated Local 77 here.

Legal effort was partly successful as Federal Judge Becker granted permission to Local 274 to continue as usual pending a hearing. Court also extended the time limit set by the Federation for the black members to join the local white union. Adams further contends that his local is not segregated, but that membership was open at all time regardless of race, color or creed. However, he said, the black members refuse to join the white local believing that in doing so they will lose not only bargaining power but that their job opportunities will be limited, with white members receiving favored treatment.

Federation has been trying since March 18, 1965, to persuade the two local musicians' unions to voluntarily combine into one union. When the voluntary efforts failed, the International Executive ordered the locals to merge. Original order set an April 30 deadline for the black members to apply for membership in the white local and arrangements were made for the officers of the black local to become officers of the newly integrated Local 77. However, the courts extended the application deadline until the hearing date to be set.

Bell Is Sued by January Music

NEW YORK — January Music Corp. has sued Bell Records, asking Bell for proper credit to the proper publisher, concerning all music written or recorded by Anthony Instone, using the name Tony McCaulay. Through an agreement with A. Schroeder Music Publishing Co., Ltd., January retained exclusive worldwide publishing rights outside of the U.K. and Ireland for all music owned and/or controlled by Schroeder, which had McCaulay under an exclusive contract.

McCaulay went to court in England to terminate his contract with Schroeder. No decision had been made by the English courts, however. McCaulay has since published and recorded music for various record companies, including Bell. Bell Records has been asked to stop printing other publisher's names on McCaulay's music, since it might result in a loss of revenues for Schroeder and January Music. January has also asked for \$250,000 damages and an account of all gains, profit and advantages derived by Bell Records and McCaulay.

Music Clubs Award To NMPA, Feist

NEW YORK — The recent award given to the National Music Publishers' Association and Leonard Feist was a presidential citation of the National Federation of Music Clubs, Hinda Honigman, president. President of NMPA is Sal Chiantia. Leonard Feist is executive vice president.

Ike & Tina Turner Date Cut by UA

NEW YORK — Ike & Tina Turner's recent Carnegie Hall performance has been put into the grooves by United Artists Records. The album, titled "What You Hear Is What You Get," will be a two-LP set.

Executive Turntable

Mickey Kapp named general manager of Elektra Records' West Coast branch. For the last two years he has been vice president, coordinator of a&r, Capitol Records. . . . George Butler appointed director, Blue Note Records, assisted by Carolyn Campbell. A public speaker on the college circuit, Butler also produces (and will continue to) Ferrante and Teicher and Lea Roberta. . . . Wally Cochran appointed manager, Nashville artist relations and operations, RCA Records. Since 1966 he has been RCA's manager, country promotion, joining RCA 20 years ago. Elroy D. Kahanek appointed manager national country music promotion, RCA. He joined the company as field promotion representative, based in Atlanta.



BUTLER



HURT



WOOD



KRESH

Henry Hurt named head of Chappell and Co.'s Nashville office. He was formerly manager of Paramount Pictures music division's Nashville office. . . . Rusty Wood joins MCA Records as promotion manager, based in Pittsburgh. He was formerly an independent distributor in Detroit. . . . Paul Kresh named projects editor, Caedmon Records. He was formerly vice president, production and promotion, Spoken Arts Inc.

Robert Sobel formerly copy editor, named classical editor, Billboard. He will also be in charge of the copy desk and editorial production, New York.

Ralph F. Colin appointed vice president, a&r of the Columbia house division, CBS. He was named director a&r in 1969.



COLIN

Dale Koopman promoted general manager and director of sales, Faraday Inc.'s Orrtronic division. He was formerly special projects manager for the company. . . . Jeff Grodsky named manager of Record Spectacular store, Rockaway, N.Y.

John Kurland joins Artists and Management, Inc., in Los Angeles to direct a newly formed record production and music publishing divisions. He was formerly head of his own public relations firm and before that was PR director for Columbia Records. . . . Former actress Rindy Dunn named professional manager of Mother Music in Los Angeles. . . . Jack Oliver joins Peter Asher Management in Los Angeles as vice president. He was formerly with Apple Records in London.

Funk Date Almost Free Ride

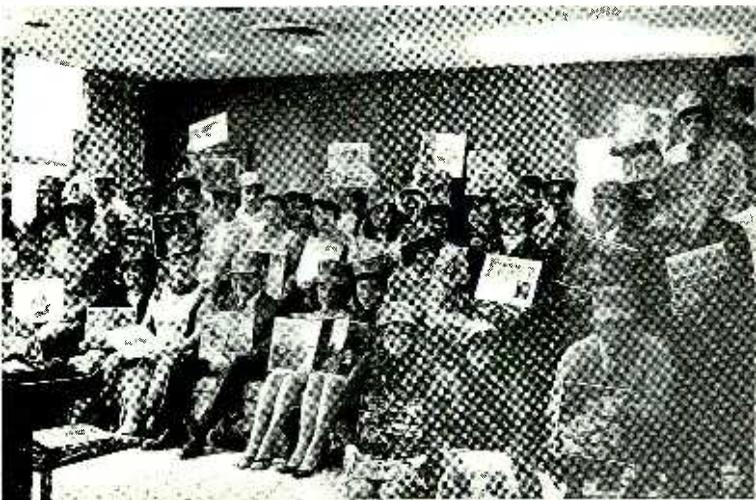
NEW YORK — Grand Funk Railroad's solo concert at Shea Stadium, July 9, was originally intended to be a free concert, but expenses in excess of \$100,000 ruled this out, announced Terry Knight, manager-producer of the group.

The Stadium concert is being promoted by Sid Bernstein, who also promoted the last solo date at the 55,000-seat facility — the Beatles in 1965.

With tickets priced at \$4, \$5 and \$6 if Grand Funk sell out they will gross \$306,000, announced Knight. The gross for the Beatles concert was \$304,000.

Knight stated that special sound equipment would be used by Grand Funk at the concert—approximately twice the strength of the equipment used at the group's Madison Square Garden dates.

The Shea Stadium Concert fol-
(Continued on page 59)



THE PEER-SOUTHERN Organization shapes up nationwide promotion activity on all Jimmie Rodgers songs for Jimmie Rodgers Month. May 26 marks the 38th anniversary of the death of Rodgers. Monique I. Peer, president of Peer-Southern, and Roy Horton, country music division manager, are near left in photo above, which shows the staff holding product recorded by various artists over the years—all featuring Rodgers tunes.

A New Single By
**GRAHAM
NASH**
"CHICAGO"

"SIMPLE MAN"

Atlantic 2804 Produced by Graham Nash

From The Forthcoming LP
"Songs For Beginners"



Atlantic SD 7204

Direction: The Geffer Roberts Management Co.



50 Acts to Be Spotlited at Arts & Industry Festival

SAN FRANCISCO—An 11-day Arts and Industry Festival, featuring about 50 local and some national rock acts, is set for Brooks Hall here from Thursday (13) to May 23.

A deposit of \$1,000 has been placed on the building by On Cue Productions, planning the festival. According to Buddah, head of On Cue and organizer of the legendary Human Be-In here in January of 1967, there will be many exhibitors as well as rock acts.

Among the national acts contracted to appear are Quicksilver Messenger Service, Big Brother and the Holding Company, John Lee Hooker, the Fish (formerly Country Joe McDonald's group), and the Flaming Groovies. Several other major acts have been listed as coming, although a check of these groups' managers by Billboard reveal that no contracts had been signed.

Buddah said the purpose of the festival is to try to bring the beauty back to San Francisco. "It will also bring together known and unknown groups in combination with people from the business sides of the industry," he said.

Exhibitors will include p.a. system companies, musical instrument companies, water bed companies and recording studios among others.

The opening night will be pre-

view, with only invited people attending. Thursday (13) through May 22 the show will run from noon to 11 p.m. each day with the final day of the show running from noon to 6 p.m.

MGM Suit Vs. Colossus

NEW YORK—MGM Records has filed a lawsuit against Jerry Ross and Arthur B. Ross, principals in Colossus Records and Heritage Records, for return of 12,500 shares of MGM stock and to repay \$178,159 in "working capital advances, plus a \$75,000 finders fee."

The lawsuit, filed in U.S. District Court for the Southern District of New York, charges that the most substantial part of the earnings of the Ross firms were in accounts receivable and uncollectable, that royalties due artists were understated in the Oct. 8, 1970 deal; and that Colossus knew it had a breach of contract status with the Shocking Blue, its major group, at the time it made the deal with MGM.

The lawsuit also charges that prior to the MGM deal, Ross had made a deal to supply three free singles to distributors for each 10 sold and two albums free for each 10 albums sold with the result that "receivables were subject to substantial dilution by returns of the free records. Also claimed is that Colossus sent out records without purchase orders and treated them as sold records."

Army Net Picks Up Ritchie's 'The Child'

NEW YORK—Lon Ritchie's "God Bless the Child" on the Reparia D'Oro label has been picked up by the U.S. Army to send out to its radio station network. In addition, the disk has been picked up by the Tri-State disk jockeys, a network of about 38 platter spinners.

The song is published by Edward B. Marks.



JAMES DARREN, left, and Don Kirshner, president of Kirshner Entertainment Corp., discuss Darren's first single, "Bring Me Down Slow," which is being released on the Kirshner label. The Neil Sedaka-Howie Greenfield song marks the renewal of an association between Kirshner and Darren which produced a number of hit recordings several years ago.

Scott Praises Piracy Bill—Asks Early Action by House

WASHINGTON — Senate Minority Leader Hugh Scott last week said he was very glad the Senate had approved the McClellan anti-piracy bill and urged early action by the House "on this needed legislation."

The senator said he believes that "the granting of a copyright to record companies is the most appropriate and prompt method of meeting the problem of record piracy."

Wholesalers Up Price to Dealer

Continued from page 1

distributor, an important factor in the survival of the retail business, cannot be squeezed out and must raise the retail price schedule. Since we have taken this action we have suffered no loss of business. I believe the distributor must make a profit if he is to exist; he must raise the dealer price or short cut his services. The distributor should respect himself and his function and make a reasonable profit for his services."

Norman Wienstroer, Musical Isle of Missouri, St. Louis: "We have told our dealers that our manufacturers have increased our costs substantially. We have absorbed these raises. An evaluation of the market indicates our prices to the retailer must go up as of May 10." Wienstroer stated that his company has advised dealers to revise their price schedules to accommodate the increases. He also noted that major discount stores in St. Louis have raised their prices 18 cents to 20 cents per \$4.98 list album. He urged dealers to study their market and escalate their prices.

Stan Hoffman, of Dome, New York: "We are heading towards a price hike. A raise of 4 percent to the dealers makes sense, and dealers should increase their price to the consumers. Otherwise, the wholesaler will be a hero and end up in the poorhouse."

IMIC Special Seminars

Continued from page 1

The interchange of information will be based on an outline of questions developed by the chairman of the seminars and his resource panel. Outlines for the seminars have been sent to all registrants for the two subjects that they have selected—one each day. Each registrant will make a selection of the questions in which he has greatest interest. The questions that receive the largest number of votes will be the ones on which the group will concentrate. This program will permit maxi-

(Sen. Philip Hart had suggested that Congress should consider other ways of halting the piracy (Billboard, May 8, 1971).

The Minority Leader also said the matter of protection of recordings has been before Congress for many years. "The experts all concur that there is no serious doubt that the act of creating a record is an act of 'authorship' which qualifies a record for copyright protection," against unauthorized duplication. He pointed out that the House, the Senate Copyrights Subcommittee, the Senate Judiciary committee and the full Senate have all recognized "this same principle," as has the Copyright Office, "the objective expert in this field."

Senator Scott pointed out the rapidly increasing phenomenon of record piracy, from \$30 million in 1968 to an estimated \$100 million business in 1970, with one out of every four tapes believed to be a pirated product. "The recording industry, artists, musicians, performers and record distributors are all facing a massive economic challenge from record pirates," who duplicate hit records and put them on the market at depressed prices.

Philips Releases 'Devils' Set; Special Promotion Under Way

NEW YORK—An opera, "The Devils of Loudun," which caused a controversy at its world premiere in Hamburg in 1969, sparks Philips Records releases this month.

The score, written by Krzysztof Penderecki, is based on John Whiting's dramatization of Aldous Huxley's "The Devils of Loudun," which deals with the story of Father Urbain Grandier, the clergyman who was burned at the stake in 1634.

The opera stirred the Hamburg audience because of its goryness, its frankness and its relationship to today's times. The Philips' two-

Starday-King Exec Cuts Disk On Fraternity

CINCINNATI—Robert A. Harris, vice president-treasurer with Starday-King here, has recorded a single, "My Son," on Harry Carlson's Fraternity label, to the background of "My Buddy" done by the Casinos.

In it Harris reads "A Letter to My Son," which gained national prominence in the press several months ago. Harris penned the piece shortly after his son Robert was killed in the plane crash at Huntington, W. Va., last November which took the lives of the Marshall College football team. Young Harris was quarterback with the team.

Harris says he is mailing out nearly 10,000 deejay copies this week, together with a special sleeve and a packet of correspondence which he has had with the National Transportation Safety Board, which is charged with the investigation with all airline crashes.

Harris, who represents a group of parents who lost their sons in the Huntington crash, hopes, through the single and deejay cooperation to alert the public on a greater need for safety at our airports to prevent similar air catastrophes in the future.

Master Deals

RCA Records has purchased the master of "Someday, Someway," disk which has become a hit in Chicago. The record, released on the Dispo label, is by a Chicago group, Center Stage.

Decca Records has acquired the master of "Jerry Clover From Yazoo City/Mississippi Talkin'" LP from Lemon Records. The comedy album has been picking up sales in several Southern cities.

"I Like to Do It," by the People's Choice has been purchased by Jamie/Guyden Records. The disk will be released on the Phil-L.A. of Soul Records label. The master was produced by Rudy Wilson and Bill Perry.

TALENT

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| <input type="checkbox"/> 3. Operator/Dist. of Juke Bxs./Coin. Mach. (81) | <input type="checkbox"/> 8. Music Publisher, Song Writer (20) |
| <input type="checkbox"/> 4. One-Stops, Rack Jobber (34) | <input type="checkbox"/> 9. Newspaper, Magazine (39) |
| <input type="checkbox"/> 5. Buyer of Musical Talent (45) | <input type="checkbox"/> 10. Mfg. of Records or Phonographs (33) |
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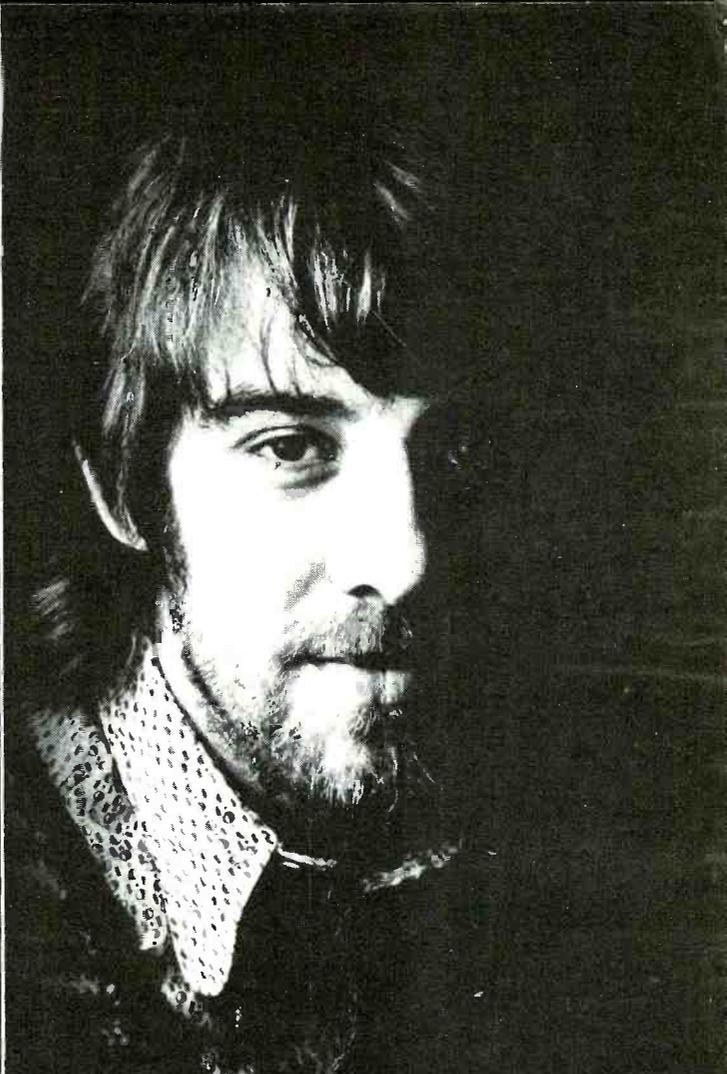
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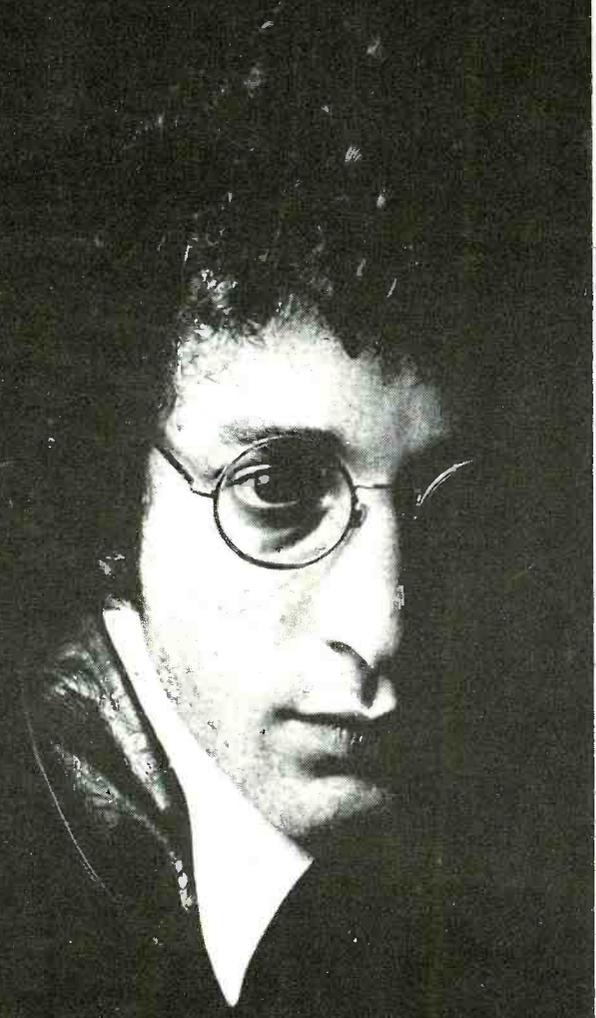
Procol Harum's *Broken Barricades*, newly released by A&M, is their most splendid album to date from an artistic standpoint. To insure that its commercial success matches its musical splendor, we're publicizing it with one of the most ambitious press/promotional packages we've ever lavished on an artist. Remember the names: Procol Harum, and *Broken Barricades*, the one a staple of, the other new on, A&M Records and tapes. SP 4294
Produced by Chris Thomas



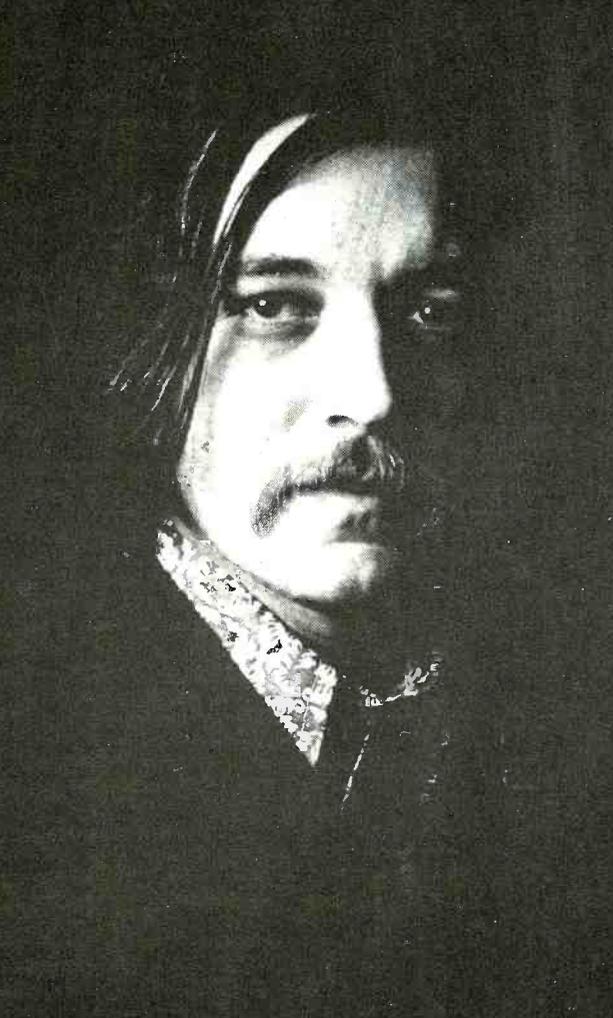
Robin Trower



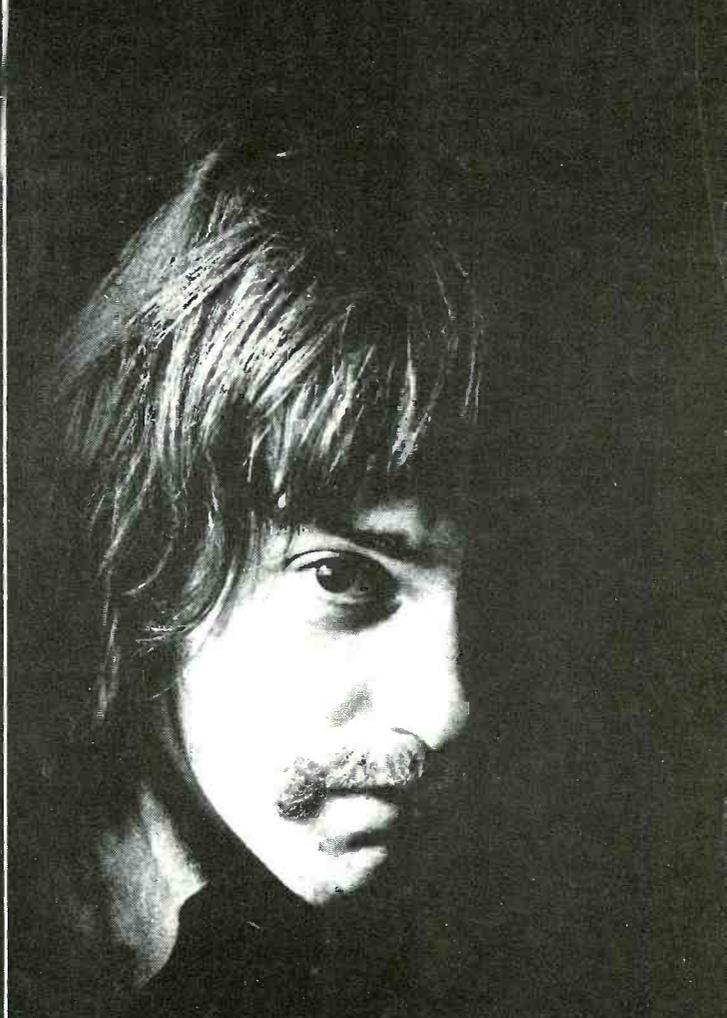
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Insiders Report

WASHINGTON—The Securities and Exchange Commission's March summary of insider transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock. No significant insider transactions for over-the-counter stocks of interest to Billboard readers were reported in the March summary. The following transactions are in exchange stocks.)

Ampex—J. P. Buchan sold 2,000 shares, leaving him 9,350. H. W. West, Jr. sold 1,500 shares, leaving him 2,500. R. L. Pappas sold 2,000 shares of Class A common, leaving him 3,000 shares of the Class A.

ARA—B. Bagan sold 992 shares, leaving him 5,952.

Avnet—C. Avnet sold 3,000 shares, leaving him 19,765 shares held personally, 278,818 as trusts, and 4,624 by wife.

Craig Corp.—L. S. Wayman sold 11,200 shares, leaving him none.

Creative Management Associates—B. Howe sold 5,000 shares, leaving him 40,182 shares. Alvin Rush bought 4,000 shares, giving him 8,808. H. Rush sold 2,000 shares, leaving him 40,999. L. M. Rosenthal sold 31,500 warrants to purchase common stock, leaving him none.

Disney, Walt—J.W. Fowler sold 1,000 shares, leaving him 5,721. R. W. Miller exercised option to buy 2,000 shares, giving him 19,

796. D. B. Tatum exercised option to buy 1,000 shares, giving him 2,031. E. C. Walker exercised option to buy 1,350 shares, giving him 18,636 shares held personally and 3,480 in partnership. R. A. Nunis bought 1,035 shares of Class A, giving him 2,070 in this category.

General Electric—W. H. Denner bought 1,325 shares, giving him 6,221.

Handleman—H. Droz sold 1,000 shares held in Joint Tenancy, leaving 1,000 held as tenancy and 4,000 by Droz personally.

ITT—The following exercised option to buy common stock: H. G. Busignies 6,000 shares, giving him 24,726; A. E. Cookson 934 shares, giving him 13,806; F. J. Dunleavy 10,000 shares, giving him 34,200; S. S. Flashchen 667 shares, giving him 9,000; L. C. Hamilton, Jr. 1,000 shares, giving him 12,020; J. Hanway II 8,000 shares, giving him 19,000; S. Luke 6,000 shares giving him 16,668; and E. R. Wallace 2,000 shares, giving him 5,605. In cumulative preferred stock, H. V. Williams exercised option to buy 10,000 shares, giving him 22,000 in this category.

Interstate United—E. Rosenstein sold 2,333 shares, leaving him none. W. V. Vlack sold 1,000 shares, leaving him 15,100.

Kinney Services—E. Rosenthal sold 300 shares held personally, 2,000 shares held as trusts, and 1,400 held by family, leaving him 108,620 shares held personally, 163,860 as trusts, and 117,917

(Continued on page 59)

Cassette Sciences in Offer

WASHINGTON—Cassette Sciences Corp. of New York, a subsidiary of Allied Management and Systems Corp., has requested SEC registration for public sale of 250,000 shares of stock at \$10 a share, to develop and market the "Cassette-Vision" (C-V) System. The C-V System permits interaction among a TV cassette player, a remote computer and a standard TV set.

Of the net proceeds of the stock sale, \$540,000 would go to the parent firm (\$140,000 in repay-

ment of advances and \$400,000 for patent rights covering the C-V system), and the balance for general corporate purposes. The company has 2,090,000 shares outstanding. Benjamin C. Zitron is board chairman and Gerald E. Dorfuss president.

SEC reports that the outstanding common shares have a 27 cents per share net tangible book value deficit, and purchasers of the shares being registered will sustain an immediate dilution of \$9 in per share book value from the offering price.

Market Quotations

As of Closing, Thursday, May 6, 1971

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	19 3/4	8	2962	19 1/8	14 3/4	18 1/2	+ 3 3/4
ABC	47 3/4	25	694	47 3/4	45 1/4	47 3/4	+ 2 1/4
Amer. Auto Vending	10 1/2	6 7/8	22	9 5/8	7 7/8	9 1/4	- 3/8
Ampex	25 3/8	16 1/2	2250	21 1/2	19 3/4	19 3/4	- 1 5/8
Automatic Radio	14 1/4	8 1/8	276	11 3/4	10	11 1/8	- 1/2
ARA	139	117	60	136	133 1/4	134 3/4	- 2 1/4
Avco Corp.	18	12 3/8	500	16 1/2	15 3/4	15 7/8	- 3/4
Avnet	15 7/8	8 1/4	757	13 7/8	13 1/4	13 5/8	- 1/4
Capitol Ind.	21 7/8	13 1/4	978	16	12 5/8	12 3/4	- 3 7/8
Certron	8 3/8	6	1822	8	6 1/4	7	+ 7/8
CBS	45 5/8	30 1/8	1053	45 3/4	44 3/4	45	- 5/8
Columbia Pictures	17 3/4	11 1/4	436	14 1/2	13 1/2	13 1/2	- 7/8
Craig Corp.	9	5 1/8	120	7 1/8	6 5/8	6 3/4	- 1/8
Creative Management	17 3/4	10 7/8	113	16	14 3/4	14 3/4	- 5/8
Disney, Walt	121 7/8	77	870	121 7/8	111 1/4	117 1/8	+ 4 1/8
EMI	5 1/8	4	292	4 3/8	4 1/8	4 1/4	- 1/8
General Electric	124 3/8	93	1458	123 7/8	120 1/2	120 1/2	- 3 1/4
Gulf + Western	31	19	1097	28 7/8	27 3/8	27 3/4	- 7/8
Hammond Corp.	13 7/8	9 1/2	381	12 5/8	11 5/8	11 3/4	- 7/8
Handleman	46 1/2	35 3/8	304	45 5/8	42 5/8	43 3/8	- 2
Harvey Group	8 7/8	7	88	8	7 3/8	7 5/8	- 3/8
ITT	66 3/4	49	2174	65	63 1/8	63 1/8	- 1 3/4
Interstate United	13 1/2	8 7/8	360	12 5/8	11 1/8	11 1/4	- 1 1/8
Kinney Services	39 3/8	28 1/4	2073	37 3/8	36 1/2	36 3/4	- 1 1/8
Macke	14 5/8	10 1/2	99	12 1/2	11 5/8	12	- 3/8
MCA	30	21 3/8	211	28 3/8	27 1/2	27 7/8	- 3/8
MGM	24 3/4	15 1/2	317	24 3/4	23	23 5/8	- 1
Metromedia	28 1/4	17 3/8	755	25 1/2	23 5/8	24 3/8	- 1 3/8
3M	118 3/4	95 1/8	1007	115 3/4	112	113 3/4	- 1 1/2
Motorola	86	51 1/2	1466	85 5/8	79 3/4	82 1/4	- 2 1/2
No. Amer. Philips	31 7/8	23	329	30 1/2	26 5/8	29 3/8	+ 2 3/8
Pickwick Internat.	49	38	185	46 1/2	45	46 1/8	+ 1/4
RCA	39 7/8	26	2641	39 1/2	38 7/8	38 1/2	- 3/4
Servmat	32 1/2	25 1/2	183	31 7/8	30 1/4	30 3/8	- 7/8
Superscope	32 5/8	19 7/8	214	26 7/8	24 3/4	25 3/4	- 1/2
Tandy Corp.	74 7/8	51	597	73 3/4	69 3/4	71 7/8	- 2 1/8
Telex	22 3/8	13 3/4	2220	21 3/8	19 7/8	20	- 5/8
Tenna Corp.	11 1/2	8	323	8 7/8	8 1/4	8 1/2	- 1/4
Transamerica	19	15 1/4	2745	17 3/8	16 7/8	17	- 7/8
Transcontinental	11	6 1/2	1003	8 3/8	7 1/2	7 1/2	- 7/8
Triangle	22 3/4	16	43	18 1/8	17 3/4	18 1/8	+ 1/8
20th Century-Fox	15 7/8	8 5/8	803	15 1/4	14	14	- 5/8
Vendo	17 1/2	12 3/4	91	16 3/4	15 1/8	15 1/8	- 1 3/8
Viewlex	10 3/4	7 3/8	618	9 5/8	9	9 1/8	- 1/8
Wurlitzer	16 7/8	10 1/8	38	14 1/2	14	14	- 5/8
Zenith	51 7/8	36 3/8	441	49 1/2	48 1/8	49 1/8	+ 1/2

As of Closing, Thursday, May 6, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's *Close	OVER THE COUNTER*	Week's High	Week's Low	Week's *Close
All tapes Inc.	3 7/8	3 5/8		NMC	5 1/2	5 1/8	
Amer. Prog. Bureau	5 1/2	5		National Tape Dist.	4 1/4	3 3/8	
Audiophones, Inc.	4	3 1/4		Perception Ventures	5 7/8	5	
Bally Mfg. Corp.	22 1/2	22 1/4		Recoton	6	5 1/2	
Data Packaging	10 1/2	8 3/4		Schwartz Bros.	7	6 3/4	
Gates Learjet	8	6 7/8		United Record & Tape	4 7/8	4	
GRT Corp.	4 3/8	4 1/8		Robins Ind.	3 3/4	3 1/2	
Goody, Sam	10 3/4	9 7/8		Mills Music	18 1/2	18	
Kirshner Ent.	5 3/4	5 1/2					
Koss Electronics	5 7/8	5 1/8					

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

Strouse Forms Pub

NEW YORK—Charles Strouse, composer of the current Broadway musical, "Applause," has formed his own music publishing firm in partnership with Edwin H. Morris. The new firm, Barbara Music, Inc., will handle stage, television and film scores.



RONNIE ALDRICH, center, London Records' pianist from Great Britain, enjoys luncheon reception given in his behalf recently at the Essex House in New York with Herb Goldfarb, left, London's vice president for sales and marketing, and D. H. Toller-Bond, the label's president.

Kirshner Profits Soar by 40%

NEW YORK—Kirshner Entertainment Corp. recorded an increase of revenues of 40 percent and an increase of earnings of \$86,442 for the year ended December 1970. Kirshner Entertainment Corp.'s gross revenues for 1970 were \$1,125,470, as compared with \$797,201 for 1969. Net income for 1970 was \$56,223 or 5 cents per share as compared with \$30,219 or 4 cents per share in 1969.

Give Tags Kemper To Produce Disks

NEW YORK—Give Records has signed a multi-artist production agreement with Jim Kemper. The deal calls for Kemper to supply Give with 12 singles and three albums a year by five artists to be chosen by Kemper. Kemper already has three acts under the deal. They are the Great Train Robbery, Just Me and Fire.



TOM JONES IN PERSON

- MAY
- 14-23... LATIN CASINO, Cherry Hill, N. J.
 - 27... PUBLIC AUDITORIUM, Cleveland, Ohio
 - 28... CINCINNATI GARDENS, Cincinnati, Ohio
 - 29... MAPLE LEAF GARDENS, Toronto, Canada
- JUNE
- 1... BOSTON GARDENS, Boston, Mass.
 - 3... MINNEAPOLIS SPORTS ARENA, Minneapolis, Minn.
 - 4... ARENA, St. Louis, Mo.
 - 5... AMPHITHEATRE, Chicago, Ill.
 - 6... DANE COUNTY COLISEUM, Madison, Wis.
 - 9... OTTAWA CIVIC CENTER, Ottawa, Canada
 - 11... FORUM, Montreal, Canada
 - 12... MADISON SQUARE GARDEN, New York, N.Y.
 - 16... HAMPTON ROADS COLISEUM, Hampton, Va.
 - 17... GREENSBORO COLISEUM, Greensboro, N. C.
 - 18... HERSHEY SPORTS ARENA, Hershey, Pa.
 - 19... BALTIMORE CIVIC CENTER, Baltimore, Md.
 - 20... SARATOGA ARTS CENTER, Saratoga, N. Y.
 - 23... WAR MEMORIAL AUDITORIUM, Rochester, N.Y.
 - 25... CIVIC CENTER, Roanoke, Va.
 - 26... CIVIC CENTER, Atlanta, Ga.
 - JUNE 28-JULY 3... OAKDALE MUSIC THEATRE, Wallingford, Conn.
- JULY
- 5-10... WARWICK MUSIC THEATRE, Warwick, R. I.
 - 16... CIVIC CENTER, Charleston, W. Va.
 - 17... CIVIC ARENA, Pittsburgh, Pa.
 - 19-24... GARDEN STATE ARTS CENTER, Holmdel, N. J.
- AUG.
- 6-8... ALLENTOWN FAIR, Allentown, Pa.
 - 12... TARRANT COUNTY CENTER, Ft. Worth, Texas
 - 13... STATE FAIR ARENA, Oklahoma City, Okla.
 - 14... JONES FIELD, Lubbock, Texas
 - 15... HOFFHEINZ, PAVILION, Houston, Texas
 - 17... HEMISPHERE ARENA, San Antonio, Texas
 - 20... FORUM, Los Angeles, Calif.
 - 21... SPORTS ARENA, San Diego, Calif.
 - 22... COLISEUM, Oakland, Calif.
 - 24... COLISEUM, Portland, Ore.
 - 25... COLISEUM, Seattle, Wash.
 - 26... PACIFIC COLISEUM, Vancouver, Canada
 - 28... RED ROCKS, AMPHITHEATRE, Denver, Colo.
 - AUG. 31-SEPT. 1... OHIO STATE FAIR, Columbus, Ohio
 - SEPT.
 - 6-12... WESTBURY MUSIC FAIR, Westbury, N.Y.
 - 14-19... SHADY GROVE MUSIC FAIR, Gaithersburg, Md.

Don't miss these live performances by the world's most exciting singer.



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The dynamic new voice in video cassette software

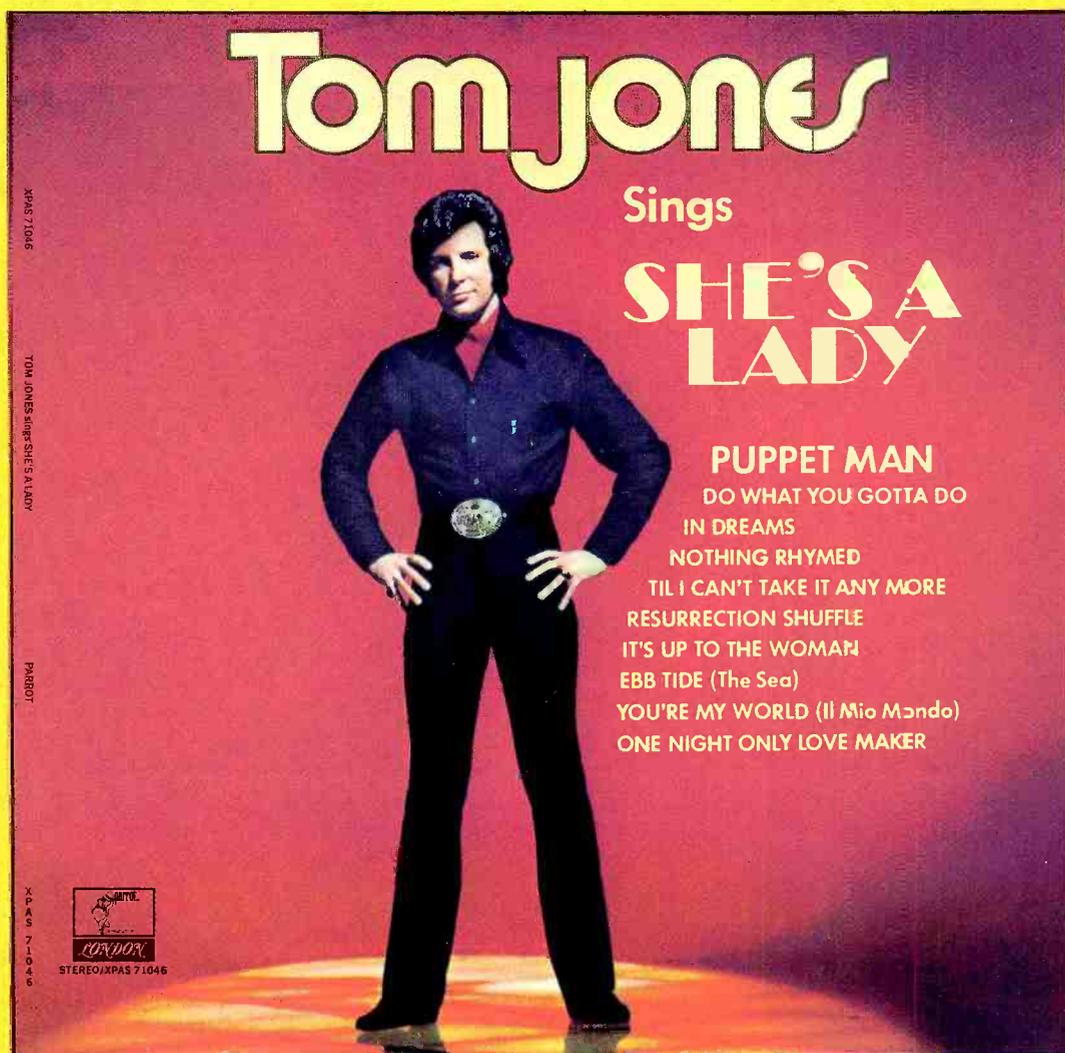
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875 North Michigan Avenue
Chicago, Illinois 60611

'SHE'S A LADY'

**First the single.*
Now the LP...by the
world's most exciting singer.**

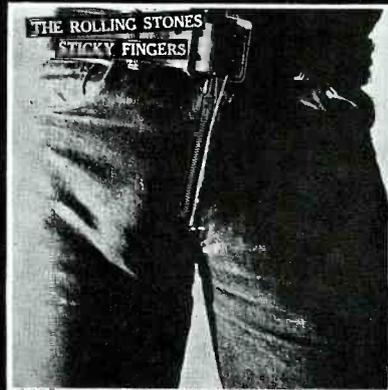


XPAS-71046

*Certified by the RIAA as a million seller.

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STEREO TAPES



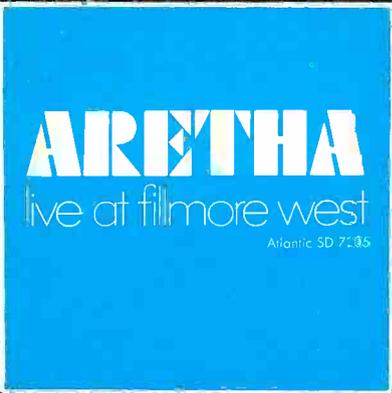


THE ROLLING STONES
STICKY FINGERS
Rolling Stones Records COC 59100

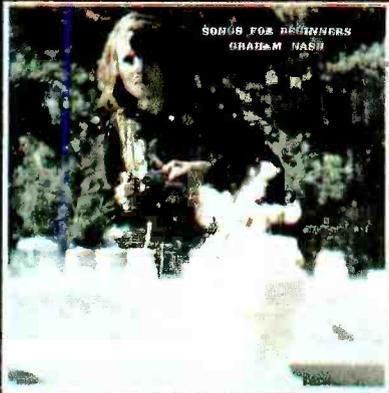
**New
Album
Releases
On
Atlantic
Atco
Cotillion**

•
May, 1971
•

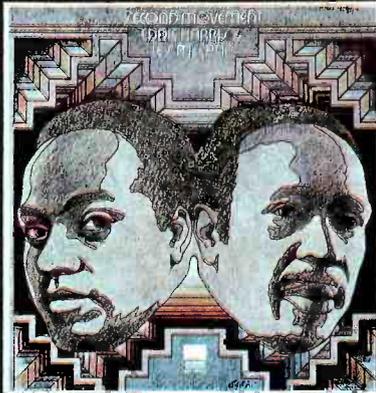
**On Records & Tapes
(Tapes Distributed By Ampex)**



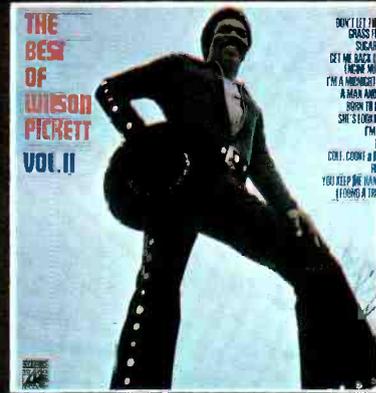
ARETHA LIVE AT FILLMORE WEST
Atlantic SD 7205



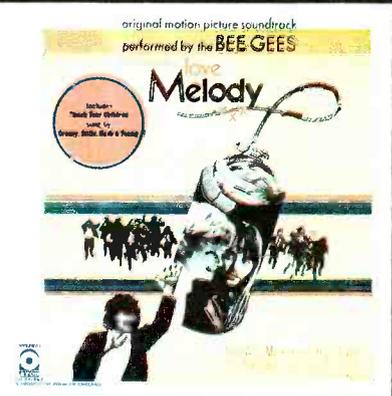
GRAHAM NASH SONGS FOR BEGINNERS
Atlantic SD 7204



EDDIE HARRIS & LES McCANN SECOND MOVEMENT
Atlantic SD 1583



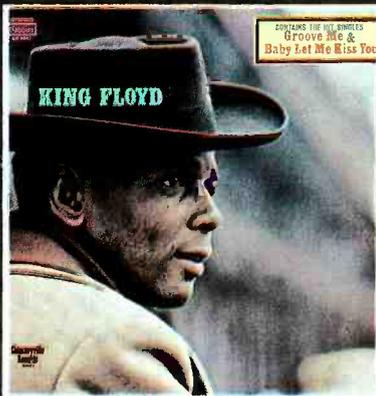
THE BEST OF WILSON PICKETT Vol II
Atlantic SD 8290



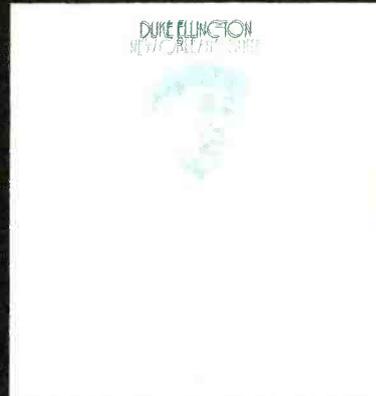
MELODY
Original Motion Picture Sound Track
Atco SD 33-363



THE BEST OF CLARENCE CARTER
Atlantic SD 8282



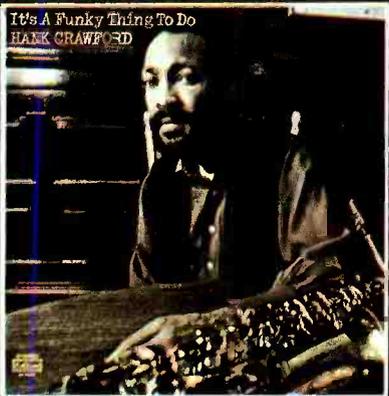
KING FLOYD
Cotillion SD 9047



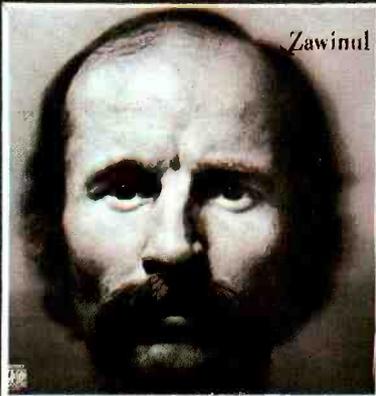
DUKE ELLINGTON NEW ORLEANS SUITE
Atlantic SD 1580



THE BEST OF BARBARA LEWIS
Atlantic SD 8286



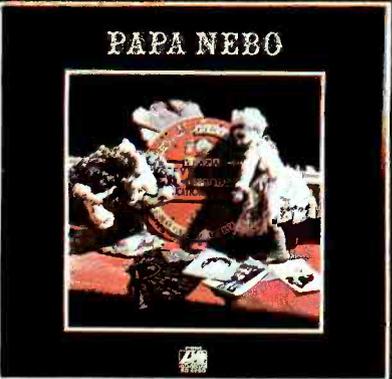
HANK CRAWFORD IT'S A FUNKY THING TO DO
Cotillion SD 18003



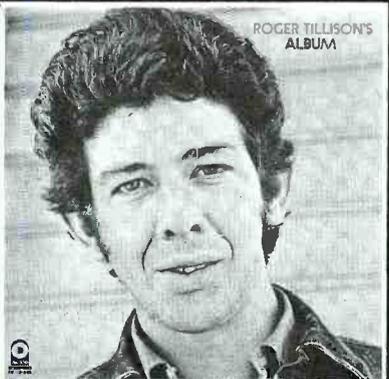
JOE ZAWINUL ZAWINUL
Atlantic SD 1579



MIKE CORBETT & JAY HIRSH
with HUGH McCRACKEN
Atco SD 33-361



PAPA NEBO
Atlantic SD 8280



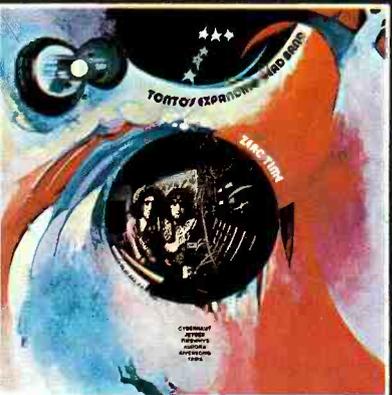
ROGER TILLISON'S ALBUM
Atco SD 33-355



EUGENE McDANIELS/HEADLESS HEROES OF THE APOCALYPSE
Atlantic SD 8281



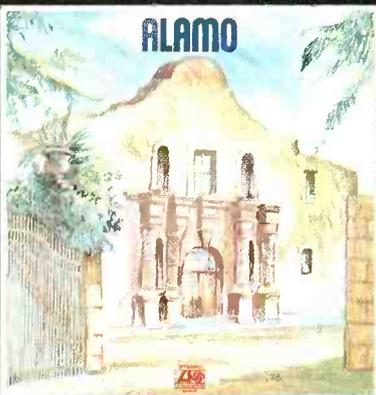
NAZZ III
SGC SD 5004



TONTO'S EXPANDING HEAD BAND ZERO TIME
Embryo SD 732



AIR
Embryc SD 733



ALAMO
Atlantic SD 8279

If you could only sell one type of cassette that's the type we'd make.

But you can sell four types and that's what we make. So we have a type of cassette for every type of customer you may have. Which means you'll find Norelco expertise in every category of tape—from speech to symphony. And, it also affords you a chance to entice more of your customers to trade up in Norelco quality.

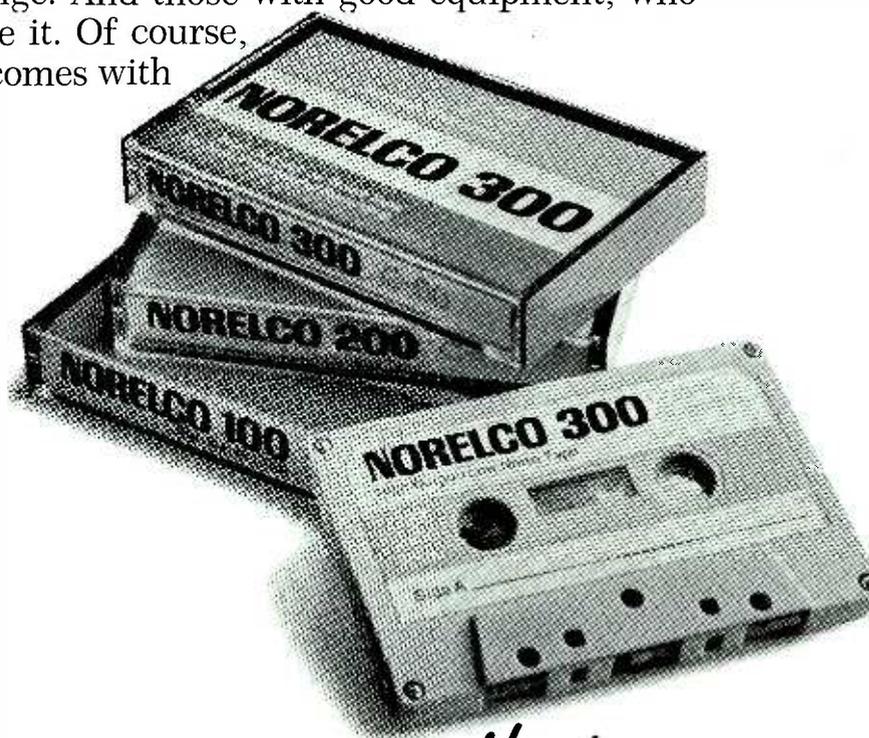
The Challenger: This high-quality, budget-priced cassette will really appeal to students and other people interested in voice recording.



The Norelco 100: Here is a good value in an all-round cassette with a lifetime guarantee, for your customers who enjoy recording but don't really need the greatest of tape. It's great for recording background music, lectures, etc.

The Norelco 200: This is the famous Norelco cassette that is the standard of the industry. It's a low-noise cassette that's perfect for fine music recording. It has a lifetime guarantee and is the cassette most of your customers will ask for.

The Norelco 300: For those select customers who demand the very best, give them the Norelco 300. It's our best cassette, with extended frequency and dynamic range. And those with good equipment, who really know sound, will love it. Of course, this semiprofessional tape comes with a lifetime guarantee.



Cassettes by the people who introduced them. *Norelco*[®]

Tape Cartridge

Motorola, Other Unit Makers Shift To Matrix 4-Channel: LeKashman

By EARL PAIGE

BUCHANAN, Mich. — Electro-Voice president Lawrence LeKashman says Motorola Automotive Products and other car tape player manufacturers are switching from discrete quadrasonic to matrix 4-channel.

About his point of view concerning Electro-Voice's encoding/decoding matrix process, LeKashman is very specific. "The differences between discrete and matrix in tape hardware do not justify the added expense of discrete at every step of the marketing processes."

Asked if Motorola is buying encoder devices from his firm, he said: "I know they are buying samples." He further said: "Many engineers are asking us where we were a year ago when they decided to go discrete."

He said the difference in retail price between a discrete tape player and a matrix player "is significant." He put the figure at about \$30-\$40 in favor of matrix decoder equipped players. "The head assembly for discrete systems is at the best about \$6 and I have manufacturers all the time asking me where they can buy them at this price—it's usually much more."

LeKashman's big point is his advocacy of some standardized approach to quadrasonic. "We're going to see 50 or 60 Japanese companies at the Consumers Electronic Show (CES) all showing various versions of quadrasonic, yet here we are in America with the strongest patent position on a quadrasonic system—one that could achieve industry standardization."

Patent Marriage

He refers to the recent "patent marriage" between Electro-Voice and Peter Scheiber, developer of another matrix 4-channel system. Neither Electro-Voice's or Scheiber's patents has issued, but at least the two systems are combined now, he said.

LeKashman said his firm was aware of Scheiber's work but was able to cover all the contingencies Scheiber missed. "His system was very broadly based. Between the two, we now have the strongest patent position of almost any electronic innovation you can think of."

He said as of now, Electro-Voice has not supplied indigenous Japanese manufacturers with Electro-Voice's device. "But I can't hold an umbrella over American companies forever." He does, however, tick off many names of U.S. firms which have ties with Asian factories and which have started using Electro-Voice's system. It's just that not enough have come around.

LeKashman is also upset because he finds too many record industry executives with what he says is "wrong information" regarding quadrasonic.

At Source

Essentially, Electro-Voice's system employs an encoder at the recording studio source. He said this involves a machine that costs studios about \$795. The consumer then has a decoding device (price about \$59.95 list) that electronically separates the four signals, whether these are coming from a disk or tape. Regular 2-channel stereo disks and tapes are compatible with Electro-Voice 4-channel processed recordings.

"Thus, there is no feeling on the

Japan Cassettes Imports to U.K.

LONDON — More than 56,000 Japanese cassette units were imported into the U.K. during the three months, Nov. 1970 to Jan. 1971, according to figures released by Philips Electrical. Domestic systems or portables numbered 53,400, while the remaining 2,600 were auto players.

MAY 15, 1971, BILLBOARD

consumer's part that he has been put upon—his old library of 2-channel material is still good."

On the other hand, the discrete systems would involve special needles (as regards disks) and special pickup heads (as regards tapes) to play the discrete recordings. Advocates say the discrete system is better, but of course, LeKashman doesn't think so.

"Quadrasonic is going to happen, no matter what Columbia and RCA decide to do," he said, referring to the software stalemate. "At CES there will be over 100 disk albums using our system. Of course, quadrasonic would happen much easier if either Columbia or RCA came along with us."

He said he does not want to create "a great controversy." He just feels that the recording industry is on the threshold of such a great creative and marketing breakthrough.

"From the a&r standpoint, there's so much that can be done in

4-channel recording techniques. As for marketing, there's a great opportunity to cause 'retro-fitting' on the part of the consumer without any fear of obsolescence."

He said the consumer can move naturally from regular 2-channel equipment to 4-channel. "Think of the surge this could give to classical music sales as people decide to repurchase their favorite works in 4-channel." Buying new 4-channel software and hardware is what he means by the term retro-fitting, he said.

LeKashman said that many large firms are getting excited about 4-channel. Heath Co. will mail out a million catalogs with quadrasonic equipment as a cover feature and the firm will also for the first time offer quadrasonic software, he said. Sperry & Hutchinson (S&H) has run out of superlatives with which to describe 2-channel stereo, he said, and are very excited about

(Continued on page 44)

ITA'S FIRST SEMINAR TO COVER ALL TAPE BASES

WASHINGTON—The International Tape Association will hold its first industry seminar here at the Shoreham Hotel, Wednesday (12) to Saturday (15).

Scheduled are 24 workshop sessions ranging from audio-visual communications to new (and old) uses of audio tape.

The keynote speaker is Donald N. Frey, chairman and chief executive officer of Bell & Howell, who will discuss "Tape Communications in the 70's: Evolution or Revolution." Oscar Kusisto, president of Motorola Automotive Products and the ITA, will open the convention with a speech on its theme, "Tape—Its Trends and Future Throughout the World."

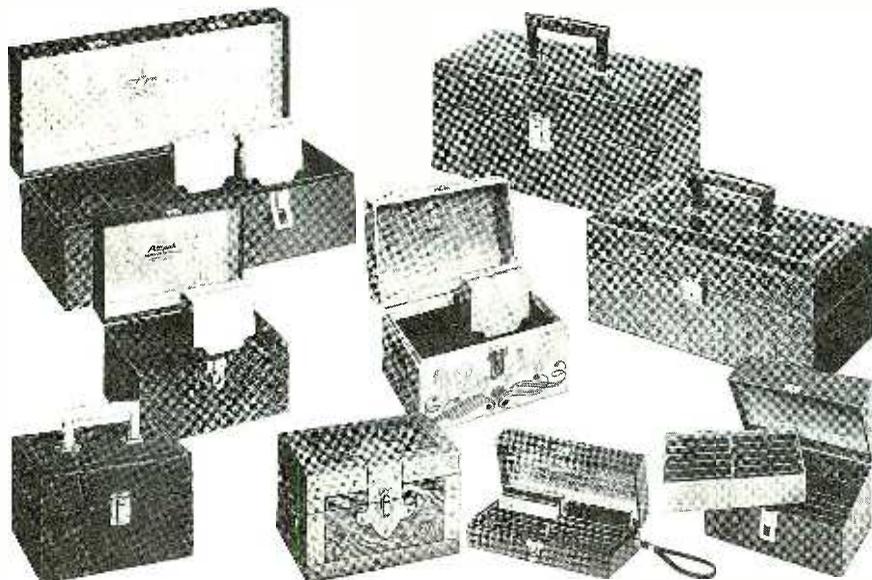
Other speakers include Virginia H. Knauer, special assistant to the President on consumer affairs; William D. Lee, deputy assistant secretary of Commerce and executive director of the National Business Council for Consumer Affairs; and Art Buchwald, columnist and author.

Several companies will hold "buyer-meets-seller" sessions in hospitality suites, and Motorola Systems will demonstrate its Electronic Video Recording (EVR) system. Enoch Light, president of Total Sound, will demonstrate quadrasonic.

Workshop seminars range from uses of tape in business, education and industry to entertainment, and equipment to technological advances in software and hardware. Distribution, packaging and merchandising also will be outlined.



Stereo tape cartridges travel first class in this first class line of carrying cases



Here's a line of cases everyone likes, from the first-time buyer to the established tape owner. A style and size for every taste. Each one is truly a first class case... and loaded with features. Capacities from 10 to 24 8-track tapes or Cassettes. Padded lids. Covered with beautiful plastic coated, moisture resistant material. Sturdy construction. Attractive hardware. Available in a wide range of colors to match the interior of a car or the decor of a home—red, beige, black, ivory, navy blue, gold-black and walnut wood grain.

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Cassette's Low Sales Growth Held Contributor to Cap Soft Picture

LOS ANGELES—The failure of prerecorded cassettes to achieve expected growth levels and the soft economy in general is contributing to Capitol's weakening financial position.

According to Stanley M. Gortikov, president of Capitol Industries, parent company of Audio Devices, tape manufacturer, and Capitol Records, the tape industry is beset with several headaches:

- Price erosion.
- Overproduction.
- Reduced sales because of economic conditions.
- Fierce competition from industry giants for the available sales in a temporarily shrunken field.

He did say, however, that there is tremendous growth for the record (music) industry in the years ahead, and tape sales, which have suffered from overproduction, still remain as one of the most important growth areas to the industry.

But, "in the tape field," Gortikov said, "the industry's disappointment is the failure of cassettes to achieve the dynamic growth levels originally anticipated. Sales of prerecorded cassette tapes continue strong, but no takeover in the configuration competition is

reflected in current trends. Eight-track cartridge sales, however, steadily move upward."

8-Track Up

Gortikov outlined the problems at Audio Devices this way:

"In its early days in the Capitol family, Audio Devices was beset with serious quality and processing problems. These are largely behind us.

"Audio's problems today are those of the tape and cartridge industry in general—price erosion, reduced sales because of economic conditions, and fierce competition from industry giants for the available sales in a temporarily shrunken field.

Improvements

"We are hopeful that general improvements in the economic conditions will eventually provide the environment for the growth of Audio Devices, and that in time the cartridge TV growth—both in magnetic tape and cartridges—will be an opportunity period for the company."

Gortikov outlined Capitol's position on video cartridge in this manner:

"One of the greatest jobs in puffery is going on now in conjunction with the so-called video or TV cartridge. I use the word 'puffery' only over short-term.

(Continued on page 59)

WE DON'T SELL EVR MACHINES

... We Give Them Away!



HERSHEY VIDEO SYSTEMS, INC.

Software systems for the future

John Hancock Center

875 North Michigan Avenue, Chicago, Ill. 60611

Tape Happenings

TEAC, of Santa Monica, Calif., is introducing six products in the component field, including a stereo integrated amplifier, model AS-201, at \$349.50; an AM-FM stereo tuner, AT-201, at \$349.50; a stereo electronic 3-way divider, AF-201, at \$199.50; stereo power amplifier, AE-201, at \$199.50; a total performance indicator, AZ-201, at \$199.50; and a 3-way speaker system, LS-80M, at \$199.50.

Executive Suite 200, Beverly Hills, is advertising a tape package for businessmen which includes a com-

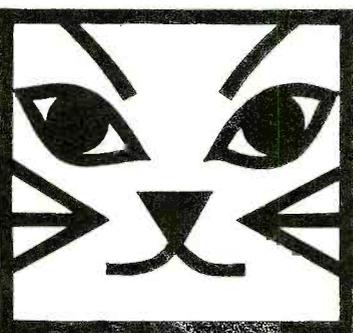
(Continued on page 44)

MEMOREX SEEKS CANADA TIES

SAN FRANCISCO — Memorex is planning to distribute its new blank cassette and reel tape lines in Canada, according to a company spokesman.

It's looking for distributors, with plans to introduce product by the end of 1971.

More Tape News
On Page 59



CALICO

IS COMING!

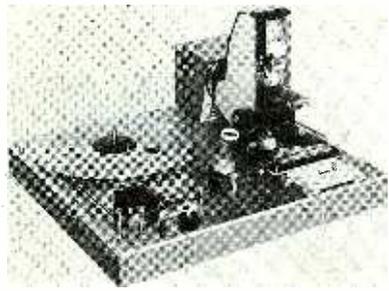
Today,
video tape
leaps
ahead of its time.
"Scotch"
High Energy



audio

brings you
the world's
best buy in
automatic
tape splicers

(shown here
in cassette
operation).



THE ELECTRO SOUND 200

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High Energy is more than a mere step forward. A giant leap ahead in magnetic technology, it brings you helical video tape that will actually make possible dramatic future developments.

With a totally new oxide formulation, "Scotch" Brand "HE" delivers greatly increased signal-to-noise for new brilliance in color definition, new contrast and clarity in black and white. Plus third generation duplicates equal to or better than today's best masters.

Yet "HE" achieves this new peak of performance with full advantage of other 3M improvements. No increase in abrasivity or head wear. Compatible with your present equipment, it requires only minimum optimization to realize full potential. It's ready for you now for special applications and critical mastering.

But a word of honest advice. For most applications, "Scotch" Guardsman Series helical tapes still offer you the best performance value. Plus the only use-proven back treatment for longlife protection against contaminants,* against static buildup, against handling damage.

Get all the facts about "Scotch" video tapes for today — and tomorrow. Contact your "Scotch" Brand supplier or write Market Services, Magnetic Products Division, 3M Center, St. Paul, Minnesota 55101.

*"SCOTCH" IS A REGISTERED TRADEMARK OF 3M CO.

Magnetic Products Division **3M** COMPANY

TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	3	4 WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
2	1	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
3	4	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
4	2	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
5	5	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
6	22	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
7	14	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
8	8	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
9	9	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
10	—	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
11	6	LOVE STORY Soundtrack, Paramount (PA 8-6002; PA C-6002)
12	10	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
13	11	CLOSE TO YOU Carpenters, A&M (8T 4271; CS 4271)
14	12	LOVE STORY Andy Williams, Columbia (CA 304970; CT 30497)
15	19	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
16	7	WOODSTOCK 2 Soundtrack, Cotillion (TP 2-400; CS 2-400) (Ampex)
17	17	THIS IS A RECORDING Lily Tomlin, Polydor (8F 4055; CF 4055)
18	21	BEST OF Guess Who, RCA Victor (P8S 1710; PK 1710)
19	20	CHICAGO III Columbia (CA 30110; CT 30110)
20	15	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
21	—	L.A. WOMAN Doors, Elektra (ET8 5011; TC5 5011)
22	30	NATURALLY Three Dog Night, Dunhill (Ampex 85088; 55088)
23	—	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
24	16	TUMBLEWEED CONNECTION Elton John, Uni (8-73096; 2-73096)
25	26	MANNA Bread, Elektra (ET 8 4086; TC 5 4086)
26	13	CRY OF LOVE Jimi Hendrix, Reprise (Ampex M82034; M52034)
27	18	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
28	23	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
29	31	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
30	32	THIRDS James Gang, ABC/Dunhill (Ampex 8721; 5721)
31	27	BLOODROCK III Capitol (Ampex 8xt 765; 4xt 765)
32	28	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell (Ampex M86060; M56060)
33	29	PENDULUM Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410)
34	24	IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic (TP 7203; CS 7203)
35	36	LOVE IT TO DEATH Alice Cooper, Warner Bros. (Ampex 81883; 51883)
36	39	LIVE Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
37	25	THE POINT! Nilsson, RCA Victor (P8S 1623; PK 1623)
38	40	ALL THINGS MUST PASS George Harrison, Apple (8XWB 639; 4XWB 639)
39	41	FRIENDS Soundtrack, Paramount (PAA 6004; PAC 6004)
40	42	ALARM CLOCK Richie Havens, Stormy Forest (GRT 8-6005; 5-6005)
41	38	GREATEST HITS Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325)
42	44	LIVE AT COOK COUNTY JAIL B.B. King, ABC (GRT 8022-723; 5022-723)
43	34	TARKIO Brewer & Shipley, Kama Sutra (Buddah) (Ampex M82024; M52024)
44	37	GOLD/THEIR GREATEST HITS Steppenwolf, Dunhill (Ampex M85099; M55099)
45	45	OSMONDS MGM (Allison M84724; M54724)
46	33	ELVIS COUNTRY Elvis Presley, RCA Victor (P8S 1655; PK 1655)
47	50	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
48	—	GREATEST HITS Glen Campbell, Capitol (8XW 752; 4XW 752)
49	—	PORTRAIT OF BOBBY Bobby Sherman, Metromedia (890 1040; 590 1040)
50	48	TO BE CONTINUED Isaac Hayes, Enterprise (EN8 1014; ENC 1014)

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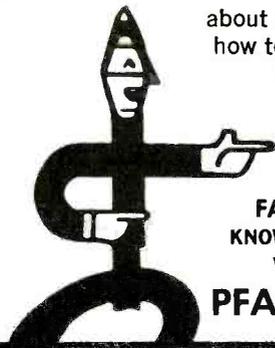
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NEW YORK'S LARGEST WHOLESALE TAPE & RECORD ACCESSORY HOUSE

Non-Tape Cos. Probe Trade

LOS ANGELES — Interest is
percolating again in the battered
tape market by companies not
previously affiliated in the industry.

In the last few weeks several
companies, notably the Gillette
Safety Razor Company, have

shown interest in developing af-
filiations with tape oriented firms.

The latest is Cerro Corp., New
York, which acquired 82 percent
of Stereo Tape Club of America
of Gardena, Calif., a distributor
of tape players and prerecorded
tapes.

Cerro, a metals producer, would
pay about \$3.5 million, through a
tender offer, for its interest in
Stereo Tape Club. Stockholders
who tender their stock will receive
\$9 per common share in cash.
Option holders will be paid the
difference between \$9 and the var-
ious option prices.

If the tender offer is successful,
Stereo Tape Club will issue to
Cerro preferred stock and a note
convertible into common stock for
a total of \$3.5 million.

Stereo Tape Club of America is
in registration (prior to its Cerro
arrangement), and a report filed
in 1970 with the Securities and
Exchange Commission lists an of-
fering of 200,000 shares for public

(Continued on page 44)

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Tape CARtridge

GILLETTE TAPE MART STUDY

BOSTON—Gillette is continu-
ing its study of the tape market to
decide its commitment and mar-
keting opportunities, according to
a company spokesman.

Still to be assessed are financial
involvements, manufacturing (vs.
private label) and, of course, mer-
chandising.

The Gillette Safety Razor Co.
is probing the blank cassette mar-
ket with plans to release a high-
end tape aimed at specialty out-
lets, drugstores) and eventually
other mass merchandising chains
(Billboard, May 1).

A spokesman for Gillette said,
"We must decide on the magnitude
of our commitment before decid-
ing on merchandising, distribution,
promotion, etc."

Tape Battle In Australia

AUSTRALIA — Prerecorded
cassettes are being challenged for
the first time here by 8-track
cartridges.

In turn, record manufacturers,
primarily RCA, are releasing
budget cassettes at \$3.99. RCA
launched the first budget line on
the market with a series of titles
from its Camden label. It also
plans to issue cassette and records
simultaneously.

To challenge cassette, one com-
pany, Trade-A-Tape, has estab-
lished a tape leasing arrangement.
The plan is to offer 10 tapes a
month for \$15 with the option of
trading purchased tapes for new
cartridges. Cartridges retail from
between \$7.50 to \$9.

Trade-A-Tape is also offering a
"get acquainted" deal: a free
player to the first 500 club mem-
bers and six months free trading
after the first 30 payments.

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Memorex Corp.'s Goals on Marketing: Selection

SAN FRANCISCO—The marketing goals of Memorex Corp. as they relate to audio tape are simple: educate consumers and retailers on the pluses of high quality cassettes and reel tape. The computer equipment com-

pany recently introduced its first consumer products in the audio market—blank cassettes and reel tape—and has committed itself to a select area of the market. It is going after the high-end of the market, where its distribu-

tion pattern is centered. "Our prime objective is the hi fi market," said Jud Phelps, audio tape product manager. "We're after distributors and dealers who know, sell and are concerned with quality equipment."

To do this Memorex has started a campaign to teach the ABC's of quality tape to consumers, retailers and anyone else who will listen. It is believed that Memorex, to prove its longterm commitment to the industry, is spending between

\$600,000 and \$1 million on advertising in both trade and consumer publications.

TV commercials also preach the quality of Memorex product. It shows a classical singer shattering a glass with a high note. The singing is recorded on Memorex tape, and when it's played back, the fidelity is good enough to shatter another glass.

The company's blank cassette line will be offered with chromium dioxide coating and in gamma ferric oxide, the latter in 30, 60, 90 and 120-minute lengths and the former in 60 and 90-minute lengths.

(Memorex's tape duplication method uses heat rather than a magnetic field. The tape to be copied and a chromium dioxide intermediate tape are brought into contact, with heat applied to the intermediate tape at the point of contact. Because of the properties of the chromium dioxide, a transfer of the signal from the master is accomplished. The intermediate tape now contains a mirror image of the master tape. This intermediate tape is then used in a similar manner to obtain the necessary copies from one or a number of copy stations. Copy tapes, however, must also be of the chromium dioxide variety.)

The company has faith in its high end chromium dioxide line, even though the mass market is in ferric. "We see the chromium market has a solid future," Phelps said. "It will be enhanced by the availability of more players on the market capable of utilizing chromium tape."

Phelps believes that chromium dioxide tape makes the cassette configuration a high fidelity medium. "It (chromium) should be 10 percent of the blank cassette market by 1973," he said.

As part of its educational program, Memorex has a series of dealer programs, including:

—A free counter display which holds 72 cassettes.

—Free counter displays for both 5-inch and 7-inch reel-to-reel tapes.

—A counter top shipper for chromium tape which holds 24 cassettes.

—A buy one C-60 and get a C-60 (iron oxide) free.

—A co-op advertising program.

Although the emphasis is on cassette and reel product, Memorex is investigating the blank 8-track cartridge area. "Frankly," Phelps said, "the jury still is out on blank 8-tracks. If we see a long-term market in it we may commit production, but certainly not if it's short-term."

Distribution of its consumer tapes will be both direct and through distributors, depending on marketing strengths of its internal sales staff. Manufacturing will be at the company's Santa Clara, Calif., facility to receiving depots across the U.S.



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conferences

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Tues. — Video Conference
Wed. — Audio Conference

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INJUNCTION VS. 7 IN L.A.

LOS ANGELES — Superior Court commissioner Clinton Rodda issued a preliminary injunction here against seven defendants named in a illegal duplication suit.

A hearing on two other defendants, Muntz Mobile Stereo Pak and Lil Audie's Stereo Center, will be held June 2.

The injunction, which prohibits the defendants from selling, duplicating or advertising "pirated" tapes was issued against Joseph Troy of Joe's Stereo Center, Stereo Happy, Nicholas and Helen Kyriakides of Auto Stereo Center, Sidney and Mary Jo Weisblat of California Radio Distributors, Campus Outlet, California Discount Tape Center and Covina Auto Center.

Plaintiffs are Atlantic, Warner Bros., London, Fantasy/Galaxy, Bell, Buddah Records and Ampex.

Roger Williams has a hit!

"The Summer Knows"
(Theme from "Summer of '42")
B/W "Your Song" K2140



ANOTHER MEMBER OF THE MCA SOUND CONSPIRACY

Talent

WB/Reprise Expands Showcase Program to Offset Club Closings

NEW YORK — Warner Bros./Reprise Records is expanding its talent showcase program to overcome the closing of ballrooms and clubs, and the shortening of radio playlists. Already closed is the Boston Tea Party in Boston, Ungano's in New York, and Bill Graham has announced plans to shutter the Fillmore's East and West. The recording company's answer to the squeeze on less-established acts is the company-sponsored tour designed to bring WB/Reprise artists before the record-buying public.

Warners promoted a tour earlier this year for Captain Beefheart and Ry Coder, whose appearances, the company reported, had a marked effect on album sales in the cities in which they performed. The company is now setting dates for a national tour of much larger scope for Mother Earth and the Doobie Brothers, whose new albums have recently been released on Reprise and Warner Bros. respectively.

The new tour, dubbed "The Mother/Brothers Show," will cover more cities and be of longer duration than the first with the em-

phasis on placing the groups in halls with 3,000 or better seating capacity. Ticket prices will be kept down to an average of \$3 with local progressive radio stations acting as co-sponsors for most of the appearances. Warner Bros./Reprise will make no profit on the tour and any extra funds realized will be funneled directly back to the artists.

The tour will kick off on June 4 in Eugene, Ore., with a concert co-sponsored by KZEL. Other dates and radio co-sponsors which are firm include Seattle (KOL), June 5; Spokane (KREM), June 6; Phoenix (KCAC), June 11; Boulder, Colo. (KRNW), June 12; Salt Lake City (KRSP), June 15; San Jose (KSJO), June 18; Pasadena (KPPC), June 19; San Diego (KPRI), June 20; Dallas, June 25; Houston (KLLO), June 26; New Orleans (KRNO), June 27. July dates for New York, San Francisco, Boston, Milwaukee, St. Louis, Cincinnati, Charlotte, West Palm Beach and Atlanta will be set shortly.

Mother Earth's first Reprise album is "Bring Me Home." The Doobie Brothers' first album for Warner's is titled "The Doobie Brothers."

Rock Promoters Air Beef At Miami Beach Fest Group

NEW YORK — The Miami Beach Tourist Development Authority's decision to cancel plans for a rock festival this summer has ruffled the feathers of several rock promoters. According to one rock promoter, the beef against the Miami Beach group isn't so much over the cancellation as it is with the way it conducted its business.

Paul Block, president of Herre, Block, Shanaberg, Inc., complained in a letter to Walter Kaplan of the MBTDA of the runaround he and other rock promoters received by members of the MBTDA. According to Block, a number of meetings were called in Miami

which required promoters to fly in from New York and Los Angeles to make presentations. The board then became nervous of the "hippie" aspects of a rock festival and changed its mind completely. In his letter to Kaplan, Block noted, "Four people traveled a total of 20,000 miles to speak to you and you had other things to do. We spent over \$3,000 in getting this thing together at your agency's continuing assurances, affirmatives and encouragement and you throw in a 'ringer' after we make our innocent presentation—a guy who really made no sense but at best was saying what you should have been considering all along, music does bring young people with long hair—and we are railroaded out of replying to his words."

Block concluded, "We are correct and proper in our presentation. We were led on to spending money, effort and spirit on something that was not real."

ROCK SAILS ON HUDSON CRUISE

NEW YORK—Perelandra Productions has been formed by Joseph Mauriello, Frank Cauteruccio and Mark Giammanco and will produce mainly rock concerts on ship cruises around New York. Their first effort in the area of production is a "Moonlight Rock" cruise May 23, with Rhinoceros, Detroit with Mitch Ryder and Masefield. The concert is to be held aboard the S.S. Bay Belle, an excursion boat which will cruise the Hudson River for four hours. The groups will perform continuous sets.

Chi Antidrug Concert Is Hit

CHICAGO—A concert format featuring a big band and a rock group and presenting antidrug briefings from experts was so successful here that it may be expanded state-wide and nationally.

The format was created by WNUS music director Harry King and bandleader Eddie Croft. The first concert featured Croft's 14-piece band Gift of Serenity and the Awakening. It was co-sponsored by the American Federation of Musicians Local 10-208 and the Oak Forest Youth Committee.

The Kemper Insurance produced film "It Takes a Lot of Help" and talks from drug experts, government agencies and former addicts were interspersed with music. The idea of using music from generations widely separated resulted in both groups performing "Hey Jude" and "Spinning Wheel" together, with the 400 in attendance clapping along.

The city of Springfield, Ill., is now interested in holding a concert, Croft said. A recording made of the event will be used as a demo for other cities and organizations that might want the program.

Talent In Action

JETHRO TULL COWBOY

Fillmore East, New York

Vast Fillmore East audiences will swear upon their new copies of "Aqualung" (Reprise LP) that the Jethro Tull Spectacle is carrying on livelier than ever. Ian Anderson (to whom the titles "Pied Piper," "Wild-eyed Madman" and "flautist extraordinaire" stick like honorary degress in showmanship) remains pop's most energetic performer and a very funny guy. But now it looks as if keyboard man John Evan has decided to take Anderson (and Keith Emerson and Elton John) as examples of what is permissible on stage, and having let himself go, he quite reveals Anderson in marvelously outrageous behavior.

Musically, Jethro seems to be playing together as an excuse to play separately. This most fragmented of pop groups had its finest moments when one or another of them had a long solo. Anderson on flute, Evan on piano, Martin Lancelot Barre on guitar and Clive Bunker on drums each had the chance to make some remarkable individual statements.

Cowboy, a Capricorn group who opened the bill, played some very good soft-country rock in the fine Byrds-Burrito-Band tradition, but the set still fell flat. They have no act, and a group without a widespread reputation or a hit single must have a way to introduce itself and grab the audience's attention. With all their fine harmonies, balanced sound, and tight co-ordination, Cowboy could not make up in sound quality what they lacked in dynamics.

NANCY ERLICH

JIMMY WEBB, JUDEE SILL

Bitter End, New York

When Jimmy Webb was writing hit songs, "Up, Up and Away" and "By the Time I Get to Phoenix," for example, he was less personal, less bitter and more melodic than he is today now that he's become the prime interpreter of his own material. His songs have an unhappy ring to them and they push hard to get the message across. In his close to an hour set in which he plays piano and sings to able accompaniment of his "band" (guitar, bass and drums), Webb does much of the material that's included in his two latest Reprise albums but it's still the likes of "Phoenix" and "MacArthur Park" that show him off best.

Judee Sill, who opens the bill, offers a pleasant half-hour of her

own cowboy and/or folk styled material. The Atlantic Records artist has a pleasing demeanor and a low-key delivery that results in a high score. "Phantom Cowboy," "The Ridge Rider," "Crayon Angels," "Lady-O" and "Jesus Was a Cross-Maker" are among the songs that pull the act through.

MIKE GROSS

SUPREMES

Royal Box, New York

Motown's exciting Supremes opened to an enthusiastic audience at the Americana's Royal Box May 3, and once again displayed the beauty and talent that has made them one of today's foremost female groups. A medley of their hits, including "Come See About Me," "Reflections" and "Up the Ladder to the Roof" was featured early in the show and followed by a smooth production treatment of "Love Story." The girls moved with complete assurance and their treatment of "Love the One You're With," which was cleverly introduced, was a stand-out, as was their new single "Nathan Jones." A rousing "Oh Happy Day" was an outstanding finale.

Comic Herb Eden, who opened the show is a very funny man and got the evening off to a fine start.

JOE TARAS

TONY BENNETT

Waldorf-Astoria, New York

Tony Bennett has a muscular approach to his work and his vocal chords were at full flex as he pitted himself against the augmented George Cort Band. He appeared never happier than when finishing a solid, long-held closing note with the brass in full throttle behind him. Not that it was all all-out—the mood could change to "One for My Baby" which segued into and out of "It Had to Be You," with only John Bunch, Bennett's musical director, at the piano.

Bennett's long, value-filled opening set was spiced by a surprise Duke Ellington appearance on the eve of Duke's birthday. (However, the chef managed to whip up a seven-tiered cake for him!)

Bennett, who records for Columbia, communicates his liking for the musicians throughout, attentive to band parts, individual bits and he carries with him one of the most tasteful jazz artists, Ruby Braff, on cornet. Braff injects all too few crackling solos throughout the evening. One doubts if many would miss this superlative musician if he wasn't on stand, but it is a good example of Bennett's taste and attention to detail that he is there to educate.

IAN DOVE

(Continued on page 24)

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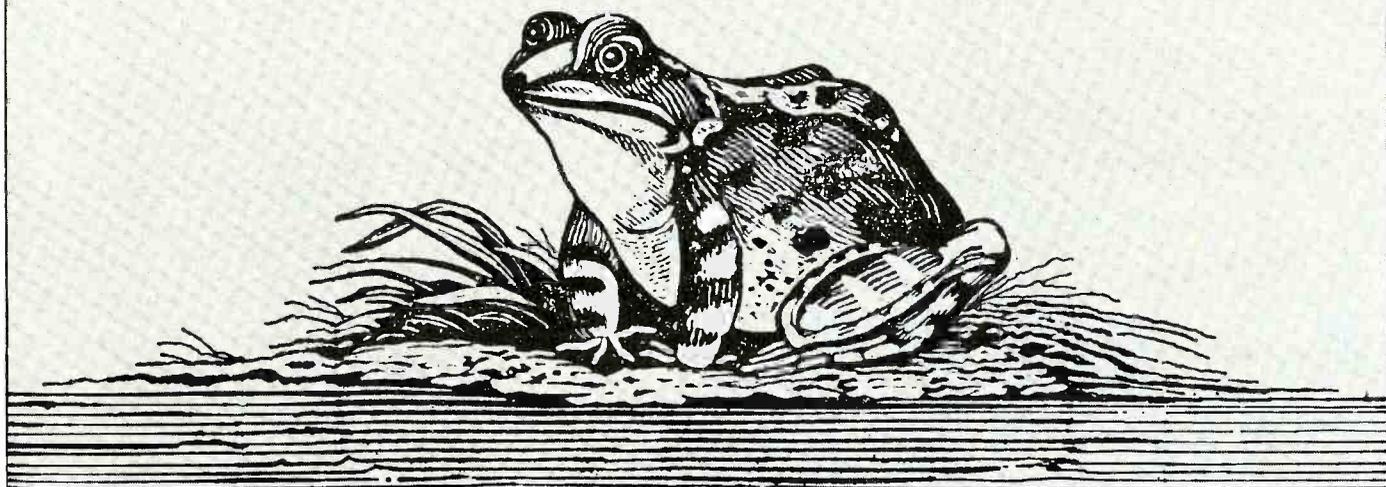


JOHNNY TILLOTSON, left, huddles in a California apple orchard with Neil Bogart, center, co-president of the Buddah/Kama Group, and producer Val Garry, to discuss the promotion campaign for Tillotson's new Buddah single, "Apple Bend."

MAY 15, 1971, BILLBOARD

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From The Music Capitals of the World

DOMESTIC

NEW YORK

Emerson, Lake and Palmer, Cotillion group, slated to headline their own Carnegie Hall concert on May 26. . . . A&R Records' Marian Love leaves Hollywood after filming a TV pilot, "Hannibal's Trunk," to fulfill a three-week engagement at the Holiday Inn, Jamaica, beginning Sunday

(9). . . . Herbie Mann and Air play the Hampton Institute Jazz Festival in Virginia June 25-26. . . . Jackie Lomax at the Maxwell Auditorium, Poughkeepsie, on May 28 with Delaney & Bonnie. . . . An Anne Murray music folio has been published by West Coast Publications, Inc. . . . Glen Campbell will be at the International Hotel in Las Vegas until June 14. . . . Instant Joy, group managed by Buddy Kaye and Jim Hilton, on tour with Mark Lindsay and the Carpenters until May 25. . . . Joey Dee and the Starlites currently at the Living Room. . . . Bobby Emma and His Ragtimers currently at Brandy's II.

Bell's Julie Budd to play La Fiesta, Juarez, from May 27 to June 3. . . . Scepter's Beverly Bremers taping Joe Franklin Show Thursday (13), and the "Mid-Day Show" for WNEW-TV May 25. . . . Bobby Scott to Hollywood to produce album with "Up With People." . . . Mary Travers begins a five-day engagement at the Troubadour, Los Angeles, Wednesday (12). . . . While on tour on the West Coast, Judy Collins has recorded several of her concerts for a new Elektra album in the fall. . . . Arlo Guthrie recorded several of his recent concert appearances for his first live concert LP for Warner Bros./Reprise. Lenny Waronker of Warner Bros./Reprise supervised the recording sessions. . . . Maria Mussolini, sister of Sophia Loren, has recorded Gladys Shelley's "How Did He Look" on the Regalia label. . . . A television special hosted by Eddy Arnold, entitled "Sound, America," will be filmed in Nashville for September viewing. . . . Erroll Garner is ste for the Hampton Intercollegiate Music Festival on June 26. . . . Polydor's Mandrill due at Fillmore East Friday-Saturday (14-15). . . . Johnny Mathis begins a two-weeker at Caesars Palace, Las Vegas, Thursday (13).

Buffy Sainte-Marie, Vanguard artist, co-hosting the "Chet Atkins Guitar Festival" with Chet Atkins June 4-5 at the White Coliseum, Knoxville. . . . The Yellow Brick Road played a benefit concert at Battery Park for the March of Dimes "walkathon." The group's latest Laurie release is "Cap't Get Enough." . . . Tato Siboney to arrange an album for the Bilinguals. . . . Peter Duchin and his orchestra will play at the gala preview of the John F. Kennedy Center for the Performing Arts in Washington on May 27.

"The Faces on the Mountain" has been selected the official song of the Mount Rushmore Monu-

(Continued on page 26)

Talent In Action

• Continued from page 22

CURVED AIR, EDGAR WINTER'S WHITE TRASH, EMERSON, LAKE AND PALMER

Fillmore East, New York

Curved Air, probably one of the finest groups in the New York area, opened the first show at the Fillmore on May 1. Formed a little more than a year ago, and recording on the Warner Brothers label, Curved Air began their set with "It Happened Today." This fast rock piece let Sonja Kristina, the female lead, belt out her message, while a violin break containing classical overtones rounded out the number. Weaving in and out of songs, Sonja and Darryl Way, the other vocalist, harmonized to "Thinking on the Floor," "Propositionals" and "Vivande," were the best numbers showing the sell-out crowd a look into the future of electronic music.

Edgar Winter's White Trash did the second set and had the audience on their feet handclapping through most of the hour. The Epic artists put it together with bluesy progressions of "What Would I be Without You," "Let's Get It On," and a really fantastic version of "Tobacco Road" which featured a three minute keyboard solo and great runs on the sax. The group encored with "Get Ready."

Finishing out the evening was Emerson, Lake and Palmer, Cotillion label group. Using the various elements of the Moog synthesiser to create galvanic excitement, Keith Emerson jumped from the stage and ran up the aisle to give added dynamics to an already electrifying number in a piece called "Tarpus." Greg Lake had a solo of "Take a Pebble" from their first album. Soft drums backed up "Polparian" and they finished the set with a pure progressive jazz piece.

RON STANCHFIELD

TRAPEZE, SOUTHWIND

Whisky a Go Go, Los Angeles

Mediocre and competent groups seem to abound in rock music these days. Two of them, Trapeze and Southwind, played to mixed reaction here April 28.

Trapeze is a trio recording on the Moody Blues label, Threshold. The group doesn't come on like a typical power trio. It can play reasonably soft for good effects, but Trapeze still hasn't developed its own style. The group needs more work before it rises above the sea of rock mediocrity.

Southwind's first song in its set was so disastrous that anything following it would be an improvement. Southwind got into a rock vein after that first slow tune and was much better. Trouble was, all the songs sounded like an extension of the one before it. All very hard rock, all very loud, and all very much the same. The group has an album forthcoming on Blue Thumb.

GEORGE KNEMEYER

TIM HARDIN, KAREN BETH

Gaslight, New York

In its new location, the Gaslight has become an awkward room, arranged so that 80 percent of the patrons are seated at right angles to either side of a stage which has an upright piano that, when used, completely hides the artist from the privileged 20 percent directly in front. This seating imbalance demanded more eye contact and movement from Tim Hardin and Karen Beth, as it will from future artists if they're to avoid profile performances.

Karen Beth, Decca recording artist, opened on April 21, accompanying herself on acoustic guitar and piano, in folk-rock treatments of love relationships past and present, and of nature's self-restoration. With varying intensity, her lyrics embody a striving for communication rather than narrative description, and such highly conscious evaluation and reaching out were most effective in "Away Back," "I'm No Good for You," "Jesse Winchester," and "Shepherd of the Mountain."

Then Tim Hardin, of cavalier manner, unfurled his persistently intricate jazz-blues inflection in "Don't Make Promises," "Misty Roses," and "If I Were a Carpenter" on acoustic guitar, while Warren Bernhart infused superbly graceful keyboard elaboration. The Columbia artist's "Tribute to Hank Williams" was a moving acknowledgement, and the obsessive persuasion of "Love Him" at the piano ended a long set at a high emotional peak.

ROBIN LOGGIE

ROD MCKUEN

Carnegie Hall, New York

Rod McKuen's birthday concerts have become an annual event in New York, and on April 29 he filled Carnegie Hall to capacity. The well-wishers received more than expected since McKuen became so involved in the performance, he forgot the time and was on stage for well over three hours. No one seemed to mind, as each number, whether a song or a bit of poetry was greeted with enthusiastic recognition.

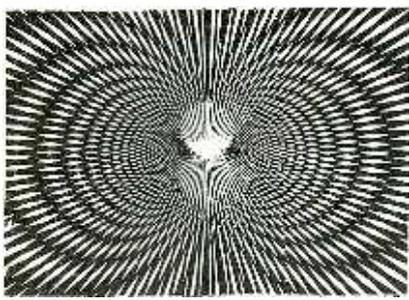
(Continued on page 31)

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MAY 12th—Urbana, Ill.
MAY 13th—Chicago, Ill.
MAY 14th—Carbondale, Ill.
MAY 15th—St. Louis, Mo.
MAY 16th—Macomb, Ill.
MAY 17th—Muncie, Ind.
MAY 19th—Milwaukee, Wis.
MAY 20th—Athens, Ohio
MAY 21st—Indianapolis, Ind.
MAY 22nd—Cleveland, Ohio
MAY 23rd—Oxford, Ohio
MAY 24th-31st—OFF

JUNE 1st—London, England
JUNE 2nd—Munich, Germany
JUNE 3rd—Frankfurt, Germany
JUNE 4th—Berlin, Germany
JUNE 5th—Paris, France
JUNE 6th—Stockholm, Sweden
JUNE 7th—Copenhagen, Denmark
JUNE 8th—Milan, Italy
JUNE 9th—Rome, Italy
JUNE 10th—Athens, Greece
JUNE 11th—Bangkok, Thailand
JUNE 13th-14th—Osaka, Japan
JUNE 15th-16th—Tokyo, Japan
JUNE 17th-21st—Hawaii

JUNE 22nd-JULY 1st—OFF
JULY 2nd—Las Vegas, Nev.
JULY 3rd-11th—RECORDING
JULY 12th—San Jose, Calif.
JULY 14th—Vancouver, B.C.
JULY 15th—Seattle, Wash.

JULY 16th—Spokane, Wash.
JULY 17th—Salt Lake City, Utah
JULY 18th—Denver, Col.
JULY 19th—Colorado, Springs, Col.
JULY 20th—Denver, Col.
JULY 21st—Amarillo, Tex.
JULY 22nd—El Paso, Tex.
JULY 23rd-AUG. 2nd—OFF
AUGUST 3rd—Memphis, Tenn.
AUGUST 4th—Nashville, Tenn.
AUGUST 5th—Greensboro, N.C.
AUGUST 6th—Hampton, Va.
AUGUST 7th-8th—Forest Hills, N.Y.
AUGUST 9th—Boston, Mass.
AUGUST 10th—Clearfield, Ohio
AUGUST 11th—Hershey, Pa.
AUGUST 12th—Philadelphia, Pa.
AUGUST 13th—Newport, R.I.
AUGUST 14th-15th—New Haven, Conn.

AUGUST 16th-25th—OFF
AUGUST 26th—Knoxville, Tenn.
AUGUST 27th—Jonesboro, Ga.
AUGUST 28th—Birmingham, Ala.
AUGUST 29th—Duquoin, Ill.
AUGUST 30th—Cincinnati, Ohio
AUGUST 31st—Buffalo, N.Y.

SEPTEMBER 1st—Pittsburgh, Pa.
SEPTEMBER 2nd—Johnstown, Pa.
SEPTEMBER 3rd—Saratoga Springs, N.Y.

SEPTEMBER 4th—Montreal, Canada
SEPTEMBER 5th—Foxboro, Mass.

SEPTEMBER 7th-9th—OFF

SEPTEMBER 10th—Hollywood Bowl, L.A., Calif.

SEPTEMBER 11th-28th—RECORDING

SEPTEMBER 29th—Kansas City, Mo.

SEPTEMBER 30th—Wichita, Kansas
OCTOBER 1st—Oklahoma City, Okla.
OCTOBER 2nd—Lubbock, Tex.
OCTOBER 3rd—Abilene, Tex.

OCTOBER 4th—OFF

OCTOBER 5th—San Antonio, Tex.
OCTOBER 6th—Austin, Tex.
OCTOBER 7th—Fort Worth, Tex.
OCTOBER 8th—Dallas, Tex.
OCTOBER 9th—Houston, Tex.
OCTOBER 10th—Beaumont, Tex.
OCTOBER 11th-19th—RECORDING
OCTOBER 20th—New Orleans, La.
OCTOBER 21st—Monroe, La.
OCTOBER 22nd—Little Rock, Ark.
OCTOBER 23rd—Shreveport, La.
OCTOBER 24th—Jacksonville, Miss.
OCTOBER 25th—Mobile, Ala.
OCTOBER 26th—Macon, Ga.
OCTOBER 27th—Athens, Ga.
OCTOBER 28th—Atlanta, Ga.
OCTOBER 29th—Gainesville, Fla.
OCTOBER 30th—Miami, Fla.
OCTOBER 31st—Tampa, Fla.

NOVEMBER 1st-10th—RECORDING
NOVEMBER 11th—Toledo, Ohio
NOVEMBER 12th—Columbus, Ohio
NOVEMBER 13th—Roanoke, Va.
NOVEMBER 14th—Charleston, West Va.
NOVEMBER 15th—Canton, Ohio
NOVEMBER 16th—Louisville, Ky.
NOVEMBER 19th—Detroit, Michigan
NOVEMBER 20th—Bloomington, Ind.
NOVEMBER 24th—Minneapolis, Minn.
NOVEMBER 25th-27th—Chicago, Ill.

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'Metamorphoses' Follows 'Story Theatre's' Gaiety

NEW YORK—Having dug in for a comfortable run with "Story Theatre," Paul Sills and his troupe of improvisational players have brought to the Ambassador Theater on April 22, their playful adaptation of Ovid's "Metamor-

phoses" to play on an alternating basis.

Although the mythical gods of "Metamorphoses" lack the charm and free spirit of the Grimm creations in "Story Theatre," they do give the Sills' players plenty of

opportunities to be clever, capricious and ingratiating. It should win a following just as "Story Theatre" has.

The players, of whom Valerie Harper, Paula Kelly, Hamid Hamilton Camp, Paul Sand, Richard

Schaal and Avery Schreiber are standouts, enact the gods, mortals, and even horses and snakes with a theatrical flair that's continually commanding. And through it all, the music by the True Brethen, (Continued on page 31)

From the Music Capitals Of the World

• Continued from page 24

ment celebrating the birthday of sculpture **Gutzon Burghum**. The song, written by **Bruno Cquatrix** (music) and **Jack Murray** (lyrics), is published by Rayven Music.

MIKE GROSS

LOS ANGELES

A sellout concert by **Ten Years After** and **Humble Pie** at the Long Beach Arena May 2 was marred by rock and bottle-throwing by several hundred people who couldn't get in. More than two dozen large windows of the Arena were broken. Very few people were arrested and no one was injured, according to police. The manager of the Arena said both groups were very cooperative and that rock concerts at the Arena would continue. Last year the Arena dropped rock concert, although they began again this year with no trouble.

Melba Moore, star of "Purlie," was the guest of **Rep. William Cade** of Missouri in the Caucus Room of the Senate Building in Washington, D.C., and gave a special performance to members of the Black Caucus. . . . **Neil Diamond** has cut a one-hour special with **Roger Carroll** for the American Forces Radio to be aired in June. . . . **Three Dog Night** and **Steppenwolf** looking for new agency representative.

Chicago, the group, was presented with the keys to Reno, Nev., the city. Presented during the group's sellout performance there, it marked the first time that rock music had been performed in Reno's Centennial Coliseum.

Eric Burdon and War played Modesto, Calif., recently. . . . The **Honey Bees** backed **Juliet Prowse** at the Desert Inn in Las Vegas recently. **Allyn Ferguson** and **Jack Elliot** did the musical arrangements. . . . **Oliver** played three nights in the Escondido, Calif., club, "In the Alley" . . . **Emerson Lake and Palmer** will appear with **Poco** for three dates in May. . . . **Melanie** to play at the International Radio Exhibition Aug. 8 in Berlin. . . . **Neil Diamond** now backed in concerts by a five-piece band.

Bar-Kays appearing with **Isaac Hayes** for nine dates. . . . **Henry Mancini** will play three dates in the West in late May with **Nancy Wilson**. . . . **Bobby Sherman** has been added to the motion picture and television relief fund show June 13. . . . **Sweat-hog** at the Whisky from Wednesday (12) through Friday (14).

Conductor/composer **John Green** will conduct the Israeli Philharmonic Orchestra May 15-18 in Tel Aviv. . . . **Fanny** on a tour of the Midwest and East before heading for Japan in June. . . . **John**

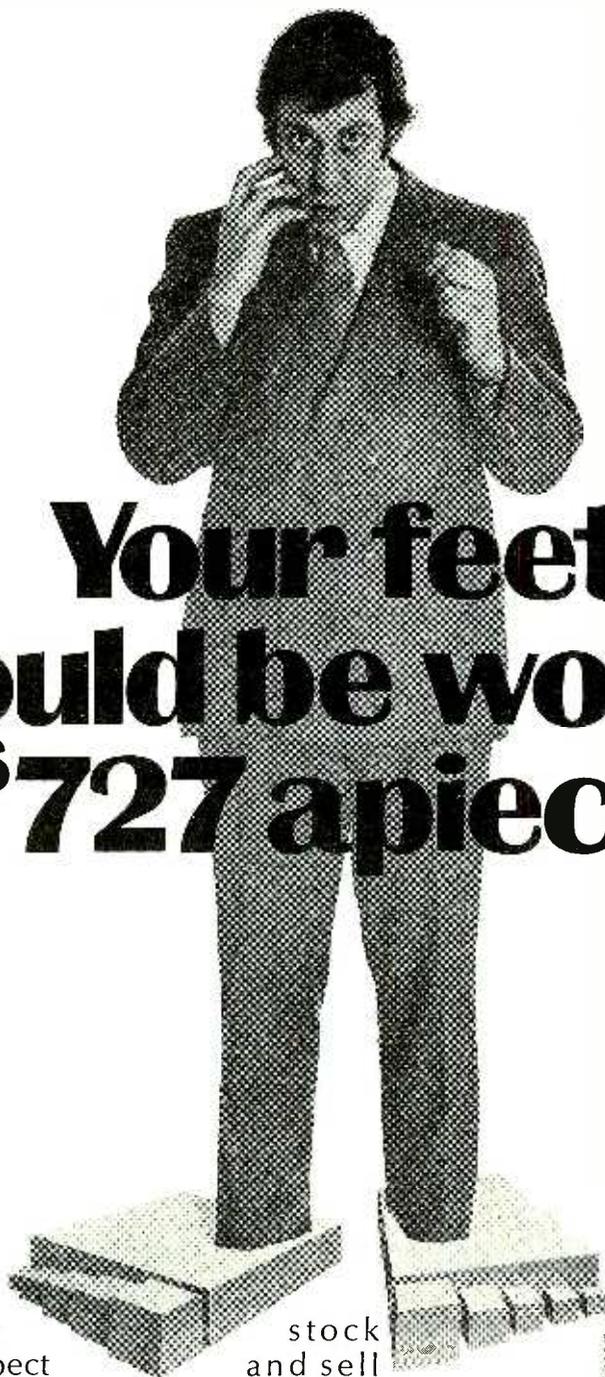
(Continued on page 32)

Kendricks Hits Promotion Trail

NEW YORK—Eddie Kendricks, formerly lead singer with the Temptations, is pushing his first solo effort on the Tamla label with a promotion tour of such key cities as St. Louis, Philadelphia, Atlanta, Baltimore and Los Angeles. He's already been through the promotion mill in New York and Chicago. His Tamla single is "So Hard for Me to Say Goodbye" and his LP is "All by Myself."

Booking engagements for Kendricks is currently being worked out by the William Morris Agency.

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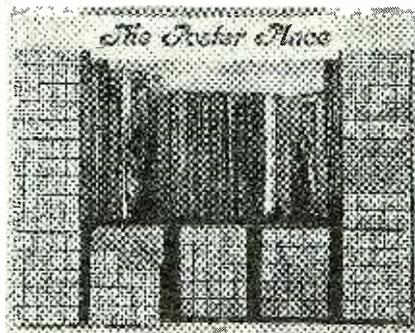
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Radio-TV programming

KQV Picks Up Strong Sales Action On Albums Faster Than Singles

By CLAUDE HALL

PITTSBURGH—Sales of albums are much quicker to pick up now than singles in this market, according to KQV program director Bob Harper. The station is picking up strong sales action usually on an album in the second week, while it usually takes three weeks on a single, he said.

"For one thing, I think the albums are in the stores quicker through record distribution channels. And I suppose that record stores are more prone to cooperate with you on research techniques on albums than on singles. It's a matter of economy," and he pointed out that profits on albums were much greater to the dealers than on singles.

"We're basically a rocker," Harper said. "I like to describe KQV as a rocker than can appeal to someone over 34 years old. Though that 34-year-old listener may not be into the Guess Who, he will be interested in what the air personality says before a record or will say after a record. We try to broaden the demographics of our audience with the appeal of the air personalities." The staff of the station includes Chuck Brinkman, the music director, 6-10 a.m.; Bob DeCarlo 10 a.m.-2 p.m., John Summers 2-6 p.m., Jim Quinn 6-10 p.m., Jay Davis 10 p.m.-2 a.m., and Bob Wood 2-6 a.m.

"What we do is hire people who can give an audience more than just music," Harper said. "Anyway, a half to two-thirds of our music these days is being played on the local middle-of-the-road stations. Granted that we may be able to pick the hits a little better, still the success of KQV is not all in the music."

Screen Disks

Chuck Brinkman screens all of the records. Then Harper and Brinkman go over them together



HANK BROWN, host of "Talent Time" on WUTR-TV in Utica, N.Y., introduces MGM Records artist Michael Allen, left, to his audience. Allen visited the show to plug his single of "Hard Loving Loser."

'SEYMOUR' TO MORE MARTS

ANN ARBOR, Mich. — "The Robin Seymour Show," syndicated here by the Interstate Broadcast Network, is now on 28 radio stations, with at least eight more preparing to launch the show on weekends in May. Stations include WSAM, Saginaw; WIBM, Jackson; and WSJM, St. Joseph. The four-hour show originates out of WWW-FM, Detroit, and a feature of the show is interviews with the air personalities on the local stations carrying the show.

in a music meeting. Harper said that Brinkman is seldom wrong on records.

KQV has anywhere from 30-40 singles on its playlist each week and these are supplemented with 14 album cuts which are played on the rate of one cut per hour from 2 p.m.-6 a.m. About three-to-five new singles are added each week and usually two album cuts.

The system of playing one LP cut per hour after 2 p.m. "has worked out well for us so far," said Harper. "It was a way to let the audience know we were into this sort of thing (not just the progressive rock stations alone). But we pick the cuts that we think are commercially acceptable to our audience and we treat it much as we do a hit single. Some were even later released as singles, so we feel we're pretty much on course.

"We have found that when we start playing one of these LP cuts, sales shoot up dramatically on the album, even though I believe that a lot of kids are not so aware a song on the radio is from an album as you'd think.

"I don't see any reason to go heavier into album cuts at this time. When I got here, KQV wasn't playing any at all. I think our job is to show people this music is

WCCV-FM Goes Soft

CHARLOTTESVILLE, Va. — WCCV-FM, 50,000-watt station here, has switched to a 24-hour light classical and easy listening format, according to station manager Christopher M. Young. The station previously featured a live and automated country music format 6 a.m.-6 p.m., then simulcast WCHV the rest of the day.

WCCV-FM will use the automation system AR-1000 of Broadcast Products Inc. It is going stereo—the only stereo station in the market. Commercial interruptions will be limited to four times per hour. "We have heard much talk about the need for classical music in Charlottesville and we plan to see that need," said Christopher, "with Sunday evening broadcasts." Otherwise, the music will be light standards.

Houston U. Troupe To Tour Europe

HOUSTON—The University of Houston's Drama Department will send a 15-member musical comedy troupe to Europe in November to entertain members of the United States armed forces for eight weeks.

Dr. Sidney Berger plans to take 12 students and two instrumentalists. The tour, cosponsored by the American Educational Theatre Association and USO, will be paid for by the Department of Defense.

FM Station Atlas

MILWAUKEE—The FM Station Atlas, a comprehensive set of maps that show location and frequency of nearly 3,000 commercial and educational FM stations coast to coast, has been published by mass communications professor Bruce F. Elving, WUWM-FM, University of Wisconsin, Milwaukee. Price is \$2 per copy.

WWJ Talk, News

DETROIT — WWJ, 5,000-watt station here that has emphasized a considerable amount of talk and news within its MOR format, has switched to all-news and talk during the day. From 11:15 p.m. until dawn, the station will simulcast the easy listening music format of WWJ-FM.

around and we're aware of it. If you go too far, however, you're not a rocker anymore.

"But I think we're making our point here. You certainly can't close your eyes to albums because albums are selling so well. Personally, I think we need a lot more research . . . that some albums are prestige buys, whether they're good, bad, or indifferent in quality."

Harper joined KQV about a year ago. Before that he'd been program director of WSAI in Cincinnati for about a year and a half; he spent a total of two years at WSAI, having joined the Top 40 station as a copy and production director under then-program director George Burns. He considers Kent Burkhart, head of radio for the chain that owns WSAI, as a leading radio man.

Harper started in radio at WAEB in Allentown, Pa., while going to college.

PERSONALITY PROFILE

'Ballances' Life for Housewife

LOS ANGELES—Bill Ballance makes his living by spending five hours a day with several thousand married women.

Ballance, KGBS air personality here, hosts the "Feminine Forum" daily 10 a.m. to 3 p.m. During the show he mixes music with phone calls from housewives in the Los Angeles area. The show is about four months old in its present form.

"I welcome the 'Feminine Forum'," Ballance said. "This is perfect time to shift gears professionally. The major problem with many deejays is that they burn themselves out by remaining as they started."

Ballance has been in radio here for over 16 years. He has been with KGBS for three years, and before that 10 years with KFVB and three years with KNX.

He is a graduate of the University of Illinois with a bachelor's degree in journalism, is a former Marine, and is a buff on Civil War history and the stock market.

Forum's Thrust

The thrust of the "Forum" is the young housewife. The average age



HELPING WIL in St. Louis line up a radio special celebrating the birthday of Charley Pride is RCA Records promotion man Bob Spinlove, left, and WIL program director, Tom Allen. The country music station carried an hour special highlighting Pride's career. It featured interviews with him and also placed the six-foot birthday card in a local record outlet to be signed by fans. The station gave away a Pride album every 15 minutes all day.

of the women who call is about 26. The music is slanted to that type of audience. He plays the hits, but will pass on a Bobby Sherman record because he feels it doesn't appeal to his average listener.

"The 'Fem Forum' is succeeding because I listen carefully to what ladies say," Ballance stated. "Ever try to talk to a deejay? Most disk jockeys never listen. They are always waiting for an opening to ask an inane question that has no connection with the ongoing scenario. In interviews, they're like radio static—only good for interference."

He uses music to pace the show because "all-talk shows are a bore. Why glorify ignorance just because there's so much of it." Ballance does say, however, that he gets some pretty intelligent calls.

"The women of today are very educated and very intelligent," he said. "Sometime it is a shame to think of them as just housewives. They are capable of so much more."

Ballance was already in radio when rock music first started, and

he had some interesting experiences with it.

"In the mid-1950's, rhythm and blues, the forerunner of what was to become rock 'n' roll, was just starting, and pop music being played on the radio at that time was very conservative.

"At the time I had been listening to some r&b stations, and was impressed by some of the music. I called some of the local record distributors and asked for them to send me some of the r&b records of the day. I then went on the air

(Continued on page 30)

WPNS Bows With Uptempo MOR

HURRICANE, W. Va. — WPNS, a 5,000-watt station, will go on the air here with an uptempo MOR format on June 1, according to general manager R.C. Knightstep. Knightstep was previously with WKAZ, Charleston.

WPNS will be about 20 miles from both the Charleston and Huntington markets, and Knightstep said that the signal will cover both areas as well as Hurricane. The station is seeking to build a library of records.

RAP SESSIONS

Here's a list of the record labels who've indicated an interest in being on hand to rap with radio people attending the fourth annual Billboard Radio Programming Forum, Hotel Ambassador, Chicago, Aug. 19-20-21. All labels participating will have executives available to talk about music trends, new product, and other vital issues to radio. In addition, many of the labels will give out product. These represent the labels who've expressed interest in participating so far:

- MOTOWN RECORDS—Gordon Prince, singles sales director.
- BUDDAH RECORDS—Jerry Sharell, national promotion director.
- STARDAY-KING RECORDS—Hal Neeley, president.
- RCA RECORDS—Frank Mancini, director of promotion.
- A&M RECORDS—Harold Childs, national promotion director.
- SHELBY SINGLETON CORP.—Buddy Blake, vice president of promotion.
- ABC-DUNHILL RECORDS—Marvin Helfer, vice president.
- EPIC RECORDS—Mike Kagan, director of national promotion.
- METROMEDIA RECORDS—Dave Knight, national promotion manager.
- MGM RECORDS—Sol Handwerker, public relations director.
- CAPITOL RECORDS—Sidney Miller, director of national promotion.
- WARNER BROS. RECORDS—Ron Saul, national promotion director.
- POLYDOR RECORDS—Gil Bateman, promotion director of promotion.
- BELL RECORDS—Irv Biegel, vice president & general manager.
- MERCURY RECORDS—Denny Rosencrantz, national promotion director.



WMGS air personalities welcome Bobby Bare to the Toledo country music station. From left, Mrs. Bobby Bare, Bobby Bare, weekend air personality Jerry Turner, afternoon air personality Bob Clark, and program director Jeff Rice. Mr. and Mrs. Bare were en route to Detroit City to visit relatives. The station premiered Bare's new single of "Please Don't Tell Me How the Story Ends."

RADIO-TV MART

If you're a dealer searching for a radio station—or a radio station searching for a dealer—Billboard is the best bet. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for any three. No response will be used. If you wish, send money and advertising copy to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS WANTED

I can make and keep a number one rated show, or make your station number one, as P.D. I've done both! Smooth adult sounding Jock, Idea Man, Bear for Details Program Director. Sixteen years' experience as top-rated Jock, in good markets, Program Director-Writer and some sales. Give your competitive medium market headaches to me. I'll guarantee fast relief when taken as a Jock or P.D. Box 387, Billboard Radio TV Job Mart, 165 W. 46 Street, New York, N.Y. 10036. my15

If you're a progressive rocker, preferably in the Northeast, I've been looking for you. If you have an opening for someone who's done a lot with 2 years' experience, is married and draft exempt and is really ambitious enough to believe he's ready to really entertain your audience, then you've been looking for me. What are you waiting for? Jim Spellmeyer, 21 Madison Avenue, Mt. Vernon, Ohio 43050. (615) 397-3668. my15

Available for immediate employment with small or medium market. Young man, 21, with lots of drive, energy and enthusiasm. Can write and produce "GOOD" Commercials. I am carrying a third class license, have a good voice, and draft exempt. I'm also interested in record promotion with small or medium companies. Will answer all responses. For resume and tape write to "JOBS," Box 818, Kingsville, Tex. 78363. my22

I'll put my college radio experience up against four years' experience anywhere else. I'm a first ticket Top 40 jock with super production and true professionalism. I want to relocate in your market now. Will bring along creativity tightness and polish, as well as a bride and draft-exempt status. Write: Box 842, 3901 Spruce St., Philadelphia, Pa. 19104. my22

First phone modern country personality seeking a challenging, competitive position with a solid major market station. Education, professional attitude and pride, music knowledge and involvement all assure you of conscientiousness and dedication plus excellent air delivery, board work and production. Salary negotiable, but you don't live on prestige alone; neither do I. Location no problem for right opportunity. Call: 1-313-728-8280. my15

1st Phone Personality Jock, currently doing afternoon drive slot in 50,000 market, looking for step up. Personable, works well with people, heavy on production. Excellent references. Let's talk business. Box 390, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. my22

Florida, Texas and all points warm! Just completed 1 1/2 years with FRN, 5 years' experience. 23. 3rd 2 years college. not a fony floater. Looking for young, contemporary operation that knows where it's going. Open-minded management a must. Want to jock now—maybe PD later. Heavy production. Air check, resume, good references on request. Write: Larry Lauer, 629 14th Ave., Anchorage, Alaska 99501. my15

Seeking Top 40-oriented station in major or medium market. Two years' experience in Top 10 market plus two years college radio. 21, excellent references, 3rd endorsed, Box 388, Billboard, Radio TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. my15

Need a really good Newsmen or News Director? A guy dedicated to getting the story out despite the obstacles? Someone who lives and breathes news? An electronic journalist with extensive experience and a desire to move up? Well, look no farther than Box 389, Billboard Radio TV Job Mart, 165 West 46 St., New York, N.Y. 10036. my15

Mature young announcer seeking position with small market radio station. Disk jockey and basketball play-by-play experience. I am a college graduate, professionally trained in broadcasting with a 3rd endorsed ticket, single, and draft exempt. Am ambitious, hard-working, dedicated, available immediately, willing to relocate, work any hours, salary open. Will send tape and resume upon request. James Lustig, 217 Chance Dr., Oceanside, N.Y. 11572. Phone: (516) 764-2408. my29

POSITIONS OPEN

Wanted for Southern Utah small market station, Chief Engineer. To maintain brand-new 10 KW Daytimer and also handle 4-hour board shift and some news. Good opportunity for right man to get in on ground floor. Send tape and resume to KBRE Radio, Box 858, Cedar City, Utah 84720. my15

Morning DJ position open at Akron #1 top 40/contemporary station. Send your tape immediately—looking for man who's creative, humorous, tight, great enough, talented enough, different enough to bring ratings up in the mornings on a station that's moving up to dominance in all other time periods. Help us own the Akron-Cleveland Market and be a part of OUR success. Send us air check, ideas and salary requirements in care of: Doug Peyton, Program Director, WCUE, Akron, Ohio 44313, 424 Sackett Ave. Please submit materials air mail/special delivery—NOW! my15

I need 2 1st phone men! One for a top C&W operation in the South. Large market, good money, for jock with adult approach. Other job is Northern 24-hour rocker. Evening job with top pay if you're good. Contact Kay at Radio Job Finder, 318 Blaze, San Antonio, Tex. 78218. Phone: 512-655-1144. my15

Do your top 40 thing on our 10,000 watts and let the big guys in Tulsa, Oklahoma City and Wichita hear you. City of 18,000 with top junior college. Send tape, picture, and resume to: Bill Miller, operations manager, KGGF, Coffeyville, Kans. 67337. my22

Do you have a good voice? Do you write copy? Do you produce good commercials? Are you looking for a job that will pay good with chance for more and possible advancement? Are you looking for a permanent job? If you're looking for all this, call Dick Jones, 919-537-4184 now. Must be good on production. my22

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Joey Reynolds, 213-656-0550, called to hype me about "Up Your Ratings," singing record intros which Drake has bought for his stations. At the same time, I got a letter from **Jon C. Badeaux**, 213-985-5096, Logos Unlimited, North Hollywood, about his singing record intros. And **Pat O'Day**, general manager of KJR in Seattle, let me listen to his new jingle package which hinged somewhat on actual hit tunes. O'Day produced his own. Seems to be a whole new direction here in jingles. I'm sure that Reynolds and Badeaux both would be glad to send you samples on request. They've got singing record-type jingles in country music, too. **Tommy Gwin**, president of Gwin-sound, Dallas, writes to tell me that he has "C&W Get Togethers," a new monthly service based on current and recent hit records arranged to include station's musical logo and a promotional twist of tune's lyric. He'll produce three different selections each month. You can call Gwin at 214-691-1011.

Bruce Nelson's home phone is 513-922-8296; he's looking for a job; was last program director of WUBE in Cincinnati. . . . **Jay Mitchell**, WBLI-FM, Patchogue, N.Y., needs a Top 40 air personality. . . . **WVOJ**, Jacksonville, Fla., needs a 6-midnight country air personality with a 1st ticket. . . . I guess I've got to retract that Purple Toadstool Award to WAME, Charlotte. Seems there was more to the story about the firing of that air personality than I'd been originally told. Sometimes I get over-anxious about protecting the rights, etc., of personnel in radio because I don't think air personalities, music directors and program directors are treated at all times with respect. In fact, sometimes programming people are treated at radio stations like so much cannon fodder. This is not exactly an ivory tower I sit in, and at the end of the day of listening to complaints and plights, I sometimes think the whole world is in a mess. Trouble calls run something like 10-to-1 over phone calls mentioning something good.

Robert (Bob) Teter has been named general manager of WSLS and WSLF-FM, Roanoke, Va.; he'd been with Triangle Broadcasting in Philadelphia. . . . **KFSB**, Joplin, Mo., is now alternating rock and country music records under new owner-manager **John David**, a former Oklahoma City air personality on KOMA. Staff at KFSB also includes **Scott Martin**, **Paul Miller** and **Chris Williams**. . . . **Paul Sidney**, program director and air personality at MOR-formatted WLNG and WLNG-FM in San Harbor, L.I., N.Y., is now also station manager. . . . **Ron Rink**, of KENI in Anchorage, Ala., dropped me a note to praise the live performance at a local concert of the **LeGarde Twins**, Dot Records act.

Progressive rock programming at WKAI-FM, Macomb, Ill., has been extended now and the station is progressive rock from 9 p.m.-1 a.m. under production director **Jim Reeves**. Rest of the station's format, according to music director **Ernest A. Slottag**, is MOR. . . . A note from **Tony Russell**, KVIC, Victoria, Tex.: "Our general manager is **Parker Humes**. **Michael J. Badough** has just been appointed news director. Music director is **Walter Camp**. I have been appointed program director, effective May 1. I also work the early-morning drive air shift. Other personalities include **Nick Stevens** and **Dave Roberts**." The Top 40 station serves a market of about 50,000 and does well against the signals of KILT in Houston and KTSA in San Antonio.

Line-up at WKFR, Battle Creek, Mich., includes **Barry Phillips** 5-9 a.m., program director **Rick (Robin Scott) D'Amico**, **Dick DeYoung** noon-4 p.m., music director **Dave Hoppe**, **Tom Kennedy**, **Bob Roberts**. The Top 40 station is putting on a new jingle package in a few weeks. . . . **Mike Whitney**, returned just now from military service, has been appointed a producer at WOR, New York. . . . **Chuck Macklin** is the new program director of WLIR-FM, Hempstead, N.Y. **Joel Moss** is the new music director. Joining the station on the air are **Charlie Ahl**, **Fred Greenberg** and **David Scott**. . . . **Sid (Mojo Man) Gruber** is out of WPDQ, Jacksonville, Fla. . . .

Lee Jordan, long-time CBS radio host, will host a new CBS radio network show — "Entertainment: East." **Jerry Dunphy** will host the new "Entertainment: West." Both are interview and talk shows and I suspect that record artists would make good interview material. . . . **Al Resnick**, engineer at WXYZ, Detroit, leaves to become program director of WRSC, State College, Pa., on May 10. He'll be completing his degree at Penn State.

Sig Sakowicz' show on WSNS-TV, Channel 44, Chicago, has been expanded to an hour. . . . As of May 11, **Bill (Rosko) Mercer** will be doing a three-hour, five-days-a-week show on WCBS-FM, New York, via tape. The show is syndicated by College Marketing Corp. in New York and is now on 25 stations, plus another 35 college stations during season. . . . **Bill Coleman**, 26, 1st ticket, married, some experience, seeks night work; 919-876-3207. . . . New program director at WAYX, Waycross, Ga., a Top 40 station, is

Hugh Harris. Line-up now includes **Ric Sebastian**, **Mike Griffis**, **Harris** and **Dave O'Day**, with **Charles Lowd**, **Wayne Scarborough** and **Johnny (Little Brother) Powell** on weekend.

Program director **Bill Kingman**, KTHO, South Lake Tahoe, Calif., writes that the deejay staff includes **Terry Yeager**, **Tom Allan**, **Rich Jamieson**, **George Edwards** and himself, occasionally. . . . **Ann Sternberg** is new music director of WPLJ-FM, the ABC-owned progressive rock station in New York; she'd been music director of CBS-FM's "Young Sound" syndicated package once upon a time. **Bill Minkin** has left WPLJ-FM; he was an air personality. . . . **Bill Bohannon**, 31, married, 3rd ticket, was on KRMD-FM, Shreveport country music station. Needs work; call 318-868-5247.

Dick Eressy, host of "The Nightwatch" on WOGB and WOGB-FM, West Yarmouth, Cape Cod, Mass., needs jazz records. Guarantees airplay and the population swells to 300,000 there each summer. . . . **WRKR-FM**, Racine, Wis., is also using the weekly "Scott Ross Show" and program director **David (David Patrick) McGrath** says "it's extremely well done, nothing square at all, and definitely not a tune-out factor." **WRKR-FM** line-up includes **Dave Patrick**, **Larry Madsen**, **Joey Santoro** and **Wendy McPhillips**, plus **Tom Kohl**, **Al Augustine** and **Jim Roberts** on weekends. McGrath wants **Al Resnick**, formerly of WVOV, Huntsville, Ala., to call him.

Mike (Mike Mitchell) Lana reports in from WNYR, Rochester, N.Y.; he'd been in Grand Junction, Colo. . . . **Kent Thurston** writes: "Just a quick line to tell you I will be leaving WGAW in

(Continued on page 30)

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

POP SINGLES—10 Years Ago May 15, 1961

1. Runaway—Del Shannon, Big Top
2. Mother-in-Law—Ernie K. Doe, Minit
3. One Hundred Pounds of Clay—Gene McDaniels, Liberty
4. I've Told Every Little Star—Linda Scott, Canadian-American
5. Daddy's Home—Shep & the Limelites, Hull
6. You Can Depend on Me—Brenda Lee, Decca
7. Blue Moon—Marcel, Colpix
8. Travelin' Man—Ricky Nelson, Imperial
9. Mama Said—Shirley, Scepter
10. Take Good Care of Her—Adam Wade, Cord

POP SINGLES—5 Years Ago May 14, 1966

1. Monday, Monday—Mamas & Papas, Dunhill
2. Good Lovin'—Young Rascals, Atlantic
3. Rainy Day Women #12 & 35—Bob Dylan, Columbia
4. When a Man Loves a Woman—Percy Sledge, Atlantic
5. Sloop John B—Beach Boys, Capitol
6. (You're My) Soul & Inspiration—Righteous Brothers, Verve
7. How Does That Grab You Darlin'—Nancy Sinatra, Reprise
8. Message to Michael—Dionne Warwick, Scepter
9. When a Man Loves a Woman—Percy Sledge, Atlantic
10. Gloria—Shadows of Knight, Dunwich

COUNTRY SINGLES— 5 Years Ago May 14, 1966

1. I Want to Go With You—Eddy Arnold, RCA
2. Distant Drums—Jim Reeves, RCA
3. Tippy Toeing—Harden Trio, Columbia
4. History Repeats Itself—Buddy Starcher, Boone
5. I Love You Drops—Bill Anderson, Decca
6. The One on the Left Is on the Right—Johnny Cash, Columbia
7. I'm a People—George Jones, Musicor
8. Take Good Care of Her—Sonny James, Capitol
9. Would You Hold It Against Me—Dottie West, RCA
10. Talkin' to the Wall—Warner Mack, Decca

SOUL SINGLES—5 Years Ago May 14, 1966

1. When a Man Loves a Woman—Percy Sledge, Atlantic
2. She Blew a Good Thing—Poets, Symbol
3. Hold On! I'm Comin'—Sam & Dave, Stax
4. Wang Dang Doodle—Ko Ko Taylor, Checker
5. Get Ready—Temptations, Gordy
6. Nothing's Too Good for My Baby—Stevie Wonder, Tamla
7. You've Got My Mind Messed Up—James Carr, Goldwax
8. It's A Man's Man's Man's World—James Brown & the Famous Flames, King
9. 634-5789—Wilson Pickett, Atlantic
10. Together Again—Ray Charles, ABC-Paramount

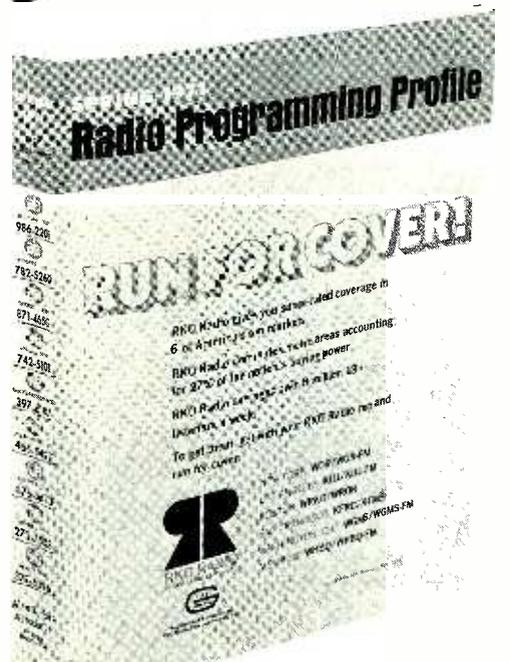
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Say You Saw It in Billboard

How to find the best stations for promoting your artists and records:

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Radio Programming Profile. Everything you need to know about the 1,500+ stations (some 1000 AM and over 500 FM) in all of the top 100 markets. The indispensable guide for record companies and booking agents. With a new, revised layout to help you locate specific markets and stations, AM & FM, easily and efficiently.

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3. each station's package plans cost presented with profile
4. program formats by time segment
5. special compilation of stations by program type
6. stations listed alphabetically by call letters
7. complete personnel listings, phone numbers, addresses
8. program types listed (cut from program types)

PROGRAM TYPES:

Pop.-Stand. (Popular-Standard music)... emphasis on current hits excluding rock with some standards.
 Stand.-Pop. (Standard-Popular music)... emphasis on standards with some current hits excluding rock.
 Stand. (Standard music)... current or stock versions of standards.
 Contemp. (Contemporary music)... mostly rock.
 Prog.Rock (Progressive Rock music)... mostly hard rock and experimental music.
 R&B (Rhythm and Blues music)... mostly Black-oriented soul music.
 Contemp.-Pop. (Contemporary-Popular music)... emphasis on rock with other current hits.
 Pop.-Contemp. (Popular-Contemporary)... emphasis on current hits including rock hits.
 Album music ... mostly of a subdued nature, lush orchestral and instrumental.
 Show & Movie music ... Jazz music ... Classical music ... Light Classical music.
 C&W (Country & Western music)... includes all forms of C&W music.
 Mod. Country (Modern Country)... emphasis on newer Nashville sound.
 Ethnic ... ethnic music identified by group.
 Talk-Int.-Disc. (Interview or Discussion program)
 Talk-Tel.Part. (Telephone participation by audience)
 Talk-Serv. (a Service program such as farm programming, swap shop, etc.)
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 State of Ohio, add 4 1/2% Sales Tax.

AM	PROGRAM	TYPE	COMMENTS
5	JERRY KAY SHOW (from 2am)	Contemp.	Chicago's companion at night. The best of music, news, weather, sports, etc.
6	LARRY LUJACK SHOW	Contemp.	Listeners expect anything to happen on this show (and it usually does). Larry jokingly calls himself "Super Jock" and to a large part of his audience he is. Larry is one of the few Chicago DJ's to bridge humor and personality with a very fast paced show. Time, weather, traffic, music & features.
10	JOEL SEBASTIAN SHOW	Contemp.	Joel is surrounded by women every day. The key to his appeal to young housewives is his ability to relate to them. His voice is low-key, warm and tremendously appealing. He chats informally on subjects of interest to them. His total professionalism adds to this appeal.
2	SCOTTY BRINK SHOW	Contemp.	Scotty started in radio at 16, and has worked major markets like Phila., N.Y., L.A. He has adult as well as young adult appeal, in that he has a mature professional sound and talks about subjects related to the world of music with which he is very much involved, knowing many of the music-makers personally.
6	CHUCK BUELL SHOW	Contemp.	What better way to talk with today's younger generation than with youthful, dynamic Chuck Buell. You can still hear the "Chuck Buell Legend" which he left behind him when he came to WLS from Denver. Chuck IS language of today -- he is where it's at!
11	KRIS STEVENS SHOW	Contemp.	Kris Stevens picks up when Chuck Buell leaves at 10pm. Kris, the youngest, hottest DJ in the Midwest has a vast following of loyal listeners. He's hip to what's happening and is a big hit with the young crowd.

WLS
 Rec. for Fall '70
 Chicago, Ill. 60601
 360 N. Michigan Ave.
 312-782-2002
 Amer. Contemp. Affil.
 890 kc
 50,000 w
 Blair

WMAQ
 Spring '71
 Chicago, Ill. 60601
 312-782-2002
 NBC
 670 kc
 50,000 w
 Rober

PLAN	6-10am	10-3pm	3-7pm	7p-12M	12M-5am	30 sec.	10 sec.
6	185.	100.	185.	115.	20.	80%	50%
12	175.	90.	175.	105.			

American Contemporary Network news at :55 and :25 every hour, 24 hours a day.
 Howard Cosell at 7:55 and 10:25

'Ballances' Life for Housewife

• Continued from page 27

and asked the listeners to call in a request any type of record they wanted to hear, including r&b, which my station had never played. It was supposed to be just a half-hour request period, but the response was so great that we kept it going longer. I was amazed by the amount of people that called in requesting an r&b tune. I knew then that something was happening and eventually had my own two hour per day with just r&b music."

Ballance also said that radio in mid-1950's was much different than it is now.

"There was hardly any type of supervision or strict music policy. The station didn't have any firm control. Each disk jockey would come in with his own stack of records and play them," Ballance said.

For the future of music, Ballance thinks, half seriously, that oriental sound will become increasingly popular until by 1974 (tenth anniversary of Beatlemania) a Chinese group will hit the United States with incredible impact.

"Oriental fashions, including the quilted, padded jacket of the Chinese peasant, will become the rage," Ballance said. "The present shaggy look will become passe and ultra-polite manner will astound us all.

"This is a slippery business. You have to be hyper-aware of trends. Radio is constantly changing and you've got to move with it. Any radio station which is not alert, anticipatory and changeable shares

the fate of all organic things that kept too long," Ballance continued.

"Disk jockeys are the outstanding producers and packagers of egos in our time. They are sensitive, frightened, complicated men who have dark, goblin sides to their personalities. Show me one who hasn't clawed his way to the top ruthlessly and I'll show you one who isn't really a deejay at all—just an unawakened announcer.

"I love radio," he continued. "There is something about projecting myself into a million heads simultaneously that answers the special requirement of my spirit. And, of course, I prefer the images I create on radio over any medium. Radio is the theater of the mind."

Letters To The Editor

Against Docket

Dear Sir:

Presently the FCC is considering Docket No. 19153, one part of which would require us to carry a prime time announcement every day offering carte blanche to every kook in earshot. I urge all broadcasters to file an objection on this one. I speak not in theory but from experience, as we have aired a similar message urging the listeners to write in to our program director on comments pro or con on our operation. We've done this

daily for over a year, and in the last month we aired the suggested commission copy.

Results:

Our message brought in a few responses, some of which we have adopted, most were unusable.

FCC message resulted in an unprecedented number of "crank" calls by people impersonating FCC commissioners, and no written response at all unless they wrote directly to the commission.

For a broadcaster to survive these days he must be aware of his communities' problems, but public appeals over the air are at best an inadequate survey, and this prime time message under consideration places a club in too many abusive hands.

James R. Sims Jr.
General Manager
KGUD

Santa Barbara, Calif.

Seeks Addresses

Dear Sir:

I am a producer at Radio 2UW and as such, I like to know what's going on in radio both here and overseas. Firstly, if possible, I'd like the names and addresses of a few top-rated stations in the States that I could get air checks from (preferably breakfast sessions), including Top 40, easy listening, country music, progressive rock.

Last year Australia was plagued by a record company/radio dispute. Since this "war" was resolved, radio stations aren't too willing to promote new singles, particularly by unknown artists. Consequently, record companies are extremely slow to release new material and are also very selective about what they do release. Besides my work at 2UW, I also operate a Mobile Disco Company, supplying music for parties, private functions and dances. This is where my second request comes in. Keeping a constant supply of the latest danceable music is a major problem, so if any of the jocks that read your column would care to donate some records they would be more than gratefully received.

John Pierce
Producer of the Ted Bull
breakfast show
2UW
Sydney, Australia

Today's Music

Dear Sir:

With all due respect to my ole buddy Ted Randal, I'm compelled to add a comment on today's music. (Vox Jox—May 1).

To some extent, I have to agree that a lot of the new product is soft (and not good "soft," either). Of course, I am hardly interested at all in Top 40 stations bringing back their ratings. But what has really happened is this:

Many of the songs of the past few months were NOT "broken" by Top 40 stations. The MOR's played 'em first, fast, and often. They became hits and the Top 40's were forced to play 'em. Thus, it seems logical to assume that the great unwashed masses out there in Radioland WANT the "softer" sounds . . . on account o' that's what they're buyin', cuzzin.

As one of the pioneers of Top 40 in the early mid-50's, I know Top 40 did NOT start as ROCK . . . but as POPULAR MUSIC. Perry Como, Nat King Cole, the McGuire Sisters, etc., were the stock-in-trade of the Format Stations. Elvis was about all the Rock there was of any consequence. In my mind, a Top 40 should not consider itself a ROCK station . . . but a Popular Music Station. And if the public is buying Javene temple bells—that's what you play.

The MOR's (at least mine, anyhow!) are popular music Stations. That's why we take audience away from the rockers. We flat out play more music the public wants to

(Continued on page 44)

Vox Jox

• Continued from page 28

Gardner, Mass., where I was program director. I'm going to WSAR in Fall River, Mass., as program director. This will make an opening at WGAW for a program director. . . . The telephone number of Dick Summer is 617-879-1074. He says he's "very excited about Bantam Books taking on the publication of my poetry, and I must admit that I think the Increase Records albums is going to be very tasty, but broadcasting is my bread and butter. It would be fashionable to say: 'I'm considering several offers and . . . but the truth is that so far nothing interesting has turned up.' Dick was program director of WMEX in Boston and comes with my recommendations if anyone needs a

good, stable progressive rock or Top 40 air personality.

★ ★ ★

Joe Lyons is now doing the regular morning show on WNYN, Canton, Ohio; he'd been holding down a Saturday morning shift. Dan Louis does the afternoon show and Dick Waco does a Sunday big band show. General manager of the station is Don Keyes, a former McLendon Broadcasting man. . . . WABX-FM music director Tim Powell has left Detroit for Los Angeles where he'll take over the morning spot for KLOS, Powell follows Larry Miller, former WABX-FM music director who joined KLOS in November. Jerry Goodwin, who holds down the 7-11 a.m. time spot, will replace Powell as music director. Goodwin moves up from chief of crea-

tive production, a post that will now be filled by Dave Dixon. Powell's 2-7 a.m. show will be handled by Jim Duzo. Duzo comes to WABX from WNRZ in Ann Arbor. WABX-FM station manager John Detz announced a renewal of "Detroit Tube Works" on WXON-TV, Channel 62. "Tube Works" presents local and national talent, as well as features in a free-form format. Originally contracted for 13 shows, the program has been extended for an additional 13. The staff at WABX-FM handles all facets of the shows' production. "Detroit Tube Works" #10 was broadcast Sunday, May 2. Included on the show was an interview with Ralph Nader, Mylon, John Mark-Johnny Almond, and a film clip of Joe Cocker.

★ ★ ★

Joining WHAG in Hagerstown, Md., as program director is Danny (Ziggy) Albus from WNOR in Norfolk. Line-up at the station now includes general manager Gary Portmess, Ziggy, Fran Little, Dan Ellis and John Renner. Station is also looking for a 1st ticket Top 40-style deejay. . . . Arnie Podair, 22, BA in radio, some experience, seeking work; 212-274-6256. . . . Jack Mindy, production director and mid-day personality on KXOK, St. Louis, has left to become vice president in charge of creative services of Mu Sigma Corp. of San Francisco.

★ ★ ★

Lee Mason, ex-pirate air personality from England, has taken over the 7-11 a.m. show on KMPX-FM, San Francisco. He features a rock group as guest every day and some of the acts who've been interviewed on his show include the Cal-Mother, Redwing, Alice Stuart, etc. Jay Oliver does the mid-morning show and has jazz and soul artists as live guests. Phil Buchanan has the late afternoon show. Cosi, a young girl from England, does the night gig. Geoff Skykes does the late, late show. The new record librarian and music director is Lucinda Scott. . . . Bill Winters is no longer at WCAO, Baltimore, where he was program director; I guess the Top 40 station doesn't have a program director at the moment. Anyway, Winters can be reached if anyone needs a good air personality and/or program director at 203-568-5117; past experience includes CKLW, Detroit, and WPOP, Hartford. Comes with good references.

★ ★ ★

Nick Carr, a 10-year veteran of radio, has returned to WHIH, soul format station in Norfolk, Va. He'll host a regular jazz show and general sales manager Ron Dayle has put out an urgent plea for jazz albums. Station is located at 505 Washington St., Suite 710, Portsmouth, Va. 23704. . . . Larry Lauer, who'd been working at KENI in Anchorage while with the Alaskan Forces Radio-TV Network, is back in the States and looking for a radio job. Only problem is, he didn't tell me his whereabouts at the moment.

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Talent In Action

• Continued from page 24

tion. The Stanyon Records artist offered a variety of moods ranging from the moving "Pushing the Clouds Away" from his "The Saa" trilogy or the dramatic "Amsterdam." Most effective were sentimental ballads, with "If You Go Away" and "I'm Not Afraid" the standouts. The Stanyon Strings provided most appropriate and exciting accompaniment to McKuen's emotional vocals.

JOE TARAS

LESLIE UGGAMS

International Hotel, Las Vegas

Leslie Uggams opened the show with a dynamic "Save the Country," then offered an easygoing "Everybody's Talking at Me." She turned on the audience with feeling, sensitivity, and a great voice.

The show, which didn't have a weak spot, featured selections which emphasized her feeling for lyrics as in "If You Go Away" and "This Is Your Life."

Her new Sunday recording "Try to See It My Way," a Bacharach and David composition, had beautiful orchestration featuring superior flute work by James Mulidore.

Miss Uggams shows a delightful blending of humor and music as well as a good solid beat with "Please Help Me" and "Come Back to Me." Her voice was shown off to perfection with the closing "A Place for Us."

LAURA DENI

HARMONICATS

Sheraton Inn, Chicago

Here's a veteran group which has kept pace with almost everything that has happened in music but which can still take at least the older members of its audiences on a nostalgic trip to the simplicity of the late '40s when the Harmonicats first hit with "Peg o' My Heart." It's played through amplifiers now, but the long sustained phrases thoroughly stamp its authenticity.

Jerry Murad, Ralph Fiore and Don Les are all the more fun to watch because they somehow invite your participation. When Fiore is featured on the "world's largest" harmonica for "Malaguania," Murad explains that he plays 12 chords, a different one for each melody.

The Harmonicats are a dedicated musical group, and one that has a very dedicated following.

EARL PAIGE

LEE MEZA

Colony Club, Phoenix

Phoenix's own Lee Meza, who records for Happy Tiger Records, has the innate facility and vocal ability to take songs identified with others, stamp her own versatile shadings upon them and give them a different sheen, a different dimension, a different vital interpretation. Case in point: Vikki Carr's "With Pen in Hand," the late Janis Joplin's "Me and Bobby McGee" and Sammi Smith's "Help Me Make It Through the Night."

She projects the same kind of brazen brashness of a Lauren Bacall, the almost-deserved arrogant haughtiness of a Marlene Dietrich, the temerity of a devilishly clever and deft Mae West movement. All packaged to go with her pretty,

'Metamorphoses'

• Continued from page 26

an on-stage group, enhances the frolicsome mood set up by the players in the adaptation of Ovid by Arnold Weinstein.

Columbia Records has an original cast album out of "Story Theatre" but no deal as yet been set for "Metamorphoses." It would be a risky disk venture, anyway.

MIKE GROSS

Signings

Leigh Ashford, a Toronto rock group, to RCA Records. The group's initial album, "Kinfolk," is scheduled for release in June.

Bill Medley signed with A&M Records. **Herb Alpert** will produce his first album. . . .

Hugo Montenegro signed new longterm contract with RCA. Blind vocalist **Calvin Scott** to Diamond Jim Productions. . . . **Peter Duchin** signed with CMA for representation in all fields. . . . **Sweetgrass**, a Dallas-based rock group, to Carousel Records. . . . **Don Christopher** to Avant Garde Records.

fragile-looking, porcelain features and intelligent voice changes, depending upon the lyrical meaning. She can sing smoky soul; she can dramatically chant an "Exodus"- "Hava Nagilah" medley and a "Battle Hymn of the Republic." She can be funny with a double entendre old cowboy tune or get the audience hand-clapping to a contemporary rock number like "The Games People Play."

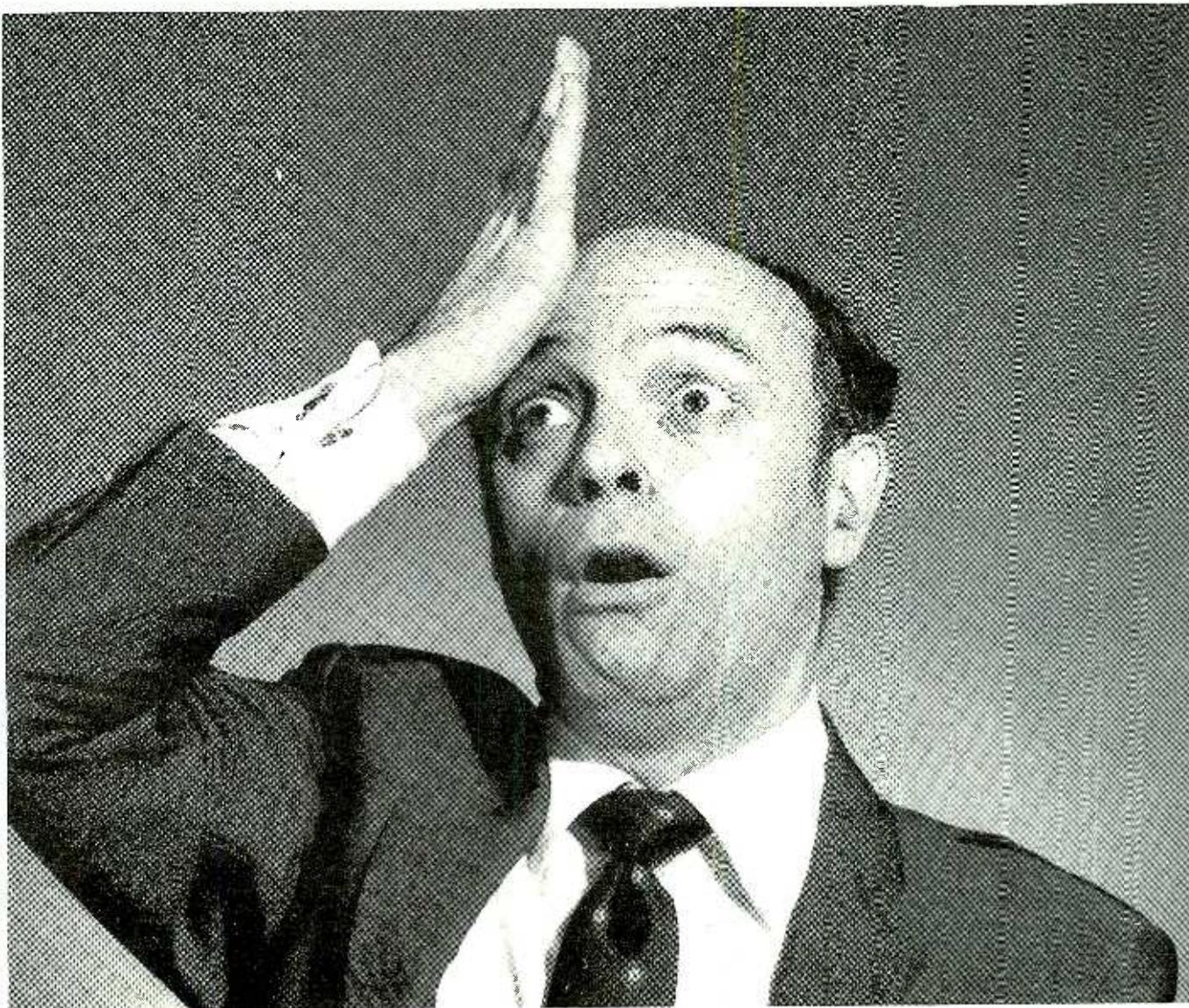
She may not be holding the full-house poker hand of today's stardom—a hit record—but she can hold her own with most sisters of song who do.

PHIL STRASSBERG



DALE McBRIDE, second from right, Thunderbird Records' artist, receives keys to the city from Mayor of Corpus Christi Jack Blackman, second from left, in honor of his record, "Corpus Christi Wind." Looking on, left to right, are Joe Ethridge of KRY5 Radio, and booking agent, Don Bennett.

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From The Music Capitals of the World

DOMESTIC

• Continued from page 26

Klemmer recently appeared at the Lighthouse. . . . **Bread and Joy of Cooking** to appear at the Santa Monica Civic Auditorium May 21 followed by the **Incredible String Band** May 28.

"**Charity Ball**" is the title of Fanny's next LP. . . . **Lee Michaels'** first drummer, **Frank Davis**, has rejoined Michaels for his concert tour. . . . The **Firesign Theatre** preparing its next album for Columbia. . . . **Ernest Altschuler** to produce **Robert Goulet's** first single for Merlin Records. . . . **The Friends of Jesus**, a Hollywood youth organization, are mailing copies of the new **Jethro Tull LP** to various churches around the country. LP is rooted in religion.

Albums by **Milt Jackson, Pharoah Sanders, Howard Roberts, Mel Brown** and **Albert Ayler** will be released by Impulse in May. . . . New **Frankie Laine LP** set for release this month. . . . **ABC/Dunhill** has started a major promotion campaign for **Hamilton, Joe Frank & Reynolds**. . . . **Judy Lynn** has completed her first Amaret Album. . . . Capitol Records to

Phoenix House Sets Fund-Raising Dates

NEW YORK—In an effort to raise funds for its drug rehabilitation program, Phoenix House will produce a series of concerts beginning with Pacific Gas & Electric and the Fourgone Conclusion in concert at New York University. No date has been set yet for the NYU date. The cast of "Hair," including Bert Sommer and Robin McNamara will perform at the Academy of Music on May 23. Phoenix House also plans a "Summer Happening," for 20,000 people at Heart Island near the Bronx, N.Y., Aug. 22.

release **Helen Reddy's** first LP.

Solid Sound Co. has constructed a portable sound system for under \$55,000. System is being used by the **Beach Boys** and **Neil Diamond**. . . . Nix Nox Productions has inaugurated its own music publishing wing called Hampstead Music Publishers. Nix Nox also has a Toyota Land Cruiser for use as a mobile recording unit. . . . **Emmis Music Corp.** has been formed by **Mel Shayne, Johnny Tillotson** and **Shelley Golden**. . . . A senate bill defeated by the California Legislature would have permitted musicians under 21 to work in establishments that serve liquor.

SAN FRANCISCO

Blood, Sweat and Tears are recording at Columbia; **Al Kooper** is producing. . . . The **Doobie Brothers'** first album, recorded at Pacific, is out on Warners. . . . Fantasy released **Redwing's** "California Blues" as a single. . . . **Pamela Pollard's** "Tulsa County" won ASCAP's country song of the year award. . . . **Spencer Davis, Alex Dmochowski** and **Greg Dewey** sing backup on **Country Joe McDonald's** first solo album, "Hold On, It's Coming." . . . **Congress of Wonders** are finishing up their first album for Fantasy. . . . **Lamb** begins an East Coast tour at Fillmore East late this month. . . . **Liberace** appeared at the opening of the new Warner-Elektra-Atlantic offices.

George Chakiris and **Elaine Stritch** has been signed for the leads in the Civic Light Opera's production of "Company." . . . **Lauren Bacall** stars in their production of "Applause."

Ode has released "Celebration," recorded at last year's Big Sur Folk Festival with **Joan Baez, Linda Ronstadt, Joe McDonald, Merry Clayton** and **Kris Kristofferson**. **MARY TURNER**

DETROIT

Sarah Vaughan opened May 6 at Lofy's Pavilion Room for a nine-day engagement. . . . **John Gary** is at Windsor's Elmwood Casino where he will close a two-week stay on Saturday (15). . . . Guitarist **George Benson** opened May 6 for four nights at Baker's Keyboard Lounge. . . . The annual spring festival at Eastern Michigan University in Ypsilanti will feature a performance by the American Rock Opera Co. of "Jesus Christ/Superstar," Tuesday (11). Another highlight of the festival will be a concert by **Roberta Flack** on Friday (14). . . . "Superstar" is also scheduled for a performance Thursday (13) with the Detroit Symphony Orchestra in Cobo Hall. **HARRY TAYLOR**

CINCINNATI

With the **Glen Campbell** show as competition, **Rod McKuen** pulled a crowd of 2,960 to Music Hall Sunday night (2) for a gross of around \$15,000 at a \$6 top. Promotion was handled by **Jack Dillard**, who has promoted several country shows here in the past in association with Station WUBE. On the same night, at Cincinnati Gardens, the **Glen Campbell** troupe played to a disappointing 5,084, with the house scaled from \$3.50 to \$6. Campbell's appearance was promoted jointly by WUBE and Concerts West. On its engagement at Cincinnati Gardens a year ago the Campbell unit attracted around 11,800 payees.

The Reflections, suburban rock haven, has **Chuck Berry** and the **Dave Workman Blues Band** clocked for two performances Monday (10), with Capitol Records bringing in **Joy of Cooking** May 14 to fill the bill with **Sun Country**. Other Reflections bookings are **Boz Scaggs** and the **Whalefeathers**, May 28; **Scaggs** and **Green Lyte** Sunday, May 29; **Beechwood Farm, ex-Lemon Pipers**, June 3-6; **John Hammond** and **Crazy Horse**, June 8, and **Floating Opera**, formerly the **Brooklyn Bridge**, June 9-13. **Little Feet**, formerly the **Mothers of Invention**, were at the club for a Warner Bros. Records promotion May 7-8. **Prez Gyus**, Reflections promotion-

eer, is in New York to help organize the Rock Revival Concert to be held at the Lincoln Center there June 4-5.

The **Black Stallion**, East End Spot, has switched from a country to a rock policy, with traveling acts spotted on Fridays and Saturdays. The **People Tree** were in last week. The **Heywoods**, local nine-piece singing instrumental group, continue as the Sunday night feature. . . . **Pat Suzuki** is in the midst of a two-weeker at the new Beverly Hills Country Club, Southgate, Ky. . . . Upcoming special attractions for the Lookout House, Covington, Ky., include **Gary Puckett and the Union Gap**, May 11-12; the **Pee Wee Hunt Orchestra**, June 5, and **Peter Nero**, June 12.

Vivienne Della Chiesa, who formerly hosted her own "Vivienne" show on WLW-T, is set for three weeks at the Landmark, Las Vegas, starting June 10, to be followed by three summer dates at the Shrine Auditorium, Los Angeles. She was in town for a guest shot on **Nick Clooney's** show on WCPO-TV April 30, and a return one-nighter at the Lookout House, Covington, Ky., May 1. Miss Chiesa recently left here to return to her home in Huntington, N. Y. . . . **Perry Samuels**, former Avco Broadcasting executive, has formed the Perry Broadcasting Co. to acquire KPLC-AM and FM, Lake Charles, La., for a reported \$475,000. Sale awaits FCC approval. Of the Perry firm's 11 stockholders, eight are Cincinnatians.

Most-played country singles in the area at the moment are "Ruby Are You Mad?", by **Buck Owens** and the **Buckeroos**; "How Much More Can She Stand?" by **Conway Twitty**, and "I Won't Mention It Again," by **Ray Price**. . . . Cincinnati **Doug S. Cramer**, until recently with Paramount Television as executive vice-president of production, has joined Columbia Pictures as an independent producer of TV programs and movies. **BILL SACHS**

LAS VEGAS

Record company presidents including Columbia's **Clive Davis**, Atlantic's **Ahmet Ertegun** and **Jerry Wexler**, MGM's **Mike Curb**,

Stax's **Al Bell**, Bell's **Larry Uttal**, RCA's **Mort Hoffman**, RCA's **Jack Loetz** and Motown's **Barney Ales** participated in the second annual Radio-Music Industry Executive Conference May 1 at the Frontier.

Over 4,000 attended the Flamingo's Cancer Benefit. Entertainment was provided by **Norm Crosby, Joan Rivers, Johnny Carson, Alan King, Teresa Graves, Edie Adams, Sandler & Young, the Triners, Bill Cosby, Sammy Shore** and **Bobby Stevens**.

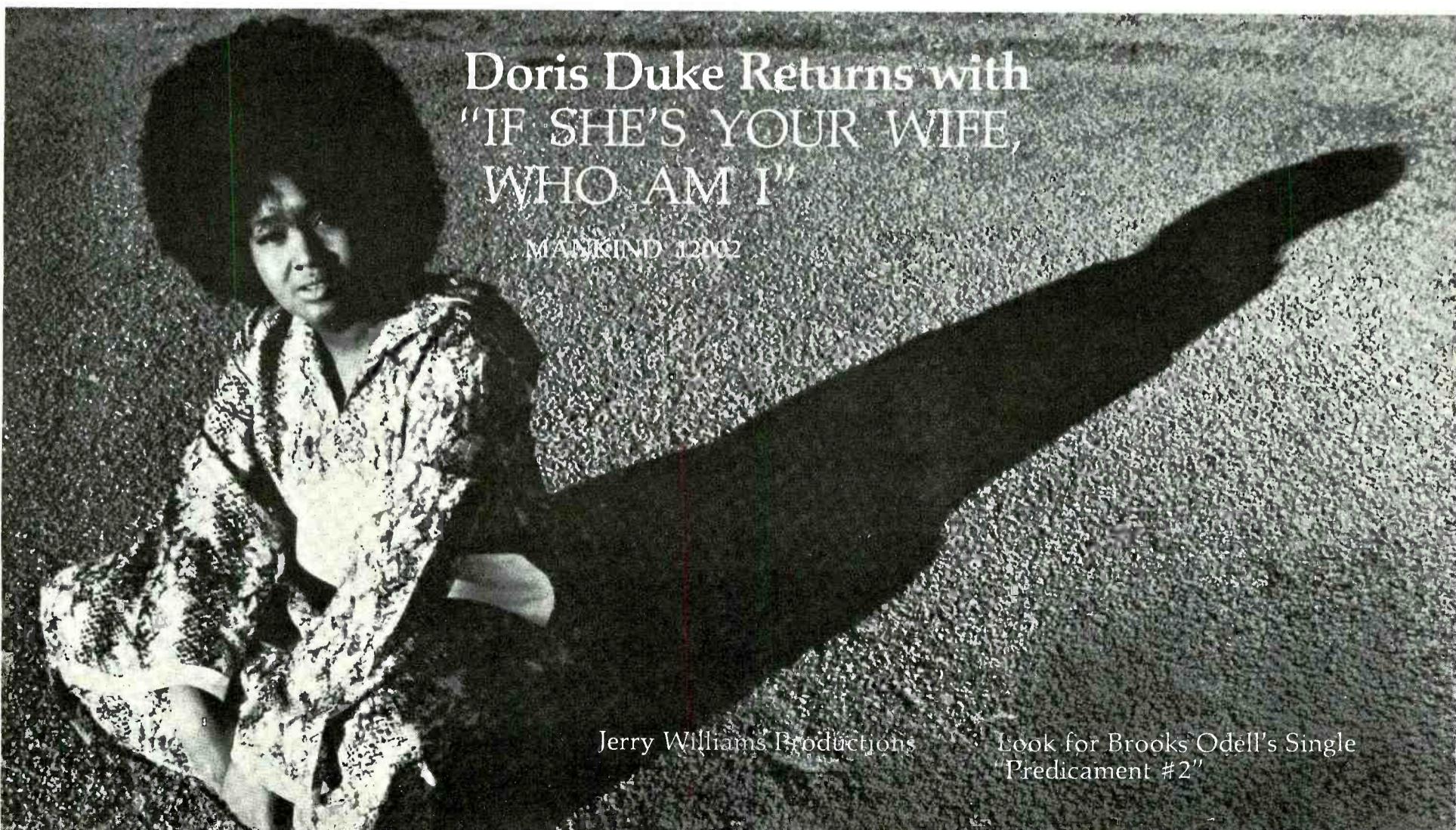
A new singer named **Roy Clayborne** opened his premiere engagement in the Frontier's lounge for two frames. The 24-year-old Clayborne has two different shows, one of which is country and the other rock. . . . **Tex Beneke, Ray Eberle** and the **Modernaires** follow **Louis Prima**, with **Sam Butera** and the **Witnesses** into the Desert Inn June 1. . . . **Artie Malvin** of the **Carol Burnett TV** show wrote and arranged the music for **Monty Hall**, currently at the Sahara.

Abbe Lane, who closed at the Desert Inn Monday (8) will return with a new act for four weeks opening June 29. . . . **Joe Cribari** is arranger and musical director for **Sandler and Young**, currently at the Flamingo with **Corbett Monica**. . . . **Moe Lewis** has been appointed entertainment director for the Stardust, Fremont and Aladdin hotels.

Johnny Mann's musical tribute to America, "Stand Up and Cheer," which is scheduled to play a two-week stand at the Sahara beginning June 27, will become a weekly television series this fall. The show has been bought for 52 weeks, reportedly a first in television, by five CBS owned-and-operated stations in Chicago, Philadelphia, New York, St. Louis and Los Angeles.

Producer **Walter Kempley** moves the "Merv Griffin Show" to Caesars Palace May 4 for the ensuing 10 days. The 10 90-minute taped shows are being called a Salute to Las Vegas. Set for guest appearances are **Liberace, Bobbie Gentry, Fay McKay, Joan Crawford, Leslie Uggams, Juliet Prowse, Wayne Cochran, Little Anthony** and the **Imperials, Charro, Betty Grable, Buddy Greco** and **Jill St. John**.

Tammy Wynette opened in the (Continued on page 34)



Doris Duke Returns with
"IF SHE'S YOUR WIFE,
WHO AM I?"
MAMKIND 12002

Jerry Williams Productions Look for Brooks Odell's Single
"Predicament #2"

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:
"YOU'RE A LADY"
GENE CHANDLER
(Mercury)**

By ED OCHS

SOUL SLICES: Aretha Franklin will supply the fireworks on the 4th of July at the Newport Jazz Festival, while her "Live at Fillmore West" album is sure to be takin' care of business on the charts. Her "Bridge Over Troubled Water" is way out there, where sales give way to "just sensational!" P.S.: **Wilson Pickett's** also at the top of his game, and Atlantic is celebrating with "Best of Wilson Pickett, Vol. II," out now. P.P.S.: Make way for **King Floyd's** first LP for Chimneyville (with the label's rhythm section, the **Chimney Express**), and sureshots the "best of" **Clarence Carter** and **Barbara Lewis**. . . . **New Delfonics:** "Hey Love" (Philly Groove). . . . The 18th Newport Jazz Festival, July 2-5, will dig into the blues with **B.B. King**, **Ray Charles**, **Roberta Flack**, **Voices of East Harlem**, **Dionne Warwick**, **Cannonball Adderley**, **Roland Kirk**, **Sonny Stitt** and many, many more. **Miles Davis** headlines the 5th with Columbia's hope to push jazz pop, **Weather Report**. . . . **New Freda Payne:** "Bring the Boys Home," on Invictus. . . . **Fantasy**, which picked up **Bill Coday** from Crajon, has followed suit with the **Sequins'** "The Third Degree" on the Chicago-based label. **Willie Mitchell** and **Bill Jones** also produced **Sequins** songwriter **Denise LaSalle's** "Trapped by a Thing Called Love," for Westbound. **Flash!** **Bill Coday's** new one for Fantasy is "When You Find a Fool (Bump His Head)." Says Muscle Shoals' **Alan Walden**, "The sound they're getting at Hi Studios is incredible." . . . As long as the business is going backwards into old soul, Soul Sauce's pick for who's due the biggest comeback is—**Ray Charles**. His new album, "Volcanic Action of My Soul" is right there, on Tangerine. . . . **Ben E. King** has signed with Polydor. . . . **Donny Hathaway** joins **Roberta Flack** at the Apollo May 26-June 1. . . . The **Unifics** will follow **Billy Butler** and **Ollie (Nightingale) Hoskins** on the charts for Memphis. . . . How you notified Soul Sauce? . . . Album happenings: **King Floyd** (Chimneyville); **Marion Love**, "I Believe in Music" (A&R); **Detroit Emeralds**, "Do Me Right" (Westbound); "Best of **Clarence Carter**" (Atlantic); **Melvin Van Peebles**, "Sweet Sweetback, soundtrack" (Stax); **Gladys Knight & the Pips**, "If I Were Your Woman" (Soul); **Bill Moss & the Celestials**, "Solid Rock" (Westbound); **Ray Charles**, "Volcanic Action of My Soul" (Tangerine/ABC); **Freddy Hubbard**, "Straight Life" (CTI). . . . Just out: "Curtis/Live," on Curtom. Mayfield has taken over as president of the company to go along with his soul title—"Chairman of the Board." . . . **New Gene Chandler:** "You're a Lady" on Mercury.

ON THE HOTLINE: **Jackie Wilson**, "This Guy's in Love With You" (Brunswick); **Buddy Miles**, "Wholesale Love" (Mercury); **Doris Duke**, "If She's Your Wife" (Mankind); **Kool & the Gang**, "I Want to Take You Higher" (De-Lite) **Stylistics**, "Stop, Look & Listen" (Avco Embassy); **Odds & Ends**, "Who Could Doubt My Love" (Today); **Carl Carlton**, "Wild Child" (Back Beat); **Charlie Hodges**, "I'll Never Fall in Love Again" (Calla); **Freddy Scott**, "Forever My Darling" (Shout); **Isaac Hayes**, "Never Can Say Goodbye" (Enterprise); **Ike & Tina Turner**, "Ooh Poo Pah Doo" (UA); **Barbara Acklin**, "Can't Do My Thing" (Brunswick); **Maceo & All the King's Men**, "I Want to Thank You" (House of Fox); **Rufus Thomas**, "The World Is Round" (Stax); **Jean Knight**, "Mr. Big Stuff" (Stax); **Sequins**, "The Third Degree" (Crajon); **Bobby Rush**, "Chicken Heads" (Galaxy); **El Anthony**, "We've Been in Love Too Long" (La Cindy); **Billy Butler & Infinity**, "Don't Want to Lose You" (Memphis); **General Crook**, "What I'm Getting Now" (Down to Earth); **Z.Z. Hill**, "Faithful & True" (Mankind); **Philip Mitchell**, "Gonna Bill California" (Shout); **Creations**, "So in Love With You" (Virtue); **Nina Simone**, "O-oh Child" (RCA); **Moments**, "That's How It Feels" (All Platinum); **Earth, Wind & Fire**, "Fan the Fire" (Warner Bros); **Parliament**, "Red Hot Mama" (Invictus); **Z.Z. Hill**, "I Need Someone" (Kent); **Donny Hathaway**, "Magnificent Sanctuary Band" (Atco); **Chocolate Syrup**, "Stop Your Cryin'" (Avco Embassy). . . . Check these cuts: **Ray Charles**, "Feel So Bad" (Tangerine); **Marion Love**, "Go Now" (A&R); **Jackson Five**, "Honey Chile" (Motown); **King Floyd**, "Woman Don't Go Astray" (Chimneyville). **Curtis Mayfield**, "Stone Junkie" (Curtom). . . . At the Apollo till May 11: **Stevie Wonder**, **Unifics**, **Stylistics**, and **Faith**, **Hope & Charity**. . . . **New Mel & Tim:** "I'm the One," on Bamboo. . . . **Joe Maimone** of Capitol Records reads Soul Sauce. Do You?

MAY 15, 1971, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 5/15/71

BEST SELLING Soul Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	6	25	18	IF IT'S REAL WHAT I FEEL Jerry Butler, Mercury 73169 (Ice Man, BMI)	11
2	2	BRIDGE OVER TROUBLED WATER Aretha Franklin, Atlantic 2796 (Charing Cross, BMI)	4	26	46	THE COURT ROOM Clarence Carter, Atlantic 2801 (Tree, BMI)	2
3	5	WANT ADS Honey Cone, Hot Wax 7011 (Gold Forever, BMI)	5	27	28	I'M SORRY Bobby Bland, Duke 466 (Armo-Big Star, BMI)	2
4	4	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick 55450 (Julio-Brian, BMI)	7	28	32	YOUR LOVE IS SO DOGGONE GOOD Whispers, Janus 150 (Roker, BMI)	3
5	7	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	3	29	29	BABY SHOW IT Festivals, Colossus 136 (Collage, BMI)	8
6	3	WE CAN WORK IT OUT Stevie Wonder, Tamla 54202 (Jobete, BMI)	9	30	31	TEDDY BEAR Reggie Gardner, Capitol 3042 (Cherry G/Saico, BMI)	6
7	6	WHAT'S GOING ON Marvin Gaye, Tamla 54201 (Jobete, BMI)	13	31	26	COOL AID Paul Humphrey & His Cool Aid Chemists, Lizard 1006 (Wingate, ASCAP)	11
8	13	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Gold Forever, BMI)	3	32	33	AIN'T NOTHING GONNA CHANGE ME Betty Everett, Fantasy 658 (Roker, BMI)	5
9	10	FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr, Gordy 7107 (Jobete, BMI)	3	33	35	I KNOW I'M IN LOVE Che Che & Pepe, Buddah 225 (Kama Sutra/James Boy, BMI)	2
10	14	RIGHT ON THE TIP OF MY TONGUE Brenda & the Tabulations, Top & Bottom 407 (McCoy/One Eye, BMI)	8	34	—	I CRIED James Brown, King 6363 (Lois, BMI)	1
11	8	I DON'T BLAME YOU AT ALL Smokey Robinson & the Miracles, Tamla 54205 (Jobete, BMI)	8	35	44	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	2
12	20	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	4	36	36	ELECTRONIC MAGNETISM (That's Heavy Baby) Solomon Burke, MGM 14221 (Kids, BMI)	9
13	19	YOUR LOVE Charles Wright & the Watts 103rd St. Rhythm Band, Warner Bros. 7475 (Music Power/Warner-Tamerlane, BMI)	4	37	38	I PLAY DIRTY Little Milton, Checker 1239 (Arc/Frepea, BMI)	3
14	15	BOOTY BUTT Ray Charles Orch., Tangerine 1015 (Tangerine, BMI)	8	38	39	IT'S A SAD THING Ollie Nightingale, Memphis 104 (Grits, ASCAP)	2
15	16	I'LL ERASE AWAY YOUR PAIN Whatnauts, Stang 5023 (Gambi, BMI)	7	39	45	HANGING ON (TO) A MEMORY Chairmen of the Board, Invictus 9089 (Gold Forever, BMI)	2
16	9	BABY LET ME KISS YOU King Floyd, Chimneyville 437 (Malaco/Roffignac, BMI)	8	40	40	SUSPICIOUS MINDS Dee Dee Warwick, Atco 6810 (Press, BMI)	2
17	17	PLAIN & SIMPLE GIRL Garland Green, Cotillion 44098 (Cotillion/Syl-Zel, BMI)	10	41	41	THERE'S SO MUCH LOVE ALL AROUND ME Three Degrees, Roulette 7102 (Planetary, ASCAP)	2
18	12	SOUL POWER James Brown, King 6368 (Cried, BMI)	11	42	42	YOU & YOUR FOLKS, ME & MY FOLKS Funkadelic, Westbound 175 (Bridgeport, BMI)	3
19	11	JUST MY IMAGINATION (Running Away With Me) Temptations, Gordy 7105 (Jobete, BMI)	14	43	—	IT'S SO HARD TO SAY GOODBYE Eddie Kendricks, Tamla 54203 (Jobete, BMI)	1
20	27	HELP ME MAKE IT THROUGH THE NIGHT Joe Simon, Spring 113 (Combine, BMI)	3	44	49	BE GOOD TO ME BABY Luther Ingram, KoKo 2107 (Klondike, BMI)	2
21	23	MELTING POT Booker T. & the MGs, Stax 0082 (East/Memphis, BMI)	7	45	48	FUNKY NASSAU Beginning of the End, Alston 4595 (Sherlyn, BMI)	2
22	21	DON'T CHANGE ON ME Ray Charles, ABC 11291 (United Artists, ASCAP)	9	46	34	GET READY Syl Johnson, Twi-Night 149 (Jobete, BMI)	5
23	25	MR. & MRS. UNTRUE/TOO HURT TO CRY Candi Staton, Fame 1478 (Pocketful of Tunes/Jillbern/Fame, BMI)	5	47	47	YOU MAKE ME WANT TO LOVE YOU Emotions, Volt 4054 (East/Memphis, BMI)	3
24	22	COULD I FORGET YOU Tyrone Davis, Dakar 623 (Julio-Brian/Glo-Co., BMI)	9	48	50	'BOUT LOVE Clydie King, Lizard 1007 (Powder Keg, BMI)	3
				49	—	THE PREACHER Bobby Womack, United Artists 50773 (Unart, BMI)	1
				50	—	THE WORLD IS ROUND Rufus Thomas, Stax 0090 (East/Memphis, BMI)	1



JIMMY McGRUFF, left, and Junior Parker, right, are joined by Capitol Records' Eastern artists relations manager, Max Kendrick, when the duo opened recently at the Third Phase in New York. McGriff and Parker are cookin' with their Capitol album, "The Dudes Doin' Business."

The charts tell the story —
Billboard
has
THE CHARTS



GLADYS KNIGHT and brother Merald, center, display Motown's first gold disk of a new decade, as WCHB deejay Jay Butler ignites the smiles with the announcement that "If I Were Your Woman" was a million seller. The ceremony, which took place at Lofy's, Detroit's newest nightclub, was televised by WWJ-TV, NBC's Detroit station. When the presentation was over, the group rewarded the crowd with a performance of their newest goldie.

From The Music Capitals of the World

DOMESTIC

• Continued from page 32

Landmark May 5 for a two-week stint. The show features **George Jones and the Jones Boys, Patsy Sledg, Harold Morrison, Charlie Carter and James Hollie.** . . . **Diane Wisdom and Jimmy Hassell** opened in the Frontier Lounge under the name of **Jim and Diane** to share the bill with **Ray Anthony.** . . . **Roger Williams** returned to the Tropicana for a three-week run.

Bobby Stevens, who closed May 4 at the International, will soon have his first album "Life" released on his own Rustic label. Stevens, who now uses poetry in his nightclub act, has poems between cuts in the new album. . . . **Leslie Uggams**, currently holding forth at the International, has a new album on the Sondag label with songs by **Bacharach and David.** The release date is around June 1. . . . **Tuane & Rose Mary**, in the casino theater of the International, will have their initial album for RCA released within a few weeks. **LAURA DENI**

MUSCLE SHOALS

Fame just recorded the new theme for TV's "Medical Center" series to be aired in the fall. . . . **Rick Hall's** complex was also responsible for the soundtrack of **Rock Hudson's** latest movie, "Pret-

ty Maids All in a Row." . . . Fame also is working on a new album by **Donny Osmond.** . . . **Terry Woodford and George Soule** of Muscle Shoals Sound Studios just inked contracts with major labels. Woodford's first outing on Cotillion is "Same Old Feeling" and Soule's offering for Bell is "So Glad You Happened to Me." . . . Muscle Shoals Sound cut **Dee Dee Warwick's** "Suspicious Minds." . . . Muscle Shoals is getting plans completed for the First Annual Music Celebration sponsored by the Muscle Shoals Chamber of Commerce scheduled for June.

JERRY KNIGHT

MEMPHIS

The **Gentrys** will have a new single release to follow their hit, "Wild World," produced by **Knox Phillips** for the Sun International label. The new song is titled "God Save Our Country." It was penned by **Jimmy Hart**, leader of the group was **Wes Stafford**, guitarist for the Gentrys. . . . **Larry Shaw**, vice president of advertising and creative direction for Stax Records, has received an Addy award from the Memphis Pyramid Awards committee of the American Advertising Federation. The award was for advertisements in business publications, product and (Continued on page 43)

BEST SELLING Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	MAYBE TOMORROW Jackson 5, Motown MS 735	3	26	23	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	33
2	2	MELTING POT Booker T. & the MGs, Stax STS 2035	18	27	43	MANDRILL Polydor 24-4050	4
3	4	CURTIS Curtis Mayfield, Curtom CRS 8005	32	28	21	LIVE DOIN' THE PUSH & PULL AT P.J.'S Rufus Thomas, Stax STS 2039	10
4	3	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	11	29	31	THEM CHANGES Buddy Miles, Mercury SR 61280	18
5	11	DIANA TV Soundtrack/Diana Ross, Motown MS 719	4	30	32	VERY DIONNE Dionne Warwick, Scepter SPS 587	23
6	12	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	8	31	28	SUPER BAD James Brown, King KS 1127	16
7	7	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	23	32	24	THE MOMENTS' GREATEST HITS Stang ST 10004	10
8	8	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	25	33	35	THE BLACK CAT! Gene Ammons, Prestige PR 10006	2
9	10	CHAPTER TWO Roberta Flack, Atlantic SD 1569	37	34	40	TJADER Cal Tjader, Fantasy 8406	4
10	15	SOUNDS OF SIMON Joe Simon, Spring SPR 4701	9	35	36	EARTH, WIND & FIRE Warner Bros. WS 1905	2
11	6	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	14	36	37	INTRODUCING THE WHATNAUTS Stang ST 1005	2
12	13	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	5	37	26	SHO' IS FUNKY DOWN HERE James Brown, King KS 1110	3
13	5	ABRAXAS Santana, Columbia KC 30130	31	38	29	CHICAGO III Columbia C2 30110	14
14	16	THIS IS MADNESS Last Poets, Douglas 7 Z 30583	7	39	—	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	14
15	14	CRY OF LOVE Jimi Hendrix, Reprise MS 2034	10	40	34	TASTEFUL SOUL Main Ingredient, RCA Victor LSP 4412	9
16	9	STAPLE SWINGERS Staple Singers, Stax STS 2034	8	41	44	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	9
17	19	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	8	42	46	MARGIE JOSEPH MAKES A NEW IMPRESSION Volt VOS 6012	14
18	20	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	26	43	33	NOW I'M A WOMAN Nancy Wilson, Capitol ST 451	22
19	—	ALL BY MYSELF Eddie Kendricks, Tamla TS 309	1	44	30	AL GREEN GETS NEXT TO YOU Hi SHL 32062	5
20	22	WHERE I'M COMIN' FROM Stevie Wonder, Tamla TS 308	2	45	—	DONNY HATHAWAY Atco SD 33-360	1
21	18	PEARL Janis Joplin, Columbia KC 30322	13	46	42	SUGAR Stanley Turrentine, CTI CTI 6005	12
22	17	BLACK ROCK Bar-Kays, Volt VOS 6011	13	47	47	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	25
23	25	THIRD ALBUM Jackson 5, Motown MS 718	33	48	45	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	30
24	39	LIVING BLACK Charles Earland, Prestige PR 10009	3	49	38	THE BABY HUEY STORY/THE LIVING LEGEND Baby Huey, Curtom CRS 8007	6
25	27	BOBBY WOMACK LIVE Liberty LST 7645	10	50	50	DO ME RIGHT Detroit Emeralds, Westbound 2006	2

DID YOU MISS THE BILLBOARD-VIDCA CARTRIDGE TV CONFERENCE?

Catch up with the Special Conference Report appearing in the MAY 15 issue of BILLBOARD

Single copy of this 16-page section is \$1 postpaid (U.S.), 40 Pence U.K., 630 Lire Italy, 360 Yen Japan, or equivalent. Send cash or check with order to Ron Carpenter, Billboard, 165 W. 46th St., New York, N.Y. 10036.

COMPLETE CONFERENCE TEXTS WILL BE PUBLISHED IN A SERIES OF 9 BOOKLETS AT \$2.50 EACH, WITH DISCOUNTS FOR MULTIPLE EDITIONS. FOR INFORMATION: Mort Nasatir, Billboard Publications, Inc., 7 Carnaby St., London W1, England.

Magic Touch Single Promo

NEW YORK — Black Falcon Records will tackle 31 markets with the label's new single, "Step Into My World" by the Magic Touch, a female vocal group from Freeport and Hempstead, N.Y. Black Falcon is a division of Seabrook International, which is owned by Miss Bernice Hawkins. The record is currently breaking in the Baltimore-D.C. and New York City areas.

The firm is now setting up domestic and foreign distribution. Those interested should write the firm at Post Office Box 461, Freeport, N.Y. 11520 or call Bill Seabrook at 516-868-3133. Seabrook, a veteran of the record business, will be chief of all operations, including the firm's BMI affiliate, Shotgun Music.



MUHAMMAD ALI has not joined the Delfonics, but Major Harris, right, has, as the Grammy-winning group—for "Didn't I"—made their first New York appearance recently with their new lineup. Ali shuffled backstage after being smoothed out by the soft sounds of, left to right: William Hart, Wilbert Hart and Major Harris, who holds a brown belt in karate. Their new single, "Hey Love," needs no such pressure to hit the charts.

THE COMPLETE REPORT

INTERNATIONAL CARTRIDGE-TV CONFERENCE
Sponsored by BILLBOARD PUBLICATIONS
and V I D C A

THE FIRST INTERNATIONAL CARTRIDGE TV, VIDEOCASSETTE & VIDEO DISC CONFERENCE

AT THE
PALAIS DES
FESTIVALS
ET DES CONGRES.
CANNES, FRANCE.
APRIL 19-23,
1971



WHAT IS THE UNIQUE PLACE OF CARTRIDGE TV IN ENTERTAINMENT AND EDUCATION?

JOINT CHAIRMEN: Mort Nasatir, President, International Operations, Billboard Publications, Inc., London, England;
Daniel Cooper, Director Continuing Professional Development, McGraw-Hill, New York, N.Y.

SPEAKERS: Elmer Wavering, Vice-Chairman and Chief Operating Officer, Motorola, Inc., Franklin Park, Ill.; Dr. Christian Teulings, Vice-President, International Publishers' Audiovisual Association, Amsterdam, Netherlands; Kazumi Takagi, Executive Director, Mainichi Broadcasting System, Osaka, Japan.



Elmer Wavering with Dr. Christian Teulings.



Kazumi Takagi



Mort Nasatir

Teulings cites huge problems in medium for the future

THE gold rush has started, but disappointment could be round the corner, warned Dr. Christian Teulings, who underlined the fact that to develop the possibilities of cartridge television, "we still have to solve an astronomical amount of problems."

The scope of the field was so large that national solutions were simply insufficient; "this is the reason why the leading European publishers have joined forces in a common organization — the International Publishers Audiovisual Association representing the Bonnier and Esselt companies from Sweden, Mondadori in Italy, Bertelsmann and Gruner Jahr in Germany, Editions Rencontre of Switzerland, Hachette in France and VNU from the Netherlands."

Teulings said the aim of the association was an exchange of information and joint program production.

He said the last decade had shown a strong trend toward the visual but, at the same time, people were becoming more selective and this revealed the limitations of conventional TV. Just as magazine publishing had seen a growth in the success of the special interest magazine, so it was that audio-visual information was becoming more specialized. "It is this combination of visualization and specialization which gives the audio-visual medium its unique opportunities," Dr. Teulings said.

After referring to the "chicken and egg" situation in the matter of hardware and software, Dr. Teulings said the main danger "is that we are too much oriented to the product and there is not enough talk about the consumer and what he needs and wants."

He did not see a quick breakthrough in the home entertainment market but thought the main initial progress would be in the field of education where the new "tool" will be nearly as important as the blackboard.

Dr. Teuling concluded with a reference to the wide variety of configurations, which meant that no one system would have a monopoly of the market, and also emphasized that solutions of the copyright problems must be found. Restrictive conditions and impossible high demands would hamper the necessary expansion of the market.

Asked by Dr. H. Burda, a West German publisher, to say what system was favored by the IPA, Dr. Teulings replied that it was not wise or necessary at this stage to make a definite choice. "For software producers the first job is to find fields in which the systems can be used and to make programs for these applications," he said.

And session chairman Cooper underlined the answer by saying that all software people were non-committal at the present time.

CTV confab a pioneering event: Nasatir

BILLBOARD Publications' role as a sponsor of the first International Cartridge Television Conference was defined by opening session speaker Mort Nasatir as being a "matter of leadership" and "of pioneering an industry."

First discussing Billboard's role in heralding the advent of the tape cartridge industry in the early 60's, Nasatir added: "We saw early on and with equal clarity a vision of the future of an industry," one being born "with a rush, a clutter of conflict and a brash ebullience that had to be experienced to be believed."

"And yet, amidst the confusion of claims was an over-riding spirit of high purpose and limitless energy," Nasatir told the audience they were all, in a very real sense, pioneers facing each other and speaking of their special areas of expertise.

The sessions were organized to "isolate, define and evaluate the creative functions in preparing programs for this new medium, fusing as it does vision and sound, music and emotion, education and entertainment."

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Motorola's new role of EVR programmer cited by wavering

MOTOROLA'S involvement with EVR has brought the traditional hardware company into the programming field for the first time, pointed out Elmer Wavering.

"Perhaps the most interesting aspect of our commitment has been in the area of software. Many of you may not be aware of the magnitude of this step for Motorola," Wavering said. "We are a 42-year-old company doing approximately \$800 million in volume strictly from hardware sales of electronic equipment, systems and components. The decision to enter the cassette TV software business was indeed a big step for us."

Wavering explained this commitment to creating programs for its Teleplayer by emphasizing the company "felt the new industry would accelerate more rapidly if we were in a position to offer a complete service by packaging titles and players together. Our software

strategy was simple. Offer our packages for important applications in markets where we had distribution strength and strong product reputation."

Motorola's first selection was the hospital market where the company is a leading supplier of communications systems, with the package called "Prescription TV" and the shows ranging from sports-travel-adventure for patients and nurses training and staff training for administrators.

Motorola's first financed production involved comedy specials for patients featuring Rowan and Martin and Jack Benny. The second market entered was public safety with shows on training police officers and improving community relations.

Scheduled to speak on the American viewpoint of cartridge television, Wavering emphasized Motorola's totality in EVR, noting the format is "alive and well in the United States and Canada and the fulfillment of the new industry's promise has begun."

The executive, who got Motorola into car radios in 1928, pointed out that his company has been probing the use of electronics for training and education in the 1960's. "Then the CBS Labs concept of pre-recorded television came to our attention," he said. "We decided that EVR, with its simplicity, promise of lower cost and its addition of choice to the TV medium promised far-and-away the best approach to the great needs of education and training, not to mention other obvious applications in entertainment."

Wavering called CBS' selection of his firm in December, 1968 as the exclusive licensee to manufacture and market EVR Teleplayers in the U.S. and Canada through 1971, "one of the most important licensing agreements in Motorola history." He called EVR the "communications medium of the decade," adding that the first players have been shipped to

continued P. CTV 15

A/V trend building in Japan

THE concept of cartridge television will serve to strengthen the audiovisual trend now increasing in popularity in Japan, according to Kazumi Takagi.

Takagi said the advent of CTV had aroused widespread response in his country, and that not only manufacturers of electrical appliances, but software manufacturers as well were entering the field. His topic was CTV as seen from the Japanese viewpoint.

Takagi said that because of the newness of the cartridge television concept, Japan must carve its own precedents in the field. "This is the first case," he said, "in which Japan must gauge the development in such a manner."

Takagi stressed that he was convinced Japan will set the precedents in the CTV field mainly

because of its outstanding technology and sales ability, and the high diffusion of television sets available for video cassette playback.

"Cartridge TV is an information media with universal selectivity, and in this connection, mention should be made that Japan is the first in the world in the titles of books published annually," he said.

He also pointed out that the high growth and expansion rate of the people's income are both likely to give the new system additional thrust.

Takagi cited CAVT's not growing as rapidly in Japan as the reason CTV could proliferate faster in the Orient than it would in North America.

He said that despite the negative elements of competing forms of recreation, the high cost of software, the absence of standards, and problems of copyright, the future of

CTV in his country seems assured at this point.

Takagi said that the role CTV will play in education in Japan is of extreme importance — as his country was facing a turning point in education at the time.

"The video cassette together with its powerful appeal is equipped for entering the educational field as an influential supplementary means of learning.

"Likewise," he continued, "in the field of adult education great expectations can be placed on the video cassette which can be used without restriction as to the time and place of study."

Takagi also noted that the capabilities of the video cassette recommend it as a powerful tool in dispensing information in industry and commerce.

HOW CREATORS OF VIDEO DISK AND CARTRIDGE TV PROGRAMS VIEW THEIR FUNCTION

CHAIRMAN: Robert Lefranc, Director, Audiovisual Center, St. Cloud, France

SPEAKERS: Peter Guber, Vice President, Columbia Pictures, Hollywood, Calif.; Howard Thomas, Managing Director, Thames Television Ltd., London, England; Leo H. Hofberg, Manager, London Records, New York, N.Y.; Lukas Bonnier, President, The Bonnier Magazine Group, Stockholm, Sweden.

Success of CTV? standardization!

THE success or failure of cartridge TV industry hangs on its ability to resolve the myriad of divergent systems and reach some form of standardization, according to Peter Guber. While calling for standardization, the dynamic young motion picture company executive was quick to admit the difficulty of achieving this goal.

He reviewed the existing systems within the two primary groups, the "playback only" (CBS's, EVR, RCA's holographic unit, MCA and Teledac video disks) and the "record-playback" (Philips, Ampex, Sony, Panasonic, etc.) systems. "There is no technological possibility of standardization between any of the 'playback only' systems", Guber said. Furthermore, he pointed out that within the record-playback group where standardization appears most practical, it is as yet to be seen in any meaningful fashion.

Guber said that this reluctance to standardize is grounded in the enormous research and development

expenditures which have been poured into each of the opposing systems, and to date none of the manufacturers have shown a willingness to abandon their investment.

Guber warned the fathers of the cartridge TV industry to remember that they are not without competition within the field of mass communications, and that if the budding CTV industry fails to solve its problems, CATV with its multi-channel facilities will move in to serve the individual tastes of consumers.

Touching upon his own industry, motion pictures, and the impact cartridge TV will have upon it, Guber predicted that CTV "will become a subsidiary source of income for theatrical motion pictures, much the same as the soft bound paperback has become for its hard bound predecessor."

He said that this promised "a significantly positive development for the film companies both from a

profit and productivity point of view ultimately turning major film producing conglomerates into producers of unprecedented volume in their attempt to feed the insatiable appetite of the new non-print medium."

Guber said that cartridge TV's greatest potential is in the educational arena because of the need for specialized individual teaching aids during a time when the shortage of teachers is so severe. He predicted the day when libraries will have vast arrays of cartridges, students will be spending less time in the classroom, but will be taking their lessons home to get their personalized instruction from the canned video medium.

The new medium's strength, he said, lies in the fact that it can serve minority interests groups. This, he said, is in contrast with the TV network where a show delivering a 12 million audience in the U.S. is considered a failure because its appeal is too limited.

Thomas sees video lessons

VIDEO cassette will ultimately overcome the barriers of time and of distances to enable every school and college to benefit from the learning of the world's best teachers, predicted Howard Thomas.

Every school library will need to have visual lessons in the form of video cassettes. He said that school television is just one market and that other outlets can be adult education and programs for training people in various skills, sports and pastimes. By 1975, all color television receivers will have either a companion videotape player or a built-in player which will enable people to augment the broadcast services with video cassettes for personal needs, he predicted.

Thomas said the opportunities for the video cassette will be in the fields of information, instruction and education, while television will continue to present news in depth, documentaries, light entertainment and topical drama as well as current sporting events.

Those in television already have an advantage because of staffs who are trained both as producers and educationalists and as dispensers of information. Commercial television can also broadcast the programs first, thus recovering some of the original production costs.

Thomas does not think there is a great future for feature films in video cassette form, because he thinks feature films will continue to be freely available and in profusion on broadcast television. Distribution of recent films will be on pay television.

To aid the schools in Britain, both the BBC and ITV have given permission for their educational programs to be recorded off the air so that the schools can repeat them as it suits their needs on their own closed circuit system. The unions have agreed that the material can be used within the schools free from restrictions for up to 12 months.

Thomas said that the VTR field reminded him of the early years in

Continued on next page



Peter Guber with Howard Thomas



Leo Hofberg



A question is raised from the audience

Book publishers told CTV next medium

IF the book and magazine publisher did not get into the cartridge TV market he might wake up one day to find all the readers gone, said Lukas Bonnier, looking ahead to a world in which children would not learn to read or write — just look, talk and listen.

Bonnier vividly illustrated his point later in his talk by having a color transparency of a Swedish model girl projected onto a paper screen — and then having a real, topless model step through the screen carrying a card reading, "I Prefer it Live."

In a dry and down-to-earth talk, Bonnier said "most of us in this room are dealing in products that will ultimately need time for

consumption, and competition in this field is getting tougher. But the publisher is experienced in giving the consumer what he wants — and he has to know what the consumer wants before the consumer knows it himself."

Bonnier said that while the same was true of movie makers and television producers, the book and magazine publisher had further qualifications — such as specialized divisions within his operation and specialized marketing and distribution facilities.

"We are not used to presentation of material in audio-visual form, however, either artistically or technically; so we can either learn these techniques or buy up the best

Continued on next page

Hofberg boosts video disk

THE video disk, with its lengthy playing time will provide an ideal attention retaining device for the diffusion of programming for all ages.

Leo Hofberg of London Records made this prediction, adding the video disk could blend visual impact with aural impact, with processing costs equivalent to those of a high quality LP. Two hours of programming could be encompassed in a stack only one-fifth of an inch high.

Claiming that TV has ruined youngsters with mediocre programming, Hofberg said society is today "faced with the problem of bringing young people back into the mainstream of culture."

Hofberg had a massive answer to such questions as What is the market for the video disk? To whom does one sell? Who could distribute the disk? "The obvious answers are

educational distributors with large specialist sales forces selling to schools, audio/visual purchasers, school libraries, or school districts responsible for adoptions and teachers societies."

In order to penetrate the market, one might sell to enough school districts for direct classroom penetration (a black and white manual player will sell for \$150; a color automatic model for \$300); to vocational or industrial training institutions, and through educational journals.

Selling agents could include specialist retailers, publishers, book distributors, rack jobbers, pharmaceutical houses, medical instrument firms, supermarkets, record distributors, record clubs, mass merchandising chains.

Hofberg felt that advertising will play a role in sponsoring programs, but did not feel the public would pay

for seeing old and obsolete material which did not entrance them when it was available free.

Citing a video disk as selling in the price range of an audio LP, Hofberg said the video disk was "ideally suited to provide a new generation (of youngsters) with pop music material in an 8-inch disk form. "Carrying two songs, it could become the video single, the future equivalent to the pop single of today and sell at a price that would make it accessible to teenagers and young adults." Hofberg also foresaw a children's storybook bound together with a video disk.

For adults, the executive pointed to the worlds of literature, drama, musicals, opera and spoken word.

"The consumer will be catered to as an individual as well as a cultural entity as he has never been before.

"Marketing of video will probably

Continued on next page

Hofberg boosts

Continued from P. CTV 2

require the exclusivity of artists." Acknowledging that production costs would be high, Hofberg countered that with such advantages as simplicity of hardware, low cost of the programmed material and ease of marketing of the disks to consumers.

"Television in the United States is a weaker proposition than it was 10 years ago, and this is evidenced by programming in general. The rate of attrition of material is ferocious. Today we see quite often not only repeats, but repeats of repeats. Coupled to this you have a somnolent public subliminally watching these old films and programs with barely concealed boredom."

The virtue of the video disk, Hofberg emphasized is that various segments of the public can be catered to, "including the large intellectual minority, which was abandoned for so many years by television and films. With the all important proviso of repeatability, repeated viewing enjoyment will be the key to successful programming for video."

In discussing what he called a "startling engineering breakthrough, a magazine player," Hofberg claimed this unit changes records in one to

two seconds. The video disk is placed in a special sleeve enclosed in a magazine which is inserted in the player with the automatic change cycle taking place without anyone touching the disk.

This automatic changer will sell for around \$400, he indicated and will be available by the end of 1972. This machine will be able to play from 5 minutes to 100 hours of programming. A second, non-automatic player is being readied for 5-minute pop singles types of shows aimed at the young audience. Cost of this 5-minute disk will be in the "budget LP category."

A model for playing color will be shown in Berlin in late August, Hofberg said after his speech, adding that "every major TV manufacturer in the United States is interested in the video disk."

London's efforts are geared toward the home; the educational market, Hofberg said "was a genuflection to culture."

Asked by an American production company about the role of the record act as a movie star, Hofberg answered that the pop star would have to be photogenic and also have the ability to "communicate in a symbolic language, and that will require a lot of experimentation."

Thomas

Continued from p. CTV 2

the film industry when they feared television. His attitude is that in the world of communications one cannot stay on a private island. "One must go along with the technological advances as they take place."

Until now, he continued, "we have had to concentrate on providing a service that delivers a certain program on a certain day at a certain time. Some of these programs have been worth repeating on rare occasions; while others have been exported and shown to limited audiences in other parts of the world. Now we are entering a phase when the situation will be reversed and the viewing of programs will not be limited to the convenience of the broadcaster. Instead, the man in the audience will be able to choose how and when he will view a program.

"We must decide, Thomas said, "which of the world's organizations should set up the rules to preserve the standards of conduct which will be accepted by most of the world's broadcasting services."

Queried as to why his company planned films for regular TV first and then CTV, Thomas said that three quarters of the production costs could be regained on regular TV. "We choose to make shows for TV which are carefully aimed at cartridge television also," he noted.

Bonnier

Continued from p. CTV 2

people in these fields.

"Or the publisher can join with the companies which already have this experience — and, when doing so, it might be well worth while for him to consider partners outside his own language barriers who can contribute experience and knowledge of attitudes and traditions in other parts of the world. This is the philosophy which we in my company prefer," Bonnier said.

He added that the difference between printed products and TV cartridges were not as great as might be believed at first sight.

"It is a matter of applied know-how — both in editing and physical production. Just as, today, we are buying printing capacity outside our own company, so tomorrow will we buy production capacity for these information carriers."

It was at this point that Bonnier gave his practical demonstration of the transformation from the printed page to live television, commenting with a smile: "That is all in the blue, blue future!"

He concluded: "Let us try to stay profitable now, with what we have got, and use some of this profit to prepare ourselves for tomorrow's chances."



Lukas Bonnier

SESSION 3:

CHAIRMAN: Mort Nasatir, President, International Operations, Billboard Publications, Inc., London, England.

SPEAKERS: George Brown, Director of Marketing, EVR Partnership, London, England; T. Nagaoka, Executive Staff of Video Recording and Reproduction, Matsushita Electric Industrial Co., Ltd., Osaka, Japan; Carlos Kennedy, Instavideo Product Manager, Ampex Corp., Elk Grove Village, Ill.; Kioshi Yamakawa, Director of Engineering, Sony Corp., Tokyo, Japan; G. Gazonbeek, Assistant Director Electro-Acoustical Division, N.V. Philips Gloelampenfabrieken, Eindhoven, The Netherlands; Rolf W. Schiering, AEG-Telefunken, Hannover, Germany; Roger Saint Germain Assistant Technique a la Direction Commerciale, Kodak-Pathé, Paris, France

EVALUATING THE CHARACTERISTICS AND PLANS OF PRINCIPAL SYSTEMS

Matsushita boosts 3/4 Tape

ALTHOUGH, it introduced 1/2-inch two reel color type videotape recorders in October, 1969, Matsushita Electric, along with Sony and Japan Victor are the three companies agreeing to develop standards in Japan for video cassettes. And they lean toward 3/4-inch tape, Tadashi Nagaoka of Matsushita pointed out.

The standard specifications which the three companies have come up with includes 3/4-inch (19mm wide), tape in a cassette which has two reels side-by-side and two channel audio power.

Nagaoka cited four reasons why he felt 3/4-inch was better than 1/2-inch — a width which the executive said was used in the "majority of videotape recorders produced during 1970 in Japan using the Electronic Industry Assn. of Japan's type I standard."

In comparing 3/4 to 1/2-inch EIAJ type I tape, Nagaoka said the former's utilization of chromium dioxide tape increases "packing density about 50 percent, and provides improved picture quality . . . Audio tracks of 8mm with a guard track of 7mm ensures low amplitude modulation and low cross talk . . . An increased slant angle of the recording head reduces the effect of tape transport jitters to the reproduced picture. The slant angle for 3/4-inch tape is 4 degrees 55 minutes while it is 3 degrees, 11 minutes for 1/2-inch tape. The wider tape reduces the amount of tape elongation and the jitters to the reproduced picture.



T. Nagaoka

"The tape length of 3/4-inch tape is just half that of EIAJ type I, and if we disregard the thickness of the cassette, the size of a 3/4-inch one-hour play cassette is the same as a 1/2-inch 30-minute tape. Further, thickness of the cassette is not always proportional to the tape width.

"The thickness of the cassette is 32mm for 3/4-inch and 24mm for 1/2-inch."

Nagaoka predicted that 3/4-inch cassettes would be on the market in October, 1971. The executive also predicted the combination of VTR and a color TV receiver in one cabinet may be introduced.

In discussing the progress of the development of videotape, Nagaoka stressed that it has taken "a federation of multiple manufacturers a long time to achieve one solution." The different levels of technical proficiency of various companies, presents a problem in swiftly moving the flow of information from originating companies to others.

Despite this, Matsushita, Sony and Japan Victor came up with its standard specifications for 3/4-inch tape. The EIAJ's type I table of specs is the result of work begun in 1966 on 1/2-inch tape. "During the course of deliberation the reproduced picture quality was a disputed point." Consequently, the type I standard, published in November, 1969 is recommended for a one-hour recording of black and white pictures with quality acceptable for general purposes on 2,400 foot 7-inch reels. A type II tape is recommended for high resolution and color signal recording.

EVR a 'commercial reality,' says Brown

SAYING that it was the first public demonstration of EVR in 1968 that brought the cartridge television industry into existence, George Brown emphasized that EVR was "a technical and commercial reality which can be seen in action in the Vidca exhibition hall."

He listed the major companies which had contracted to manufacture EVR players under licence and many of the contracted programming companies and stressed that the EVR system was a playback only system, and thus created no anxiety about piracy.

Brown said that the EVR partnership already had two software production plants in operation in the UK and USA, each with a capacity of one million units a year, and a third plant would be built in Japan in 1972.

On the subject of competing systems, Brown said: "All of you are concerned to make the right choice — and we believe we have the right information carrier, a system marrying the technologies of electronics and photographic."

Dealing with the various applications of the new techniques, Brown said that by almost unanimous agreement, education and training would come first. "This was not a marketing decision forced on the EVR Partnership — because our licensees can produce whatever programs they wish. However consensus shows that the first target is in the instructional field."

In reply to a question about the number of monitors which could be run from one EVR player, Brown



George Brown

said that 12 could be linked up without any additional application. With extra amplification the number was unlimited.

Responding to a question on piracy, Brown said it was impossible to produce a satisfactory counterfeit copy of an EVR programme.

M. Pannaman of Audio and Video Rentals Ltd., UK, asked whether videotape could easily be converted into an EVR cassette and what the

continued P. CTV 15

CTV needs involvement with viewer

WHILE cartridge television is a logical extension of audio/visual communications, the challenge facing the manufacturer of programming for the home market will be to achieve an "involved" audience.

Involving the audience — for the benefit of the set manufacturer — can be enhanced in several ways, Ampex's Carlos Kennedy pointed out. These means include stimulating a maximum number of senses, by insuring that the presentation is offered in the most convenient manner possible. By providing a variety of information. By providing information in an interesting fashion in terms of technique and content. By convincing the recipient of the information that it will produce either an immediate or long term desirable effect on his personal goals and objectives. By providing a low cost communications device with which to become involved. By providing a device which previews and then reviews the information, and by allowing the viewer to participate in the program.

Kennedy felt that over a fairly lengthy period of time, three fundamental steps in the marketing of an audio-visual home cartridge system must be taken. The public must be educated to the benefits of involvement in CTV; specific programming must be developed to provide a practical demonstration of the CTV concept, and by developing programming for a record or playback system, the public must begin to accept the video cartridge system and its inherent versatility as a normal part of every day living.

Kennedy emphasized that the Ampex Instavideo system was versatile in its ability to record and playback programming and could be used in the field as well as the home for recording purposes.

The executive repeated the point that the Ampex system was designed to sell itself regardless "of the availability or appropriateness of existing software."

There are five program categories which the Ampex executive cited as belonging in the home market. Constructive leisure (self improvement); classical works of art (something which stands the audio-visual test of time); emotional stimulants (experiences viewed principally for the stimulation of the senses); background information (something which enhances a situation but is not important in its own right); pure entertainment (something like a film which is not designed to provide long term benefits, but a momentary escape).

"Each of the categories, except that of pure entertainment," he said, "lends itself to preview of the information prior to selection of the program to be seen, viewing of the information for its overall effect and reviewing at a later date." Unless pure entertainment can take on aspects associated with the other categories, "Its desirability for continuous review becomes limited." He predicted that pure entertainment programming, unless it can be offered at a very low cost, will probably not stand as a principal reason for the sale of video cartridge systems.

Ampex believes that a "viable market for a video cartridge audio-visual communications system in the home is greatly enhanced when a complete inter-relationship between the individual, the programming device and the program is possible."

The home market will take several years to develop, he emphasized. "Major progress may not be made until 1975," but VTR equipment will be sold at an expanding rate over the next five years.



Kioshi Yamakawa

Philips supports standards

SINCE the time Philips introduced the audio compact cassette, the company has pushed for standardization, and encouraged it among other manufacturers by offering favorable terms to those firms who adopted the Philips system. So said G. Gazenbeck who stressed the fact that his firm always strived for a unity of purpose within the industry for the consumer's benefit.

"After all," he added, "only those things that are beneficial to the consumer will stand a chance to survive in the long term and it is therefore that we consider consumer benefit to be synonymous with industry benefit."

Gazenbeck listed the characteristics of the Philips Videocassette system, claiming that (1) it offers simplicity of operation; (2) it can record and play back; (3) the cassette housing protects the magnetic tape from damage; (4) it provides 60 minutes playing time; (5) it can be used for black and white and color; (6) no special adapters or connectors are required for the unit's hook up to a standard TV receiver; (7) it has been adopted by a number of European manufacturers as the one and only magnetic tape system, thus assuring interchangeability between various brands.

The European manufacturers joining Philips in this unity of purpose are Telefunken, Blaupunkt, Grundig, Saba, Normende, Loewe Opta, Studer Lenco, Zanussi and Thorn Electric, with others expected to follow, he said.

Philips will unveil its Videocassette Recorder at the Berlin Radio Fair in August, and will hit the market in Europe with units late this year. It will list at approximately \$600, excluding a 60-minute cassette. The blank hour-long cassette will list at approximately \$60. Prices are expected to drop as soon as TV receivers are manufactured with standardized input plugs facilitating hook up with a VCR unit. This would eliminate the tuner portion which it now contains and would make the VCR unit simpler to manufacture. As of now, the unit constitutes a second TV set without the picture tube.

"We would be more than delighted," he said, "if within the industry in these countries and with consumer benefit foremost in their minds, industrialists would decide to get together in order to choose one common practical standard." Gazenbeck had opened his address by saying that "it is unfortunate that our system, as matters stand today, will have to be restricted to the European scene or rather to the 50 cycle areas... TV systems prevailing in today's world prohibit the use of single standard for both the CCIR and NTSC area. This is a state of facts that we will have to live with."

Sony goes with ³/₄ color VTR

IN the year of its 25th anniversary, Sony of Japan is planning fall release of its first color ³/₄-inch videotape system in Japan. This equipment will be available in America early next year, predicted Kioshi Yamakawa, in explaining the Sony system.

Having announced its color system in October, 1969, Sony believes that mass printing of color videotape will make mass market duplication possible. The duplicator-slave combination can produce 500 cartridges.

The ³/₄-inch equipment can accept color from the American, Japanese and Canadian colour broadcasting systems which use the NTSC standard for colorcasting.

Yamakawa noted that Sony had experimented with ¹/₂-inch and ³/₄-inch tape, choosing ³/₄ because it felt that width had greater capabilities. "Half-inch could not provide the high

quality we wanted," Yamakawa said. The ³/₄-inch chromium dioxide tape has less stretching problems and better sound, the executive claimed.

The cartridge can be removed from the player without being injured and it can be removed during play without being rewound. The Sony unit can be connected to any TV set.

Sony's unit for Europe will be one to two years behind its Japanese and American debuts because of the European color TV system which is incompatible with the NTSC system.

The \$800 price is right for the industrial market, but the price for the general public will be around \$400 once that level of development is reached, he said.

Fumio Ishida, Sony's marketing director, indicated he felt there would be a home market at \$800. A reel of 60-minute blank tape would sell for \$30.



Rolf Schiering, Roger St. Germain and G. Gazenbeck

Film seen as CTV partner - St.-Germain

ROGER Saint-Germain stressed the role to be played by film in the development of the videotape cartridge market. It was already a highly advanced technical commodity, where easy and large-scale copying would prove a major asset, the Kodak-Pathé executive said.

The Super 8 film cartridge could be used directly in a video cine-player and can be programmed with any existing 35mm or 16mm film. A further advantage was that this process was not affected by the problems of author's rights or other systems where these rights have yet to be established or codified.

Although large-scale copying was possible, the Super 8 system could achieve reasonable price levels with small copy orders. In fact, orders for between five to 100 cassettes were widespread in France.

This meant a smaller investment budget and greater freedom for the producer, wider choice of programme possibility to use the system for the most specific needs of the market, and the possibility of supplying large numbers of copies if necessary.

Although home reproduction via the TV set was expected to be the major future trend, traditional playback methods would still remain popular, giving the widest scope possible to the user. Further, the Super 8 cartridge, however

reproduced, was not affected by such different TV color systems as NTSC, SECAM or PAL.

Combined player units utilizing the flying spot system eradicated the projector from the "camera-film, color projector, screen" chain, the role of the latter now performed by the TV set.

The development also of the Estar, Cronar and Mylar cellulose polyester film, used at 24 frames per second on a D-type spool, gave a 30-minute program, 50 percent more than on traditional acetate film.

As to film life, he claimed Kodak has developed, both with new film and projection processes, techniques whereby the cartridges projected 500 times appeared no different than the copy straight from the laboratory. A film life of up to 2,000 playings was possible, he said.

Saint-Germain stated the public was excited by new techniques but had not been fully informed of all the processes available. A wide range of Super 8 viewers were on the market also and there were single frame stop facilities on both tele film and projector systems.

But Roy Black, of Electronic Rentals, London, insisted that this system brought yet another "standard" into view. He suggested that the conference had been overwhelmed with far too many sugar-coated pallatives.

Videodisk in 72?

THE Teldec video disk system will have its players available in both black-white and color by the time the units go on the consumer market by the end of 1972 or early 1973, reported Rolf Schiering.

The company is also holding talks with major CTV manufacturers around the world with a view to granting non-exclusive licences for the international manufacture of the players.

Schiering, speaking on 'The Characteristics and plans for the Video Disk,' said the concept solves many of the basic problems facing other audio/visual systems.

"The reason," he said, "is that the video disk has an information density of more than 500,000 mm, which is 100 times more than the information density of a record, 50 times more than the information density of videotape, and 10 times more than that of Super 8 film. The video disk thus offers the highest information density ever achieved on any medium."

Using a number of slides and graphs to illustrate his point, Schiering pointed out that his company had developed suitable recording, duplicating and playback facilities so that the information required for picture and sound could

be recorded, duplicated and reproduced. "In reproduction, our pressure pick-up proved to be the key to our success. High density storage and pick-up are the basic foundations of our system," he said.

Comparing the various existing systems with the video disk, Schiering said, "The video disk offers adequate playing time for all applications. For some programs the limitation of a single record might be a certain drawback, but this can be overcome by employing changing mechanisms with extremely short changing cycles.

"The video disk also offers one other important feature unavailable on other systems. This is quick access to any part of the program. Any portion of the disk can be reached immediately, whereas on tape or film this is a time-consuming exercise."

Schiering assured his listeners that giving at least equal, if not better sound and quality compared with other CTV systems, the video disk is especially simple and extremely inexpensive.

The first color prototype of the video disk will be unveiled this fall at the International Radio and Television Show in Berlin.

HOW BIG ARE THE POTENTIAL MARKETS FOR EDUCATION AND ENTERTAINMENT AND WHAT ARE THE NEEDS?

CHARIMAN: Edouard Labin, Information Consultant President, DIDASCO, Paris, France.

SPEAKERS: Ed. D. Probert, Deputy Head, Radio and Electronics Section, Greater London Council, London, England; Leslie Ryder, Staff Inspector of Schools and Colleges, Inner London Education Authority, London, England; Nicolaus Hoehne, Geschaefstsfuehrer, Videothek Programm GmbH, Wiesbaden, West Germany; Bruce L. Paisner, General Manager, Time, Inc., New York, N.Y.; Lawrence B. Hilford, Vice President and General Manager, Columbia Picture Cassettes, New York, N.Y.; Claude Neuschwander, Secretaire General, Publicis S.A., Paris, France.

Columbia gets titles ready

COLUMBIA Pictures will commit its entire movie catalog to the CTV medium, according to Lawrence B. Hilford. The company has also entered the software production field with an estimated 15 to 20 programs in various stages of development.

In disclosing Columbia plans for CTV involvement he added that more than half of the initial programming will be devoted to educational concepts and other institutional use. "The entertainment market will not, however, be neglected," he assured.

Hilford said that all available channels of distribution will be used for the marketing of his company's new venture, including, if necessary, computer banks, the milkman and the mailman.

Assuring his audience that Columbia has no intention of involving itself with new programming that may become redundant before the CTV format is fully established, Hilford said, "We are producing material for the medium which we hope will not lose its value over the years."

The Columbia executive also assured that his organization will support any organization that works towards establishing meaningful standards in this field.

Hilford told his audience that an estimated 250 million people around the world owned television sets, and that each one was a potential cartridge TV customer. "But," he stressed, "to reach this market existing program material must be

made available, and the most desirable entertainment program form at this time is motion pictures."

The Columbia Pictures executive added that the second necessary ingredient was the creation of new programs. "We at Columbia Pictures Industries believe that while motion pictures will make a significant contribution to the cassette era, the major portion of our revenues will eventually come from new programs created specifically for the medium," he said.

"We will not at this time produce material which might become dated before sufficient player saturation levels are attained.

"We hope that our existing inventory will contribute to the early stages of development. We will however, continue to produce material for the medium which will not lose its value over the years."

Hilford disclosed that Columbia has planned a marketing organization structured to the needs of cartridge TV. "It will be the policy of this organization to distribute all its inventory on any hardware system which gains acceptance in the marketplace," he said.

Conceding that Columbia had made serious commitments to the new medium, Hilford said that if his company is to realize a return on its investments, the marketplace must present an economical alternative to the consumer. "Therefore, production and distribution costs must be held to a minimum, for

without new production the marketplace cannot exist.

"We are faced today with an over-abundance of hardware systems. This will have the effect of reducing volume production of both players and cassettes.

"Further, the multiplicity of systems will not only inhibit the consumer from purchasing, but increase the retailer's cost due to the requirements of duplication or triplication of inventories."

Looking at the problem of standardization, Hilford said the public could play an active role in setting standards for the industry.



The entertainment-education panel: Lawrence Hilford, Bruce Paisner, Nicolaus Hoehne, Leslie Ryder and E. Probert.

CTV aids schools

CARTRIDGE TV enjoys a number of distinct advantages over other methods in the dissemination of audio-visual educational material, E. D. Probert told his audience. Prior to the dawn of cartridge TV, the primary audio-visual systems used have been conventional film projection and television, either via cable or off-the-air, Probert said.

There are specific factors which enter into the selection of the proper audio-visual system to suit the needs of a given educational situation. He listed these as follows:

1. Land area over which these are to be distributed: if this is extensive, TV (off-the-air and/or cable) might be best suited to provide coverage;
2. The density of schools within a specific area;
3. The means available for distribution of educational audio-visual matter, and the cost of distributing the software;
4. The capital investment required for pre-recorded software particularly

when concurrent program use is being considered;

5. The effective life of software;
6. Operating costs during the lifespan of the player;
7. How would programs be distributed within a school district and would one playback unit be required for each TV set?

Probert said that off-the-air TV networks are severely restricted in availability of channels. None are available in the U.K., for educational use, and, therefore, closed circuit cable TV networks have been introduced. Even these suffer from limitations in channel capacity, he said, and from the difficulty of transmitting programs at a time that is suitable for the entire potential student audience.

"However, the flexibility of a multi-channel cable distribution network may be enhanced if each educational establishment is provided with a facility for local injection of

programs on a few channels," Probert said. "Then, incoming network programs may be recorded on videocassette to be replayed over the internal wiring later as and when required."

The specific requirements of a cartridge TV system for educational use are, according to Probert:

- (1) Simplicity of operation;
- (2) reliability;
- (3) a 20 to 30-minute playing time capacity;
- (4) the ability to serve viewing groups from one to six people, and larger groups up to 40 students;
- (5) longer life expectancy needed for cartridges used in making student and teacher TV recordings, while only 50 playbacks will be required as a rule from pre-recorded cartridges;
- (6) playback should be mobile and it would be most useful if its signal could be carried by several receivers simultaneously, and (7) it would be advantageous if the playback had a stop-motion single-frame capability.

Ryder warns video devices deceiving

IN one of the most witty, incisive and perceptive speeches of the Conference, Leslie Ryder warned against getting carried away by the prospects for video cassettes and video disks in education.

"Long after their practical value in everyday life has been established," he said, "communication systems and devices are still regarded as peripheral by many teachers.

"It may be time to question whether education is the only area where man's potential may not be increased by technology. The advent of yet another audio-visual storage and retrieval system simpler to operate, cheaper to install and more flexible in use may prompt us to feel that another ultimate panacea to our educational problems has been found.

"Unfortunately, the makers of overhead projectors, language laboratories and closed circuit television equipment all had similar feelings — yet today one can find projectors covered by dust sheets, language laboratories locked and closed circuit television installations which are only brought into action on prize day."

Enthusiasm for the new medium should not blind educationalists to



A "serious" Leslie Ryder.

the problems of integrating all kinds of methods into new educational practise.

Education, said Ryder, was essentially the influence of one mind, one personality, one character, on another. "We have a plethora of TV programs for schools, but education won't come to a stop if there is no TV service, no hardware, no software.

Continued on next page

CTV to revolutionize schools

CARTRIDGE TV could bring about a revolutionary change in education, primarily because books, especially voluminous ones, tend to scare students. This is the feeling which Nicolaus Hoehne expressed during his talk on the use of the medium for industry, training and education. Hoehne said training for new jobs, specialization and different skills are essential if society wants to progress. "New methods of teaching must be used to achieve this goal," he said.

The Videothek executive pointed out that one of the major disadvantages of current teaching methods lies in the fact that the slow learner determines the speed of the lesson for the entire class. "It was natural, therefore, that new methods were introduced to overcome this, and aid the student in his attempt for better and faster understanding of tough subjects.

"CTV systems enable industries, schools, universities and other educational institutions to take a much-needed step forward. These systems represent a sensible supplement to the traditional school book." Hoehne also added that

students who use an audio-visual medium along with written material will find themselves in excellent positions for learning.

With cautious optimism, Hoehne noted that for cartridge TV to bring about the revolution envisioned each system must fulfill a certain number of demands. "It must," he stressed, "be usable at any given time, and enable the student to determine, for himself, the length and speed of his learning process. Consequently, the recorded program, or parts of it, must be permanently repeatable."

Hoehne said that three major questions must be answered before any educational audio-visual system is considered. These include its advantages to the teacher, and student, as well as the types of material that are most adaptable to the medium.

"For all areas of education in which the teaching of facts is important, programs can be made, either in the form of programmed instructions, or as traditional films."

Hoehne also pointed out that with CTV, teachers will no longer have to fear the "cinema effect" which arises

when a room is darkened for an enrichment film. "With videocassette this darkening of the room is not necessary," he said.

Turning his thoughts to CTV advantages for the student, Hoehne said that through the new medium, the material presented is much more interesting than through normal channels. "The student can now control the growth of his knowledge and can experience the very important success feeling."

Hoehne saw secondary schools as having the greatest demand for CTV. "However," he warned, "due to the tremendous amount of learning material which would have to be converted into cassettes, a huge investment would be necessary.

"As a result, total integration of the new medium into schools will take a number of years. Nevertheless, cartridge TV will intensify the learning effect, and partially solve the lack of teachers."

Hoehne also said standardization throughout the common market is highly desirable, and would go a long way towards helping reduce costs to schools.

Ryder warns

continued from previous page

"The fact that we have not been asked by Billboard to put our speeches on videocassettes is evidence of the continuing belief in personal contact."

Referring to the multiplicity of configurations, Ryder drew laughter from the audience when he observed: "It seems that in few years if I wish to watch a Japanese No play I'll have to have Sony equipment; if I wish to watch American baseball I will have to have an EVR player; if I want to watch something from Chaucer I must have a video disc; and if I want to watch a program on Amsterdam I shall have to buy a Philips player."

Teachers, he said, were instinctively wary of technology lest it dehumanized the educational process and the increasing demand for schooling made education a labor-intensive activity with relatively small amounts spent on other resources. "In the U.S.A. only four per cent of the educational budget is spent on resources and it is less than three per cent in the U.K."

"Those who see a vast market in education must pause to see what money is really available," Ryder said. "We are dealing with human personalities at the most important stage of their development - so you must accept and understand our natural conservatism."

Education was going through a revolution and was re-examining the ways in which it operates and he saw three ways in which TV cartridges

could be used - firstly, to overcome the shortage of experts; secondly, for curricular innovations; and thirdly, for the open university plan, the "second-chance" educational facility.

But Ryder said that while education may have been a prey to second rate material in the past, it would not accept this any longer. It had the right to demand the highest standards.

He said a schools TV service would be opening in London next year and operating on five channels.

Finally Ryder said: "I'm the first customer who has spoken at this Conference so far and I want to be a good customer. But I won't buy second-rate trash."

Asked how he would determine when to use closed circuit TV and when to use cartridge TV, Ryder replied: "I would use videocassettes for minority groups where it would not be economical to use channel time and also for those courses which have been tested and proved satisfactory on closed circuit."

Questioned by Nancy Klein of New York on the need to blend human resources with technological aids, Ryder replied that a new revolutionary school would be opening in London before 1975 which would use a range of learning materials involving a variety of media. "And, strangely enough, we are improving the teacher-student ratio so that teachers will have time and opportunity to learn all about the new techniques."



E. D. Probert.

Electronic flashes

THE following technical tidbits were revealed at the conference:

The EVR Partnership is installing color transferral equipment in its London facility this summer to expedite the availability of its color program fare.

Ampex will have an AC power supply Instavideo unit at a much lower cost than the present battery operated portable unit. The company also plans a European model with a 625 line screen to parallel its American 525 line model.

Bell and Howell is studying a means of incorporating its Super 8mm film cartridge concept into a video unit.

Hardware firms exhibiting included: Sony, Matsushita, CBS EVR, Ampex, Philips, JVC. One film camera by Helivision, was also on display.



Bruce Paisner.

VTR's home impact an aid to education

THE video recording will have a great impact on the dissemination of information and education in the home, predicted Bruce Paisner, general manager of Time-Life Video.

At first, video recordings will consist mainly of film material, the executive of the new division within the Time-Life publishing empire stated. Then as hardware sales increase, new productions will become essential.

"The creative potential lies in video recording's repeatability," he pointed out. "Since education depends on repetition, easy access and continued availability, the moving image has never been able to teach or instruct in a serious way... For the first time since film was invented, video recordings will remove this limitation, and many films created for this medium will be intended to be seen more than once."

"They will concentrate information and communicate on many different levels. As with a text book, the user will be expected to

replay his video recording frequently, not just because he likes the sound, but because he seeks more information or deeper understanding. Video recordings will make possible cross referencing of film, since a cassette can be taken out at midplay and another inserted for a few moments as easily as we flip through pages of an encyclopedia."

Paisner also predicted stimulation in the area of what he called "compelling programming." "There are areas where people have plenty of information but are critically short of

wisdom. They represent the challenge for this new medium."

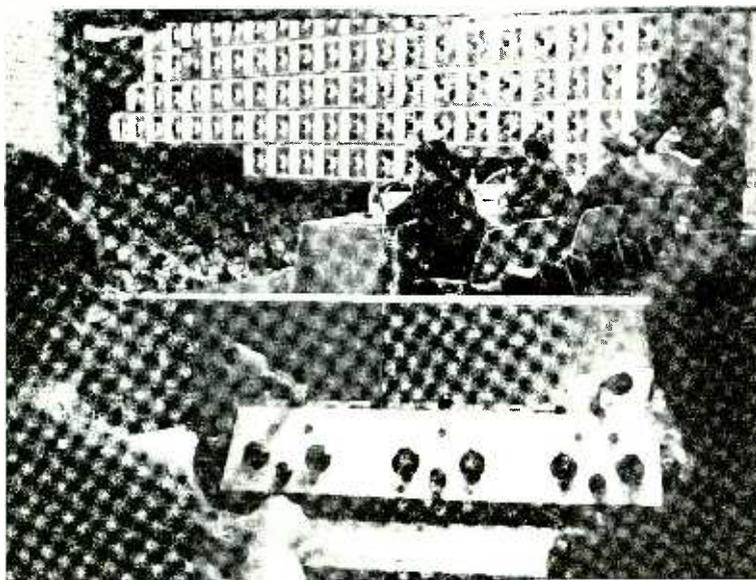
The executive felt strongly that children's programming, long neglected on commercial TV would gain in CTV. "All day, all year long, children watch TV. What they see, though it not what they need or ought to see, but what will sell products to their parents. Under control of the parent, the video recording while entertaining, can teach, inform and guide a child to a greater understanding of the world's complexities and a deeper appreciation of its beauties."

Adults will find knowledge for their own interests in CTV shows, and formal education will be helped by bringing it into the home via video recordings.

"Beyond useful information and formal education, video recordings will make the television screen a source of general enlightenment in the home." Time-Life editors are presently studying program areas and the company plans offering shows to Sony's videorecording system, he said.

Coverage credits

COVERAGE of the first International Cartridge Television Conference is a result of reporting by Mike Hennessey, Billboard's European editor, Radcliffe Joe, New York CTV reporter; Eliot Tiegel, cartridge television editor; Michael Way, Paris Correspondent, Lee Zhitto, Billboard's editor-in-chief. Photos are by Tom Hanley, Billboard's special London photographer.



View from the translator's booth.

CTV a publicity tool

EMPHASIZING that he did not profess to be an expert in cartridge TV, Claude Neuschwander said he thought that it could be a powerful medium for publicity - provided it reached a sufficiently large section of the public.

"There is no doubt that the initial market for the medium will involve only the wealthiest class - perhaps two percent of the total potential audience. Your problem is how you are going to extend this audience to make videocassettes a mass medium."

This, of course, rested on the assumption that the industry was ready to help reduce the cost of TV cartridges incorporating commercials - and Neuschwander pointed out that without advertising, newspapers would probably have to increase their price by 200 percent.

Neuschwander was yet another speaker to emphasize the need for greater standardization in the industry "otherwise efforts would be dissipated."

He could see a great future for

commercials in a weekly cartridge TV magazine and also talked of special



Claude Neuschwander.

cartridges paid for by advertising which would give comparative information on, for example, all makes of washing machine, all makes of car in a certain price range. TV cartridges could also be used to give shareholders in companies a regular picture of what those companies were doing, and they could be used in the property market.

There were, Neuschwander said, also great opportunities for commercial messages through cartridge TV players located in hotels, supermarkets and holiday camps.

One vital adjunct to the medium mentioned by Neuschwander was the possibility of some kind of feedback device which would give producers and advertisers a means of sampling the audience. It could either be done by leasing the TV cartridges and enclosing a questionnaire to be delivered, completed, when the TV cartridge was returned; or even by means of a sophisticated electronic device which would enable the viewer to communicate with the originator of the programme.



Heated roundtable discussion brings participants' response.

DISTRIBUTION PATTERNS

SPEAKERS: John S. Lollos, Vice President, National Talent Service, Inc., New York, N.Y.; Michael M. Grant, Business Studies Manager, Rank Audio Visual, Ltd., Brentford, Middlesex, England; Tatsu Ishida, President, Pony, Inc., Tokyo, Japan; Aaron Neretin, Publisher and Editor, Merchandising Week, New York, N.Y.; Dr. George E. Ferris, Arthur D. Little, Inc., Cambridge, Mass.



Getting down to business: a video session.

Film rentals seen having advantage

ON the question of leasing versus sale, Michael Murray Grant said that where software was concerned, high priced sale might be an initial feature; but with the increase in product availability, cut price sale or cheap rental might take over.

"Such a situation might well develop for pornography in cassettes, with a high initial demand enabling suppliers to set a high price," he said.

Because of the small number of programs which would bear watching over and over again, the entertainment field certainly seemed more suited to rental. But if a rental operation were to succeed on a national scale, product would have to be readily available, off-the-shelf, in all major configurations — and this would mean nation-wide distribution.

If a producer, on the other hand, went for outright purchase, it would mean that fewer stock of software could be held. Grant thought that, on the whole where software was concerned long-term hire was likely to be more profitable than short-term hire.

Rental might also be preferred where the hardware was concerned, at least while consumers were waiting to see which of the various systems was likely to predominate.

"Our research among consumers has revealed a marked reluctance to discuss sale versus lease — people are more concerned about which system is going to win," he said.

Discussing the general potential of the market, Grant said that it seemed

likely that development would be inhibited in countries enjoying a high standard of television broadcasting. He pointed out, in analogy, that the success of 8-track cartridges for in-car entertainment in the U.S. was said to be due to the poor quality of local radio in many areas.

Dealing specifically with the U.K. market, Grant pointed out that it was heavily oriented toward set rental since color TV receivers could be hired for as little as \$3.60 a week and monochrome receivers for \$1 — compared with respective purchase prices of about \$720 and \$170.

He said that 92 per cent of homes in the U.K. had television receivers and 1970 figures showed that 60 per cent of the monochrome sets were rented.

Colleges will dig VTR idea feels Lollos

THE tremendous potential of magnetic videotape, and its burgeoning enthusiasm among college students today, are factors in the growth of the education market as an outlet for cartridge TV. This is the feeling John Lollos presented in his talk on "Direct Sales to the Educational and Corporate Markets." Lollos said the interest of college students in video today goes beyond audience status to the point of actual participation. They want to hold and shoot the new cameras, and make their own programs as well as select what they want to see," he said.

"No longer does the shotgun philosophy of programming developed by the United States work for the great majority of American youth."

Lollos said that in the stimulating environment of the college campus can be seen the most comfortable atmosphere for the distribution of video and CTV. As a result, his company has developed a college and university videotape network as the second in a series of steps leading to the development of a video consciousness and eventual marketplace."

The network employing a sales force of five people and servicing 20 colleges at present was designed specifically for college audiences in an effort to create video involvement that will introduce students and faculty to the hardware handling phase, and into the world of instant creativity via video.

The NTS executive continued, "We are now busily developing a series of affiliate college and university mini-TV stations that will program, create campus-orientated productions, air network programs produced by NTS and other professional producers around the world, and establish an alternate network exclusively designed for, and operated by, the students and faculty

of each participating campus.

"The marketing key to this project is student involvement," he said. "We at NTS are supplying every campus with detailed assistance by professional video producers, directors and programmers, to develop and maintain relevant programming thrust."

Lollos told his audience that the second most important marketing element designed into the NTS videotape network is the videotape viewing pillar, explaining: "Since we are creating a mini-network, and asking our affiliates to help us develop an interested audience, we thought we needed a device that would make our programs obtainable and easily differentiated from other television programs available throughout the average campus.

"The viewing pillar", he said, "is a stacking of 23 inch monitors on a plexiglass and steel pillar that also houses a Sony AV-3600 video recorder. The pillar is on casters, and is positioned in high-traffic locations on a campus.

"A mini-studio is immediately established generally adjacent to the pillar. Local talk shows, interviews with visiting dignitaries and the college president are among some of the programs taped and simultaneously aired on the adjacent pillar and any other pillars that are on the network line."

Lollos' initial network package includes sufficient Sony 1½ inch equipment to establish a mini-studio, and, according to him, many colleges have already substantially augmented their helical scan equipment to include portable back pack cameras, and more sophisticated 1-inch editing capability.

"We feel that our present program will chart the future of larger plans and aspirations regarding packaged video.

Pony into programs reports Ishida

PONY, Inc. has been marketing prerecorded videotapes since July of 1970, and the company is now engaged in releasing 10 titles each month, reported its president Tatsu Ishida in discussing distribution patterns for videotape.

These first programs are on open reel color tape, but Ishida revealed Pony intends to market ½-inch and ¾-inch closed cartridges.

Fuji-Pony is the company created in January, 1970 to plan, produce and obtain copyrights for programming. In May of 1970 Pony established a video division and in July it marketed its first 17 videotapes.

Pony sees three areas for programs, Ishida said. "General use, companies and schools and specialists." General customer shows fall into the area of films, both made in Japan and abroad of



Tatsu Ishida.

entertainment, documentaries, travel and traditional Japanese stage arts, sex education and cartoons for children.

"In our merchandising planning we are taking into consideration the importance of the software as being worth viewing more than twice, and that it is a 'mini medium' and a 'custom medium' as against a mass medium," the executive continued.

Pony videotapes are handled through Pony, Inc., Pony branch offices, agencies, retailers and customers. Pony's branches are located throughout Japan. The company has 20 agents who work with around 1,500 retail stores. These retailers are broken down thusly, Ishida noted: department stores, electric appliance and sound equipment stores, book stores, record stores, music tape centers.

Part of Pony's programming

Continued on next page



John Lollos raises a point. M. M. Grant and Aaron Neretin ponder it.

Dealers in need of market plans

VALUABLE time and energy will be lost in the marketing of video-recording hardware and software if the manufacturers do not begin now to develop a total distribution and marketing program, according to Aaron Neretin. He warned his audience that they should not be lulled into inactivity by the current debate over standards and absence of product from the retail floor.

"There should be no doubt left in your minds by this time that there will be a videorecording or playback system on the market in the not too distant future... If you let yourselves get caught with your marketing pants down there's going to be hell to pay when a confused distributor or dealer gets the product and the resulting consumer confusion and distrust will cause us to lose yet a few more valuable years of potential."

Neretin noted that the hardware manufacturer would undoubtedly turn to his already established franchised consumer electronics retailer in putting together his cartridge TV distribution package. "This dealer has had the benefit of learning from both his mistakes and his successes in the marketing of TV and audio tape products and is best equipped to use this experience in creating a more secure pattern of merchandising for cartridge TV. But it will be up to the manufacturer to introduce sensible ideas for display and promotion at the retail level and he must be prepared to eliminate any retailers from his franchise program who insist on placing cartridge TV equipment on a shelf where it will receive little attention and gather a great deal of dust."

Neretin noted that the pre-recorded tape and record

merchandise will be establishing giant videotape, disk and electronic video recording libraries for the consumer, but the consumer electronics retailer will insist on carrying some of these blank and pre-recorded products, to make an immediate tie-in with the expensive hardware.

Noting that the electronics industry is greatly in need of the new product excitement that cartridge TV offers — especially at a time when economic conditions has dampened consumer buying enthusiasm — Neretin said that retailers in the U.S. and all over the world are ready to run with this new merchandising concept and it is up to the pioneers attending the conference to make sure that the retailer has a strong product and marketing program with which to run.

CATV to have CTV function

CATV systems, offering consumers immediate program gratification, should be considered an integral part of distribution in the cartridge TV industry, according to Dr George Ferris.

Dr Ferris said physical distribution of cartridges and discs to retail outlets will play a large role in the industry's future. These channels of distribution will allow the consumer to satisfy a "pre-meditated" desire for specific information or entertainment programming.

But a secondary consumer desire, a desire to satisfy momentary whims or impulses, can best be met by placing a vast quantity of programming, on a wide range of channels, at his fingertips, he feels.

In outlining his view of the two consumer needs to be fulfilled by cartridge TV — pre-meditated and impulse — Dr Ferris compared the industry to the food industry.

"If a consumer wants to eat a hamburger," he said, "he can go to any number of restaurants, and have his hamburger at prices ranging from 15 cents to \$3; or he can go to a supermarket and buy the ground beef and prepare the hamburger at home. Please note that neither restaurants nor supermarkets show any signs of going out of existence."

"They coexist. They coexist as two totally different channels for distributing ground beef to the consumer."

Dr Ferris pointed out that when a woman shops at a supermarket, she is frequently buying something that won't be eaten for days in advance.

She is buying in a pre-meditated fashion.

Periodically, however, what she has purchased does not satisfy her immediate needs and she insists on going out to a restaurant. "This is one of the reasons restaurants have not gone out of business, despite the number of items in supermarkets rising to well over 15,000, and despite the arrival of convenience products," he said.

"If a CAVT operator can deliver information or entertainment from a master at head-end at the time desired by the subscriber, he is performing the role of restaurant. He can satisfy a true need, or a whim, immediately as against deliberate premeditation. He can offer a wide menu. He provides immediate gratification."

Just how effective CATV will be in serving consumers will depend on a number of factors, he said, all revolving around consumer convenience. There must be enough channels operating at the right hours, and the consumer must have instantaneous access to "a practically infinite set of programs at all times." Technology for instantaneous retrieval by the consumer "is just around the corner," he added.

Add to this the problems to be encountered through physical distribution of cartridges and discs to outlying rural areas, he said, "and you will see my purpose in asking you to make provision for this method of distribution in your market planning."

Pony programs

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program entails selling custom-made materials for special clients, like driving schools, and other special skill schools, hospitals, government agencies, and banks.

In developing shows, Ishida said, "It was important to listen to the voice of the market. A videotape is an expensive product (30,000 yen; \$83 for a 30-minute tape), and therefore we package them with an appropriately colored jacket with a deluxe design."

The company uses direct mail as a means of publicizing its programs.

In the matter of standardization, the size of videotapes has already been standardized at 3/4-inches for

color by three companies. Products made with this size are expected to be on the market by October.

Pony has been "guiding its retailers" to sell both hardware and software at the same time. Ishida said. Pony's main customers are business enterprises, and if the price of software does not come down to that which the public can afford, Ishida suggests that a rental system be attempted in Japan, with proper care given to the selection of the store designated as the rental location. "In any event, it would be necessary to conduct an experiment in a sample area before making an official start on this system. If and when the prices of the software becomes cheap enough, there would

be no longer any necessity for the rental system." Pony has plans already for opening up rental stores in principal stores in Japan, but at a time when the hardware becomes predominantly the cartridge type and the repertoire and quantity of the software attains a sufficient high level.

When the subject of pirating videotapes came up during the question and answer period, Ishida said he was aware that VTR systems were vulnerable to illegal duplication. The non-videotape systems would not be. However, Pony planned to have colored reels as a means of identifying its product to the consumer as being the authentic Pony title.

SESSION 6:

PROPRIETARY RIGHTS, RESIDUAL RIGHTS AND COPYRIGHT IN CARTRIDGE TV

CHAIRMAN: Charles B. Seton, Attorney At Law, Rosen, Seton and Sarbin, New York, N.Y.

SPEAKERS: Mel Nimmer, Professor, UCLA Law School, Los Angeles; Calif.; Jean-Loup Tournier, Directeur General, SACEM, Paris, France; Roundtable Chairman: Wim Van Vught, President, L'Union Internationale des Editeurs, Amsterdam, Netherlands; Dennis de Freitas, Legal Advisor & Secretary, Performing Right Society Ltd., London, England; O. Ellwyn, Attorney At Law, Ellwyn and Kron, Stockholm, Sweden; M. Lenoble, Deleque Generale, SNICOP, Paris, France.

U.S. laws facing CTV are complex

PROFESSOR Mel Nimmer, in touching on aspects of American law as it pertains to the new CTV medium, stated that anything not perceptible to the eye in its basic form is not copyrightable.

But of course there are exceptional situations. This was interjected in Nimmer's speech as an indicator of just how tricky the legal side of CTV will be.

The copyright expert spoke of a U.S. Supreme Court decision in 1908 which ruled that a piano roll was not a copyrightable item since it was not a duplicate of a song and therefore not within the song owner's protection. He made the analogy with

a video cassette, stating that a piece of videotape can not be visually intelligible in its basic form and is thus not copyrightable.

Nimmer suggested that under existing American law, a piece of motion picture film, which is perceptible to the eye, could be one way in which a work could be copyrighted. But he also said he felt that in a test, the courts would recognize that a videotape is like a motion picture. "But then perhaps the court will say that videotape is not copyrightable."

In order for the programmer to

continued on next page



Mel Nimmer.

Lawyers will aid CTV

THE cartridge television business seems to be faced with what have been called impossible problems. However, they are "targets to be shot down," stated copyright lawyer Charles Seton.

Seton cited seven areas to be recognized.

It is not the lawyers who originated the incompatibility problem of the hardware manufacturers nor is it their responsibility to establish compatibility.

The success or failure of any of the systems is not in the hands of the lawyers.

The legal problems facing this new medium are not really as difficult as those faced by the radio, television and communications satellite broadcasting industries when they began.

As the new industry develops, lawyers will assist their clients, working with existing laws in each country.

The success or failure of the new CTV industry won't be a result of what is today's existing copyright law in each country, because if these laws



Charles Seton.

prove insufficient or unfair, new legislation will be devised.

It is sound to be cool about the nightmarish complications of this new field; let the industry develop naturally.

Take logical steps, run reasonable risks, watch trends develop and discuss individual problems with your corporate counsel.

Copyright 'Myth' has to be aired

JEAN-LOUP Tournier stated that the "myth must be taken out of the video cassette copyright." The most important part of the problem, as seen in France, which has made significant progress in codifying a nationwide agreement on videocassette copyright, is that the distinction be made between the "vehicle" which carries the work, and the work itself.

Whereas in Britain, each cassette is covered by copyright, in France it is only the intellectual work which is protected. Thus the video copy can be considered in the same light as a film copy.

"When the videogram is the vehicle for a new work, it becomes what can be designated a cinematographic videogram, which, conforming with article two of the Berne Convention as revised at the Stockholm conference of 1967, is the vehicle for a "work expressed by a process similar to cinematography."

There remains a wide difference between the video copy and the original work, and this should contribute to simplifying the problems of copyright in the cartridge TV sector. The only difference between the new videographic techniques and film and television is purely technical, thus copyright questions should be resolved in the same light, Tournier pointed out.

In the case of the cartridge TV copy, existing copyright holders, composers, authors or actors, have to be found for new contracts to be made. But for videographic works, the producer has to enter into new

agreements with composers, authors and performers, and perhaps also the copyright owner of the adapted work in the case of novels or dramatic works.

The problems faced by reproducers of records or film are the same as for cartridge TV, where the producer of the 'vehicle' - that is the cartridge - enters into agreement with the producers, interpreters, authors and, where applicable, radio-TV broadcasters.

Thus the contract remains at the center of the situation, and, within Europe, covered by the Berne Convention and the specific laws of individual countries. With main emphasis on contractual agreements similar to those exercised in the cinematographic sector, there still, however, remains, the question of the application of a compulsory licence covering mechanical recordings.

"In spite of the position of certain British lawyers, we in France believe that, because of the essential difference between the 'vehicle' and the 'work', a licence for mechanical recording cannot be applied to the TV cartridge because it has never been applied to the film."

Article 13 of the Berne Convention, also, only covers musical composition, and excludes film or any other similar process.

"But where the British lawyers are concentrating is in the case of the TV cartridge copy, which is not a videographic work, and which is simply the reproduction of an existing musical work. We do not think here that a compulsory licence could be applicable."

In terms of contractual and



Jean-Loup Tournier.

economic considerations, the destination of the 'vehicle' is of the major importance. Whereas the TV cartridge comes under similar regulations as the film, once it becomes a commercial product for mass consumption, it reverts to similarities with the phonograph record. Here, the main distinctions are: Will the cassette be used publicly or privately?

"In the public sector, again, the format is similar to the film, both for commercial or educational purposes. In the case of the re-reproduction of an existing work - a film for example - the producer must study the original contracts signed between the producer and artist. For an original 'video' work, the producer must conform with national legislation in obtaining the correct guarantees from his collaborators and interpreters.

If the videocassette in France,

conforms to copyright payments on a similar basis to the tape cassette, the amount will represent eight per cent of the retail price. But up to present the SDRM (Mechanical Rights Society) has not concluded its enquiries to see if this figure will be agreed upon as a realistic basis.

Within these discussions the CISAC - International Confederation of Authors and Composers Societies - has also been carrying out widespread studies to safeguard its members.

During questioning, Tournier affirmed that private recording, sometimes illegally done, had left producers and interpreters unarmed. And in the CTV field this would be even more serious. He noted that in the tape-recorder field, only Germany among European countries had levied a copyright tax on player equipment.

As regards TV cartridges in the education sector, it has to be considered a public performance, and one court case had already been settled on these lines. Nevertheless the French performing rights society has had great difficulty in having the Ministry of Education agree to this principle when discussing copyright payments.

On the question that "If you wish to avoid illegal recordings, why produce players which record in the first place?" Tournier replied that the legislators had been permanently behind in technical legislation. They should have foreseen illicit recording on tape equipment.

He charged that most producers preparing product for the school systems who are fearful their programs may appear inadequate to teachers and students, overload the programs. "The end result," he said, "is that some educators condense the canned stuff, with excellent results, while others ignore it completely." Ryder continued, "Teachers have a hard time trying to get something worthwhile out of something prepared specially with commercial considerations in mind."

His thoughts were endorsed by several members of the panel including its president, Edouard Labin, president of DIDASCO in Paris.

Educators are mixed over CTV's worth

THE problems in adapting cartridge TV to educational use was discussed at length at a specially convened roundtable session.

The hour-long meeting ended with mixed feelings on the adaptability of the format to today's in-school teaching needs, with floor comments varying from negative, to favorable to enthusiastic.

On the enthusiastic end, one educator registrant stressed that through cartridge TV, teachers could integrate into their own learning systems, and generally improve their methods of teaching. "The CTV method of learning could even help the teacher in preparing his lessons," the observer said.

Another comment from the floor suggested that cartridge TV could go a long way towards changing the present educational system, especially at the higher education level by introducing and stirring up new ideas. He also suggested that team teaching and lecturing was a distinct possibility through this new medium.

Yet another pointed out that rather than being negative, teachers should and must realize the role the new equipment is designed to play in the educational system, and apply himself to the best methods of working with it.

However, Leslie Ryder, staff inspector of schools and colleges with the Inner London Education Authority, was less enthusiastic. He said, "You cannot completely transform the system of teaching overnight, especially by a ragbag of audio-visual impressions."



Members of the roundtable on royalties include: Dennis De Freitas, O. Ellwyn, Maurice Lenoble and W. V. Vught.

Bible set for Video Taping

TELETRONIC'S International, in a joint venture with manual Visual Productions, will produce the Bible on Cartridge TV. British actor Sir Laurence Olivier will be the featured narrator on the massive project which has been in development for more than a year.

Teletronics is putting together the package with the technical aid of a number of major organizations including the Oxford Cambridge Press. A number of key film producers and directors have been retained for the physical development of the project, which, when completed, will be available to the public in individual volumes.

Full cost of the undertaking was not disclosed, but it is estimated to run into the million dollar figure.



Listening to a speech translation.

U.S. laws

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protect his exclusivity, he could transfer his material to motion picture film, but only for the purpose of obtaining copyright for the motion picture. "It's a silly process, but it may be necessary," he said.

The programmer may obtain copyright protection through copyrighting the script, then any copy of the script appearing in the program is covered. Any copying of a program which includes the author's copyrighted script would be an infringement of the script and subject to damages.

Nimmer told non-Americans that they should have on their firms the copyright letter C in a circle, the date of copyright and their name so they could be in a position to claim protection if their work was used in the U.S.

"This will provide you with your fundamental rights against the reproduction of your work or against the performance of the work without your consent."

Nimmer admitted there would be a "practical problem" in the home of stopping illegal duplication. Nimmer felt that an individual making a copy in his home for his own use was exercising an act of copyright infringement. But he pointed to the complex equipment which would be required in order for someone to get into the duplication of videotapes, so that would make the process more difficult than duplicating audio tapes.

In America, minimum damages for illegally reproducing a video product are \$250 with a \$5000 maximum fine. "But a few test cases will create some meaningful deterrents."

Nimmer emphasized that only public performances could be copyrighted. "A video cassette performance is not a public performance when shown in the home." If the cassette is sold outright there is no copyright control over what the owner can do with it. If it is leased, the lessor can maintain control over how many times it can be performed. "You will have to coordinate your economic planning with your legal planning," Nimmer said.

If the programmer has employed a writer or actors or technicians he will have to pay them. But if it's not an employment relationship, the programmer does not have to pay the author who has sold his rights to a film or a television company. Then the programmer will deal with that firm.

Nimmer guessed that granting film rights would also apply to cartridge TV applications. "With a cassette, you may have to pay synchronization rights, but not performing rights which only cover public performances.

As far as talent unions in America are concerned, only the Writers Guild has established the criterion that its members receive 100 percent payment for their works done for theatrical films which are put on videotape.

Nimmer emphasized that the legal problems are solvable. Asked if a performance on a TV set in a hotel room constituted a public or private showing, Nimmer answered that if the unit was in the room and the viewers were not showing it to the public, then the performance was private.

Could a recording off a TV set of a sport event be held copyrightable? "Sports are not a tangible form, they are not based on a script and therefore are not covered by copyright protection."

Who has to get paid for a performance on a film transferred to CTV? "The copyright owner of the film generally, except if there are collective bargaining agreements which specify certain individuals have to receive remuneration in the CTV medium."

What rights does a lecturer have in having his work videotaped? "The lecturer's work is copyrighted by him and is therefore under his protection."

KEY CONSIDERATIONS FOR COMPANIES ENTERING THE CARTRIDGE TV FIELD

SPEAKERS: Henri Polad, Chef de Mission aupres de la Direction Generale de la Librairie Hachette pour tous les problemes de l'audiovisuel, Paris, France; Charles H. Favrod, Editeur, Les Editions Rencontre, Lousanne, Switzerland; Daniel Denham, General Manager, Magnetic Products Division, 3M Company, St. Paul, Minn.; Jose Bernhart, Chef Department Exploitation TV, ORTF, Paris, France.



Henri Polad chats while Panelists Charles Favrod, Dan Denham and Jose Bernhart wait their turns.

3M develops speed duplicator

THE 3M Co. is developing a high speed tape duplicator that does not require a mirror-image or otherwise specially-prepared master tape, according to Daniel Denham of the 3M Co.

Denham, speaking on "Deciding on the Duplicating Facility" said the device which will be demonstrated in the fourth quarter of this year, will perform its function using standard tape, chromium dioxide, or the recently introduced "Scotch" Brand, high energy tape as the master.

He said that with this machine, three copies can be produced simultaneously, each at a speed of 150 inches per second. "It will accommodate the various recording formats, and can be quickly adjusted to accept all tape widths."

"Standard tape, chromium dioxide or high energy tape can be used for copies thus permitting any type of copy from any type of master. It will be particularly valuable for the high speed duplication of video cassettes," he said.

Denham noted that of the many considerations facing the businessman planning to enter the field of CTV duplication, three key elements are of prime importance. These, he said, have to do with cost

factors that will directly affect the profitability of the venture.

"The duplicator can be classed as a converter. He starts with raw tape stock, records it and takes care of the packaging. The cost of raw tape must then be the first consideration; while the equipment used to place the recorded information on that raw tape is the second consideration.

"The third represents the amount of time consumed in making the transfer from the master to the copy."

Denham said that up until now, the prohibitive cost of raw tapes, and the equally high cost of high speed duplication were factors affecting magnetic tape as a medium for the mass release of cartridge TV.

He assured his audience that his company had worked around this problem through its recent release of its new cobalt energized high energy oxide. "Because of the increased output of this new tape, it will now be possible to design recording equipment to run at half the former speed and still deliver a picture, identical in quality to what we are now seeing at the normal speed.

"This breakthrough opens the gateway to truly practical video cassette recording. Even when taking

into account a slight premium charge for this newest kind of tape, the duplicator will see his tape bill cut almost in half."

Observing that a tape duplicator following the traditional master/slave one-to-one procedure could find it costly to serve a market segmented by differences in equipment, Denham suggested that the new Scotch high energy tape used in conjunction with the new duplicator when it is marketed, could prove a boon to the industry.

He said, "The increased output of the high speed duplication methods could do much to offset the disadvantage of this market segmentation. If the high speed duplicator is of the type that can be easily adjusted for various tape widths, and is capable of producing copies of the various recording formats, the need for a variety of finished product types would not be an overwhelming disadvantage."

Denham noted that since magnetic tape is reusable, once the demand for a specific CTV program declined, the cassette could be recorded and used for a different program. "This," he said, "would be attractive to the duplicator as it would amount to a savings in raw stock."

New A/V devices seen aiding schools

SPEAKING primarily on the educational application of video cassettes and video disks, Charles-Henri Favrod reported that experts estimated that by the year 2,000 half the gross U.S. national income would be derived from the brain activity. This meant that teaching, training and information would be even more vitally important and that new audio/visual technology had an essential role to play in this area.

Favrod outlined the development of communication techniques through the ages and, after reflecting that it took 20 centuries for reading and writing to be taught throughout the world, contrasted this slow development with the current massive acceleration into the audio/visual age.

"We are jumping into the 21st century," said Favrod. "Today our children in front of the television screen are constantly in touch with oral and visual language. And when

the teacher at school refers to the Niagara Falls or to the pyramids, the children have already seen them and know exactly what the teacher is describing."

Favrod said that surveys showed that children today acquired more knowledge outside the classroom through watching television than from 30 hours a week at school.

"The audio/visual age represents a major step towards the end of traditional ways of communication like writing and printing. And the revolution will not simply be confined to the classroom - it will have application in the sports clubs, youth clubs, cultural centers, workshops and in offices."

Favrod underlined the growing thirst for knowledge, instruction and culture and the increasing problem of finding sufficient teachers - a combination of development which ensured a major place for video cassettes and video disks in the future.



Ben Okano of Music Labo in Japan, with some members of the Japanese contingent, are welcomed by Billboard Publications president W. D. Littleford. The Japanese group include N. Nagata of Riken Movies, T. Moori of Nippon Kogyo Press, K. Imamura of Tele Pack, D. Suzuki of Packin, G. Osada of King Records, M. Kawamura of ABC, K. Eto of the EFC Music office and M. Shinada.

Book firms see new profits as software programmers

VIDEOTAPE products will be accompanied in many instances by printed word material, thus opening a natural avenue for book publishers to follow in expanding into the cartridge television medium. Publisher Henri Polad underscored this point, adding: "Video is redefining the role of the book publisher. It will be natural for the book publisher to distribute videocassette products."

Polad said his firm had established a "functional department" to work up CTV properties. This concept was chosen over establishing a vertical setup within the company. "We have gone into the audio-visual market and

we feel the publishers of today will be the publishers and distributors of audio-visual products tomorrow."

The software firms have to share the responsibility with the set manufacturers for the success of video cartridges, he said. "It is important to be able to gauge the taste of your clients day after day to see how each person reacts."

The problems for the publishing house in moving into CTV revolve around considerable financial investment, and the ability to analyze the market on both short and long terms. Polad suggested that potential publishers going into programming should talk with their neighbors.

Asked about the kinds of

programming his company planned to create, the executive avoided a direct answer, saying only that as a member of the International Publishers Association his firm was doing studies as to the kinds of material to be developed.

Would his firm duplicate books directly onto TV cartridges? Polad said, "No."

Asked if his firm had as part of its research, rejected any of the player systems, Polad answered: "That's a dangerous question. We shouldn't be the one to choose a system. We don't have the right now to say which is a good system. Competition right now between hardware companies is a good thing, as long as they understand it has to stop some time."



Vidca registrants pick up translation receivers.

Bernhart stresses common systems

JOSE Bernhart began an extremely authoritative and comprehensive analysis of the various configurations, by quoting Dr. Zaccarian at a recent European Broadcasting Union meeting in London, who said: "The only point in common among the various systems is that there isn't one."

And Bernhart called upon hardware and software manufacturers to support the Billboard-Vidca initiative to create a steering committee on compatibility and standardization.

He said the confusion arose because of an idealistic search to combine maximum simplicity of use with minimum price.

After reporting that the potential of the video cassette/video disc market had been estimated at more than \$1 billion, Bernhart outlined the four basic audio-visual families — Super 8, magnetic tape, microfilm and video disk — and called for standardization within each group.

Taking Super 8 first, Bernhart said that the standard for Super 8 were clearly defined — and the film could

be shown either by direct projection of by a player linked to a conventional television receiver.

However there were differences in type of projectors, loading capacity, light source, sound reproduction and sound-image synchronization. There were differences, too, in the cartridges — some employing the endless loop method and some the reel-to-reel system — and, in addition, they varied in size.

Further variation was evident in the electronic players — some using a Vidicon-type camera and some using a picture scanner of the Flying Spot type.

Turning to magnetic tape, Bernhart said that the width of the tape employed in the various systems in this family ranged from 3/4-inch to 4 inches. There were 28 different speeds, six different TV standards and four color systems.

Compatibility existed among Matsushita, Sony and Novico; Ampex conformed to the Japanese EIAJ standard; and Philips adopted the European standard.

"But a color cassette bought in

France and used in Germany on a player of the same make could only be seen in black and white. Thus there have to be different kinds of software for the various TV zones," said Bernhart.

"It is possible for the VCR system which Philips say is accepted by 11 firms in Europe to record and reproduce both SECAM and PAL systems in 625/50 — provided the material is recorded and played back in the same area."

The magnetic tape systems involved three different mechanical arrangements, with Sony using two reels in the same plane, Philips and Avco using two co-axial reels and Instavideo Ampex using the endless loop system.

Of the EVR system, Bernhart said that this was entirely original in concept so that EVR cassettes could only be played on an EVR player. It was using the PAL color standards throughout Europe which meant that the system had to be adapted for France and the SECAM system. Bernhart said that the French licensee, Thomson CSF, would adapt

the signal at the output stage, using a PAL-SEC adaptor.

Finally on the Video disk system, Bernhart said: "This is the only one of its kind at the present time — but if other carriers of this nature are developed, we could well find ourselves facing the same problems as obtain in the videocassette field."

Teldec, he said, had not yet revealed its decision regarding signal standards. All types of software material could be transferred to videodisc and for playback, licensee zones at the output stage.

Concluding, Bernhart said that could either manufacture the disks to conform to local TV criteria; or the disks could be manufactured according to one universal standard and have their signals adapted to suit the requirements of the various TV while standardization would hold up the development of the market, it had to be admitted that for every manufacturer to produce hardware which was incompatible with all other systems was a denial of common sense. "Then the video player really would be just a rich man's toy" he said. "At least let us

seek one common standard within each of the audio-visual families."

Asked whether Teldec had yet developed a color video disc, Bernhart said it was his understanding that the company would be showing a color video disk in Berlin in August.

In reply to a question as to why he had made no reference to the RCA Selectavision system, Bernhart said: "I regret that RCA is not represented here and we simply have to ask ourselves whether there is any significance in their absence."

Asked if he was aware that at a recent meeting in Oslo a committee had been appointed to investigate the

possibility of standardization. Bernhart said he was aware of several initiatives in this direction — in France and in the U.S. among other countries. He saw the role of the Vidca-Billboard conference as being that of orienting the movement internationally and of helping to create an international body which would work out standards and refer these to the hardware manufacturers.

SESSION 8:

CREATIVE INPUT FOR SUCCESSFUL PROGRAMMING

CHAIRMAN: John D. Quick, Public Relations Coordinator, Arthur D. Little, Inc., Cambridge, Mass.

SPEAKERS: Konstantin Kalsar, President, Marathon International Productions, Inc., New York, N.Y.; Harlan P. Kleiman, Vice President, Videocassette Division, Teletronics International, Inc., New York, N.Y.; Van Dyke Parks, Director, Audio/Visual Services, Warner Bros. Records, Inc., Burbank, Calif.

Viewer will alter his TV habit: Kalsar

CARTRIDGE TV will change the present rating game now used to determine program popularity on broadcast TV, according to Konstantin Kalsar, in his talk on "The Contribution of the Film Directors."

He said the consumer will now pay for what he chooses, and choose what he cares to pay for. "For the first time we will have a real count. The viewer will have the true choice, and will no longer be limited by the number of channels or the decisions of those private or government people who decide programming on broadcast TV."

Despite his enthusiasm over the new concept, Kalsar warned that it was basically still in an embryonic state and that it could be at least another five years before the industry realizes what he calls its "peaking out" period.

Discounting surveys as historical rather than prophetic, Kalsar said they were unreliable in this area where an untried product is being surveyed. "The consumer," he said, "cannot tell you they would like to see something which in fact does not yet exist. If they could, they would be the creators, and would not need us."

Continuing his candid, pull-no-punches look at the fledgling industry, Kalsar said that quality of product, both at the hardware and software levels, is of prime importance. "A hand-held camera

can be a wonderful thing," he said, "but its effectiveness as a storyteller depends a great deal on the head that operates the hand that holds it, and the story that is being told."

Kalsar feels that much of CTV programming will be educational, factual in nature and even didactic. "But here, even more than in the pure entertainment sphere, the method of presentation, not just the imagery, will have to be new."

Marathon International's chief executive reminded that there is a limit to the inherent ability of the adult mind to absorb fact, "Therefore in producing product for the new system, one should aim for audience involvement. The problem is how to achieve it. It is the job of the film director to solve this problem. We must create a whole new form of image and sound which will induce the viewer to become involved in our storytelling and in the business of buying, renting, swapping and showing cassettes into whatever boxes that win in the game."

"For all these reasons," said Kalsar, "I do not think that those who are putting their money into transferring existing motion pictures to cassette loadings are putting their money in the right place. Especially not in the field of pure entertainment."

Kalsar said that although it is true that in the past, feature films, no



Software panel: Konstantin Kalsar, left, Harlan Kleiman and Van Dyke Parks.

CTV: Age of Newtel

THE real cartridge TV revolution will be in the multiplicity of channels and methods of dissemination which will open as a result of the new medium, according to Harlan Kleiman,

Speaking on the "Output of TV and Independent TV Producers vis-a-vis the Cassette Revolution," Kleiman said that all established criteria for evaluating programming potential must be scrapped.

Referring to the dawning of CTV as "The Age Of Newtel," the Teletronics executive said that in this era one program needing an audience of millions will be replaced by thousands of programs each needing an audience of a few thousand to be profitable.

"Individual interest groups can be catered to in a specific and direct manner. In some instances the same material can be tailored to many different and diverse groups by merely varying certain portions," he said.

Stressing that the advent of cartridge television will not sound the death knell for free TV, but rather

that the latter would stand alongside other means of motivating material to mass audiences, Kleiman said the future TV producer, whether independent, network affiliated, or under state aegis, will plan programming with several criteria in mind.

Among these he named outlets other than broadcast TV; the best methods of disseminating a program; and the best affiliation for producing and exploiting a specific project.

Predicting that cartridge TV will be a salvation for the TV producer and the medium as a whole, Kleiman told his audience that in the past when a producer had a program idea, he made his presentation to the TV station, network, or potential advertiser, and if that idea was rejected, the entire project died.

"However," he said, "with 'Newtel', the initial presentation will be but one step for the TV producer. He will have other electronic audio/visual communication outlets such as over-the-air pay television, cable TV, free TV and cartridge TV."

Movie Makers To share CTV Residual Fees

THE movie subcontractor will become the third force along with the artist and the producer in developing programming for audio/visual mediums, Van Dyke Parks.

The creative force as Parks calls the sum total of these people, will split residuals equally, after company costs, and fair share of return on its venture capital are declared and prorated to market distribution means.

Program markets (for CTV) will be determined by a "market force" consisting of the producer, movie subcontractor and Warner Bros. Records. "All information is naturally segmentable and can be reassorted for any program purpose."

Parks spoke of a wide assortment of audio/visual programs emanating from Warner Bros. Records, including topics concerned with health, education and welfare in addition to serving the information needs of the parent Kinney organization.

Turning to the music business, Parks cited its "thriving on low venture capital and a high possibility of return. Its cash flow has galvanized a market that is now chronologically exclusive, auditory and intolerant of diversification." It is in this environment that WB seeks to get into closed circuit TV programming.

For the future, WB will change the language in its contracts from "rights of first refusal" to "rights of first option" in dealing with audio/visual properties. (The company calls audio/visual products any video information synchronized with audio information.)

Kinney Data Services, an in-house computer service which distributes residuals to artists, will handle money matters for audio/visual products.



Eduard Labin of DIDASCO in Paris, queries a speaker (photo left), while the international flavor of the conference is reflected in this audience's makeup.

SESSION 9:

A BLUEPRINT FOR INDUSTRY ACTION

CHAIRMAN: Martin Roberts, President, Martin Roberts and Assoc. Inc., Beverly Hills, Calif.

SPEAKERS: Pierre Charpy, Publisher, Groupe Hachette, Paris; S. Nakano, Vice President, Sony Corp of America, New York; W. D. Littleford, President, Billboard Publications, New York; Bernard Chevy, Commissaire General, VIDCA.

Andre Bettencourt, Minister in Charge of Technology, Cabinet of the Prime Minister, Paris, France;

Stanley M. Gortikov, President, Capitol Industries, Inc.; Capitol Records, Inc., Hollywood, Calif.

Sets and shows to spur CTV

THERE is misplaced emphasis on hardware being the key to the success of cartridge television, stated Martin Roberts in opening his analysis of the medium.

"If, by some miracle, all the standardization problems were solved today, and millions of players were already available for sale, the consumer would not rush out to purchase this shiny new piece of electronic hardware. The consumer is more concerned with the message than the medium."

Roberts continued that shows will not suddenly appear to spur consumer sales of players. "I submit that the hardware manufacturers should exhibit more than a passing interest in software as it is they who stand to gain substantially from the success of video cassettes."

Roberts lauded the conference for creating the steering committee to probe standardization. "I only hope it is not too late and that we have not already passed the point of no return. At the same time, I am dismayed at the shortsightedness of the other

hardware manufacturers who are proceeding with great dispatch to develop incompatible systems ... What success will there be for a hardware manufacturer if he wins the battle of the cartridge but loses the war for consumer acceptance?"

Roberts called the TV cartridge a tool for building a better world through learning and entertainment, adding: "We should not allow this tool to rust as we diligently pursue the rosy expectations of future profits."

In this light, Roberts noted the Hollywood film industry's anticipation of CTV being a means of solving its unemployment problem.

Craft unions, he pointed out, "have stated they expect to derive substantial revenue from the sales and rental of video cassettes. It is proper that these unions which represent thousands of workers should try to get the most advantageous agreements, but at the same time, reason must prevail or the infant may be smothered in his crib before he has a chance to grow to maturity."

Join CTV says Charpy

WITH the newspaper industry going through a difficult period at present — as events in the U.S., U.K., and France clearly reveal — it might seem reasonable for journalists to fear the competition of cartridge TV, said Pierre Charpy.

He said that newspapers had suffered a decline as a result of competition from radio and television. "But instead of fighting the new medium, we should become involved in it — not the least because, in France — it provides a way for us to compete with the state broadcasting monopoly."

Charpy said the new medium would change the social behaviour of the public and would provide new kinds of information services, new kinds of entertainment.

The press has had a big role to play in this revolution. Modernization of the press industry and its participation in the audio/visual media would require a big investment — and this made it vitally important that the manufacturers should strive to bring about a greater degree of standardization.



Pierre Charpy, center and S. Nakano, right, wait their turns to speak. French translator is at the left.

U.S., Japan Sony's first VTR markets

AS a result of the major penetration in the United States and Japan of color television sets, Sony decided to enter these two nations first with its color videotape system, S. Nakano noted in his speech.

The executive cited a 60 per cent figure for the U.S. and a 45 per cent quotation for his country. There are some 200 companies in Japan presently preparing programs for cartridge television and they are in the motion picture, television and publishing fields.

In America, Nakano cited Time-Life, McGraw Hill, the Encyclopedia Britannica and the Readers Digest, as having started activities in the industrial and home programming fields.

"We are interested in the availability of software," Nakano said. "We therefore plan to cooperate very closely with software manufacturers to provide extensive facilities for the transfer of their material onto our system."

"We realize initially that until the expansion of the consumer home market, the majority of the video cassettes will find their way into specialized fields."

"It is our intention to provide a complete Sony system which includes a TV camera, VTR copying facility, tapes and cartridges and color receivers."

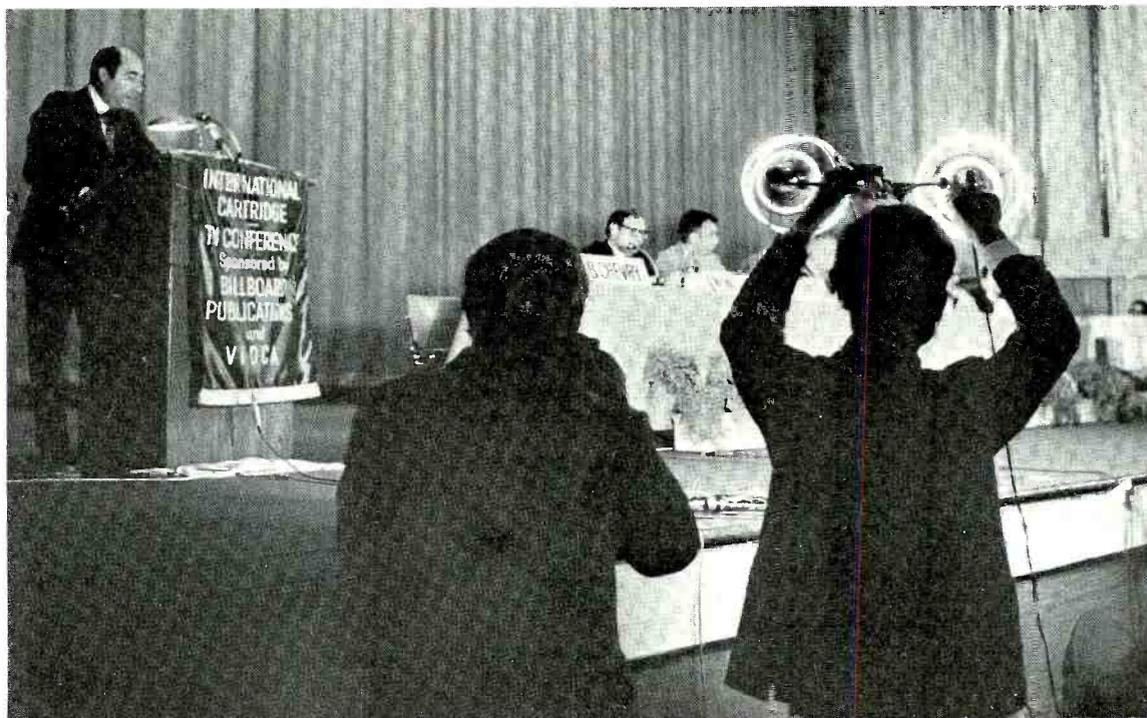
Sony's goal is for the consumer home market, Nakano reiterated. (The company was one of a few hardware firms exhibiting at the conference.)

VIDCA draws top crowds; a Chevy tribute

IN his speech at the closing session of the Conference, Bernard Chevy told delegates that the first VIDCA had been attended by 1,319 representatives from 645 companies and 31 countries.

The First International Conference on Cartridge TV, Videocassettes and Videodiscs had drawn 556 delegates.

Chevy said VIDCA had been so successful that it would be run independently of the MIP-TV (International Television Program Market) in 1972. He later set the dates for VIDCA as March 5-10, with MIP-TV running from April 15-20.



A TV crew films while Bernard Chevy speaks.

Temporary group named to form standardization council, Littleford states

A TEMPORARY organizing committee to develop an International Council on standardization, was announced by W. D. Littleford, president of Billboard Publications, Ind., co-host of the conference.

"The objective of the council is to define and seek the adoption of standards for this industry," Littleford explained. Named to this temporary organizing and planning body were Charles B. Seton, a lawyer from the United States; Dennis de Freitas, performing rights executive from the United Kingdom. Jose Bernhart of the French Television System (pending its approval), and O. Ellwyn, Stockholm attorney.

"This temporary organizing committee will create a carefully balanced representation of educators, industrial users of institutional audio-visual material, representatives of the leading publishers of software involved in this new field. We know that representatives will be sought from Europe, the Far East and the Western Hemisphere to provide a true



W. D. Littleford

reflection and thought for all areas.

"The International Council will seek to establish by study how the consumer can best be served, whether that consumer be in the educational field, industry or the home viewer. It is our hope that this council will point the way to the standardization of all of us seek."

Following Littleford's announcement of this body, Robert Sadoff of Liberty Artists, a management firm in Los Angeles and Las Vegas, stated he hoped one area which the council would concern itself with was payment for CTV usages. Sadoff was told that this undoubtedly would be a topic of discussion once the council is organized.

The Billboard executive called CTV "the most significant in its influence on mankind since Gutenberg's invention" of the printing press.

"We know the market is ready for a system, whether it is for educational, industrial, institutional or home entertainment," he said.

"We know the basic medium is ready conceptually," since a proliferation of systems has been spawned.

Littleford pointed out that major equipment manufacturers, along with combines of leading firms in the field, "are striving to convince us that they have or are about to have the system that will satisfy the various needs of the marketplace."

People at the conference have been "enlightened," Littleford continued "as to the kinds of software products now available and to the degree of creativity ready to be unleashed to satisfy the market. We have been exposed to the problems of software piracy and the other complexities of copyright protection.

"On the other hand, we have not been enlightened by an objective evaluation as to how each of the developing systems can solve the various needs of a multi-faceted marketplace. Instead, we suggest that these needs have not been clearly defined."

On the topic of compatibility, Littleford asked:

"Do we believe that a single system will be able to satisfy all the needs of the various markets, or does this multi-market field require several systems?"

"What features does each of the existing systems offer to answer the specific needs of each market?"

Littleford's comments about standardization helped close the conference on the same strong note on which it began, when this topic was first mentioned. It was uppermost in the registrant's minds as over and over again individuals from all areas of the communications field expressed their concern, uneasiness and consternation over the lack of any standardization.

Announcement of the International Council's members would take a while, since selection was designed to represent the world wide community. Having helped form the temporary body, Littleford said Billboard was moving out of the picture to make the group truly independent.

'Blitz' needed for CTV's many problems: Gortikov

A NOTE of caution, interlaced with confusion, highlighted Stan Gortikov's address, and his first as a record executive in front of what was basically a cartridge TV industry gathering.

"If I were a TV cassette, I would feel quite tormented today, after a week of all this talk. My little plastic ears would be burning, my little magnetic brain would be confused, and my little electronic parts would feel so fearful. I would be wondering whether all those nice promises made about me would ever be fulfilled . . . or whether some big bad men were just trying to force their way into my little cardboard box for some questionable purpose," he said.

"Yes, after hearing all those words and all those claims this week, I'd really feel in a state of panic if I were a TV cassette."

Gortikov noted that the clarity about CTV which emerged in the conference, co-existed with confusion, "Confusion about where we have been, bewilderment about where we are, and uncertainty about where we are going."

"Piped pipers," Gortikov said, were "leading us full speed ahead, but with destination unknown."

There were dozens of ghosts not present at the conference Gortikov said. "Yes, everybody's interest is

represented except one." The consumer was this uninvited and unrepresented person, he explained.

"Let's pray he will ultimately perform in the robot-like manner intended by our engineers, designers and marketers. If not, a lot of us are in serious trouble."

Taking the role of a consumer, Gortikov asked whether the CTV industry would guarantee him "availability of a full range of recorded material one year from now, two years from now, five years? Do I run the risk of your hardware being obsoleted by a more popular configuration so that I am left abandoned with my money invested in your machine and no programs to buy? Am I to be the pawn in this race for configuration supremacy?"

"Are we walking into a chicken-egg situation in which high cartridge prices prevent mass purchases, but in which only mass purchases can bring prices down to acceptable levels? Is the master plan self-defeating so that TV cassettes are destined to be a class and luxury item for the wealthy alone?"

Besides the consumer, Gortikov mentioned the future wholesaler and retailer of the equipment and programs as not being very well represented.

Taking these roles, Gortikov said

he would make such statements as: "I am truly uneasy about this whole scene. Sure I want to make a profit from merchandising of your products, and I am willing to make a reasonable investment. But am I going to have to stock a separate and different cassette library for every hardware configuration that you guys decide to come out with? . . . Will I have to stock Broadway shows in six different duplicated configurations just because you all can't get together on compatibility? I will callously predict," he continued, "that you hardware specialists will not adequately heed these cries of that consumer, retailer or wholesaler. No, I predict you will push ruthlessly forward in quest of your self-interest, the consumer, the retailer, and the wholesaler be damned. In a way I cannot fault you. You have your investment."

Gortikov noted that most of the talk was about videotape systems, then referred to the video disk as "that other woman. She may be a cheaper girl, easier to make and less costly to cast aside when she gets old and obsolete."

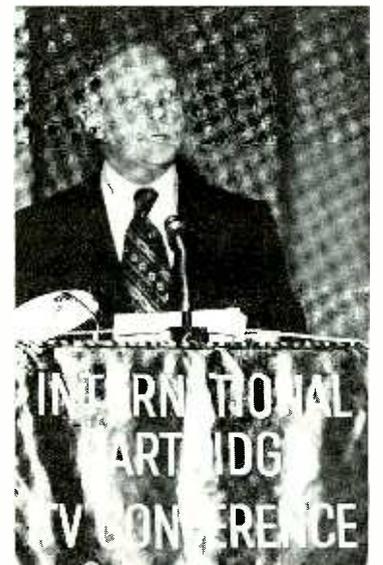
Among the "ghosts" absent at the conference were representatives of the record industry, Gortikov said. "Where are you, you dumb-dumb competitors of mine? What aren't

you here out in the open, instead of lurking in the background unobtrusively, or is it ominously?"

"Don't you know you control and promote the world's greatest pool of talent though you're not about to share it readily with others? Don't you know you manipulate one of the world's most effective distribution systems for reaching the mass consumer, one which is ideal for the video cartridge era? Where are you, I cry out. For you in the audience I apologize for your absence. Forgive us for we know not what we do."

Gortikov then criticized the trade press, stating in part: "Were we to read and believe only the zealous self-serving words of some industry sources alone, as reported in the trade press, we would form a picture that is remote from reality." Calling upon the press of various countries to "assume greater responsibility, be cautious and fair," the executive also called upon "the originators of that news and information to be judicious in what they claim."

In closing, Gortikov asked: "Why is it that all you design and scientific master-minds, who have conquered some of the more challenging technological problems of our time, cannot apply equal expertise in this great new medium to solve the very real problems of product launching?"



Stan Gortikov

... You are giving birth to a perfectly formed baby, yet you prescribe diets of poisoned milk . . . Therefore, geniuses of the world unite. Marshal those remarkable skills and blitz that maze of problems that sit right here among us like a ticking time bomb."

Bettencourt cites information flow

ANDRE Bettencourt, French Minister of National and Regional Development, wound up the five-day conference by calling on delegates to work toward the goal of ensuring that the new industry would "at long last, guarantee complete freedom of information."

"Do not wait to see what is going to happen — do not waste one minute. Get together, reach agreement and work to provide a better service for the consumers."

Bettencourt, acting as President of Honor for the closing session of the Conference, said France was happy to have provided the location for the expression of the first truly international thinking and discussion on this "phenomenon which promises to cause a major upheaval in the field of mass communication."

He went on: "The advent of this new generation of audio-visual methods opens up a new world."

It would be a world which would present many problems and difficulties, but he urged delegates to be ready to face and conquer them.

The Minister saw cartridge TV as being of vital importance in a number of major communications areas, but he warned of the industrial conflict which was likely to occur between companies and nations unless the much called-for efforts for standardization were made."

He said a new industry of knowledge, communication and culture was beginning to emerge and it was his view that governments could not ignore such an industry. He felt that the French government should immediately embark on a program of promotion for the new audio-visual techniques.

"We have a new instrument with which to help reach the goals of modern society and I am convinced that these new means of knowledge will contribute to the betterment of all."



Andre Bettencourt

Because of cartridge TV, "a whole series of studies should be started," he said. "Will technical innovation be used for individual enrichment and strengthening responsibilities, or will it lead to a lamentable uniformity of knowledge and behavior?"

"Still to be solved are legal and legislative questions: authors rights, cable television, videocassette broadcasting, program sales — possibilities through the public services, etc. Lastly, we must stress the effect of options in the field of satellites on a future policy of cultural influence abroad."

Bettencourt feels cartridge TV is one way of resolving the growing problems of education and training in the developing countries of the world.

"Industrial developments and associations will be indispensable and the government will perhaps have to study ways to participate financially in the efforts of (French) firms," he said.

"We must acquire the means for a relatively independent technical and economic policy in the audiovisual field, for it is easy to foresee the unfortunate consequences that the absence of a French industrial capacity in audiovisual technology would have.

"We must launch the studies and experiments necessary to define the outline of the general policy to be established within two or three years," he said. "This implies an effort in coordination and exploration."

The official emphasized that an industrial policy had to be developed, in order to establish on the French or European level, concerning basic equipment, programs and systems. "We must take into account not only the French market, but also all the geographic zones where our country wishes to make its presence felt on the economic and cultural level."



VIDCA's Bernard Chevy and Billboard Publications' W. D. Littleford.

Brown

continued from P. CTV 4

turn-round time was.

Replied Brown: "EVR can make copies of any good videotape without any significant deterioration." Regarding speed of duplication, a 48-hour service was possible although, at present, because of the demand, delivery was six weeks.

Brown said that any number of copies could be produced but an order for less than 50 would not be economically attractive.

Jonathan Perel of International Communications and Financial Services, USA, asked whether the EVR system could seek out individual frames.

Brown: "The EVR player has a counter and can be stopped within a dozen or so frames. It is possible however that one of the licensed hardware manufacturers will eventually come out with a more exact frame finder."

Regarding the transfer of color videotape to a color EVR cassette, Brown said that equipment to do this would be installed this year.

Asked by Bernard Blakemore of Colour Cassettes Ltd. of Britain, whether the EVR cassette was compatible with American, British and French TV systems, Brown said that the cassettes were available in two categories — those for 50 cycle regions (Europe) and those for 60 cycle regions (USA). There was no variation in the picture but the sound on a 60 cycle cassette would be too low if played in Europe.

Conference leader Mort Nasatir observed, in regard to EVR's built-in protection against illegal duplication, that upwards of 50 per cent of audio tapes were pirate copies. Then, looking to the future, he asked Brown: "Is the new medium a rich man's toy — or will it become a mass communications medium?"

Said Brown: "It is difficult to make a speculative judgement, but there is no reason why TV cassettes should not be widely distributed within the next two or three years. Perhaps a more important question, however, is: Will the right sort of program be available to satisfy the consumer? Technically, there could be a mass market within two years; but with the problems of programming still to solve, it could be four or five years before it becomes a mass medium."

Viewer will

continued from P. CTV 12

matter how old, have been a major attraction for the home viewer, he believes that this was largely due to the poor quality of available television programs, rather than the inherent virtue of the film."

"Therefore, the film director's job is to create new perspectives for the CTV medium, to tell the right story in the proper way. It has to be proper in size and proper in impact to induce in the viewer the sensation of involvement.

"Such crutches as canned laughter and applause will no longer work, and may even be offensive because the viewer will be even more conscious now than he ever was with broadcast TV. Laughter and tears must be spontaneous, and must be evoked directly by the presentation"

Kaiser feels that CTV, with its

advantage of having to please a relatively small number of viewers, compared to broadcast TV, should develop and use the talents of the film director to the fullest.

"The director today has at his disposal an impressive array of technical facilities designed to bring reality to his imagination. What he needs is understanding. Understanding of the special requirements of this medium and understanding from his financiers, be they producer, sponsor, or perhaps his bank. This will allow him to develop his resources of talent and imagination to manufacture a work of artistic integrity, judgement and taste, instead of a jumble of commercial or personality ingredients designed to attract an audience, but unable to hold it because it lacks precisely this integrity."

Nasatir

continued from P. CTV 2

Nasatir called the climate for cartridge television an "uncommon market" that could possibly move a little closer to becoming a common one as a result of the conference.

"So great are the problems, so necessary is a responsible plan of action," Nasatir said. He called today's generation the kind which can best be served by CTV, noting its "celebration of individual taste; its lonely search often in enormous crowds for individual values and counterparts of a rejection of the en masse patterns that have dominated our lives.

"In a sense, it is this growing, restless, hungry iconoclastic and difficult to please audience that cartridge television can serve and satisfy in a unique and utterly unprecedented way."

Wavering

continued from P. CTV 2

industrial firms, hospitals, schools, libraries and distributors.

For every dollar invested in product development, Wavering said Motorola has spent an equal dollar in the planning and development area with its specially created education and training products group.

The company's Teleprogram center, formed in late 1970, is the headquarters for software acquisitions. "One of the pivotal events of 1970 was the granting of EVR conversion and distribution rights to our Teleprogram Center by the National Film Board of Canada."

On an industry level, Wavering noted that "for the past two years the lack of standardization within the magnetic tape formats is one of the new industry's major drawbacks, a drawback that will not only slow down the development of the videotape entrants, but of the industry as a whole . . . I urge the videotape entrants to yield some of their vested interests as soon as possible and avoid this critical problem which affects us all. I remind you of the exceedingly slow growth of the Super 8mm (film) industry," Wavering continued, "which occurred, we feel, as a result of the lack of standardization."

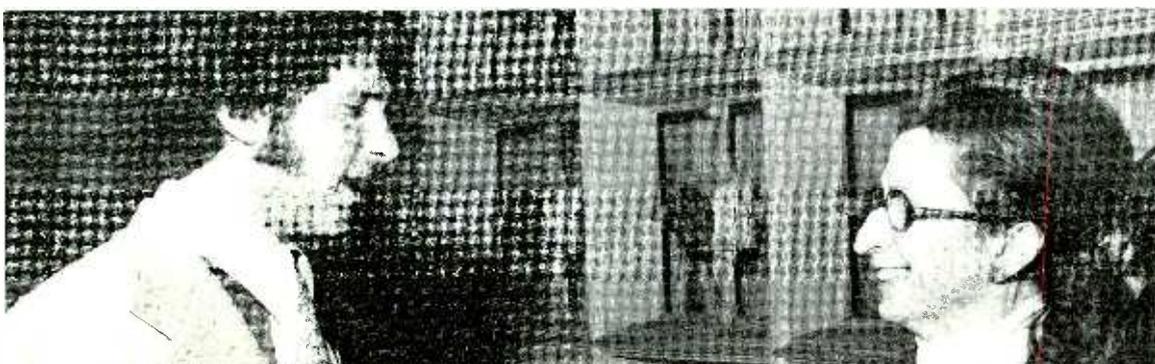
Wavering called the consumer market "the pot of gold at the end of the rainbow," but emphasized that it was not "the only market." EVR

players will be tested in homes next year. "That will enable us to determine needs and distribution concepts. Meaningful penetration may not exist until 1973. We predict a faster growth curve for cassette TV in the home than was achieved in color TV or any of the new audio formats. There is enough world-wide financial, production and marketing support for this industry and enough demand by the consumer for improvements in programming to cut in half the 10 year development time that was required for color TV . . . To me the longterm value of cassette TV is the strengthening of the family unit; the bridging of the gap in understanding between parent and child."

Asked by a British educational filmmaker how Motorola could work toward getting rid of "vested interest attitudes" and help with standardization, Wavering answered that EVR and videotape systems could exist side-by-side just as the 33 1/3 and 45 r.p.m. record speeds and 8-track audio tape and cassette audio tape exist together.

When someone asked him about the cost of preparing a program, Wavering noted that the costs did not match those of a major theatrical release. On the duplication end, Motorola is having CBS run off from 50-100 copies of titles for the industrial and educational fields, with the single cost below \$25.

Asked if the Teleplayer could be hooked into a computer for select programming, Wavering said this was being developed in the labs.



Georgia Noble of Simmons College and Columbia Pictures' Peter Guber discuss CTV standardization problems following his address.



Japanese cameraman rolls footage for a TV network.

Registrants Flock around a VIDCA girl to obtain their schedule for the sessions.



Video camera shoots exhibit viewers.

Crowds flock to activities



Vidca participants gather amid a tropical setting for a social gathering marking the first international videotape conference.

Campus News

Cap's Cotton Says Beatles & Stones Led Music Out of the Middle Ages

NEW YORK—The Beatles and the Rolling Stones made everyone listen to the music, according to James Cotton, Capitol Records artist. "Without them, we would still be in the middle ages," Cotton said. "Some people still are but there are more people listening to the music today. I mean there is a larger audience today and they are more attentive."

Cotton began his career at nine when he played harmonica for Sonny Williamson (Rice Miller)

on KFFA's King Biscuit Times radio show. "I lived in Helena, Arkansas, and used to go over there once in a while and play with Sonny Boy. That was the Delta Blues. I listened to the radio all the time. I still do and I am always picking up new material," said Cotton.

In 1954 Cotton went to Chicago and began playing with Little Walter and Muddy Waters. "The sound I have, has changed over the years," said Cotton. "I stayed with the Del-

ta Blues but in Chicago we made the city blues. I think a lot of it had to do with the audiences," said Cotton. "With a large audience, we have to amplify our instruments. Today we are always plugged in. But anyway, that amplification has changed the sound of the Delta Blues. Also the musicians themselves have changed a little."

Plays Colleges

The old scene was in the clubs, but today Cotton plays at many colleges and universities across the country. "The audiences are really the same everywhere now," said Cotton. "Mainly the young people come to hear me and they are actually keeping the music alive. I like the small places for their sound, but I also like to go where there are a lot of people. The best part about playing at a school is the inquisitiveness of the audience. They always want to know how I do this with my harmonica or how one of my sidemen play something. And this is rewarding to me. I try to show them anything I can."

"I didn't always have my own band," said Cotton, "But the first time was when I turned 14. Sonny Boy just gave me his band. I didn't know what to do with it and all the musicians were older than I. But they taught me and I learned fast."

Cotton has been touring with his own band for 4 years now. "It still isn't easy. It is hard to find a place to rehearse and harder still to get the musicians to rehearse. There is so much music today," Cotton said emphatically. "I can learn a lot from it but everything isn't good. A lot of it is too amplified. With my own group I have been making the direction. It is often hard to get the others in the group to see it, but once they get into it, it really feels good. Sometimes it feels so good after a set that I have tears in my eyes."

"It is hard to understand a musician," Cotton continued. "He wants to play music. It gets tiresome playing the same tunes over and over again every night and I won't do it if I don't feel it. This I think is the hardest thing for an audience to understand. A real musician has to feel it and live his music in order to succeed for himself," Cotton concluded.

'Realities' Is Festival Theme

BERKELEY—The Fifth Annual University of California Jazz Festival at Berkeley featured "Realities," as its major theme and jazz stars from across the country as the major attraction.

Opening was a quartet composed of saxophonist Prince Lasha; vibist Bobby Hutcherson; Buster Williams, bass, and Charles Moffit, drums. The festival was expanded to seven days from the usual three, due to the extensive talent available for performances.

The festival was the culmination of three months of seeking lesser known talent to present alongside the well known contemporary music groups of today. There were eight concerts, five of which were free. Featured at the free events were the U.C. Jazz Ensemble, Clyde Jackson, The Todd Cochran Quintet, Hugh Masakela and the Union of South Africa, Naiko, John Handy and the Ali Akbar Kahn Ensemble, Fay Carroll and the Martha Young Trio, and Sonny Simmons and the Cosmic Vibrations.

In addition, Friday and Saturday night audiences were treated to the music of Alice Coltrane, Sun Ra, the Last Poets, Yusef Lateff and Rahsaan Roland Kirk. Sunday's closing concert featured the New Generation Singers, the Voices of Joy and the Believers.

What's Happening

By BOB GLASSENBERG

Summer is fast approaching. Campus broadcasters should write to all record companies to inform them if their radio stations will remain opened for the summer. It's important for record service throughout the summer months, traditionally the lull season for campus radio. As far as I can tell, however, about 70 per cent of the stations across the country are staying open. Remember to send me picks each week. This will keep the record industry hard at work on campus promotions. We can sell records all year around if we have the opportunities.

Picks and Plays: **WKSU**, Kent State University, Kent, Ohio, **Terry Patrick** reporting: "Brown Sugar," Rolling Stones, Rolling Stones. . . . **WPGU**, University of Illinois, Urbana, **John Parks** reporting: "Chicago," (LP, 4 Way Street), Crosby, Stills, Nash & Young, Atlantic. . . . **WGSJ**, The Athenaeum of Ohio, Cincinnati, **Jan Hill** reporting: "Matthew and Son," Cat Stevens, Deram. . . . **WAYN**, Wayne State University, Detroit, Mich., **Rob Wunderlich** reporting: "High Time We Went," Joe Cocker, A&M. . . . **WVCC**, Knox College, Galesburg, Ill., **Louise Zipp** reporting: "The Compleat Tom Paxton," (LP), Tom Paxton, Elektra. . . . **KCCS**, University of Missouri, Columbia, **Marv Wells** reporting: "California Earthquake," Norman Greenbaum, Reprise. . . . **WNIU**, Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "That's the Way I've Always Heard It Should Be," Carly Simon, Elektra. . . . **WBCR**, Bluffton College, Bluffton, Ohio, **Warren Carter** reporting: "Worlds End Pt. 1&2," Andwell, ABC/Dunhill.

WMMR, University of Minnesota, Minneapolis, **Mike Wild** reporting: "Grin," (LP), Grin, Spindizzy. . . . **KICR**, University of Iowa, Iowa City, **Bruce Tidball** reporting: "When You're Hot, You're Hot," Jerry Reed, RCA. . . . **WMUB**, Miami University, Oxford, Ohio, **Jeremy Kaercher** reporting: "No Love at All," B.J. Thomas, Scepter. . . . **WBKE**, Manchester College, Manchester, Ind., **Gary Arnold** reporting: "Mozart Symphony No. 40," Waldo de los Rios, UA. . . . **KRC**, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "The Preacher Pt. 2," Bobby Womak, UA. . . . **KCLC**, Lindwood Colleges, St. Charles, Mo., **Chuck Lackner** reporting: "Power to the People," John Lennon, Apple. . . . **WERC**, University of Toledo, Toledo, Ohio, **Dan Myers** reporting: "13 Questions," (LP), Seatrain, Capitol. . . . **KRNL-FM**, Cornell College, Mt. Vernon, Iowa; "Bring Me Home," (LP), Mother Earth, Warner Bros.

WVBU, Bucknell University, Lewisburg, Pa., **James Morel** reporting: "Hot Love," T. Rex, Reprise. . . . **WAMU**, American University, Washington, D.C., **Bruce Rosenstem** reporting: "Nobody," (LP, cut), Doobie Brothers, Warner Bros. . . . **WSAC**, St. Anselm's College, Manchester, N.H., **Pat Matthews** reporting: "Getting Ready," (LP), Freddie King, Shelter. . . . **WTCC**, Springfield Technical Community College, Springfield, Mass., **Bill Caldwell** reporting: "Child's Garden of Grass," (LP), Ron Jacobs and friends, Elektra. . . . **WVBC**, Boston College, Boston, Mass., **Michael Mullen** reporting: "Songs of Love and Hate," (LP), Leonard Cohen, Columbia. . . . **WSUA**, State University of New York at Albany, "Tapestry," (LP), Carole King, Ode '70. . . . **WKUL**, Waynesburg College, Waynesburg, Pa., **Gary Olson** reporting: "Don't Say You Don't Remember," Beverly Bremers, Scepter. . . . **WACC**, Williamsport Community College, Williamsport, Pa.; "13 Questions," Seatrain, Capitol. . . . **WCSB**, Graham Junior College, Boston, **Ted Hayward** reporting: "Good Time Gal," (LP), Roger Tillison, Atco. . . . **WSHU-FM**, Sacred Heart University, Bridgeport, Conn., **Carl Rossi** reporting: "Save the Planet," (LP cut), Edgar Winter's White Trash, Epic.

WMUC, University of Maryland, College Park, **Sheldon Michelson** reporting: "Living in the Country," Randy Burns, Mercury. . . . **WLVR-FM**, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "Sticky Fingers," (LP), Rolling Stones, Rolling Stone. . . . **WRCU-FM**, Colgate University, Hamilton, N.Y., **Pete Stassa** reporting: "The Third World," (LP), The Third World, RCA. . . . **WITR**, Rochester Institute of Technology, Rochester, N.Y., **Dave Melhado** reporting: "Tapestry," (LP), Carole King, Ode '70. . . . **WMCJ**,
(Continued on page 44)

England's Students Move Against Contract Breakers

LONDON — A major move against pop artists who break contracts has been made by the National Union of Students, which is proposing to join the Variety and Allied Entertainments' Council.

The Council, which is comprised of seven entertainment organizations, including Equity and the Entertainment Agents Association, has framed a comprehensive contract which the Union considers suitable for student needs. The NUS is to lobby constituent student unions in the autumn, the beginning of the next academic year, and if a sufficient number agree, an NUS Entertainments Committee will be created to apply for associate membership of the Council.

The move is the latest in a series of schemes the union has aimed at the problem of failure to honor contracts by groups booked for student dances. At one time a "blacklist" of groups and agents was planned, but the idea was dropped because of the fear of possible libel actions.

Under the terms of the contract, any dispute can be referred to the Council who would make a recom-

mendation about a possible settlement. If the Council's recommendation is not accepted, the matter would go to arbitration, to be heard in accordance with the Arbitration Act 1950; the whole procedure settled without the need for court action.

The NUS is confident that a number of the smaller universities will be attracted to the scheme; about 150 student unions are needed if associate membership is to be viable. Each participating union will be required to contribute towards a deposit of \$1,200 which would be held by the Council to be used in the event of adjudication against a particular union—and if the student union failed to accept the recommendation of the Council or the decision of the arbitrators.

Said an NUS spokesman: "The idea is to protect the unions against people breaking contracts and this is a reasonably simple way of getting such protection. Remember, entertainments have become a great industry — about \$600,000 each year—and student unions are always coming to us asking our advice about groups failing to turn up."



PROMOTION men (from left): Jack Gibson and Bill Groves, Stax/Volt; Tom Crossie, RCA; Mike Kagen, Epic; Anne Moore, UA; Denny Rosenkrantz, Mercury; Andy Janis; Stan Bly, Mercury; Ralph Ebler, Capitol; Larry Douglas, Epic.

The Head Count

Karma Records stocks about 2,500 albums and tapes for the 40,000 plus students going to various colleges and universities in the Indianapolis area. The owner of the store was not in but his father George Freije said he watched the store "whenever the kids wanted some free time." They sell tapes, water beds, Indian prayer rugs, posters and occult books. The biggest item in the store is still albums but according to Freije books on health food cooking and general cook books sell quite well. The best selling records at Karma include:

- "4 Way Street," Crosby, Stills, Nash & Young, Atlantic.
- "Aqualung," Jethro Tull, Reprise.
- "Hooker 'N Heat," John Lee Hooker and Canned Heat, Liberty.
- "Real Live John Sebastian," John Sebastian, Reprise.
- "Later That Same Year," Matthews Southern Comfort, Decca.
- "Sticky Fingers," Rolling Stones, Rolling Stones.
- "Mud Slide Slim," James Taylor, Warner Bros.
- "Ballin' Jack," Ballin' Jack, Columbia.
- "Blows Against the Empire," Paul Kantor, RCA.
- "Weasles Ripped My Flesh," Mothers of Invention, Bizarre.

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BILLBOARD PREDICTS

NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- BROWN SUGAR . . .** Rolling Stones, Rolling Stones (Atlantic)
WANT ADS . . . Honey Cone, Hot Wax (Buddah)
IT DON'T COME EASY . . . Ringo Starr, Apple
TREAT HER LIKE A LADY . . . Cornelius Bros. & Sister Rose, United Artists
REACH OUT I'LL BE THERE . . . Diana Ross, Motown
I'LL MEET YOU HALFWAY . . . Partridge Family, Bell
THE DRUM . . . Bobby Sherman, Metromedia
RAINY DAYS & MONDAYS . . . Carpenters, A&M
IT'S TOO LATE . . . Carole King, Ode '70 (A&M)
NATHAN JONES . . . Supremes, Motown
LOWDOWN . . . Chicago, Columbia
CRY BABY . . . Janis Joplin, Columbia
SHE'S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus (Capitol)
THE COURT ROOM . . . Clarence Carter, Atlantic
FUNKY NASSAU . . . Beginning of the End, Atco
LIFE/ONLY BELIEVE . . . Elvis Presley, RCA
DOUBLE LOVIN' . . . Osmonds, MGM
TARKIO ROAD . . . Brewer & Shipley, Kama Sutra (Buddah)
OOH POO PAH DOO . . . Ike & Tina Turner, United Artists

ACTION Records

NATIONAL BREAKOUTS

SINGLES

- RAINY DAYS & MONDAYS . . .** Carpenters, A&M 1260 (Almo, ASCAP)
CRY BABY . . . Janis Joplin, Columbia 4-45379 (Mellin/Rittenhouse, BMI)
SHE'S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus 9087 (Capitol) (Gold Forever, BMI)

ALBUMS

- ROLLING STONES . . .** Sticky Fingers, Rolling Stones COC 59100 (Atco)
JETHRO TULL . . . Aqualung, Reprise MS 2035

REGIONAL BREAKOUTS

SINGLES

- SIGNS . . .** Five Man Electrical Band, Lionel 3213 (MGM) (Four Star, BMI) (Detroit)
AWAITING ON YOU ALL . . . Silver Hawk, Westhond 178 (Janus) (Harrisonsongs, BMI) (Detroit)

ALBUMS

THERE ARE NO REGIONAL BREAKOUTS THIS WEEK.

Bubbling Under The HOT 100

- GOTTA SEE JANE . . . R. Dean Taylor, Rare Earth 5026 (Motown)
- NEVADA FIGHTER . . . Michael Nesmith & the First National Band, RCA 74-0453
- WE SURE CAN LOVE EACH OTHER . . . Tammy Wynette, Epic 5-10707 (CBS)
- NEVER ENDING SONG OF LOVE . . . Delaney & Bonnie & Friends, Atco 6804
- HOW MUCH MORE CAN SHE STAND . . . Conway Twitty, Decca 32801
- FOLLOW ME . . . Mary Travers, Warner Bros. 7481
- YOUR LOVE IS SO DOGGONE GOOD . . . Whispers, Janus 150
- I WANNA BE FREE . . . Loretta Lynn, Decca 32796
- BE GOOD TO ME BABY . . . Luther Ingram, KoKo 2107 (Stax/Volt)
- MR. & MRS. UNTRUE . . . Candi Staton, Fame 1478 (Capitol)
- HANGING ON (TO) A MEMORY . . . Chairmen of the Board, Invictus 9089 (Capitol)
- ELECTRONIC MAGNETISM (That's Heavy Baby) . . . Solomon Burke, MGM 14221
- AIN'T NOTHING GONNA CHANGE ME . . . Betty Everett, Fantasy 658
- I DON'T WANNA LOSE YOU . . . Johnnie Taylor, Stax 0089
- MANDRILL . . . Mandrill, Polydor 14070
- I KNOW I'M IN LOVE . . . Chee Chee & Peppy, Buddah 225
- I'VE FOUND SOMEONE OF MY OWN . . . Free Movement, Decca 32818
- THEN YOU WALK IN . . . Sammi Smith, Mega 615-0026
- JUMPIN' JACK FLASH . . . Johnny Winter, Columbia 4-45368
- WHAT YOU SEE IS WHAT YOU GET . . . Stoney & Meatloaf, Rare Earth 5027 (Motown)
- IT'S SO HARD TO SAY GOODBYE . . . Eddie Kendricks, Tamla 54203 (Motown)
- LOVE'S MADE A FOOL OF ME . . . Cochise, United Artists 7362
- HIGH TIME WE WENT . . . Joe Cocker, A&M 1258
- LIGHT SINGS . . . Fifth Dimension, Bell 999
- SIGNS . . . Five Man Electrical Band, Lionel 3213 (MGM)
- ONLY ONE SONG . . . Sha Na Na, Kama Sutra 522 (Buddah)

(Continued on page 43)

MAY 15, 1971, BILLBOARD

Over 550 outstanding music executives are going to Switzerland June 6th.

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Conference fee includes opening cocktail party, attendance at all sessions, closing dinner dance. It does not include hotel accommodations. Please make your check payable to International Music Industry Conference. Check must accompany your registration. If cancellation is received by April 1, the entire fee will be returned. After April 1, a \$50. cancellation charge will be made up until June 4. "No-shows" at the Conference will forfeit the entire fee, though substitutes are permitted.

Please register the following people for the International Music Industry Conference—Check is enclosed for all registrants. (Additional names can be sent on your letterhead.) If accompanied by wife, please list her name in the space provided. Please enclose \$30. for each woman registered.

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Country Music

Music Education Co. Picks Atkins Head of Board

NASHVILLE — Chet Atkins, RCA vice president, has been named chairman of the board of a new company which will deal in music education.

The firm, Famous American Musicians and Educators, Inc., (FAME), was formed by Atkins, his brother, Jim Atkins, former broadcaster Jerry Glaser, and O.B. Elliott. Many names prominent in the music industry here are investors, among them the owners of Metropolitan Music.

Elliott, former president of General Music Corp. of Atlanta, is executive vice president and Jim Atkins is vice president. Glaser, former manager of WENO, and more recently vice president of American Psychiatric Hospitals, Inc., will be president and will direct the development of the music education program.

The new firm will, at the start, offer guitar training and the audio visual program. Students purchase

the guitar, one which will be specially designed for FAME. Each student will receive the complete music course, including instruction books and records for home use. FAME provides audio visual equipment to the schools at no cost. The course will consist of 32 lessons, each approximately 30 minutes in



JERRY GLASSER, left, and Chet Atkins, go over plans for formation of a new industry directed at bringing guitar education in a modern concept to high schools across the nation.

length, and each compatible with school classes and term.

Guitar Classes

The company's program will begin with guitar classes in schools, with planned expansion into other divisions, including the Home Study Division, and the Institutional Division. The first will be a total in-home study designed and implemented by musicians of Nashville; the other will be directed to churches, camps and other private organizations.

The initial phase of the FAME program, according to its founders, has been tested during the last three years in studies involving over 3,000 students, with favorable results. The ultimate aim is to reach all of the 125,000 junior and senior high schools in the U.S.

James Atkins, a music instructor, was a former musician with the Les Paul Trio and Fred Waring's Orchestra. He also is a writer, publisher and network radio executive, and at one time was an outstanding singer.

Elliott will be responsible for the development of all audio visual equipment and for purchasing and supply of musical equipment



RICCI MARENO (left) and Tommy Overstreet (right) are recipients of ASCAP's new Chartbuster Award for the song, "Gwen Congratulations." Mareno produced and co-wrote the song with Jerry Gillespie. Ed Shea presents the award.

ASCAP Sets New Awards

NASHVILLE — The southern regional offices of ASCAP here have established "Chartbuster Awards," to be given on a regular basis to writers and publishers of ASCAP songs which hit the charts.

All such publishers and writers affiliated with the office here are eligible. This will have no effect on the annual presentation of ASCAP awards in October. Extended play on the charts determines these winners.

The "Chartbuster" qualifications call only for a song successful enough to reach the charts for at least one week, according to Ed Shea, ASCAP's southern regional executive director.

Barnett Re-elected President of Eastern States Country Music

WHEELING, W. Va.—Mickey Barnett, New York state artist and incumbent president of the Eastern States Country Music, Inc., was re-elected here.

Doc Williams, a member of the WWVA Jamboree almost since its inception, was named vice president. Reid Northrup was renamed treasurer, and Patti Barnett secretary.

The new board of directors consists of Bobbi Northrup, Gil Rogers, Mac McDonald, Fuzzy Plant, Eleanor Burdo, Sam Baker, Carl Minerly, Bob May, Bob Finnigan, Slim LeHart, Norb Payne, Eleanor Rogers, Ramblin Lou Shriver and Shirley Plant.

The elections climaxed the three-day meeting of the ESCMI, hosted by Radio Station WWVA and its "Jamboree." It was also announced that Wheeling has been chosen as the site of the future conventions.

The fan-oriented group, some 600 of whom were in attendance, heard three days of seminars, professional and amateur shows, and concluded with an appearance by several artists at the "Jamboree," broadcast from the Capitol Music Hall here.

Among Guests

Among the guests were Jo Walker, executive director of the

Country Music Association, and Bud Wendell, manager of WSM's "Grand Ole Opry."

The Music Hall served as headquarters for all of the panels, with a Saturday night banquet at the McClure Hotel, at which Billboard's Bill Williams was the keynote speaker.

Chuck Chellman and Little Richie Johnson took part in the sparsely attended panel on promotion. The unfortunate part of the entire convention was the seeming lack of interest on the part of those attending. RCA and Decca had set up hospitality rooms, and many labels and publishers were in attendance, but there was an appalling lack of disk jockeys (other than the faithful from WWVA) and other industry people.

The convention, however, was markedly improved from that of recent years, in which organization had been lacking. Officials

Brimer, Arnold Set Up Firm

DALLAS—Debbie Brimer and Jan Arnold, who perform as the Associated Country, have formed a new firm to manage their music interests and to handle their merchandise distributing company.

Known as Associated Country Enterprises, the company has signed the girls to the Custom record label, and they will be produced by Curtis Kirk. The girls also have signed an eight-week contract to appear at the Sugar Shack, one of the newest nightclubs here.

Bollman & Thrap Form Music Co.

DALLAS — Celebrated Artist Music Co. has been formed here by promoter B.L. Bollman and Julian Thrap, a musician.

The company will produce such artists as Billy Gray, Mike Estes and Randy Hilliard. Other divisions of the firm include a booking agency and a BMI publishing company. B.L. Bollman has

of Basic Communications and WWVA worked untiringly to try to do an excellent job—and did so in many areas. Station officials are confident the future holds much promise for the organization, particularly under new leadership. Barnett had served only a partial term in the presidency.

Nashville Scene

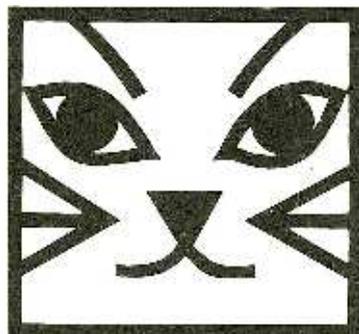
Dewey Groom, long-time operator of the Longhorn Ballroom in Dallas, is back singing again. Phil York has produced him in Dallas, doing the old favorite "Sentimental Journey," and it will be released within the next few weeks. . . . Marty Robbins cancelled plans to return to the racing circuit when his former manager, Eddie Crandall, died after a long illness. Instead of appearing in a scheduled 100-mile race, Marty flew to the funeral. . . . Happy Tiger's Carl Phillips has his new release out, "My Mind Keeps Going Home." It's his first in a while, and it already has brought him invitations to appear on syndicated shows. . . . David Rogers also has a long overdue release, this one on Columbia, titled "She Don't Make Me Cry." David returned recently to his home in Atlanta to work at the Golden Nugget, a new club there which books Nashville talent. The owner is Sammy Tucker.

Dick Curless has released a single version of the Peer-Southern Jimmie Rodgers hit "Waiting for a Train" on Capitol. . . . MFC Film Productions of Houston are at the Happy Sahana Alamo Village in Brackettville, Texas, to form a short western movie for the Dresser Industries. Many movies have been done at the home of this sometimes country music artist. . . . Dot's Legarde Twins have gone to Dallas to do the "Country

Crossroads Show" with Bill Mack and LeRoy Van Dyke. . . . Chaw Mank of Staunton, Ill., has started an Illinois Music Club. . . . Porter Wagoner is producing an album for his banjo player, Buck Trent, and plans to lease it to a major label. . . . Del Reeves is doing a benefit at Piney Woods, N.C., for the high school which he attended. The school recently lost its gymnasium in a fire, and Del was a onetime player there. . . . KLAC Radio in the Los Angeles market carried live, on the air reports from London of recent activities there at the International Country Music Festival and CMA board meeting.

KSDO/FM in San Diego now is programming what it calls "real" country. It features Noel Kelly and Herb Skeens. . . . Included among the Johnny Cash itinerary for the month of June is a notation for Monday the 21st. It's simply listed "day off," a rarity with John. . . . Jim Ed Brown is another busy one, which May dates taking him all over the country. He's also on the second hundred in numbers of shows for his own syndication. . . . Bill Anderson has an incredible May schedule, followed by a vacation for the month of June. Well deserved.

The Country Music Hall of Fame and Museum is now one of the tourist attractions to be visited by the prestigious American Heritage Society Historic Tours this summer. . . . Nelson Trueheart has been named Honorary Chief of Staff by Governor George Wallace of Alabama. . . . Dick Heard, president of Royal American, announces that his Nashville-based (Continued on page 40)



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COUNTRY MUSIC ASSOCIATION president Wade Pepper addresses the Eastern State Music convention in Wheeling, W. Va.

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/15/71

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	9
2	1	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (Bros. 2, ASCAP)	9
3	5	I WANNA BE FREE Loretta Lynn, Decca 32796 (Sure-Fire, BMI)	8
4	4	EMPTY ARMS Sonny James, Capitol 3015 (Melody Lane/Desiard, BMI)	12
5	7	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	8
6	6	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic 5-10707 (Algee/Altam, BMI)	11
7	11	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	8
8	3	A MAN IN BLACK Johnny Cash, Columbia 4-45339 (House of Cash, BMI)	8
9	8	ALWAYS REMEMBER Bill Anderson, Decca 32793 (Forrest Hills, BMI)	10
10	9	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	10
11	12	OH, SINGER Jeannie C. Riley, Plantation 72 (Singleton, BMI)	7
12	10	SOMETIMES YOU JUST CAN'T WIN George Jones, Musicor 1432 (Glad, BMI)	9
13	18	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor 47-9965 (Moss Rose, BMI)	8
14	16	MISSISSIPPI WOMAN Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	7
15	23	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	5
16	22	GYPSY FEET Jim Reeves, RCA Victor 47-9969 (Open Road, BMI)	6
17	15	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot 17365 (Central Songs, BMI)	11
18	25	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	5
19	19	THERE'S SOMETHING ABOUT A LADY Johnny Duncan, Columbia 4-45319 (Pi-Gem, BMI)	10
20	13	KNOCK THREE TIMES Bill "Crash" Craddock, Cartwheel 193 (Pocketful of Tunes/Jillbern/Saturday, BMI)	14
21	21	ODE TO HALF A POUND OF GROUND ROUND Tom T. Hall, Mercury 73189 (Newkeys, BMI)	7
22	17	L.A. INTERNATIONAL AIRPORT Susan Raye, Capitol 3035 (Blue Book, BMI)	13
23	24	THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND Jack Greene, Decca 32823 (Forrest Hills, BMI/Jaray, BMI)	6
24	14	BETTER MOVE IT ON HOME Porter Wagoner & Dolly Parton, RCA Victor 47-9958 (Blue Echo, BMI)	12
25	43	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	4
26	26	SO THIS IS LOVE Tommy Cash, Epic 5-10700 (House of Cash, BMI)	10
27	32	A GOOD MAN June Carter Cash, Columbia 4-45338 (House of Cash, BMI)	7
28	33	COMIN' FOR TO CARRY ME HOME Dolly Parton, RCA Victor 47-9971 (Owepar, BMI)	6
29	35	CHIP 'N' DALE'S PLACE Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	6
30	41	LET ME LIVE/DID YOU THINK TO PRAY Charley Pride, RCA Victor 47-9974 (Pi-Gem, BMI/Pi-Gem, BMI)	4
31	29	IT COULD 'A BEEN ME Billie Jo Spears, Capitol 3055 (Chestnut, BMI)	9
32	28	ONE MORE TIME Ferlin Husky, Capitol 3069 (Dixie Jane/Twig, BMI)	8
33	20	I LOVE THE WAY THAT YOU'VE BEEN LOVING ME Roy Drusky, Mercury 73178 (Music City, ASCAP)	11
34	31	A STRANGER IN MY PLACE Anne Murray, Capitol 3059 (TRO-First Edition, BMI)	9
35	27	BUS FARE TO KENTUCKY Skeeter Davis, RCA Victor 47-9961 (Crestmoor, BMI)	11
36	45	IF YOU LOVE ME (Really Love Me) Lamar Morris, MGM 14236 (Duchess, BMI)	5

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
37	46	LOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	2
38	50	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Shenandoah, ASCAP)	4
39	40	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	6
40	44	WORKING LIKE THE DEVIL (For the Lord) Del Reeves, United Artists 50763 (Four Star, BMI)	6
41	34	SOLDIER'S LAST LETTER Merle Haggard, Capitol 3024 (Noma, BMI)	13
42	56	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	3
43	64	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	4
44	38	TRAVELIN' MINSTREL MAN Bill Rice, Capitol 3049 (Jack & Bill, ASCAP)	9
45	48	ANGEL Claude Gray, Decca 32786 (Vanjo, BMI)	8
46	58	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	2
47	47	TELL HIM THAT YOU LOVE HIM Webb Pierce, Decca 32787 (Tuesday, BMI)	10
48	54	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	3
49	55	NEW YORK CITY Statler Brothers, Mercury 73194 (House of Cash, BMI)	4
50	51	THE WORLD NEEDS A MELODY Red Lane, RCA Victor 47-9970 (Tree, BMI)	4
51	52	MARRIED TO A MEMORY Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	3
52	63	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	2
53	62	A SIMPLE THING CALLED LOVE Roy Clark, Dot 17368 (Glaser, BMI)	4
54	42	GEORGIA PINEYWOODS Osborne Brothers, Decca 32794 (House of Bryant, BMI)	10
55	74	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	2
56	59	IT'S TIME TO LOVE HER Billy Walker, MGM 14239 (Forrest Hills, BMI)	2
57	57	EVERYBODY KNOWS Jimmy Dean, RCA Victor 47-9966 (Rich, BMI)	5
58	66	HAPPY SONGS OF LOVE Tennessee Ernie Ford, Capitol 3079 (Morris, ASCAP)	4
59	67	MAKE ME YOUR KIND OF WOMAN Patti Page, Mercury 73199 (Gallico, BMI)	2
60	60	WHERE DID THEY GO, LORD Elvis Presley, RCA Victor 47-9980 (Presley/Blue Crest, BMI)	8
61	61	A PART OF AMERICA DIED Eddy Arnold, RCA Victor 47-9968 (Lair, BMI)	3
62	53	CITY LIGHTS Johnny Bush, Stop 392 (T. & T., BMI)	6
63	71	POOR FOLKS STICK TOGETHER Stoney Edwards, Capitol 3061 (Freeway, BMI)	7
64	68	BABY, IT'S YOURS Wynn Stewart, Capitol 3080 (Freeway, BMI)	3
65	65	WHAT DO YOU DO Barbara Fairchild, Columbia 4-45344 (Champion, BMI)	6
66	49	BATTLE HYMN OF LT. CALLEY C. Company featuring Terry Nelson, Plantation 73 (Singleton/Quickit, BMI)	3
67	—	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	1
68	70	FREE TO GO Sue Richards, Epic 5-10709 (Stallion, BMI)	8
69	30	AFTER YOU/SHE'LL REMEMBER Jerry Wallace, Decca 32777 (Four Star, BMI/Four Star, BMI)	14
70	—	THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	1
71	—	I SAY "YES SIR" Peggy Sue, Decca 32812 (Tree, BMI)	1
72	72	I WANNA GO COUNTRY Otis Williams, Stop 388 (Sawgrass, BMI)	2
73	73	ONE MORE DRINK Mel Tillis, Kapp 2121 (Sawgrass, BMI)	2
74	—	MARRIED TO A MEMORY Judy Lynn, Amaret 131 (United Artists, ASCAP)	1
75	—	JIM DANDY Lynn Anderson, Chart 5125 (Raleigh/Progressive, BMI)	1

There's something about..

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COLUMBIA 4-45319

by Johnny Duncan



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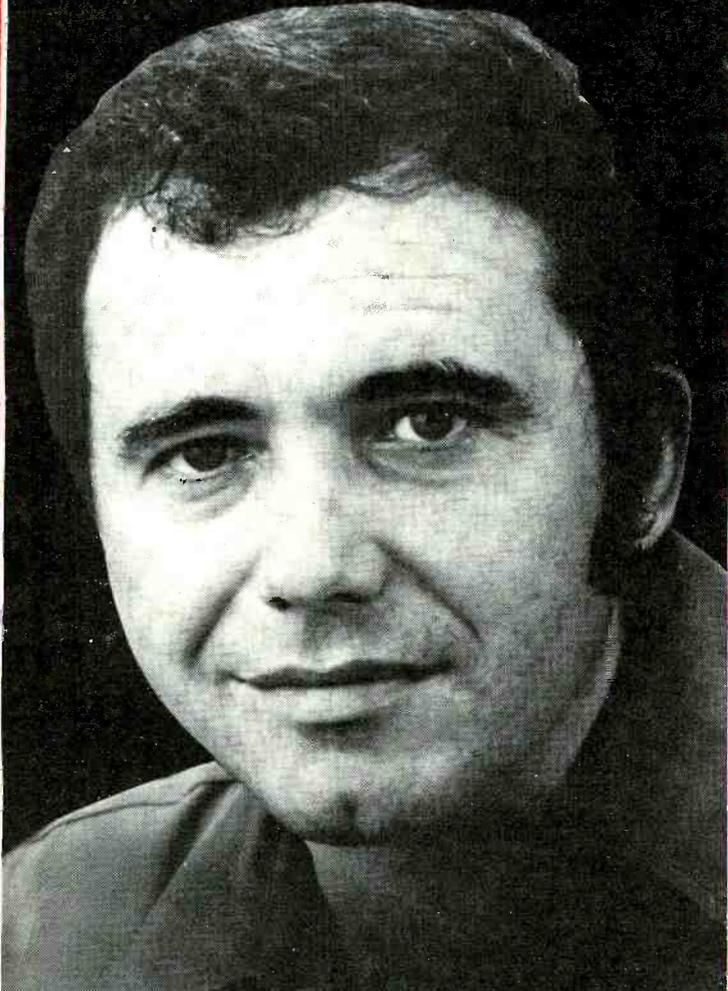
"PLEASE DON'T TELL ME HOW THE STORY ENDS"

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Published By: COMBINE MUSIC CORP.
b/w

"Where Have All The Seasons Gone"

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Country Music

Nashville Scene

• Continued from page 38

company has entered into a distribution agreement with Fifty States Records, a division of Accu-Sound. It's the only outside distribution the firm is involved in, according to Heard. . . . Merle Haggard wrote Ernest Tubb's new Decca single, "One Sweet Hello," especially for E.T. The flip side (Continued on page 43)

Fiddlers to Stage Parley

RENFRO VALLEY, Ky.—The Old Time Fiddlers Convention will be staged at the complex here the weekend of June 11-12-13, according to J. Hal Smith, president of Renfro Valley, Inc.

Three divisions are set: a Senior Division for those over 60 years of age; a Junior Division for those under 60, and an open contest for all ages.

On the final day of the convention Roy Acuff will perform in "all-day blow off" for the winners. Howdy Forrester and other old-time fiddlers will be in attendance. Master of ceremonies will be Slim Lay, veteran host of Old Time Fiddlers' Conventions. There are camping facilities at the Renfro KOA campgrounds.

Hagen Tunes Out By Foreign Pub

LONDON—Francis, Day and Hunter, a European music publisher based here, has issued 36 country songs by John Milton Hagen, an author, composer and playwright of Marin County, Calif.

The songs are largely original, although there are old standards such as "Home On the Range," "Streets of Lardeo," and "Chisholm Trail," with new arrangements. They are published in two separate books: "American Cowboy Songs—New and Old" and "Sherwin's Saddle Songs."

The American songs are to be exploited throughout the world, according to the company. Besides being the author-composer of some 600 published songs, Hagen is also the writer of three books. He writes under several pseudonyms, the most prominent is Sterling Sherwin.

More Country News
On Page 43

BRITE STAR PROMOTIONS
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Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/15/71

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	ROSE GARDEN Lynn Anderson, Columbia C 30411	21
★ 2	6	HAG Merle Haggard, Capitol ST 735	5
3	1	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	16
4	4	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	6
5	5	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	16
6	7	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	4
7	8	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251	12
8	3	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	37
9	10	WHEN YOU'RE HOT YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	3
10	9	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	16
★ 11	18	ANNE MURRAY Capitol ST 667	5
12	14	BED OF ROSE'S Statler Brothers, Mercury SR 61317	18
13	13	TWO OF A KIND Porter Wagoner & Dolly Parton, RCA Victor LSP 4490	11
★ 14	23	WILLY JONES Susan Raye, Capitol ST 736	6
15	15	WITH LOVE George Jones, Musicor MS 3194	12
16	16	BEST OF ROY CLARK Dot DOS 25986	8
17	12	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	27
★ 18	22	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276	2
★ 19	26	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	2
20	21	JOSHUA Dolly Parton, RCA Victor LSP 4507	3
21	11	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353	17
22	20	EMPTY ARMS Sonny James, Capitol ST 734	4
23	17	MORNING Jim Ed Brown, RCA Victor LSP 4461	16
★ 24	29	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	2
25	25	STEP ASIDE Faron Young, Mercury SR 61337	6
★ 26	—	ALWAYS REMEMBER Bill Anderson, Decca DL 75275	1
★ 27	—	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	1
28	19	SNOWBIRD Anne Murray, Capitol ST 579	33
29	27	FOR THE GOOD TIMES Chet Atkins, RCA Victor LSP 4464	10
30	24	15 YEARS AGO Conway Twitty, Decca DL 75248	24
31	33	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679	5
32	30	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor LSP 4471	15
33	31	BRIDGE OVER TROUBLED WATER Buck Owens, Capitol ST 685	11
★ 34	—	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury SR 61336	1
35	28	ARMS OF A FOOL/COMMERCIAL AFFECTION Mel Tillis & the Statesiders, MGM SE 4757	7
36	32	SOMETHING ELSE Danny Davis & the Nashville Brass, RCA Victor LSP 5576	8
37	34	THE TAKER/TULSA Waylon Jennings, RCA Victor LSP 4490	10
38	36	THE JOHNNY CASH SHOW Columbia KC 30100	27
39	37	HELLO DARLIN' Conway Twitty, Decca DL 75209	47
40	40	JIM REEVES WRITES YOU A RECORD RCA Victor LSP 4475	14
41	39	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	69
42	42	GREATEST HITS, VOL. 1 Lynn Anderson, Chart CHS 1040	6
43	44	CHARLEY PRIDE'S 10th ALBUM RCA Victor LSP 4367	33
★ 44	—	GLEN SHERLEY Mega M31-1006	1
★ 45	—	TRACKS & TRAINS Hank Snow, RCA Victor LSP 4501	1

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39 "FADED LOVE" 99

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b/w "Pretty Eyes"

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"FADED LOVE" is one of those "labors of love" you hear about; and because it is, we closed our eyes and ears to that old rule against releasing a "standard" as a single product. I sincerely hope that you will enjoy listening to it, for bringing enjoyment is all any record can do.

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Prod. for Glaser Productions, Incorporated
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Exclusively on MGM Records

THANKS!!

to Billboard and their English counterpart Record Mirror, for naming us #1 VOCAL GROUP at the presentation of the International Country Music Awards in London, April 9, 1971.



Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wks. Ago	1	2	3	TITLE, Artist, Label & Number	Wks. On Chart
3	5	12	1	ME AND YOU AND A DOG NAMED BOO Lobo, Big Tree 112 (Kaiser/Famous/Big Leaf, ASCAP)	6
1	1	1	1	IF Bread, Elektra 45720 (Screen Gems-Columbia, BMI)	8
2	2	5	1	I AM . . . I SAID Neil Diamond, Uni 55278 (Prophet, ASCAP)	8
7	9	10	1	ANOTHER DAY Paul McCartney, Apple 1829 (McCarney/MacLen, BMI)	10
5	3	3	1	ME AND MY ARROW Nilsson, RCA 74-0443 (Dunbar/Golden Syrup, BMI)	10
12	27	—	1	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	3
14	16	—	1	A MAMA & A PAPA Ray Stevens, Barnaby 2029 (Ahab, BMI)	3
8	11	19	1	STAY AWHILE Bells, Polydor 15023 (Coburt, BMI)	8
4	4	11	1	PUT YOUR HAND IN THE HAND Ocean, Kama Sutra 519 (Beechwood, BMI)	9
27	—	—	1	AND I LOVE YOU SO Bobby Goldsboro, United Artist 50776 (Mayday/Yahweh Tunes, BMI)	2
29	—	—	1	THE DRUM Bobby Sherman, Metromedia 217 (Wren/Viva, BMI)	2
20	24	—	1	TOAST & MARMALADE FOR TEA Tin Tin, Atco 6794 (Casserole, BMI)	3
6	6	4	1	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	8
32	—	—	1	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	2
34	—	—	1	I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman, Decca 32785 (Leeds, ASCAP)	2
—	—	—	1	RAINY DAYS AND MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	1
17	19	31	1	WOODSTOCK Matthews' Southern Comfort, Decca 32774 (Siquomb, BMI)	6
21	39	—	1	MARRIED TO A MEMORY Judy Lynn, Amaret 131 (United Artists, ASCAP)	3
24	25	40	1	HERE COMES THE SUN Richie Havens, Stormy Forest 656 (Harrisons, BMI)	4
19	17	17	1	I THINK OF YOU Perry Como, RCA 74-0444 (Editions Chanson, ASCAP)	10
9	7	7	1	SOMEONE WHO CARES Kenny Rogers & the First Edition, Reprise 0999 (Beechwood, BMI)	9
22	23	25	1	DON'T CHANGE ON ME Ray Charles, ABC 11291 (Racer/United Artists, ASCAP)	6
35	40	—	1	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	3
25	28	—	1	LIFE HAS ITS LITTLE UPS & DOWNS Gary Puckett, Columbia 4-45358 (Quill, ASCAP)	3
38	—	—	1	REACH OUT I'LL BE THERE Diana Ross, Motown 1184 (Jobete, BMI)	2
—	—	—	1	I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	1
26	14	14	1	NO LOVE AT ALL B. J. Thomas, Scepter 12307 (Rosebridge/Press, BMI)	12
10	8	2	1	DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol 3062 (Combine, BMI)	10
13	12	6	1	LOVE STORY (Where Do I Begin) Andy Williams, Columbia 4-45317 (Famous, ASCAP)	16
30	33	30	1	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA 74-0445 (Cherry Lane, ASCAP)	7
39	—	—	1	IT'S TIME FOR LOVE Dennis Yost & the Classics IV, United Artists 50777 (Low-Sal, BMI)	2
18	18	28	1	300 WATT MUSIC BOX Michelangelo, Columbia 4-45328 (Tempi, ASCAP)	10
33	35	38	1	LOVE MEANS YOU NEVER HAVE TO SAY YOU'RE SORRY Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	6
—	—	—	1	NEXT YEAR (Bashana Habana) Joy, Kama Sutra 523 (Blackwood, BMI)	1
40	—	—	1	LOVE LOOKS SO GOOD TO YOU John Bahler, Warner Bros. 7474 (Central Songs, BMI)	2
37	—	—	1	SHE'S A LITTLE BIT COUNTRY Dean Martin, Reprise 1004 (Wilderness, BMI)	2
—	—	—	1	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	1
—	—	—	1	CAN'T FIND THE TIME Rose-Colored Glass, Bang 584 (Screen Gems-Columbia, BMI)	1
—	—	—	1	LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	1
36	—	—	1	MY LITTLE GIRL Jerry Vale, Columbia 4-45361 (Gallico, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 5/15/71

Classical Music

Fantasy's New Thrust to Accent Fashionable, New

By ROBERT SOBEL

NEW YORK—Fantasy Records will focus on untapped classical areas in its new thrust into the classical derby. According to Saul Zaentz, Fantasy president, quality recordings can compete equally with other forms of contemporary music. He cited the popularity with rock audiences of such composers as John Cage, Morton Subotnick and Terry Reilly. "The music of Erik Satie is enjoying a revival, Bach on the Moog is extremely popular the '1812 Overture' is getting played on progressive FM stations and everyone knows that Strauss composed the theme for '2001.'"

Fantasy's new line, its second entry into the classical market in its 21-year history, is headed by Nathan Rubin, assistant professor of music at Mills College and concertmaster for the Oakland Symphony Orchestra. "All that's needed to make classical music commercial," he said, "is a strong sense of what's fashionable." In this regard, Rubin searched the catalogs of the company's overseas licensees for classical product suitable for U.S. release, and came up with three albums from Musidisc in France. The LP's, to be released here shortly, are works by D'Indy, Vierne, Pierre and Hahn, played by French pianist Jean Doyan; Arnold Schoenberg's Quintet for Winds, and the four-hand piano music of Erik Satie, played by Francis Poulenc and Jacques Ferrer.

In keeping with its new goals, the company recently moved into its \$1.5 million world headquarters in Berkeley, Calif., which contains three 16-track recording studios. Two are operating at present, the third will be available by August. The studios are also a high cost-cutting factor.

Rubin said: "Symphonic recordings are not economically feasible at this time. High musician wages and recording fees are the problem. But Fantasy, with its own studios, is in a good position to record small groups as well as electronic compositions where the costs are mostly in studio time. The San Francisco Bay area is a very fertile place for avant-garde and electronic music."

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place for avant-garde and electronic music."

As examples, he noted that composer Robert Ashley is on the Mills College faculty. "Bob Hughes, assistant conductor of the Oakland Symphony, is hoping to bring Ezra Pond's opera here for a performance in Berkeley," Rubin said.

War of 1812 Flares Anew as All 3 LP's Score on Chart

NEW YORK—The "War of 1812" is flaring with renewed vigor. For the first time, the Tchaikovsky "1812 Overture," recorded by three different companies, is on the classical chart in its three different versions. Previously in the running were the recordings by the Philadelphia Orchestra, with Ormandy conducting, and the Mormon Tabernacle Choir, on Columbia, and the London LP with Zubin Mehta and the Los Angeles Philharmonic.

The London recording has been on the chart since November of 1970, starting at 16, then went to No. 5, went to No. 2 then

was pushed back to No. 3. The Columbia album, released in February, offered some sharp salvos and burst upon the chart on April 3, in the No. 2 position, where it is now stationed.

Meanwhile, back on the battlefield, RCA Red Seal challenges the two LP's. This is especially interesting, for it pits the Ormandy and the Philadelphia again (Billboard, Feb. 3), thus presenting a new sales challenger. The Red Seal LP was released in March; it is on the chart at No. 37.

The Columbia album was basically an old remastered recording with new additions.

Classical Calendar

A new series of Sunday evening, family programs and 26 special non-orchestral events will mark the fourth season of the Blossom Music Center, summer home of the Cleveland Orchestra. Scheduled, too, during the season, June 22 to Sept. 5, are four weeks of pops concerts and six weeks of festival concerts. Guest conductors include Daniel Barenboim, Lorin Maazel, William Steinberg and Walter Susskind. Pierre Boulez again serves as artistic advisor and will conduct three festival concerts. . . . The Alice Tully Hall Sampler, 10 concerts of rare and unusual music performed by young musicians, presented by Lincoln Center for Performing Arts, will begin second season on June 5. Series ends June 20. . . . Van Cliburn, Bryon Janis and Roberta Peters are among guest artists who will appear during the Indianapolis Symphony Orchestra's 1971/72 season.

Dorothy Kirsten and Robert Merrill to co-star in special concerts with Indianapolis Symphony March 3-4, 1972. . . . Claudio Abbado, Steji Ozawa, Thomas Schippers scheduled for conducting dates with the Philadelphia Orchestra's 1971-72 subscription series at Academy of Music which opens Sept. 23. Guest soloists include Pinchas Zukerman, Vladimir Ashkenazy, Alicia de Larrocha, all making their first appearances in the series. Returning artists are Gary Graffman, Bryon Janis, Nathan Milstein.

Eugene Ormandy and the Philadelphia Orchestra leave Monday (10) for a three-week transcontinental tour of U.S. It will cover 11 cities in nine states. . . . Pop composer Garry Sherman to write two classical guitar pieces for Louis Hemsey, guitar soloist with New Jersey Symphony. . . . Leopold Stokowski to conduct the Cleveland Orchestra's 1970/71 concert finale at Severance Hall on Thursday (13) and Saturday (15).

. . . Van Cliburn to play special recital benefit in Tyler, Tex., Sept. 30. Performance is to help East Texas Symphony Orchestra.



DEUTSCHE GRAMMOPHON Gesellschaft's (DGG) Boston Symphony Orchestra is honored in Berlin during its recent tour of Europe. At reception, left to right, are Arthur Fiedler; Joseph Silverstein, the orchestra's concertmaster; and Michael Tilson-Thomas, the orchestra's associate conductor.

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Bubbling Under The TOP LP'S

201. PATTON . . . Soundtrack, 20th Century-Fox S 4208
202. MARK-ALMOND . . . Blue Thumb BTS 8827 (Capitol)
203. EMITT RHODES . . . The American Dream, A&M SP 4254
204. IKE & TINA TURNER . . . Her Man—His Woman, Capitol ST 571
205. URIAH HEPP . . . Salisbury, Mercury SR 61319
206. MAIN INGREDIENT . . . Tasteful Soul, RCA Victor LSP 4412
207. MOTT THE HOOPLE . . . Wildlife, Atlantic SD 8284
208. WISHBONE ASH . . . Decca DL 75249
209. VIRGIL FOX . . . Bach Live at the Fillmore, Decca DL 75263
210. HOG HEAVEN . . . Roulette SR 42057
211. EXOTIC GUITARS . . . I Can't Stop Loving You, Ranwood R 8085
212. EDDIE KENDRICKS . . . All By Myself, Tamla TS 309 (Motown)
213. TOM PAXTON . . . The Compleat Tom Paxton, Elektra 7E 2003
214. TAMMY WYNETTE . . . We Sure Can Love Each Other, Epic E 30658 (CBS)
215. RONNIE ALDRICH . . . Love Story, London Phase 4 ASPB 22
216. GLASS HARP . . . Decca DL 75261
217. DOLLY PARTON . . . Joshua, RCA Victor LSP 4507
218. COWSILLS . . . On My Side, London PS 587
219. WAR . . . United Artists UAS 5508
220. PAUL HUMPHREY & HIS COOL AID CHEMISTS . . . Lizard A 2906
221. CONWAY TWITTY . . . How Much More Can She Stand, Decca DL 75276
222. NICE . . . Elegy, Mercury SR 61324
223. TIN TIN . . . Atco SD 33-350
224. BABY HUEY . . . The Baby Huey Story/The Living Legend,
Curton CRS 8007 (Buddah)
225. LAWRENCE WELK . . . Plays "No, No, Nanette," Ranwood R 8087
226. CHILD'S GARDEN OF GRASS . . . Elektra EKS 75012
227. PEARLS BEFORE SWINE . . . City of Gold, Reprise RS 6442
228. JAKE JONES . . . Kapp KS 3648

From The Music Capitals of the World

DOMESTIC

• Continued from page 34

public relations campaigns. The award winning material will be judged in the National Advertising Club competition.

Stax's Rufus Thomas will perform in Monrovia, Liberia on Tuesday (18). Thomas, who recently celebrated his 54th birthday, has been in recording for 23 years. He is a disk jockey at WDIA radio. . . . Rick Hall, owner of Fame Recording Studios, is producing an album on Donny Osmond for MGM. Hall previously worked with the Osmonds on their big selling hit, "One Bad Apple."

Jerry Phillips and Eddie Braddock have formed their own Hot Water Productions Co., and are working with singer - songwriter

Smed Hudman of Memphis and a group, Man Alive, from Oklahoma City. . . . The Black Oak Arkansas, who record for Atco, have been on a Southern tour. The group formerly recorded for Stax under the name of Nobody Else. They work out of Los Angeles, but previously lived at Black Oak and Jonesboro. They are managed by Norman Stone. . . . Knox Phillips is producing a new album on country pop singer Jerry Dyke. . . . Charles Chalmers is working on a single for Sandy Rhodes for Atlantic. . . . Steve Cropper, vice president of Trans Maximus Studios, is working with Columbia's Diane Colby and Trans Maximus artists David Mayor and Roy Head.

JAMES D. KINGSLEY

Nashville Scene

• Continued from page 40

was written by Eddie Miller. . . . Billy Don Burns, whose Souncot label recording of "Tucker Farm" is about the celebrated Arkansas state prison, has been invited by the warden to appear there, and he's accepted. The song has caught on in a hurry. . . . Jimmy Payne and the Payne Gang will open at Golden Nugget in Las Vegas May 13 for a three-week stint. Before that he'll be in Michigan with Tompall and the Glaser Brothers. Afterward, on to California. Jimmy is booked by Joe Light of Glaser Talent. . . . Johnny Western, the old pro, headlines for the fourth consecutive year the "Helldorado" days at the Golden Nugget in Las Vegas.

The Jack Clement recording studios in Nashville have been busy as usual. Among others cutting there in recent days have been Ray Frushay, Joe Stampley, Jesse Frederick, the Lynn Sisters, Heather, Southern Mother, Bill

Davidson, the Oak Ridge Boys, Mac Vickery, Ray Stevens and Sonny James. . . . The WAME Country Music Spectacular in Charlotte, N.C., drew more than 7,000. On the bill were Loretta Lynn, Conway Twitty, David Houston, Sammi Smith and Billy "Crash" Craddock. . . . Plantation's Terry Nelson is an alumnus of Florence State, which spawned many names in music and athletics. . . . Gordon Terry's new release on Capitol, "The Mule," was produced by his old-time friend Glen Campbell. Glen also played guitar on the session. . . . Mega's Glen Sherley is now a permanent part of the Johnny Cash show. . . . Waylon Jennings set records at the Bootheel Club in St. Louis, according to owner and manager, Linda McBride. . . . David Houston, Sammi Smith, Jack Greene and Jeanie Seeley headlined the second show at the George Jones and Tammy Wynette park at Lakeland, Fla. Eighty-five hundred were on hand.

Mallard Issues 1st Releases

NASHVILLE — Mallard Records, a complex formed by former Royal American artist Guy Drake, has issued its first two releases, with independent distribution.

One of them, with Drake doing the recitation over a music background, is "The Marching Hip-pies," a put-down of that youthful group, and the second is "That Darned Cadillac," a female comedy version of Drake's original "Wel-

fare Cadillac." It was written and recited by Anette Null of Cedarwood Publishing.

The songs were recorded at Nuggett Studios, and were shipped last week. In addition to the record company, Drake formed Country Boy (ASCAP) Music, and Welfare Music Inc. (BMI). They are owned by Drake and his wife. They own 51 percent of the stock in the corporations.

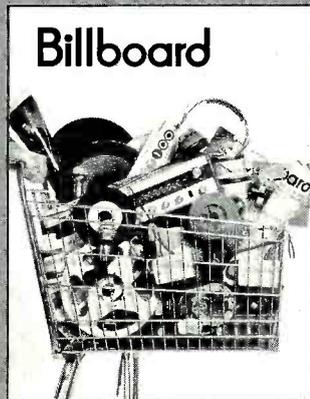
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What's Happening

• Continued from page 35

Monmouth College, West Long Branch, N.J., **Steve Seidman** reporting: "Cry Baby," Janis Joplin, Columbia. . . . **WPEA-FM**, Exeter College, Exeter, N.H., **Bill Densmore** reporting: "It's Too Late," Carole King, Ode '70. . . . **WCPR**, Stevens Institute of Technology, Hoboken, N.J., **Ron Harris** reporting: "The Song of Singing," Chick Corea, Blue Note. . . . **WSCB**, State University of New York at Buffalo, **Clayt Pasternack** reporting: "Blue Memphis," (LP), Memphis Slim, Warner Bros. . . . **WBCR**, Brooklyn College, Brooklyn, N.Y., **Gary Scott** reporting: "Java Jive," (LP cut), Manhattan Transfer, Capitol.

WEGL-FM, Auburn University, Auburn, Ala.; "Light Sings," Fifth Dimension, Bell. . . . **WDAV**, Davidson College, Davidson, N.C., **Jeff Allender** reporting: "Sunlight," Youngbloods, RCA. . . . **WLPI**, Louisiana Tech, Ruston, **Stuart Neal** reporting: "Only One Song," Sha-Na-Na, Kama Sutra. . . . **KSMU**, Southern Methodist University, Dallas, Texas, **Bill Harwell** reporting: "It Don't Come Easy," Ringo Starr, Apple. . . . **KUHF**, University of Houston, Houston, Texas; "Nathan Jones," Supremes, Motown. . . . **WRVU**, Vanderbilt University, Nashville, Tenn., **Mike Anzek** reporting: "Jumpin' Jack Flash," Johnny Winter, Columbia. . . . **KBTM**, Arkansas State University, Jonesboro, **Dennis Rogers** reporting: "Edgar Winter's White Trash," (LP), Edgar Winter, Epic.

KLCC-FM, Lane Community College, Eugene, Oregon, **Dave Chance** reporting: "Mud Slide Slim," (LP), James Taylor, Warner Bros. . . . **KALX-FM**, University of California at Berkeley, **Rich Markell** reporting: "This Is Madness," (LP), the Last Poets, Douglas. . . . **KCPK**, California State Polytechnic College, Pomona, **Tom Baker** reporting: "Back to the Roots," John Mayall, Polydor. . . . **KZAG**, Gonzaga University, Spokane, Washington, **Larry Duff** reporting: "Berkeley Lady," Sweet Pain, UA. . . . **KBLA**, California State at Los Angeles, **Steve Resnick** reporting: "Indian Reservation," Raiders, Columbia.

These people are looking for jobs; **Donna Halper** (WRBB) 3 Vincent Road, Roslandale, Mass. (617) 327-3089; **Mark Moormann** (WDUB) 642 North Roselle Road, Palatine, Ill. (614) 582-9181 ext. 349; **Gary Scott**, (WBCR) 2520 Batcheleer St., Brooklyn, N.Y., (212) 769-4647; **Tony Russomanno** (WAYN) 27 Karla Drive, Whippany, N.J. (201) 887-4465.

I have noticed that a few of the surveys coming to me do not have the name of the college or university on them. **Mickey Wallach** of ABC Records told me that he sent out a set of questionnaires and included a self-addressed stamped envelope for returning the survey to him. He cut back most of the surveys, but some of them did not have the name of the school on them. Make sure to place the school's name and address as well as your own name.

Non-Tape Companies Probe Trade

• Continued from page 18

sale, with \$195,000 of the proceeds going to pay off indebtedness and the remainder for working capital. (Billboard, Oct. 17, 1970).

Although the economic troubles that have plagued several companies appear to be easing, a few remain in poor financial posture—tape wise—including Capitol Industries (see separate story in this section), MCA, Transamerica and Twentieth Century-Fox Film Corp.

MCA, a diversified leisure-time company, reported that MCA Technology, a majority owned electronics subsidiary which includes Gauss, Electrodyne, Langevin, Optimization, Udac and Saki, is recovering more slowly than other divisions and despite "substantial improvement" from 1970 still isn't expected to be profitable this year.

A spokesman from MCA said, however, that MCA Technology could turn more quickly on the advancement of a cassette-to-cassette copier innovated by Gauss.

(MCA Technology has introduced a portable high-speed cassette copier which duplicates the contents of a master cassette once every 2½ minutes. The copier resembles an attache case and can copy from one to 50 cassettes from a tray which holds up to 50 standard C-60 and C-90 tapes.)

(The model will be marketed to the business, industrial, institutional, audio-visual and educational markets. It has application for use in classrooms, libraries, research centers and home study courses.)

In favorable position is the MCA Records division, which turned around in the last quarter of 1970 and is running ahead of forecasts. (The division suffered from an industry-wide slump in record sales last year that led to inventory write-downs and executive and organizational changes.)

Twentieth Century-Fox earned \$4,543,000, or 53 cents a share in

the first quarter of 1971, compared with \$967,000, or 11 cents a share in the like period a year earlier.

However, net income from "other sources"—including record and music publishing, Deluxe Labs, KMSP-TV and Wylde Films—fell 30 percent to \$1,355,000 from \$1,928,000.

Transamerica, parent company of United Artists' tape and record

firm, reported that its music operation suffered a loss for the first quarter despite increased revenues.

Superscope, the U.S. distributor of Sony products, reported higher first quarter profits of \$660,000, or 31 cents on 2,107,504 shares, compared to \$463,000, or 22 cents on 2,105,116 shares a year ago. Sales through March 31 increased to \$12,531,000 from \$11,069,000.

Tape Happenings

• Continued from page 16

patible stereo cassette/8-track auto unit (manufactured by Car Tapes, of Chatsworth, Calif.), two prerecorded cassettes and two prerecorded cartridges for \$149.95. . . . **Norelco**, New York, is launching an advertising campaign to introduce its blank cassettes, both in trade and consumer publications. Trade advertising will focus on the budget-priced Challenger series. . . . **CBS**, London, is releasing for the first time a series of cassette twin-paks, with seven catalog titles retailing at \$7.19 and six at \$8.39. The higher price will encompass best-selling contemporary artists. The series will be available in cartridge later in the year. . . . **CBS/Sony**, Tokyo, has announced price hikes of from 14.3 to 15.5 percent for prerecorded open reel tapes.

Matrix 4-Channel

• Continued from page 15

4-channel. "This is a firm that mailed out 89 million pieces for one direct mail customer. Then consider Allied-Radio Shack; here's 1,000 stores that will be pushing quadrasonic software and hardware."

Reasons for the jump (from \$7.78 to \$8.89 in ordinary length and from \$12.50 to \$14.44 in ultra length) are increases in production costs, low sales volume and the rapidly growing popularity of cartridges and cassettes.

Letters To The Editor

• Continued from page 30

hear. And most important right now . . . is that the record companies and producers recognize this fact that keeps getting swept under the recording studios' rugs. Mr. Record Producer if you want more hits, produce stuff the MOR's will play . . . and I don't mean they all have to be wall-to-wall soft strings, either. We play a great deal of up-tempo material, and we are always searching for fast tempo music, especially if there's no screaming during the last 16 bars. Nuff sed!

Jon Holiday
KXLY
Spokane, Wash.

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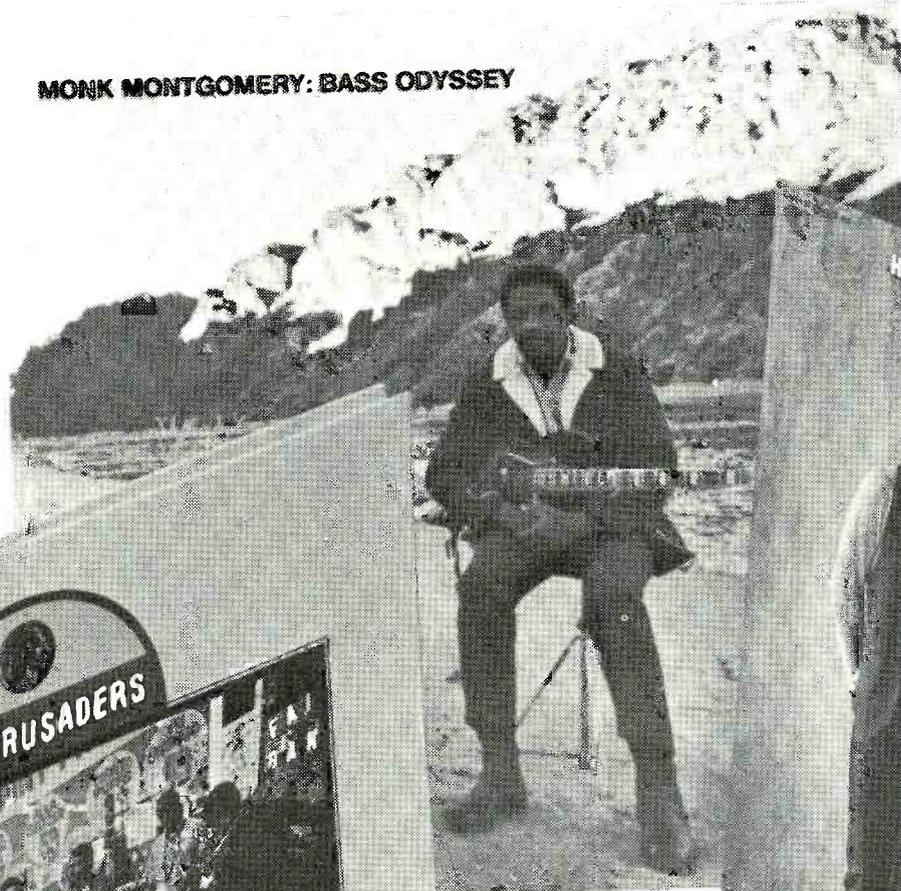


FOR BEST RESULTS THESE RECORDS SHOULD BE PLAYED.

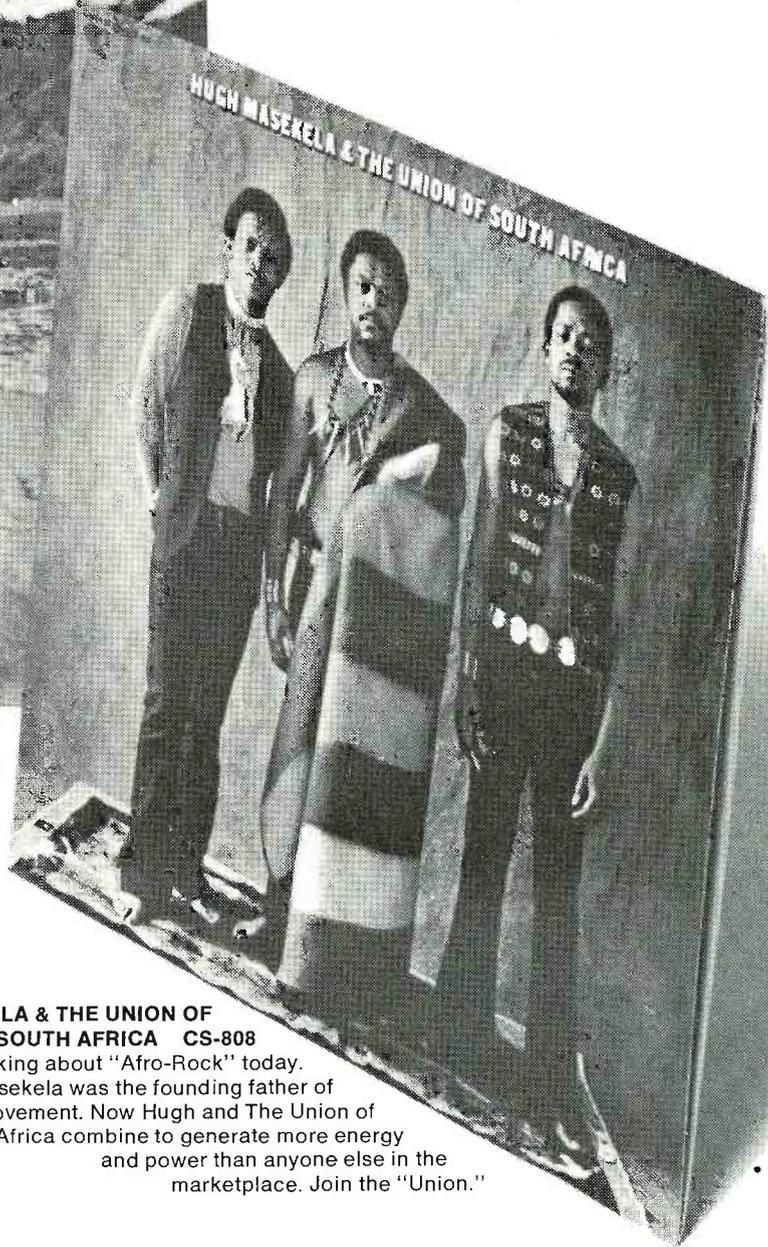
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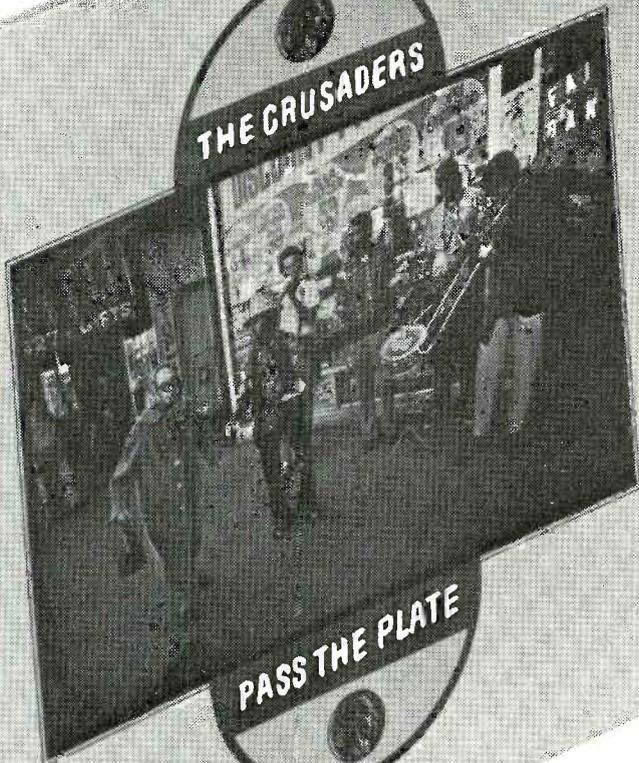
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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

123

LAST WEEK

115

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

TOM JONES—PUPPET MAN (3:25)

(Prod. Gordon Mills) (Writers: Sedaka-Greenfield) (Screen Gems-Columbia, BMI)—The Neil Sedaka-Howie Greenfield rhythm item, a hit last year for the 5th Dimension, is updated in a wild Jones performance, a heavy follow-up to his recent million seller "She's a Lady." Flip: "Every Mile" (2:50) Peters, BMI). Parrot 40062

5th DIMENSION—LIGHT SINGS (2:59)

(Prod. Bones Howe) (Writers: Holt-Friedman) (Sunbeam, BMI)—Group follows their "Love's Lines, Angles & Rhymes" with the swinging show stopper from Broadway's "The Me Nobody Knows" . . . with all the sales and chart potency of their recent smash. Flip: "Viva (Viva Tirado)" (4:20) (Tro-Ludlow/Amestoy, BMI). Bell 999

PEACHES & HERB—THE SOUND OF SILENCE (3:19)

(Prod. Billy Jackson) (Writer: Simon) (Charing Cross, BMI)—Duo moves to Columbia with a dynamite new rock sound and a powerful updating of the Paul Simon classic. Driving production, a discotheque must, should take it all the way. Flip: "The Two of Us" (3:01) (Twin Girl, ASCAP). Columbia 4-45386

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

FREDA PAYNE—BRING THE BOYS HOME (3:08)

(Prod. Greg Perry) (Writers: Perry-Bond-Johnson) (Gold Forever, BMI)—Followup to "Cherish" is a driving rocker with a potent lyric line and a super vocal workout. Hot sales entry, pop and soul. Flip: "I Shall Not Be Moved" (2:45) (Gold Forever, BMI) Invictus 9092 (Capitol)

MARK LINDSAY—BEEN TOO LONG ON THE ROAD (3:59)

(Prod. Jerry Fuller) (Writer: Gates) (Screen Gems-Columbia, BMI)—David Gates' rock ballad, featured in the Bread's "Manna" LP, serves as strong material for Lindsay. Powerful vocal workout and Jerry Fuller production. Flip: (No Information Available). Columbia 4-45385

GENE CHANDLER—YOU'RE A LADY (3:10)

(Prod. Gene Chandler) (Writers: Thompson-Dixon) (Defrantz/Monique, ASCAP)—Chandler swings back more in the bag of "Groovy Situation" and this blues swinger will put him high on the Hot 100 and Soul charts. Flip: "Stone Cold Feeling" (3:00) (Cachand/Sid's Kids, BMI). Mercury 73206

BARBARA ACKLIN—I CAN'T DO MY THING (2:38)

(Prod. Eugene Record) (Writers: Record-Washington) (Julio/Brian, BMI)—It's been a while since her heavy hit "Love Makes a Woman" but this pulsating blues rocker is just the one to bring her back to the charts with solid sales impact. Wild performance and Tom Tom arrangement. Flip: "Make the Man Love You" (2:32) (Julio-Brian, BMI). Brunswick 55477

MEL AND TIM—I'M THE ONE (2:40)

(Prod. Gene Chandler) (Writers: Jones-Blumenburg) (Ice Man, BMI)—That "Backfield in Motion" duo come up with a potent rhythm ballad loaded with sales potency. . . pop and soul. One of their best. Flip: "Put an Extra Plus to Your Love" (2:15) (Cotillion/Syl-Zel, BMI). Bamboo 118 (Scepter).

CENTER STAGE—SOMEDAY, SOMEDAY (You're Gonna Love Me) (2:40)

(Prod. Barry G. Despenza) (Writer: Washington) (Lady Britt/Despan, BMI)—Dynamite new soulful group out of the Midwest could prove a Smokey Robinson styled seller for RCA. Heavy entry could prove an out and out smash, pop and soul. Flip: "Hey Lady" (2:25) (Lady Britt, BMI). RCA 74-0480

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

JACKIE WILSON—This Guy's in Love With You (4:05) (Prod. Carl Davis) (Writers: Bacharach-David) (Blue Seas/Jac, ASCAP)—The Herb Alpert hit of the past, penned by Burt Bacharach and Hal David, gets a smooth soulful performance by Wilson, and it offers much for the Hot 100 and Soul charts. Brunswick 55449

***PAUL MAURIAT—Etude in the Form of Rhythm & Blues (4:58)** (Prod. Paul Leka) (Writer: Mauriat) (Editions Paul Mauriat, BMI)—An original instrumental with a combination of classical, jazz and rock flavoring should bring Mauriat much airplay and prove a juke box winner. Top 40 and MOR potential. Philips 40700

***ROBERT GOULET—I Never Did As I Was Told (3:18)** (Prod. Ernie Altschuler) (Writers: Hill-Dunston) (Unichappell, BMI)—Goulet forms his own label (handled by MGM) with a strong contemporary rhythm ballad that should prove an easy listening giant, and carry him into top 40 as well. Top Juke box fare also. Merlin/MGM 201

CHRIS BARTLEY—A Man, A Woman (2:30) (Prod. Ralph Murphy) (Writer: Murphy) (Belwin-Mills, ASCAP)—Bartley, who originally scored with "The Sweetest Side of Heaven," makes his debut on the label and offers a potent rocker that should carry him high on the pop charts. Musicor 1437

CANNED HEAT & JOHN LEE HOOKER—Whiskey and Wimmen (2:25) (Prod. Skip Taylor & Robert Hite, Jr.) (Conrad, BMI)—Hooker and the group team for a solid blues rocker a cut from their LP that should prove a much programmed item FM and top 40. United Artists 50779

ANTHONY NEWLEY—The Candy Man (2:52) (Prod. Michael Lloyd) (Writers: Bricusse-Newley) (Taradem, BMI)—Newley offers one of his most commercial offerings to date. An infectious rhythm item, penned with Leslie Bricusse, this can't miss proving an easy listening giant. MGM 14252

SAMI JO—Don't Hang No Halos On Me (3:15) (Prod. Sonny Limbo)

(Writers: Carson-Thompson) (Rosebridge, BMI)—Driving rock ballad penned by Wayne Carson-Thompson and delivered in a strong vocal workout loaded with Top 40 potential. Fame 1481 (Capitol)

STEVE YOUNG—Come Sit By My Side (2:56) (Prod. Wickham/Tannen Prod.) (Writer: Carter) (Wilderness, BMI)—Intriguing folk ballad, penned by Fred Carter, is given an outstanding performance by Young, and should prove the one to bring him to the charts. A programming must. Reprise 1013

LARRY MURRAY—Big Bayou (2:18) (Prod. Larry Murray & Ken Mansfield) (Writer: Guilbeau) (Third Story, BMI)—Culled from his "Sweet Country Suite" LP, this infectious country-folk rocker has all the earmarks to prove a chart item. Topnotch performance and material. Verve Forecast 5115

STEVE COLT PARADOX—Untangle My Mind (3:10) (Prod. Brandon Harris) (Writer: Guilbeau) (Ryerson/Sharoba/Mineo, BMI)—Infectious rocker should prove a strong chart item. Good group sound. Good programming and sales fare. Vanguard 35126

DEN MOTHER—Rose By Any Other Name (2:45) (Prod. Dennis Lambert & Brian Potter) (Trousdale/Soldier, BMI)—Smooth new group offers a solid folk rhythm item that has all the potential to bring them to the Hot 100 in short order. Well blended sound by the group. ABC 11299

DEMIAN—Face the Crowd (2:53) (Prod. Nick St. Nicholas) (Writer: Cox) (Trousdale/Hog, BMI)—Local group from Houston, already getting sales and chart activity there, has all the potential to make it big nationally with this hard rocker that should carry them to the Hot 100. ABC 11297

GLASS HARP—Village Queen (3:40) (Prod. Lewis Merenstein) (Writer: Pecchio) (Archball, ASCAP)—Solid rhythm rocker, a cut from their chart LP, could easily prove the one to bring them to the best selling singles charts, FM and Top 40. Decca 32830

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

MEL TILLIS AND SHERRY BRYCE (with the State-siders)—TAKE MY HAND (3:03)

(Prod. Jim Vienneau) (Writers: Acton-Acton-Price) (Sawgrass, BMI)—Tillis follows his top 10 winner "Arms of a Fool" with a strong ballad featuring an equally strong duet with Sherry Bryce. A sure fire smash. Flip: "Life's Little Surprises" (2:26) (Sawgrass, BMI). MGM 14255

BUDDY ALAN—FISHIN' ON THE MISSISSIPPI (2:14)

(Writer: Morris) (Blue Book, BMI)—Alan should have an out and out smash hit with this clever infectious rhythm number that could prove his "Got a Tiger by the Tail" one of the best releases of the week. Flip: "If I Could Love You More" (2:29) (Blue Book, BMI). Capitol 3110

DAVID RODGERS—SHE DON'T MAKE ME CRY (2:33)

(Prod. Peter Drake) (Writer: Pickard) (Tomake, ASCAP)—Rodgers came close to the top last year with his "I Wake Up in Heaven." This powerful ballad performance, his finest, has it to put him right at the top in short order. Has pop appeal as well. Flip: (No Information Available). Columbia 4-45383

RAY PILLOW—THE WAITRESS (2:21)

(Prod. Hugh Prescott) (Writer: Belew) (Four Star, BMI)—In his move to the label, Pillow has chosen a strong Carl Belew rhythm ballad with a strong lyric line. Pillow had success earlier at Capitol, but this potent entry should break him through big. Good juke box item. Flip: "He Knows What Love Can Do" (2:27) (Jack & Bill, ASCAP). Mega 615-0025

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JUNE STEARNS—Sweet Baby on My Mind (2:34) (Unichappell, BMI). DECCA 32828

KENNY EARL—Night Child (2:21) (Surefire, BMI). NASCO 017 (Nashboro)

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

5th DIMENSION—LIGHT SINGS (See Pop Pick)

PEACHES & HERB—THE SOUND OF SILENCE (See Pop Pick)

FREDA PAYNE—BRING THE BOYS HOME (See Pop Pick)

GENE CHANDLER—YOU'RE A LADY (See Pop Pick)

BARBARA ACKLIN—I CAN'T DO MY THING (See Pop Pick)

MEL AND TIM—I'M THE ONE (See Pop Pick)

CENTER STAGE—SOMEDAY, SOMEDAY (You're Gonna Love Me) (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

DORIS DUKE—If She's Your Wife (Who Am I) (4:08) (Williams, BMI). MANKIND 12002 (Nashboro)

CHARLIE HODGES—I'll Never Fall in Love Again (3:12) (Hollis, BMI). CALLA 176

OLLIE NIGHTENGALE—Standing on Your Promise (3:05) (Grits, ASCAP). MEMPHIS 104

BOBBY BYRD—I Know You Got Soul (3:00) (Cited, BMI). KING 6378

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International News Reports

New U.K. Album Packaging Debuts

LONDON — Two years of research has gone into a new record album packaging format called "AV/PAK," to be introduced to the U.K. industry this week with a new Island double-album sampler "El Pea." Transatlantic is also making extensive use of the package beginning with release of a new Mr. Fox album on May 7, and A&M is to begin with the format in June.

AV/PAK is the development of a company called Sound Packaging Partnership, a coalition of MacNeil Press, one of Britain's major sleeve manufacturers, and a plastic firm, General Celluloid Co., in Banbury, Oxfordshire.

The package consists of a single sheet of board, folded over to take on the dimension of a normal sleeve, to which is attached one or two plastic envelopes which contain the record. The envelope is a module which can be used in varied applications in sleeve design. A two-record set, for instance, can carry both records in a double-pocket module attached to the middle of the board, or in two separate modules attached to each end of the board.

Major obstacle in the pack's design was to develop a PVC material which would be chemically stable, strong and compatible with the surface of a record.

The plastic module is resistant to usual household chemicals, has a tensile strength of 7,500-8,000

pounds per square inch, resists heats to temperatures beyond the melting point of a record, is treated with a substance to minimize static charge, and is fitted with a vinyl foam strip at its lip which cleans off the surface of a record when it is removed from the envelope and prevents dust from entering.

According to AV/PAK's manufacturers, it has been tested against heat, cold, staining, dropping and other potential mishaps.

The envelope is mounted on the board with a tape hinge developed
(Continued on page 50)

April Germany Signs Dany

FRANKFURT — Bernd Simon, head of the music publishing firm April Musikverlag, has signed a contract with singer-composer Danyel Gerard's publishing house, Dany Music, of Paris.

The contract means that April Musikverlag will subpublish the Dany catalog in Germany, Austria, Switzerland, Israel, Luxembourg, Lichtenstein, Holland, Belgium, Norway, Finland, Denmark, Iceland, Poland, Yugoslavia, Roumania, Bulgaria, Czechoslovakia, Hungary, Albania, Turkey and Greece.

Since the signing, Simon has produced a German version of Gerard's hit, "Butterfly."



TOP MANAGEMENT at the DGG Springboard international conference in Munich are, left to right, Werner Vogelsang, Willem Zalsman, Dr. Johannes van der Velden, Coen Solleveld, J. Dieter Bliersbach, Dr. Hans-Werner Steinhausen, Pieter R. Schellevis and Kurt Kinkele.



RICHARD BUSCH, head of Polydor presents two gold disks and a golden gramophone to James Last during the DGG worldwide Springboard conference held in Munich April 28-30.

New Philips-Polydor Budget Line Formed

LONDON — Musical Rendezvous, the budget record company set up by Philips and Polydor, introduces its own Contour label in June. The launch will be backed by a massive marketing campaign, a consumer competition being organized with the Ford Motor company and television advertising.

Contour will eventually be launched throughout the world by the Philips-Polydor companies and it will release both original and Philips-Polydor product.

The label was previewed last week to the Musical Rendezvous sales force, consisting of 20 salesmen and four regional managers, under the slogan, "Sounds To Spoil You." Contour will retail at \$2.04 and will be available to dealers on a sale or exchange basis.

The initial release, available

June 25, consists of 20 albums, seven taken from the Philips catalog, eight from Polydor and five original recordings for Musical Rendezvous.

Soviet Store Flooded With Record Buyers

• Continued from page 1

Said Nazarov: "Sometimes it is difficult to get all the records we have ordered." But the Melodyia Records, the store's supplier, recently requested that product to be ordered 45 days before a quarter commences which has resulted in many pop,

rock, and easy listening records getting outdated before they reach the racks.

Some product is only available for sale 135 days after the initial order has been made.

Another problem, reported Nazarov, is keeping the stock (around 4,000 titles) up to date and balanced. "Here again we have contradictions," he commented. "There are regulations saying that we have to take not less than 500 units of each title ordered."

"This means that our three months order would be about 2 million units, while we would sell around 400-450,000 during this time."

"Anyway, there is no storage for this kind of volume."

At present only 30 percent of the orders are filled and the pre-planned distribution cycle is realized only by Nazarov visiting Melodyia's pressing factory and selecting records.

Nazarov's solution would be to cut down the quantity ordered to 250 units per order. "And a wholesale discount of at least 12 percent should be applied to specialist shops such as ours instead of the usual 8 percent," he commented. "Then we would be able to pay more attention to advertising. Advertising promotion and publicity campaigns should be carried out by united efforts of both industry and trade. Yet Melodyia is reluctant even

Ster Records Move Offices

JOHANNESBURG — Ster Records has moved its entire head office, administrative offices, central sales organization and stores under one roof.

The company's new head office, Stercord House, will officially be opened to coincide with the fourth anniversary of Ster Records.

The building, in the heart of the Johannesburg music world, will also house Ster's publishing arm, Contrast Music (South Africa), as well as the head office in South Africa of its associated publishing and promotion company, Edition Montana (S.A.) (Pty), Ltd.

The company claims the office section is unique in that one office has been specially set aside and furnished especially for the company's top recording artist, Udo Jurgens, for him to use when he visits the Republic from Germany.

in providing advertising booklets and photographs, etc."

Nazarov also reported that album sleeves were steadily becoming more important as a sales aid. He considered that Russian folk song albums should have texts in English, French and German because this type of product was much in demand in summer during the tourist season.

The Melodyia store employs 15 saleswomen on a shift system and is open six days a week from 11 a.m. to 8 p.m.

Philips Hold Int'l Convention

UTRECHT, Holland — Philips Phonographic Industries held a two-day international convention, attended by 200 delegates, in Utrecht April 21-22 when presentations of new plans and new products were made and details of the new Polygram holding company were revealed.

Speakers included Coen Solleveld, recently back from the Far East where he had officiated at the opening ceremony of the new Philips building, and Professor Dr. Edmund Stillman.

Presentations embraced music-cassette repertoire, the new realm of video cassettes, rack jobbing, direct marketing, television, publishing and piracy in the entertainment world.

Eric Andersen Swedish Deal

NEW YORK — Mildred Fields of Transaction Music Ltd. has wrapped up a deal for Sweden Music AB in Stockholm to represent songs by Eric Andersen in Sweden. Andersen's songs are published in the U.S. through his own firm, Wind and Sand.

Plans are underway for two different Swedish versions of the Andersen tune "Sunshine and Flowers."

Golden Key Award Founded

HAMBURG — Publisher Dr. Hans Sikorski has founded a new award—the Goldener Noteschlüssel (the Golden Note Key).

The first award went to Herbert Hildebrandt for being "Germany's internationally most successful composer in 1970."

Hildebrandt, who produced the Rattles, created such successful hits as "Mademoiselle Ninette," "Anabella," "Louisiana Race," "Birdie" and "The Witch."

Japan Kinney Pop Promotion

TOKYO — Beginning May 25, Warner/Pioneer will promote a "Rock Age Coming Sale" of rock and pop product including James Taylor, Neil Young, Led Zeppelin, Steve Stills and other major artists on Kinney labels. The promotion will run through Aug. 29 and Warner/Pioneer expects sales to reach 300 million yen (\$833,333) or more.

Retailers in Japan's major cities under contract to Warner/Pioneer will cooperate with displays, giveaways, etc.

Warner/Pioneer is including a questionnaire with each LP which, when filled in and mailed to a market research office, will earn the customer a free ticket to the up-coming Warner/Pioneer "World-Wide Rock Age Festival."

8M Disks Sold By German Band

HAMBURG — On the occasion of the 15th anniversary of the Original Egerlaender Musikanten, under Ernest Mosch, the band has sold a total of 8 million disks, according to Teldec.

The band attracted 2.4 million listeners during 1,200 performance days and traveled a distance of 300,000 kilometers. The "Egerlaender" has so far been awarded Gold Disks and one Gold Microphone, presented on its U.S. tour.



CUTTING the tape to declare open the new Philips building in Tokyo is Philips president Coen Solleveld. Right to left are, Itoh, managing director of Nippon Phonogram; Solleveld; Mr. Dekker, president of Philips—I.D.C.C.; Momose, chairman of the board of Nippon Victor; Klaassen, P.P.I. delegate of South East Asia; Matsumo, president of Nippon Phonogram; and Mr. Hirata, director of the board of Nippon Phonogram.

From The Music Capitals of the World

TOKYO

A summer pop campaign called "NOW"—short for New Of World—has been launched by the World Group division of Victor of Japan. Album product in the series includes "The Tears of a Clown" by **Smokey Robinson** and **The Miracles**, "Be My Baby" by **Andy Kim**, "Circle Game/Best of Tom Rush," "On The Waters" by **Bread**, **The Doors'** "Absolutely Live," and "Farewell" by **Diana Ross** and **Supremes**. LPs are priced at about \$5.50 with special 2-LP sets at \$8.33.

Releases for May from Nippon Columbia include **Ocean's** "Put Your Hand in the Hand," a live LP by Japanese percussionist and jazz writer **Tsutomu Yamashita**. On Denon, through Nippon Columbia, the single "Love Story" and an LP of the same title by the **Mike Curb Congregation** was released April 25. The Mike Curb Congregation will tour Japan in July. Also on Denon, an LP by **Peggy March** entitled "Love Story" has been released in connection with her current tour of major Japanese cities. . . . The World Group and MCA divisions of Victor of Japan are publishing a pop/rock newspaper with a monthly circulation of 70,000 through record dealers, fashion shops and direct subscription.

Kyodo Tokyo expects SRO crowds at the two special public appearances of **Burt Bacharach** and the **Bacharach Singers** in Tokyo on May 1 and 7. The Bacharach entourage, which includes 18 musicians in addition to the singers, are appearing in other major Japanese cities under the sponsorship of a private audience-membership organization, Minon. With Bacharach is the **Burgundy Express**. Prices for the Bacharach public performances in Tokyo are \$4.17 through \$9.72. . . . Jazzfan magazine, *Swing Journal*, has named pianist **Masabumi (Poo) Kikuchi** Jazzman of the Year. **Masahiko Sato**, also a pianist, was second. Jazz trumpeter **Terumasa Hino**, last year's top winner, followed saxman **Sadao Watanabe** in fourth place. **Toshiyuki Miyama** and his **New Herd** was named best big band of the year. Sources indicate the award will earn Kikuchi an extra \$25,000 to \$50,000 this year in royalties and personal appearances.

Kicking off their Do It Rock! campaign for the summer, Nippon Phonogram joined Kyodo Tokyo in inviting rock group **Free**—which records for Island in the U.K.—to Tokyo for two public shows and a series of media promotions. Their current tour includes three weeks in Australia and about two months in the U.S. following Japan. Nippon Phonogram is renegotiating their current contracts with Island. The Do It Rock! campaign also includes product by **Buddy Miles**, **Black Sabbath**, **Traffic**, **Spooky Tooth**, the **Nice**, **Mott the Hoople**, **Juicy Lucy**, **If**, **Fairport Convention**, etc. . . . Scheduled for Japan tours later this year are Nippon Phonogram artists **Vicki** in October and the **Paul Mauriat** orchestra in November. The **New Seekers** are reportedly planning a Japan visit in December. . . . **Mahalia Jackson** performed at the Japanese Imperial Palace to an audience which included the **Empress**, **Crown Prince Akihito** and other members of the royal family.

Kyodo Tokyo is sponsoring a Rock Carnival (#5) featuring Columbia artists **Chicago** in Tokyo on June 16 at the Nippon Budokan. The group arrives in Japan June 10, leaves June 17 and is scheduled for performances in Osaka on June 13-14. . . . The **Ventures'** 1971 Japan tour schedule has been set, according to the Liberty division of Toshiba. The

group arrives July 15, will spend three days in Okinawa, then begins a 19-city Japan jaunt ending Aug. 25. . . . Alfa Music's **Kuni Murai** and others have formed a new firm called The Bird Corporation primarily to publish a magazine, book and produce concerts and control the recorded product of a top Japanese vocal group, **Red Bird**. . . . Brazilian guitarist **Baden Powell**, backed by a Brazilian percussionist and a Japanese bassist, has completed a six-concert tour of Tokyo and Osaka and a recording session for Canyon Records. An LP featuring numbers performed in the Japan performances will be released from Canyon later this year.

Toshiba Musical Industries have acquired the Japan franchises to the Invictus and Hot Wax labels and have released "Band of Gold" by **Freda Payne** (Invictus), "Give Me Just a Little More Time" by **Chairmen of the Board** (Invictus), "Westbound #9" by the **Flaming Embers** (Hot Wax). Scheduled for release this month are the single "I've Come to Save You" by **100 Proof**, the LP "Band of Gold" by **Freda Payne** and, on June 25, the 100 Proof single "Somebody's Been Sleeping (in My Bed)." Other Toshiba releases include a **Seatrain** single, "13 Questions," and LP "Seatrain" and the LP "Bloodrock III," all on Capitol, and the single "Yes It's Me" and the LP "Elton John/Live" both by **Elton John**. . . . **Grand Funk Railroad** will tour Japan this summer with a Tokyo concert on July 17 and an Osaka performance on July 18. Toshiba has released the GFR LP "Survival" in preparation for the tour. . . . Japan's top rock group, **Flower Travellin' Band**, currently in the New York/Toronto area on an extended tour of North America, have recorded an all-original rock LP "Satori" for Atlantic in New York. The LP was released by Warner/Pioneer in Japan April 25. **MALCOLM DAVIS**

LONDON

Paul McCartney's next album, "Ram," recorded in Los Angeles and New York with wife, **Linda**, will be released in the U.S., May 24, followed by a U.K. release at the end of the month. McCartney has penned five of the tracks and the remaining six were written by Paul and Linda McCartney. It is understood that label credits will read Northern Songs—McCartney Music Inc. . . . RCA's Neon Series will be launched as a singles label here next week with the release of **Fairweather's** "Lay It On Me" followed a week later by "Women" by the **Shape of the Rain**. . . . The **Robert Stigwood** organization has acquired the 45 percent stake in St. George Music and a 40 percent minority stake in Larchbrook Music for a reported \$86,000. The two companies handle the affairs of **Georgie Fame**, **John Mayall** and **Alan Price**.

First release of the Fire label—formed by the Scotia Investments company will be "Louie, Louie" by the Afro-Rock band **Simba**. The label will be managed by former Transatlantic executive **John Whitehead** and managing director is **Shel Talmy**. As yet no U.S. distribution has been announced. . . . Pickwick International has released the first budget record by **Elvis Presley** acquired from RCA. The album, "Elvis—You'll Never Walk Alone" retails at \$1.80. . . . Two Decca staff producers, **David Hitchcock** and **Neil Slaven** leave the company at the end of the month to form their own independent production unit, Gruggy Woof. The new company will be in operation on June 1 and it is believed that the pair will continue to produce

certain acts for Decca. . . . MCA U.K. has signed the former RCA act, the **Roy Young Band** to a five year worldwide deal. The group is currently recording the material for its debut release. . . . **Pat Campbell**, previously a director of the now defunct Major Minor label has joined MAM. He will be responsible for developing and promoting the company's music publishing catalog. **Tito Burns** has left MAM to form his own publishing company. Burns recently assigned the group, the **Sweet** to Bell for U.S. release on behalf of the New Dawn Production Company.

Bob White previously with EMI in the legal department has joined CBS as business affairs manager. . . . Kinney has signed Liverpool act, the **National Head Band** to a three year deal calling for one album per year. . . . Writers **Guy Fletcher** and **Doug Flett** who recently formed their own U.S. company, Big Secret Music (ASCAP), have registered the company in the U.K. and **Derek Green** at Rondor Music will administer the company worldwide. The pair's early copyrights continue to be handled by **Mitch Murray** and **Peter Callander's** Intune company. . . . Page Full of Hits, the publishing offshoot of Page International has signed U.S. jazzman **Charles Lloyd** for representation in the U.K. and Eire. **PHILIP PALMER**

SAN JUAN

Stevie Wonder's two concerts at Isla Verde Room (capacity 1,500) of El San Juan Hotel, April 13, were supplemented by two repeat performances at the same room on April 16. These concerts, which included **The Third Generation**, were promoted by Associated Promoters of Canada and Trinidad and represented by **Noel Agostini**. Wonder's present tour follows to Trinidad, Barbados, Curacao and several other spots in the Caribbean. . . . **Sly & The Family Stone** booked for one-night concert, May 2 at Hiram Bithorn Stadium (capacity 20,000) sponsored by **Bacardi Distillers**. Also on the bill was **Ten Wheel Drive** (Polydor). This concert is a **Mike Scotti** presentation produced by **Volunteers East, Inc.** **Mike Scotti**, **Bernie Geld** and **Bob Miller**, in Puerto Rico for this, their first big venture, expect to follow this show with a booking of **Santana** (CBS). . . . **Los Angeles Negros** (Parnaso Records) pop group from Chile and one of the top record sellers in Latin America at present, make their first visit to Puerto Rico April 29, booked by **Charles Tarab** and **Alberto Dircie** of Allied Wholesale of Puerto Rico. The group will appear at the Hipocampo Night Club for four days and on Luis Vigoreaux TV Show over Channel 4. A night concert at Hiram Bithorn Stadium (May 4) will be followed with one-night shows in Ponce and Mayaguez. Puerto Rican singer **Yolandita Monje** (Patty Records) will join them in all shows. **Alfred D. Heger** of WUNO-AM radio forms part of the booking combine.

San Jeronimo Hilton Hotel has booked **Bob Luman** (Epic) and the **Nashville Sounds** at their La Ronda Supper Club to mark the first booking by a local tourist hotel of a top country music show. Luman comes to San Juan through the efforts of a small but avid local group headed by **Rafael Alicea Vallejo** of the Nashville Sound of Puerto Rico. A number of personalities connected with country music from both Nashville and New York are expected to visit San Juan during Luman's engagement which will last until May 28. . . . The second "Feeling Festival," organized by singer-composer **Puchi Balseiro**, will take place at the Great End Night Club in Old San Juan for two weeks starting May 6. Besides Miss Balseiro, the bill includes **Fernando Miranda**, **Lydia Sosa**, **Felo Bohr** and **Joe Loco**. **Lissette**, recording artist (Borinquen Records), will receive a trophy for her outstanding work in recordings, TV and motion pictures related to Latin American music. **ANTONIO CONTRERAS**

AMSTERDAM

Columbia artist **Solomon King** visited Holland at the end of April for radio and TV appearances. Following a visit to Germany, King returns to Holland on May 29 to appear in a special gala concert, along with British singer **Vera Lynn**, in connection with the opening of a concert hall in Beverwijk. . . . British group **Blue Mink** is represented in Holland now by Bovema. Its first release through Bovema is "The Banner Man." . . . French artist **Adamo** came to Holland on May 7 for TV show. . . . Classical singer **Marco Bakker** appears on Television on June 17. . . . British classical guitarist **John Williams** has an album present in release here. Other recent visitors to Holland have included **Freda Payne**, **Ashton, Gardner & Dyke**, the **Fortunes** and **Groundhogs**. . . . British vocal/instrumental group, the **Peddlers**, visited Holland at end of April TV appearances and to promote the group's latest single release, "Let Me Be Turned to Stone." . . . Heavy sales are reported by Bovema for the **T. Rex** album on Fly. . . . Finnish artist **Viktor Klimenko** arrives in Holland on July 9. Extensive promotion will be undertaken by Bovema, including radio and TV appearances and press interviews, with a view to establishing **Klimenko** in Holland. . . . During the last week in April each of the four **Beatles** had singles in the Dutch charts. **BAS HAGEMAN**

MADRID

J.E. Mochi (previously with Movieplay) has signed a contract with RCA Espanola. His first release with his new company is a single combining "Gitanito" (Little gypsy) and "Carita mimada" (Beloved little face). . . . **Joaquin Diaz** (Movieplay), one of the most important folk singers in Spain, is presently traveling to Paris, Brussels and Bonn. After this, he will go to Los Angeles and San Francisco where he will give a number of recitals at the universities and on TV. He is currently preparing his seventh LP. . . . **Johnny Johnson** (Odeon) came to Madrid to promote his records and to perform on Spanish TV on the program "Estudio Abierto." . . . **Andy Williams** (CBS) has recorded, in Spanish, the theme from "Love Story." . . . **Ricchie e Poveri** (RCA) is visiting Spain this month on a record-promoting tour, during which time he will appear on the TVE show "Estudio Abierto." . . . Movieplay has released **Charles Aznavour's** recording of "Yesterday When I Was Young," sung in Spanish—as "Ayer Cuando Era Joven." On the other side, Aznavour sings (in English) "All Those Pretty Girls." . . . **La Paquera**, one of the most important flamenco artists, has signed with CBS. . . . **Fernando Arbex** has signed with RCA Espanola on a three-year contract basis. He will produce a series of recordings from both local and foreign catalogs. His first production

is the song "Sole, Sole Soleil" for the group **Middle of the Road**. The song is composed by Arbex himself.

Due to the success of the new version of "Banana Boat" by **Nuestro Pequeno Mundo** (Movieplay), RCA Espanola has re-released the original version by **Harry Belafonte**. . . . **Father Federico Sopena** is the new Commisair of Musical Affairs, as chosen by the Minister of Information & Tourism. . . . **Basilio** (Zafiro) went to Venezuela to promote his song, "Alguien," which gained second prize at the Onda Nueva Festival. . . . **Sheila** (previously with Hispavox) has signed a distribution contract (for Spain) with Columbia Espanola. . . . **France Gall** (Movieplay) took part in the special contest portion of the TV show "Cancion 71." **Jean Francois Michael** (Odeon) also appeared in the same contest. . . . Finally, **Miguel Rios** (Hispavox) performed, as guest star, on the same edition of "Cancion 71," singing all his hits. . . . **Sacha Distel** (Odeon) was in Madrid from April 20-24 to promote his latest release—"Gypsy girl." He performed for three days at El Pintor club, owned by Spanish dancer **Antonio**. On April 24 he was guest star on the TV program "Cancion 71." **DOLORES ARACIL**

PRAGUE

Two international events took place in Czechoslovakia at the end of April. The Third Rock Groups Festival again packed the Lucerne Hall to capacity (3,000) during both days before the festival began, the organizers had announced that West European groups **Chickens Shack**, from the U.K., and **Shocking Blue** (Holland) would not be participating. This did not, however, diminish the interest of the audience who saw local groups, including **Czeslaw Niemen** (Poland) and two groups from Hungary. . . . At the same time, the district town of Prerov, in Moravia, was the venue for the sixth International Amateur Jazz Festival, in which groups from Poland, Roumania, Hungary, Spain, Holland, Sweden and Bulgaria took part. Three concerts were practically sold out—the auditorium seats some 500 people. . . . A Panton LP, starring Greek-born sisters, **Marta & Tena**, is the first record introduced on the Czechoslovakian market with a sealed sleeve.

Czech TV has produced, in collaboration with Swiss TV, a television show featuring two folk-country groups—the **Minstrels**, from Switzerland, and the **Rangers** from Czechoslovakia. . . . **AEBI Records**, Switzerland, produced in Prague, a series of Swiss brass-band marches played by a Czech orchestra. . . . Prague Theater Na Fidlovacce staged for the first time an operetta by **Karel Valdauf**, a prominent polka and waltz composer, whose songs are selling well in Czechoslovakia as well as in

(Continued on page 50)

APRS 71

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Astra Records on Money Raising Trail

By RITCHIE YORKE

TORONTO—Astra Records—a label owned by the Canadian Association of Broadcasters, which has a membership of nearly 300 stations—expects to have a first year's expenditure of \$301,200, with \$103,000 allocating to recording. This is according to a money-raising prospectus that the company has sent out to broadcasters. The prospectus states that Astra plans to produce 12 albums and 26 singles per year, in addition to leasing six albums and 12 singles. The projected estimates of Astra call for a sale of 10,000 units on every release and in total Astra anticipates revenue of \$276,166 in its first year, giving a net loss of \$25,034.

Astra hopes to raise a total of \$200,000 from Canadian radio stations to bankroll the venture.

The presentation states that "Astra will develop Canadian talent with the largest budget ever spent by anyone in Canada."

Astra claims that the label will be the "best insurance against SLR, helps to supply the 30 percent Canadian content need." Astra states that it wants to become a "prime factor in the \$100,000,000 Canadian music business."

It is reported that Astra is meeting opposition in their fund raising.

Astra Records has made a world distribution deal with Polydor Records. The Canadian Association (Continued on page 59)

Detroit Stations Playing Canadian Disks—Bassett

OTTAWA—The CRTC has been informed by Canadian radio station owner, John Bassett, that domestic content regulations in Canada have forced Detroit radio stations to program many Canadian records to compete with the Windsor station, CKLW.

CKLW was recently acquired by Bassett. The station has a claimed 3-million listeners in Michigan, Ohio and the Eastern Seaboard. It has influence on record sales in Detroit, where it is the top-rated station.

CRTC chairman, Pierre Juneau, said on a national TV program that Bassett had told him Canadian

records were making inroads into at least one U.S. major market—Detroit. Since Jan. 18, CKLW has been required to program 30 percent Canadian content, which had forced competing U.S. stations to also play many more Canadian disks than previously.

"Since the 30 percent rule," Juneau said, "all the radio stations have been able to meet that requirement without too much difficulty."

The current CKLW Top 30 chart only lists two Canadian records—"Put Your Hand in the Hand" by Ocean, and the Guess Who's "Albert Flasher."

Decision on SRL Issue This Week

TORONTO—A decision on the controversial SRL issue is expected sometime in the coming week.

Keith James, operations manager at CHED which last week announced it was boycotting the companies connected with SRL, which is attempting (through the Copyright Appeals Board) to force radio stations and other profit-making users of recorded music to pay for that privilege, said that he has had several favorable discussions with other radio stations regarding his boycott, but none of them have yet publicly announced an intention of joining the CHED boycott.

CHED has demanded that companies not linked up with SRL (and which are still dealing with the station) send a registered letter disassociating the company with SRL, either now or in the future. It is understood that no companies have so far complied with CHED's wishes.

Meanwhile, the Canadian Association of Broadcasters has sent out a circular containing a list of record companies which "it is believed are not members of SRL." The list includes, A & M, Am-

persand, Daffodil, Dominion (Canada Music Sales), Much, Musimart (including Fantasy), World and Caedmont. The CAB says that to the best of its knowledge, these labels have not assigned their SRL performing rights.

Chappell Tie With Chalton

TORONTO — Chappell Music has signed a world agreement with Chalton Music which features the works of Marc Hamilton.

Hamilton's song, "Comme J'Ai Toujours Envie D'Aimer," was a million seller in France, Belgium, Italy and Canada. Hamilton's records are released on the Trans Canada label.

Chappell will also have an interest on works released on the Chalton label, which is being distributed by Polydor.

Canadian Talent In CNE Exhib.

TORONTO—The Guess Who, the Carpenters, the Fifth Dimension, Johnny Cash and Charley Pride head up the talent list at this year's CNE grandstand show, which takes place during the annual exhibition in August.

Other Canadians appearing on the show include the Bells and Gene MacLellan.

The complete roster is: Jerry Lewis, Lynn Anderson and the Bells (Aug. 20); Roy Clark, Chet Atkins, Boots Randolph and Floyd Cramer (Aug. 21); the Carpenters and Gene Kirby (Aug. 22); the Fifth Dimension (Aug. 23); Charley Pride and Gene MacLellan (Aug. 24); the Guess Who (Aug. 25); Johnny Cash (Aug. 26-27).

Music-Comedy TV Show Set

VANCOUVER — Terry David Mulligan, up until recently PD and disc jockey at CKVN here, is to co-host a national CBC network comedy series called "Piffle" with Bill Reiter. The 13-week series is set to begin June 16. It is expected to feature prominent Canadian guest stars.

Harrison Into Fed. Govt Work

OTTAWA — George Harrison, former vice president and general manager of RCA Records, has been loaned to the Federal government and its Information Canada department.

Harrison, a recognized Canadian talent booster, and a past president of the Canadian Record Manufacturers' Association, has taken on duties as a member of an action force on music publishing.

His duties will involve the modern distribution of sheet music through the Queen's Printer and Information Canada book stores.



PUBLISHER Dr. Hans Sikorski, right, presents Herbert Hildebrandt with the special award he (Sikorski) has founded—the Goldener Notenschlüssel (Golden Note Key). Hildebrandt was described as "Germany's internationally most successful composer in 1970." Hildebrandt, who produced the Rattles, created such successful hits as "Made-moiselle Ninette," "Anabella," "Louisiana Race," "Birdie" and "The Witch."

William Morris First U.K. Group

LONDON — William Morris Agency (U.K.), Ltd., has signed Coventry-based pop group Indian Summer to a worldwide agency agreement. This is the first British signing by William Morris's newly created U.K. contemporary division, which is headed by David Reay.

An initial promotional tour of Germany is currently being set up for Indian Summer for late June—the band's first LP sold 6,000 copies within four weeks of release in Germany. The album was set for release in the U.S. on May 14. An initial promotional visit to the States is also being considered.

'Sticky Fingers' In Germany

HAMBURG—A single release by the Rolling Stones, "Brown Sugar" and "Bitch," followed by the release of the LP "Sticky Fingers," inaugurated the operations here of the Kinney Music GmbH, headed by Siegfried E. Loch, former manager of the German Liberty/UA branch in Munich.

The average of the 40-strong team at the company's new Hamburg headquarters at Gustav Freytag Strasse 13, is 28.

From The Music Capitals of the World

• Continued from page 49

the German-speaking territories. After more than 30 years, this seems to be the first attempt to use polka/waltz music for a stage production produced by one of the foremost show theaters.

LUBOMIR DORUZKA

TORONTO

Martin Onrot is bringing Mary Travers, recently separated from the Peter, Paul and Mary team, to Massey Hall, May 2. P P & M were always a strong draw in this area. . . . Tom Jones plays Maple Leaf Gardens, May 29. . . . Crowbar's "Oh What a Feeling" is now the #1 Canadian single, according to the Maple Leaf System chart.

Gino Empry says that the CBC has gotten strong viewer reaction with its first three segments of the new network program, "The Irish Rovers." . . . The new editor of Maclean's Magazine, the national Canadian monthly, has replaced local music critic, Peter Goddard, with John MacFarlane, former entertainment editor of the Toronto Daily Star. . . . Bruce Allen has booked Everyday People for two weeks at the Pharoah's in Vancouver, May 3. It's the first West Coast date for the former Maritimes group, which has a new single coming out next week, "I Get That Feeling."

The Charlottetown Summer Festival has added Gene MacLellan, the Calamity Brothers and Myrna Lorrie to its Sunday Night Folk Music Series. . . . MCA's Al Matthews is putting a strong push on Canadian country singer, Lynn Jones—her first single for the label is "The Only Way To Cry" which was produced by Gary Buck.

Daffodil has acquired its first U.S. artists—the single is "Pure Philly," by new Philadelphia group, Tabac, which features Barbara Payne, a former featured girl singer with the James Brown Revue. . . . the single was written, produced and arranged by Sonny Casella. . . . In a surprise economy move, CKLG-FM has fired its own air staff and is having the AM disk jockey's voice track the FM output—John Runge remains as music director. . . . Warner Bros. rushed out the new James Taylor album, "Mud Slide Slim" with huge advance orders. . . . The Ides of March have a new album, "Common Bond," which features their current hit, "L.A. Goodbye."

CFGM in Toronto, the city's country station and the only outlet playing the "Battle Hymn of Lt. Calley," conducted a phone survey on the record this week and found 75 percent of about 1,000 listeners in favor. . . . Quality will import albums from the U.S. on the President, Joy, Gemini and Crystal labels. . . . Polydor's promotion sheet, Poly-Hype, is now celebrating its first year in existence.

RITCHIE YORKE

HAMBURG

Teldec has introduced the British group Leaf Hound to West Germany. The group will be touring

New Album Packaging

• Continued from page 48

for Sound Packaging by the medical products division of the 3M Co., and additional mounting methods are being explored.

The system does away with glued packages, cuts by half the standard procedure of placing a disk inside an inner bag and then an album sleeve, and enables the record itself to be an integral part of the visual design of a package and enhance the display promotion aspects of the album, say AV/PAK.

here in May. . . . After its audience with Pop Paul VI—at which time the group handed him an accompanying letter, addressed to all governmental chiefs, and relating to its "Peace for Our Time" LP—Warm Dust started a 19-city tour of West Germany. . . . Under the title "Ich bin ich" (I Am Me), American Obie Award musical "The Me Nobody Knows" was premiered at the Bremen Theater. It was staged there by Norman Fister. From Bremen, the musical will tour German-language countries. . . . Monty Sunshine's Jazzband made a nine-city tour of Germany, April 27-May 9. Humphrey Lyttelton Band visited six German and three Swiss cities, April 26-May 6.

According to Peer Musik Verlag, Clodagh Rodgers' "Jack in the Box," was leading the turnover lists in West Germany a fortnight after she featured the song at the Eurovision Song Contest. . . . The Edwin Hawkins Singers toured West Germany between April 20-May 5, visiting Nuremberg, Stuttgart, Dusseldorf, Hamburg, Hanover and Berlin. . . . Norwegian child star, Anita Hegerland (9), has her first West German record release "Cowboy Susie"/Mamie and Papi," produced by Polydor's Hans Bertram. Initial sales of Anita's first LP showed 30,000 copies sold; initial sales of her first single totaled 80,000, claimed the company.

With heavy promotion by Polydor, Melanie is touring West Germany this month. Dates so far fixed are Hamburg (22), Munich (24) and Frankfurt (26). . . . Teldec has signed Czech show star Josef Laufer to an exclusive contract, which will mean that his recordings will be issued here on Decca. After re-recording his German singles in English, Laufer is talking about making Spanish versions. . . . Under the slogan "Catch 1000," Metronome, in a special sales promotion scheme, is offering 1,000 Deutschmarks to anyone who can guess the date on which newcomer Gunnar Welz will have reached sales figures of 100,000 for his single, "Manuela." Up until March, 52,672 copies of the record had been sold; in March alone, 17,725 further copies were sold said the company. . . . Russian composer Aram Khachaturian will be touring West Germany in November to conduct some of his own works. Cello soloist will be Karine Georgian. . . . The Academy of St. Martin's-in-the-Fields, under Neville Marriner, began a 20-city German tour on April 15. . . . Former head of WDR (radio) dance orchestra, Adalbert Luczkowski, died, aged 70. . . . Catarina Valente is touring the Soviet Union this month lasting several weeks. She will give five concert appearances—in Leningrad (between May 19-23), four in Kiev (26-29), and six in Moscow (June 1-6). . . . Peggy March recorded 15 TV programs in Japan at the end of April. . . . Metronome is thinking of issuing product by Iva Zanichi sung in German. WALTER MALLIN

JOHANNESBURG

Peter Walsh, of Starlite Artists Ltd., the manager of such UK groups as Tremeloes, Marmalade and the Trogs—they were recent visitors to the Republic—arrived here April 23 for two-week visit. He will visit all the main centers and talk with record executives and local promoters. . . . The Gunter Kallmann Choir opened their Johannesburg season at the Civic Theatre here April 29. Appearing on the bill was local female artist Wanda Arletti. They will play major centers. . . . U.S. artist Guy Mitchell arrived in Durban April 21 for two-week cabaret engagement. . . . Two U.S. black (Continued on page 51)

Gordon Lightfoot Sets London Date

TORONTO—Gordon Lightfoot has been set to play a major concert at London's Royal Albert Hall on June 4.

While in England, Lightfoot will also appear on several BBC and ITV television programs.

Lightfoot's second album for Reprise, "Summer Side of Life" will be released in both the U.S. and Canada this week.

Early Morning Production's Al Mair says that Lightfoot's next single will come from the new album.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy Escalera a la Fama)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | | EL CORAZON ES UN GITANO | Nicola di Bari (RCA); Elio Roca (Polydor)—Relay |
| 2 | | TE QUIERO TE QUIERO | Nino Bravo (Polydor)—Korn |
| 3 | | VUELVO A VIVIR VUELO A CANTAR | Sabu (M. Hall)—Pamisco-Kleiman |
| 4 | | QUE SERA | Jose Feliciano (RCA); Juan Ramon (MH); Elijiorroca (Polydor)—Relay |
| 5 | | KNOCK THREE TIMES | Dawn (EMI); Las Sandias (CBS) |
| 6 | | LOVE STORY | Francis Lai (M. Hall); Henry Mancini (RCA); Alain Debray (RCA); Andy Williams (CBS); Johnny Mathis (CBS); Lafayette (CBS); Fernando Dick (RCA)—Korn |
| 7 | | CUESTION DE PIEL | Ismael (Odeon) |
| 8 | | ROSE GARDEN | Lynn Anderson (CBS); Joe South (Odeon); Buchanan (Odeon)—Melograf |
| 9 | | CON PASAPORTE ARGENTINO/ MUCHACHA DE LUNA | Ralito Ortego (RCA)—Clanort |
| 10 | | MY SWEET LORD | George Harrison (Odeon)—Apple-Odeon |

BRITAIN

SINGLES

(Courtesy Record Retailer)

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------------|--|
| 1 | 1 | DOUBLE BARREL | Dave & Ansil Collins (Technique)—B&C (Winston Riley) |
| 2 | 3 | KNOCK THREE TIMES | Dawn (Bell)—Carlin (Token/Dave Appell) |
| 3 | 4 | BROWN SUGAR/BITCH/LET IT ROCK | *Rolling Stones (Rolling Stones)—Essex (Jimmy Miller) |
| 4 | 7 | IT DON'T COME EASY | *Ringo Starr (Apple)—Startling (George Harrison) |
| 5 | 5 | MOZART 40 | Waldos de los Rios (A&M)—Rondor (Rafael)—Trabucchelli |
| 6 | 2 | HOT LOVE | *T. Rex (Fly)—Essex (Int'l) (Tony Visconti) |
| 7 | 9 | REMEMBER ME | Diana Ross (Tamla/Motown)—Jobete/Carlin (Nickolas Ashford & Valerie Simpson) |
| 8 | 8 | LOVE STORY (Where Do I Begin) | Andy Williams (CBS)—Famous/Chappell (Dick Glasser) |
| 9 | 16 | SOMETHING OLD, SOMETHING NEW | *Fantastics (Bell)—A. Schroeder Ltd. (Macaulay/Greenway) |
| 10 | 6 | BRIDGET THE MIDGET | Ray Stevens (CBS)—Ahab (Ray Stevens) |
| 11 | 15 | ROSETTA | *Fame & Price Together (CBS)—St. George (Mike Smith) |
| 12 | 20 | INDIANA WANTS ME | R. Dean Taylor (Tamla/Motown)—Jobete/Carlin (R. Dean Taylor) |
| 13 | 14 | FUNNY FUNNY | Sweet (RCA)—Phil Wainman (Phil Wainman) |
| 14 | 11 | IF NOT FOR YOU | *Olivia Newton John (Pye)—B. Feldman (Festival) |
| 15 | 22 | JIG-A-JUG | *East of Eden (Deram)—Uncle Doris/April (David Hitchcock) |
| 16 | 10 | WALKING | *C.C.S. (Rak)—Donovan (Mickie Most) |
| 17 | 12 | ROSE GARDEN | Lynn Anderson (CBS)—Chappell (Glen Sutton) |
| 18 | 25 | IT'S A SIN TO TELL A LIE | *Gerry Monroe (Chapter One)—Francis, Day & Hunter (Les Reed) |
| 19 | 26 | SUGAR SUGAR | *Sakkarin (RCA)—ARV Kirshner (Jonathan King) |
| 20 | 18 | MY LITTLE ONE | *Marmalade (Decca)—Walrus (Junior Campbell) |
| 21 | 13 | THERE GOES MY EVERYTHING | Elvis Presley (RCA)—Burlington |
| 22 | 27 | DIDN'T I BLOW YOUR MIND THIS TIME | Delfonics (Bell)—Carlin (Dan & Bell) |
| 23 | 45 | MALT BARLEY BLUES | McGuinness Flint (Capitol)—Gallagher & Lyle (Glyn Johns) |
| 24 | 50 | MY BROTHER JAKE | Free (Island)—Blue Mountain (Press) |
| 25 | 48 | HEAVEN MUST HAVE SENT YOU | Elgins (Tamla/Motown)—Jobete/Carlin |
| 26 | 17 | JACK IN THE BOX | *Clodagh Rodgers (RCA)—Southern (Kenny Rogers) |
| 27 | 28 | MAMA'S PEARL | Jackson 5 (Tamla/Motown)—Jobete/Carlin (Corporation) |
| 28 | 32 | A TREE, A BENCH, A STREET | Severin (Philips) Chappell (Jean-Claude Petit) |
| 29 | 23 | AMAZING GRACE | Judy Collins (Elektra)—Harmony (Mark Abramson) |
| 30 | 29 | SILVERLY RAIN | *Cliff Richard (Columbia)—Shadows (Norrie Paramor) |
| 31 | 42 | RAIN | Bruce Ruffin (Trojan)—Essex (Chin Loy/Anthony) |
| 32 | 24 | IT'S IMPOSSIBLE | Perry Como (RCA)—Sunbury (Ernie RCA/Schuler) |
| 33 | | I AM . . . I SAID | Neil Diamond (Uni)—KPM (Tom Catalano) |
| 34 | 31 | MOZART 40 | Sovereign Collection (Capitol)—Feldman (Harold Franz) |
| 35 | 35 | PUSHBIKE SONG | *Mixtures (Polydor)—Leon Henry/Carlin (David MacKay) |

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|----|----|-------------------------------|---|
| 36 | 21 | POWER TO THE PEOPLE | *John Lennon/Plastic Ono Band (Apple)—Northern (Phil Spector/John & Yoko) |
| 37 | 41 | JUST SEVEN NUMBERS | Four Tops (Tamla/Motown)—Jobete/Carlin (Frank Wilson) |
| 38 | 33 | MY WAY | Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa) |
| 39 | 30 | STRANGE KIND OF WOMAN | *Deep Purple (Harvest)—H.E.C./Feldman (Deep Purple) |
| 40 | 34 | I WILL DRINK THE WINE | Frank Sinatra (Reprise)—Ryan (Don Costa) |
| 41 | 19 | ANOTHER DAY | *Paul McCartney (Apple)—McCartney/Maclean (Paul McCartney) |
| 42 | 37 | BABY JUMP | *Mungo Jerry (Dawn) Our Music (Barry Murray) |
| 43 | 36 | MY SWEET LORD | *George Harrison (Apple)—Harrisons (Harrison/Spector) |
| 44 | | GOOD OLD ARSENAL | Arsenal 1st Team Squad (Pye)—Weekend (Tony Palmer) |
| 45 | 38 | LOVE STORY (WHERE DO I BEGIN) | Shirley Bassey (United Artists)—Famous/Chappell (Noel Rogers & Johnny Harris) |
| 46 | 39 | GRANDAD | *Clive Dunn (Columbia)—In Music/Dolymn (Ray Cameron/Clive Dunn) |
| 47 | | I DID WHAT I DID FOR MARIA | Tony Christie (MCA)—Britico (Mitch Murray/Peter Callander) |
| 48 | 40 | I'LL GIVE YOU THE EARTH | *Keith Michell (Spark)—Southern (Ray Horricks) |
| 49 | 49 | GYPHY WOMAN | Brian Hyland (Uni)—Curtom (Del Shannon) |
| 50 | 47 | ROSE GARDEN | New World (Rak)—Lowery (Mike Hurst) |

CANADA

(Courtesy Maple Leaf System)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------------|--------------------------|
| 1 | 1 | JOY TO THE WORLD | 3 Dog Night (RCA) |
| 2 | 2 | I AM . . . I SAID | Neil Diamond (MCA) |
| 3 | 6 | CHICK-A-BOOM | Daddy Dewdrop (London) |
| 4 | 4 | IF | Bread (WB) |
| 5 | 5 | POWER TO THE PEOPLE | John Lennon (Capitol) |
| 6 | 9 | HATS OFF TO THE STRANGER | *Lighthouse (GRT) |
| 7 | | LOVE HER MADLY | Doors (WB) |
| 8 | 3 | ANOTHER DAY/OH WOMAN, OH WHY | Paul McCartney (Capitol) |
| 9 | 8 | ALBERT FLASHER/BROKEN | *Guess Who (RCA) |
| 10 | | ME & YOU & A DOG NAMED BOO | Lobo (Amplex) |

HUNGARY

(Courtesy Gyongy, Budapest)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|--------------------|
| 1 | | EGY SZAL HARANGVIRAG | Paul Moro (Szecsi) |
| 2 | | NE SIRJ KEDVESEN | Jana-Zsuzsa Koncz |
| 3 | | KEGLI DAL | Illes Beat Group |
| 4 | | ZSAKBA DUGOM A BANATOM | Sarolta Zalatnay |
| 5 | | LANYOK, NE SIRJATOK | Sarolta Zalatnay |
| 6 | | KESZ BOLDPGSAG | Gyorgy Korda |
| 7 | | HUSZ EV MULVA | Terez Harangozo |
| 8 | | KI GONDOLT | Terez Harangozo |
| 9 | | JANOS BACSI PIPAJA | Sarolta Zalatnay |
| 10 | | SOTET A VAROS | Amega Beat Group |

ITALY

*Denotes local origin (Courtesy Discografia Internazionale)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|---|
| 1 | | SING SING BARBARA | Laurent (Joker)—Saar |
| 2 | | MARZO 1943 | *Lucio Dalla (RCA Italiana)—RCA |
| 3 | | LOVE STORY | Francis Lai (Paramount)—Chappell |
| 4 | | IL CUORE E' UNO ZINGARO | *Nicola Di Bari (RCA Italiana)—RCA |
| 5 | | MY SWEET LORD | George Harrison (Apple)—Aromando |
| 6 | | CHE SARA | Jose Feliciano (RCA Victor)—RCA |
| 7 | | SOTTO LE LENZUOLA | *Adriano Celentano (Clan)—Margherita |
| 8 | | ANOTHER DAY | Paul McCartney (Apple)—Ritmi E. Canzoni |
| 9 | | WHAT IS LIFE | George Harrison (Apple)—Aromando |
| 10 | | L'AMORE E' UN ATTIMO | *Massimo Ranieri (CGD)—Suvini Zerboni |
| 11 | | OCEAN | *Capsicum Red (Bla Bla)—Bla Bla |
| 12 | | ANONIMO VENEZIANO | *Stelvio Cipriani (CAM)—Campi |
| 13 | | LOVE STORY | *Patty Pravo (Philips)—Chappell |
| 14 | | MOTHER | John Lennon (Apple)—Ricordi |
| 15 | | HEY TONIGHT | Creedence Clearwater Revival (America)—Ariston/Palace |
| 16 | | LA BALLATA DI SACCO E VANZETTI | Joan Baez (Original Cast)—RCA |
| 17 | | STORIA D'OGGI | *Al Bano (Voce Del Padrone)—Voce Del Padrone/Primato |

- | | | | |
|----|--|------------------------|--|
| 18 | | BECAUSE I LOVE | Majority of One (Joker)—Saar |
| 19 | | UN FIUME AMARO | *Iva Zanicchi (Ri-Fi)—Curci |
| 20 | | SAMBA PA TI | Santana (CBS)—Curci |
| 21 | | WHEN I'M DEAD AND GONE | McGuinness Flint (Capitol)—Francis Lai |
| 22 | | TU | Patrick Samson (Carosello)—Curci |
| 23 | | I'M GOING HOME | Ten Years After (Decca)—RCA |
| 24 | | ED IO TRA DI VOI | Charles Aznavour (Barclay)—RCA |
| 25 | | POWER TO THE PEOPLE | John Lennon (Apple)—Ricordi |

JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------------|--|
| 1 | | I DREAM OF NAOMI | Hedva and David (RCA)—Yamaha |
| 2 | | SHIRETOKO RYOJOYO | Tokiko Kato (Grammophon) |
| 3 | | KIZUDARAKE NO JINSEI | *Koji Tsuruta (Victor) |
| 4 | | BOIYO AMAKUSA NO HITO | *Shinichi Mori (Victor)—Watanabe |
| 5 | | HANAYOME | *Norihiko Hashida & the Climax (Express) GCM |
| 6 | | SAIHATE BOIYO | Yuko Nagisa (Toshiba)—JCM |
| 7 | | AME GA YANDARA | *Yukiji Asaoka (CBS/Sony)—Nichion |
| 8 | | LOVE STORY | Soundtrack (Francis Lai)—Paramount |
| 9 | | ANOTHER DAY | Paul McCartney (Apple)—Folster |
| 10 | | HOLLO LIVERPOOL | Capricorn (MCA) |
| 11 | | ROSE GARDEN | Lynn Anderson (CBS/Sony)—April |
| 12 | | SORA NI TAIYO GA ARUKAGIRI | *Akira Nishikino (CBS/Sony)—Rhythm |
| 13 | | MATA AU HI MADE | *Kiyohiko Ozaki (Philips)—Nichion |
| 14 | | SENSO O SHIRANAI KODOMOTACHI | *Jiros (Express)—Mylica |
| 15 | | LOVE STORY | Andy Williams (CBS/Sony)—Nichion |
| 16 | | FUTARI NO SEKAI | *Teruhiko Aoi (SCA)—Suisessa |
| 17 | | CHIKYU WA NAWARUYO | *Toi et Moi (Liberty)—Yamaha Watanabe |
| 18 | | YOU DON'T HAVE TO SAY YOU LOVE ME | Elvis Presley (RCA) |
| 19 | | KNOCK THREE TIMES | Dawn (Bell)—Intersong |
| 20 | | ONNA NO KUYASHISA | *Hiroshi Uchiyama (RCA) |

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------------------|-------------------------|
| 1 | | WOMAN IN MY LIFE | *Frankie (Columbia) |
| 2 | | TOO YOUNG TO BE MARRIED | Hollies (Parlophone) |
| 3 | | MOTHER | John Lennon (Apple) |
| 4 | | ROSE GARDEN | Lynn Anderson (CBS) |
| 5 | | LET YOUR LOVE GO | Bread (Elektra) |
| 6 | | THERE GOES MY EVERYTHING | Elvis Presley (RCA) |
| 7 | | DOESN'T SOMEBODY WANT TO BE WANTED | Partridge Family (Bell) |
| 8 | | MAMA'S PEARL | Jackson 5 (Motown) |
| 9 | | THE PUSHBIKE SONG | Mixtures (Polydor) |
| 10 | | SHE'S A LADY | Tom Jones (Decca) |

MEXICO

(Courtesy Radio Mil)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|---|
| 1 | | NASTY SEX | Revolucion de Emiliano Zapata (Polydor) |
| 2 | | EL CORAZON ES UN GITANO | Lupita D'Alesio (Orfeon); Nada (RCA) |
| 3 | | LO QUE TE QUEDA | Los Pulpos (Capitol) |
| 4 | | ROSE GARDEN | Jardin de rosae)—Lynn Anderson (CBS) |
| 5 | | BLACK MAGIC WOMAN | (Mujer de magia negra)—Santana (CBS) |
| 6 | | CLOSE TO YOU | (Gerca de ti)—Carpenters (A&M) |
| 7 | | AUNQUE ME HAGAS LLORAR | Los Freddy's (Peerless) |
| 8 | | KNOCK THREE TIMES | (Toca tres veces)—Dawn (Capitol) |
| 9 | | MOLINA | Creedence Clearwater Revival (Liberty) |
| 10 | | ANOTHER DAY | (Otro dia)—Paul McCartney (Apple) |

SINGAPORE

(Courtesy Rediffusion, Singapore)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------------|--|
| 1 | | HAVE YOU EVER SEEN THE RAIN | Creedence Clearwater Revival (Liberty) |
| 2 | | ONE BAD APPLE | Osmonds (MGM) |
| 3 | | ROSE GARDEN | New World (Columbia) |
| 4 | | HELP ME MAKE IT THROUGH THE NIGHT | Sammi Smith (Maga) |
| 5 | | MAKE ME HAPPY | Bobby Bloom (Polydor) |
| 6 | | LONELY DAYS | Bee Gees (Polydor) |
| 7 | | PUSHBIKE SONG | The Mixtures (Polydor) |
| 8 | | ANOTHER DAY | Paul McCartney (Apple) |
| 9 | | ME AND BOBBY MCGEE | Janis Joplin (CBS) |
| 10 | | SHE'S A LADY | Tom Jones (Decca) |

SOUTH AFRICA

(Courtesy the Southern African Record Manufacturers' and Distributors' Assn.)

This Last Week

- | | | | |
|----|---|-----------------------------|---|
| 1 | 3 | HAVE YOU EVER SEEN THE RAIN | Creedence Clearwater Revival (Liberty)—MPA (Jon Dora), Teal |
| 2 | 1 | A SUMMER PRAYER FOR PEACE | Archies (RCA)—Laetrec, Teal |
| 3 | 2 | HOME | Dave Mills (Storm)—Angela, Gallo (Terry Dempsey) |
| 4 | 9 | UNDERSTANDING | Peanut Butter Conspiracy (CBS)—Laetrec, GRC |
| 5 | 7 | SHE'S A LADY | Tom Jones (Decca)—April, Gallo (Paul Anka) |
| 6 | 5 | WHAT IS LIFE | George Harrison (Parlophone)—Harrisons, EMI |
| 7 | | PUT YOUR HAND IN THE HAND | Alan Garrity (Gallo)—Ardmore & Beechwood, Gallo (Gene McClelland) |
| 8 | 4 | KNOCK THREE TIMES | Dawn (Stateside)—Intersong, EMI (The Tokens & Dave Appell for 3 Dimensions) |
| 9 | | CHIRPY CHIRPY, CHEEP CHEEP | Lally Stott (Philips)—Intersong, Trutone (H. Stott) |
| 10 | | VICKI | Leslie James (Brigadiers)—Angela/Brigadiers, Brigadiers (Terry Dempsey) |

SPAIN

(Courtesy of El Musical)

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 1 | MY SWEET LORD | George Harrison (Odeon)—Essex Espanola |
| 2 | 2 | CHIRPY CHIRPY, CHEEP CHEEP | Middle of the Road (RCA)—Canciones del Mundo |
| 3 | 3 | EN UN MUNDO NUEVO | *Karina (Hispavox)—Hispanavox |
| 4 | 4 | QUE SERA | Jose Feliciano (RCA)—RCA |
| 5 | 5 | LA LONTANANZA | Domenico Modugno (RCA) |
| 6 | 6 | LOVE STORY | Andy Williams (CBS)—Chappel Iberica |

- | | | | |
|----|----|--------------------|--|
| 7 | 7 | LOVE STORY | Soundtrack (Hispanavox)—Chappel Iberica |
| 8 | 8 | CUANDO TE ENAMORES | *Juan Pardo (Zafiro)—Erika |
| 9 | 9 | SAN BERNADINO | Christie (CBS)—Grupo Editorial Armonico |
| 10 | 10 | ROSE GARDEN | Lynn Anderson (CBS)—Grupo Editorial Armonico |

SWEDEN

(Courtesy Radio Sweden)

This Last Week

- | | | | |
|----|--|---|---|
| 1 | | ROSE GARDEN | Lynn Anderson (CBS)—Sweden |
| 2 | | CHIRPY CHIRPY, CHEEP CHEEP | Middle of the Road (MCA)—Sonora |
| 3 | | AR DET KONSTIGT ATT MAN LANGTAR BORT NAN GANG | Lena Andersson (Polar)—Sweden |
| 4 | | WALKING | C.C.S. (Rak) |
| 5 | | FAMILY FOUR | 71 (LP) Family Hour (Metronome)—Various |
| 6 | | SONGS OF LOVE AND HATE | (LP)—Leonard Cohen (CBS) |
| 7 | | AQUALUNG | (LP)—Jethro Tull (Sonet)—Air |
| 8 | | LENA, 15 (LP) | Lena Andersson (Polar)—Sweden |
| 9 | | THE CRY OF LOVE | (LP)—Jimi Hendrix (Polydor)—Schroeder |
| 10 | | UN BARC, UN ARBRE, UNE RUE | Severine (Philips)—Thore Ehling |

SWITZERLAND

(Courtesy Radio Switzerland)

This Last Week

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|--|
| 1 | 1 | ROSE GARDEN | Lynn Anderson (CBS) |
| 2 | 3 | SHEILA BABY | Pepe Lienhard (Columbia) |
| 3 | 2 | WHAT IS LIFE | George Harrison (Apple) |
| 4 | 4 | BUTTERFLY | Danyel Gerard (CBS) |
| 5 | 6 | POWER TO THE PEOPLE | John Lennon & the Plastic Ono Band (Apple) |
| 6 | 8 | HOT LOVE | T. Rex (Ariola) |
| 7 | 7 | ANOTHER DAY | Paul McCartney (Apple) |
| 8 | 10 | LOVE STORY | Francis Lai/Soundtrack (Paramount) |
| 9 | 5 | HEY TONIGHT | Creedence Clearwater Revival (Fantasy) |
| 10 | | UN BANC, UN ARBRE, UNE RUE | Severine (Philips) |

From The Music Capitals of the World

Jukebox programming

'B' Sides Also Spin Jukebox—Palmer

By CLAUDE HALL

NORTH TONAWANDA, N.Y.—The B side of a record is fast becoming a thing of the past in the jukebox industry, said A. D. Palmer, advertising executive at Wurlitzer.

"There just aren't as many A and B sides as there used to be. The people who like the Carpenters, for example, will play the flipside of their hit as well as the hit," Palmer said. This is why Wurlitzer recently introduced a new approach in jukeboxes—the until that plays the records in the order that they were selected. Thus, a customer in a jukebox location can play the A side, followed by the B side.

"That B side is good music," Palmer said. "It's no longer lost music. In the old days, record companies used to throw on a copyright tune on that B side . . . thus if they sold 150,000 copies of a single by a Joe Blow, Aunt Minnie's song went along for the ride. But records are so much better today. I don't think record producers and record companies are sloughing off that B side."

He pointed out that often today title strips sometimes put the B

side on the top line "unless it's a Sterling or Star strip. Often, the girls in our office type in the B side tune on top, yet it's the hit that gets the dominant jukebox play."

This was referring, of course, to the hits created by airplay on radio. Otherwise, the B side receives considerable jukebox play.

In any case, "programming is the most important factor today in the jukebox industry. The operator has to know the patron of his various locations." In this regard he advocated grouping of categories of music on jukeboxes because some locations may require more country music or more soul music than other locations. The 200-record unit that Wurlitzer makes (and Wurlitzer will continue to manufacture this unit in order to accommodate all clients who have wallboxes with 200 selections) has room for 10 categories, but an operator often uses four or more panels for a particular type of music.

The hottest trend going now in the industry, Palmer said, is the vast desire for jukeboxes with

(Continued on page 54)

Radio Director Urges 2-Sided Jukebox Disk

CHICAGO—WLS radio program director Mike McCormick here believes that jukebox programmers should be serviced with samples of retail product rather than station samples that may have only one-side (one stereo and the other monaural).

"Considering the high volume of the jukebox market, I think it is super important and probably overlooked with all the focus that is on radio," he said.

He said he realized some samples are coming out with only one song but added that WLS does not use stereo singles and therefore doesn't see as many of these samples.

New CTI Jazz 45s

NEW YORK—CTI Records is releasing three more new singles for jukebox play in their "Op Jazz" series. "We received such a tremendous response to our first three releases in the series that these new records are naturals," said Creed Taylor, president of the company. The releases include "Gentle Rain/All Clear," by George Benson from his new LP; "Follow Your Heart, parts 1 & 2," by Joe Farrell, and Freddie Hubbard doing "Red Clay, parts 1 & 2."

MORE SINGLES

Soul Spillover Boost to Jazz

CHICAGO—Jazz singles are being discovered by new audiences as part of the overall spillover of soul into popular programming. "What's happening is that white middle class is discovering jazz, black, funky, r&b, soul or whatever you call it is just plain good music," said Beverly, who works the singles order desk here at Royal Disc, wholesale distributors.

Beverly, who says that last names are a hangup (she refused to be identified by last name), pointed out that Prestige singles continue to be one of the hottest items her firm handles.

The label just released a classic: King Pleasure's "I'm in the Mood for Love/Red Top."

She said that Charles Earland, Melvin Sparks, Houston Person,

'One-Side' Samples Fiasco on Jukebox

By EARL PAIGE

CHICAGO—Singles promotion has gone from push to shove resulting in many jukebox programmers shoving into the wastebasket "one-sided" samples of new releases designed primarily for deejays. This is just one problem.

A nationwide poll shows that not only do jukebox people want their own samples with a different flip side, but they also want them delivered faster.

The trend to more one-sided samples (most often, stereo backed with a monaural repeat) comes at a time when singles promotion to the jukebox market is burgeoning—even to the point where jukebox tipsheets are being published.

Samples Late

Commenting on two aspects of this paradoxical situation, Mrs. Pat Schwartz, Modern Specialty Co., Madison, Wis., said: "I received eight samples recently and had already programmed four of them in heavy quantity." The tardy samples were by Lynn Anderson, David Houston, Connie Smith and Jerry Reed. As for the double version of the same song she said: "Who needs it? We sure don't."

"I understand why the record companies send out the one-sided samples," said Apollo-Stereo programmer Ralph Ludi in Denver. "It's to make sure that radio sta-

tions play the best ("A") side—the side being pushed. After all, the stations are getting only one side. I'm glad to know what the stations are going on, but there's no way I can test these on jukeboxes."

Ludi's comments were typical as programmers related at least the following situations resulting from one-sided samples:

- Redundancy, because the same title is repeated on a machine;
- Reduction in the number of titles offered patrons of jukeboxes; And worst of all:
- Radically different reproduction of the same recording when the monaural side plays, since

(Continued on page 54)

'Ajax' Jukebox Hit May Bring On 'Hangover'

CHICAGO—"Ajax Liquor Store," a comedy single, is generating "fantastic" jukebox play, according to a poll of jukebox programmers, but some say it must be programmed with care, especially in business places where alcohol is not sold.

The disk features a skit about a highly inebriated man phoning in a liquor order and is performed on Dora Records by Hudson and Landry.

Many one-stops are promoting it heavily. Radio Doctors, Milwaukee, started pushing the single early via a hastily prepared mailer. In mid-April, Mike Mowers of Radio Doctors claimed to have moved 3,500 copies. Juke box tipsheet publisher Bernie Kaplan, Memphis, also had early reports on the record from southern one-stops and jukebox programmers.

But despite all the push, some jukebox programmers report that they are putting it out on a request-only basis in certain business locations and not at all in some.

"It's more of a tavern record. We're not using it in cafes at all, because many do not sell alcoholic beverages," said Carole De Vries, C & N Sales, Mankato, Minn.

"But our routemen are reporting back that it is doing fantastically in bars," she added.

"It won't go at all in teen locations," said Mrs. Darlow Maxwell, programmer at Maxwell Music, Pierre, S. D. But she is using it

(Continued on page 54)

Buys Singles Early and Waits; Some Rock Hits Never Click

CHATTANOOGA, Tenn.—While jukebox programmer Lloyd Smalley often buys records far in advance of chart action, he often waits before programming them until local stations help reinforce them—particularly in regard to rock music.

At the same time, there are many recordings that go right to the top of Billboard's "Hot 100" that are never used on Smalley's jukeboxes.

Explaining these paradoxes, the owner of Chattanooga Coin Machine Co. here said: "Knowing what to program in rock music is very difficult. Some rock is just too heavy."

"We recently bought 25 copies of 'Why' and 'Mother' by John Lennon and Yoko Ono and had to take every one of them off the jukeboxes. People complained that the music was just too loud, that it made them nervous. And the record was over four minutes long, which made it even worse."

Smalley liked "Mother" and

thought it would do well on his jukeboxes.

Another example of a recording being too heavy for many jukebox locations is "Joy to the World." He said: "This is the type of record I can use only in places where the patrons are 99 percent teenagers."

He said the same held true for "Wild World" by Cat Stevens.

Examples of recordings that went to the top or near the top of the charts but which did not generate any jukebox action for Smalley are "Stoney End," "Tears of a Clown" and "Black Magic Woman."

He held quantities of "One Toke Over the Line" until radio action here was generated. Then it became one of his biggest records.

Smalley programs most jukeboxes with a variety—some pop, country and rock. But he must often separate heavy rock from softer types and handle each jukebox location separately.

One-Stop Must Look For Special Product

OMAHA—Although they are separated by many miles, jukebox programmer Lloyd Smalley and one-stop manager Evelyn Dalrymple here think much alike. Particularly in the area of buying records early and using records that are high on the charts.

Smalley, Chattanooga, Tenn., cites several examples of records that went to the very top of Billboard's "Hot 100" but which were no good for his jukeboxes (see separate story).

"I hate to say this," said Mrs. Dalrymple, "but when a record gets so far up the chart it's just about had it as far as the one-stop is concerned."

"This is because if it has any potential at all, the operators have already put it out, or at least have it and may have drawn it back until it gets picked up by radio play."

"Meanwhile, we figure the programmer is going to have the big hits anyway, and our job is to find other material that will make him money."

She said Lieberman's searches for such items as "Ajax Liquor Store," a novelty record that is doing "fantastically" well for jukebox operators here. "They are actually wearing it out in some bars," she said.

Another recent discovery is Kaye Adams' "You Better Not Do That" on Ovation, a record that, curiously enough, was listed by Star Title Strip Co. in late January.

Mrs. Dalrymple and her buyers also recently bought Toni Arden's "Oh, Georgie," on Mishawaka Records and then the late Eddy Howard's "Little Lost Angel." The Howard disk is a reissue, and according to Mrs. Dalrymple, one that "is just perfect" for jukeboxes.

"People forget that there's an awful lot of room on jukeboxes. We have to keep after good material constantly, regardless of what's on the charts. Of course, the charts are important, though."

10c SONGS FADE

LOS ANGELES—One of the songs on James Taylor's new album, "Mud Slide and the Blue Horizon," has a jukebox theme. It is called "Hey Mister, That's Me on the Jukebox." The song mentions a "dime," but 10¢ play is becoming rare.

The song is his reaction to becoming a star and having millions of people able to listen to his personal experiences (as described in past hits "Fire and Rain" and "Country Road") merely by putting a coin in a slot.

The song also shows that Taylor has not been frequenting places with more progressive jukeboxes. One of the lines in the song mentions Taylor "crying each time you slip in one more dime." In many jukebox locations now the dime is obsolete, with two for a quarter play predominating.

A spokesman for Warner Bros. Records, Taylor's label, said there were no immediate plans for releasing "Hey Mister, That's Me on the Jukebox" as a single.

Coin Machine World

NEBRASKA

Coin Operated Industries of Nebraska (COIN) is preparing an all out celebration of its 20th anniversary with invitations going out to jukebox businessmen in Colorado, Iowa, Kansas, Minnesota, Missouri and South Dakota. The event, May 22-23, will be held at the Howard Johnson Motor Lodge, Omaha.

Evelyn Dalrymple, manager, Lieberman's One-Stop, Omaha, is planning a record programming seminar as part of the activity scheduling she is in charge of. She is also lining up a talent show.

The event will also serve as a focal point for the Tri State Pool Association, which will hold a

meeting during the COIN celebration. The pool tournament is scheduled to conclude in Omaha at the Hilton Hotel May 30.

Business meetings and seminars are scheduled for both days. There will also be exhibits of the latest jukeboxes and other equipment. COIN secretary-treasurer Howard Ellis can supply more details (402) 341-0425. Ed Kort, North Bend, Neb., operator, is president of COIN.

MISSOURI

Missouri Coin Machine Council president Art Hunolt conducted a record programming discussion at the recent meeting using as refer-

(Continued on page 54)



IN OUR
BUSINESS,
A LITTLE BETTER
IS A LOT

Because everybody's right in there with a good machine. And if we're going to convince anybody to buy the one we make, we've got to have a slight competitive edge. Here are some of the little edges we've given ourselves for this year. The Rock•Ola 444 for 1971 is a purple explosion of color and light. Just like the fashion industry.

It's got a new and simple flip-down title strip holder assembly for improved cleaning. And flip-down

title strip holders for changing ease. And a spring loaded dome that practically lifts itself for you. It's got integrated circuits and a computerized selection indicator that prints out the number of the record playing. 160 selections, tempered glare-proof glass,

and a modular approach to getting at the guts. Plus a lot of other new features with the operator in mind.

Those are Rock•Ola's little differences for this year. We think you'll agree they're a lot.

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'B' Sides Spin Jukeboxes

• Continued from page 52

"programs." Units with program features cost extra. To get a dollar bill acceptor on a jukebox (Wurlitzer uses the National device) may cost around \$300, but over 10 percent of the jukeboxes Wurlitzer has in the field have dollar bill acceptors on them. And the four-quarter acceptor is scoring well. This unit offers two plays for a quarter, five plays if two quarters are inserted at one time; eight plays for three quarters, 12 plays for four quarters at one time. Palmer said that Wurlitzer has put out "lots of them"—

meaning the Zodiac unit that features the four-quarter program device. The four-quarter device costs much less than the dollar bill acceptor. And these "programs" are much more profitable if the jukeboxes feature the music that the people want to hear, he said. In regards to the 200 selection unit, Palmer added that 50 percent of his sales were still in this unit.

Samples Fiasco

• Continued from page 52

most of America's estimated 500,000 jukeboxes are stereo machines.

In New Orleans, top break-out market for singles, Harold (Hap) Giarrusso, programmer at TAC Amusement, said his firm uses samples in top test locations. "But these double samples aren't doing us any good. We want a sample of a single that's ready to go in case we decide we want it in quantity."

Most programmers said they understood that the theory of having one side of the double sample monaural was to ensure that stations not equipped to play stereo could still program it.

Want Samples

Many programmers said they receive from five to ten samples a week, and many including those critical of the one-sided sample, are thankful to get any samples at all.

Said Ludi: "Samples are a big help. I know right away if I can use a new record and where."

Many programmers have over the years complained about stations receiving samples before the records are available to them. This still happens. But Bill Bush, Les Montooth Phonograph Service, Peoria, Ill., now receives local station WFIL's pick list each week and can move much faster on new product. Mrs. Schwartz works in a similar fashion with WISM, Madison, Wis. Both reported slow delivery on some singles, however.

'Ajax' Hit in Bars

• Continued from page 52

nearly everywhere else. She said she was at first skeptical because talking records often bomb on jukeboxes. "Mr. Bojangles," which has one narration side, caused her problems. "We had to be sure the singing side was on the top of the title strip," she said, adding that the Liberty record is still playing well.

"If our real nice lounges request 'Ajax Liquor Store' we'll put it on, but otherwise, it's mostly a tavern song for us," said Mrs. Helen Franklin, Harry Schaffner Music Co., Alton, Ill.

Coming Events

May 14-15—Ohio Automatic Merchandising Association meeting, Pick Fort Hayes Hotel, Columbus, O.

May 14-16—Music Operators of New York Convention, Granit Hotel, Kerkonkson, N.Y.

May 14-15—Tennessee Automatic Merchandising Council meeting, Hilton Inn, Nashville, Tenn.

May 21-22—Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 21-22—Wisconsin Automatic Merchandising Council Meeting, Delview Hotel, Lake Delton, Wis.

May 22-23—Coin Operated Industries of Nebraska 20th anniversary, Howard Johnson Motor Lodge, Omaha.

May 30—Tri State Pool Association finals, Hilton Hotel, Omaha.

June 8—Missouri Coin Machine Council, site to be announced, Kansas City, Mo.

June 11-13—New York State Automatic Merchandising Council meeting, Grossinger's Hotel, Grossinger, N.Y.

June 11-13—Minnesota Automatic Merchandising Council, annual meeting, Madden Pine Portage Resort, Brainerd, Minn.

June 18-20—Pennsylvania Automatic Merchandising Council meeting, Pocano Manor Inn, Pocano Manor, Pa.

Sept. 5-7—California Automatic Vendors Council installation meeting, Palm Springs Hotel, Palm Springs, Calif.

Coin Machine World

• Continued from page 52

ences title strips submitted by various members across the state. He notes that this is a way to spread hits and is especially helpful in that members of the group come from two markets, Kansas City and St. Louis.

LeRoy Davidson, Davidson's One-Stop, Kansas City, demonstrated a new type of burglar alarm for jukeboxes.

Bill Welch, Automatic Music, Trenton, and Gerald Vinson, Vinson Amusement, Chillicothe, were named as delegates to the Nebraska association anniversary celebration May 22-23. John Masters reported on Music Operators of America's recent board meeting.



AWARD WINNER. The Philadelphia Coin Machine Division presented its annual 1971 Humanitarian Award to Leon Weiner (seated, right) at a dinner at the Locust Club in behalf of the Allied Jewish Appeal-Israel Emergency Fund. Weiner is president of American Vending Company, a member of the Board of Directors of the Philadelphia Amusement Machines Association and current chairman of the division. He was honored in recognition of his "humanitarian service and dedication to Jewish causes." Presentation was made by Albert M. Rodstein (seated, left), a past division chairman who recently retired from presidency of Macke Variety Vending. Standing (left to right) are James Ginsberg, president of Banner Specialty Company, who was dinner co-chairman; Harry T. Dozer, guest speaker at the dinner; Marvin Stein, head of Eastern Music Systems, dinner co-chairman; and Joseph Silverman, executive director of the Amusement Machines Association of Philadelphia and a past honoree of the division.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Alton, Ill.; Easy Listening Location

Harry Schaffner, operator;
Helen Franklin, programmer;
Schaffner Music Co.



Current releases:

"She's a Little Big Country," Dean Martin, Reprise 1004;
"By Special Request," Jerry Smith, Decca 32814;
"She Loves Me," Bobby Vinton, Epic 10711.

Chicago; Jazz Location

Bernard Halston, programmer,
McGowan Bros. Music Co.



Current releases:

"Sugar, Sugar—Parts 1 and 2," Stanley Turrentine, CTI Op Jazz 1;
"Black Talk," Charley Earland, Prestige 731;
"Melting Pot," Booker T. & the MG's, Stax 0082.
Oldies:
"Honky Tonk—Parts 1 and 2," Bill Doggett, King 6239;
"Lucky Old Sun," Ray Charles, ABC 1242.

Fremont, Neb.; Teen Location

Ted Nichols, programmer,
Automatic Vending



Current releases:

"I Don't Know How to Love Him," Yvonne Elliman, Decca 32785;
"Me and You and a Dog Named Boo," Lobo, Big Tree 112;
"Put Your Hand in the Hand," Ocean, Kama Sutra 519.

Oldie:

"Tiny Bubbles," Don Ho, Reprise 0705.

Mankato, Minn.; Campus Location

Carole DeVries, programmer,
C&N Sales Co.



Current releases:

"Joy to the World," Three Dog Night, Dunhill 4272;
"Chick-a-Boom," Daddy Dewdrop, Sunflower 105;
"Me and Bobby McGee," Janis Joplin, Columbia 45314;
"What's Going On," Marvin Gaye, Tamla 54201;
"Eighteen," Alice Cooper, Warner Bros. 7449.

New Orleans; Jazz Location

John Elms, Jr., operator;
Harold "Hap" Giarrusso, programmer;
TAC Amusement Co.



Current releases:

"Jungle Strut"/"Madame Queen," Prestige 737;
"My Favorite Things—Parts 1 and 2," John Coltrane, Atlantic 5012;
"Booty Butt"/"Sidewinder," Ray Charles, Tangerine 1015.

Newark, N.Y.; Easy Listening Location

John Bilotta, operator;
James Bilotta, programmer;
Bilotta Enterprises



Current releases:

"She's a Lady," Tom Jones, Parrot 40058;
"Theme From Love Story," Henry Mancini, RCA 9927;
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"Doesn't Somebody Want to Be Wanted," Partridge Family, Bell 963.

Pierre, S.D.; Country Location

Darlow Maxwell, operator;
Mrs. Darlow Maxwell, programmer;
Maxwell Music Service



Current releases:

"Ajax Liquor Store," Hudson and Landry, Dore 855;
"Ruby (Are You Mad)," Buck Owens, Capitol 3096;
"L.A. International Airport," Susan Raye, Capitol 3035;
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"When You're Hot, You're Hot," Jerry Reed, RCA 9966.

Robinson, Ill.; Country Location

Alleta Hanks, programmer,
Hanks Vending and Music



Current releases:

"Ruby (Are You Mad)," Buck Owens, Capitol 3096;
"When You're Hot, You're Hot," Jerry Reed, RCA 9976;
"Just One Time," Connie Smith, RCA 9981.
Oldies:
"My Big Truck Drivin' Man," Kitty Wells, Decca 32247;
"The Shoe Goes on the Other Foot Tonight," Marty Robbins, Columbia 43680.

Rock Island, Ill.; Easy Listening Location

Liz Christensen, programmer,
Johnson Vending



Current releases:

"Push Bike Song," Mixtures, Sire 350;
"Someone Who Cares," Kenny Rogers & the First Edition, Reprise 0999;
"Time and Love," Barbra Streisand, Columbia 45341.

Syracuse, N.Y.; Soul Location

Bernard J. Golden, programmer,
Columbia Musical Sales



Current releases:

"I Cried," James Brown, King 6363;
"Don't Knock My Love," Wilson Pickett, Atlantic 2797;
"The Courtroom," Clarence Carter, Atlantic 2801.
Oldies:
"Eli's Coming," Maynard Ferguson, Columbia 45352;
"Summertime," Bill Hyman, SSS International B16.

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10¢ Assortment Mix	8.00
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Rain-Bo Ball Gum, 5550 per ctn.	9.40
Rain-Bo Ball Gum, 4350 per ctn.	9.50
Rain-Bo Ball Gum, 3550 per ctn.	9.50
Malteses, 2400 per carton	8.65

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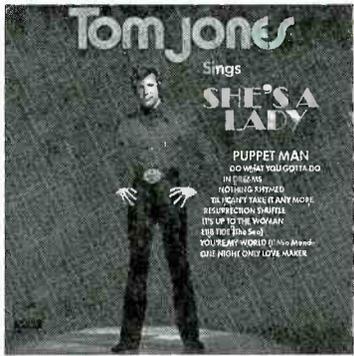
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Billboard Album Reviews

MAY 15, 1971



POP
ROLLING STONES—
 Sticky Fingers.
 Rolling Stone COC 59100 (S)
 This will be one of the year's big ones. For their first time out under their own label auspices (with Atco distribution), the group is as forceful and dynamic as ever. Standout is "Brown Sugar," which is already rolling up the charts, but "Sister Morphine" and "Can't You Hear Me Knocking" have pullout potential, too.



POP
TOM JONES SINGS
SHE'S A LADY—
 Parrot XPAS 71046 (S)
 Jones hit gold with his single smash, "She's a Lady" and this follow-up album has the same potential for LP sales. A dynamite program of top performances is highlighted in cuts such as Jimmy Webb's "Do What You Gotta Do," Roy Orbison's "In Dreams" and Neil Sedaka-Howie Greenfield's "Puppet Man." His readings of "Ebb Tide" and "You're My World" are also top programming fare.



POP
JETHRO TULL—
 Aqualung.
 Reprise MS 2035 (S)
 Composer Ian Anderson takes the religious route with a series of highly potent originals. The songs have a strong melodic flavor and are given special delineation by bassist Jeffrey Hammond-Hammond, who makes his debut with the group here. Sides worth noting are "Locomotive Breath" and "Wond'ring Aloud."



POP
THE BEST OF
CLARENCE CARTER—
 Atlantic SD 8282 (S)
 The funky blues oriented styling of Clarence Carter has already made a dent on the pop market as witness his current single entry, "The Court Room." This entry, too, has plenty of pop appeal and sides like "Slip Away" and "I Can't Leave Your Love Alone" should get payoff play.



POP
THE BEST OF
WILSON PICKETT, Vol. II—
 Atlantic SD 8290 (S)
 Pickett's first batch of goldies for Atlantic was a classic, while Vol. 2 finds his best more electric than classic, with Pickett himself the best in his bag. Crunching, thumping soul Pickett-style is impossible to beat when he's on fire, and his rapid successes with "Hey Jude," "Don't Let the Green Grass Fool You" and "I'm a Midnight Mover" are showcased.



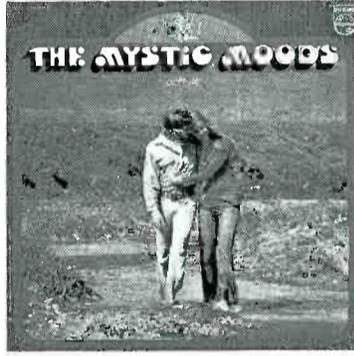
POP
OCEAN—
 Put Your Hand in the Hand.
 Kama Sutra KSBS 2033
 The Canadian group struck it big in the states, first time out via their current smash "Put Your Hand in the Hand." This potent, commercial LP, with the hit included also offers heavy cuts such as "We Got a Dream," "Pleasure of Your Company." Both are strong rhythm items, performed with the excitement of their initial hit. "Will the Circle Be Unbroken" is another driving cut.



POP
NANCY WILSON—
 The Right to Love.
 Capitol ST 763 (S)
 "Now I'm a Woman" provided Miss Wilson with her first hit album and single in a long time, and this re-release of one of her best albums, "Lush Life," reviews another side of the consistently popular singer. Such art songs as "When the World Was Young," "I Stayed Too Long at the Fair," "Over the Weekend," and "Lush Life" are beautifully performed.



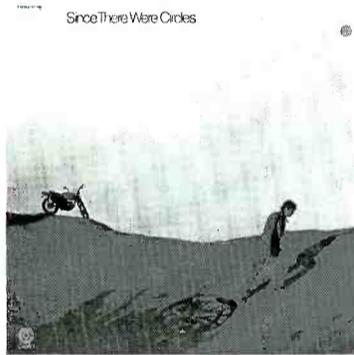
POP
PAUL MAURIAT & ORCH.—
 El Condor Pasa.
 Philips PHS 600-352 (S)
 Mauriat remains one of the finest producers of mood packages, and this is one of his best, artistically and commercially. He adds new dimensions and freshness with his lush string arrangements that includes a rocking rhythm and brass section to "My Sweet Lord," "Burning Bridges," and "Love Story." His original, "Etude in the Form of Rhythm and Blues" is an off-beat commercial gem.



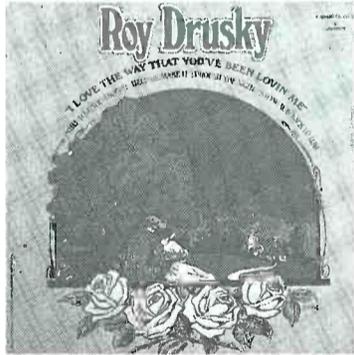
POP
MYSTIC MOODS ORCHESTRA—
 Country Lovin' Folk.
 Philips PHS 600-351
 The orchestra continues its successful formula of using sound effects to implement orchestration this time out performing contemporary folk material. Crickets, horse's hooves, trains, and other sounds are integral parts of the arrangements for "Everybody's Talkin'," "Simple Song of Freedom," and "Don't It Make You Want to Go Home."



POP
MANHATTAN TRANSFER &
GENE PISTILLI—
 Jukin'.
 Capitol ST 778 (S)
 Where cruisin' with Zappa leaves off, "Jukin'," with Gene Pistilli and Manhattan Transfer picks up, as Adam Mitchell's rich production sparks to new life the post-bop, pre-rock and timeless camp of Fats Waller's "You're a Viper," a rocking "Chicken Bone Bone" and rolling oldie "Guided Missiles." Nashville is also sung for on "Fair and Tender Ladies."



POP
BOB LIND—
 Since There Were Circles.
 Capitol ST 780 (S)
 Lind debuts on Capitol with a stunning repertoire of songs, some of which could contend with "Evasive Butterfly" for timelessness. His voice is more open and complements his songs. Among the highlights are "I Love to Sing/Sweet Harriet," "Not That I Would Want Her Back," "Theme From Music Box," and "She Can Get Along."



COUNTRY
ROY DRUSKY—I Love the Way That You've Been Lovin' Me.
 Mercury SR 61336 (S)
 Drusky is in a melancholy mood with this album outing and he turns in some of his finest performances to date. Along with his current hit, "I Love the Way You've Been Lovin' Me," he offers smooth, plaintive treatments of "Help Me Make it Through the Night," "I Can't Go On Loving You," "(My Love For You) Goes On and On" and "Hawaiian Wedding Song." This one's headed straight up on the charts.



COUNTRY
BUDDY ALAN & DON RICH—
 We're Real Good Friends.
 Capitol ST 769 (S)
 Buddy Alan and Don Rich, both of whom are key segments of the Buck Owens show (Don is leader of the Buckaroos), are a natural to cut an album. Their work is spirited and loaded with talent. Package includes their recent hit, "Cowboy Convention" and the featured item, "I'm on the Road to Memphis."



COUNTRY
NORMA JEAN—
 RCA Victor LSP 4510 (S)
 This is must merchandise for the country field. The performances by Norma Jean are full of style and heart. The material includes her new single, "That Song Writin' Man," as well as "Rose Garden," "Coal Miner's Daughter" and others. Vocal accompaniments are by the Jordanares and the Nashville Edition.



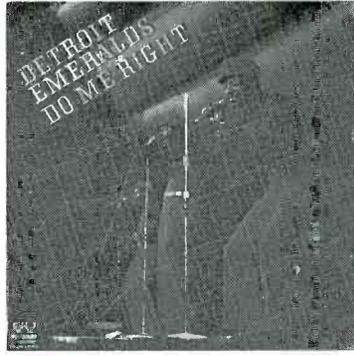
CLASSICAL
R. STRAUSS: ELEKTRA
 (Highlights)—
 Nilsson/Resnik/Collier/
 Various Artists/Vienna Philharmonic (Solti).
 London OS 26171 (S)
 Nilsson, Resnik, Solti carry enough authority and recognition to make this LP an excellent value. Add to this, selectivity in choosing the outstanding arias from "Elektra," and you have a fine all-around record.



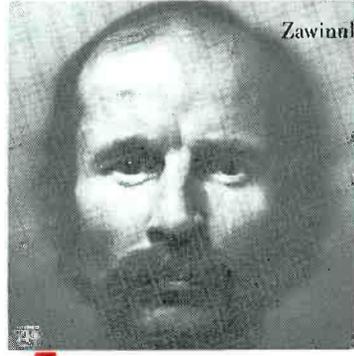
CLASSICAL
PENDERECKI: THE DEVILS OF
LOUDUN—Various Artists/
 Hamburg State Opera
 (Janowski).
 Philips 6700 042 (S)
 Krzysztof Penderecki, a giant among contemporary composers, turns to opera with a powerful work based on John Whiting's dramatic adaptation of Aldous Huxley's "The Devils." Tatiana Troyanos and Andrzej Holski from the Hamburg world premiere spark this excellent avant-garde



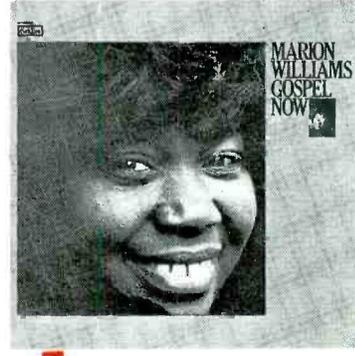
SOUL
SOUNDTRACK—Sweet Sweetback's Baadasssss Song.
 Stax STS 3001 (S)
 Stax tries its hand at a soundtrack album, and Melvin Van Peebles is the man who can put it together, the music and the movie, as "Sweet Sweetback" proves. Van Peebles, alias Brer Soul in the hit film, unravels a stream of ghetto soul, cooked with jazz, sirens, emotion and compositional power. "Come On Feet," "Sweetback's Theme" and "Mojo Woman" shine



SOUL
DETROIT EMERALDS—
 Do Me Right.
 Westbound WB 2006 (S)
 The dynamic Detroit Emeralds jumped into the hit picture with their irresistible "Do Me Right" workout, and now, behind the group's clean, basic arrangements and perfect presentation the Emeralds shine on 12 cuts from which promise to spring a string of hits, pop and soul. "Long Live the King," "Wear This Ring" and "Holding On" are updated r&b with quality



JAZZ
ZAWINUL—
 Atlantic SD 1579 (S)
 Composer Joe Zawinul relives his "In a Silent Way" excursion with a little help from Wayne Shorter on sax and Miroslav Vitous on bass, both who have joined Zawinul on his upcoming Columbia venture, "Weather Report." Experience with Miles Davis is the common denominator, as an all-star assemblage of musicians like Jack DeJohnette, Herbie Hancock, George Davis and Walter Booker highlight "Double Image" and "Let It Ride."



GOSPEL
MARION WILLIAMS—
 Gospel Now.
 Cotillion SD 053 (S)
 Marion Williams is one of the great talents in the gospel field and her art is well showcased on this disk. Opening side, "Come On People," is in the vein of social commentary. Other outstanding cuts are "Heavenly Father," a medley including "Gabriel Blow," "Going Home," "Bad News Bad Times" and others. Class product.

New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; 8T—8-track cartridge; OR—open reel tape.

POPULAR

ARTIST, Title	Config., Label, No., List Price
A	
ABRAMS, MUHAL RICHARD	
Young at Heart/Wise in Time	(LP) Delmark DS 423 ...\$4.98
ALDRICH, RONNIE & HIS TWO PIANOS	
Love Story	(LP) London Phase 4 ASPB 22 ...\$5.98
ALLISON, MOSE	
Retrospective	(LP) Columbia C 30564 ...\$5.98
AMECHE, DON/LANGFORD, FRANCES	
The Bickerson Rematch	(LP) Columbia G 30523 (2 LP's) ...\$11.96

ARTIST, Title	Config., Label, No., List Price
AMMONS, GENE/ GORDON, DEXTER	
The Chase	(LP) Prestige PRST 10010 ...\$4.98
	(8T) PRB 10010 ...\$6.95
	(CA) PRC 10010 ...\$6.95
AXEL MARS BLUES BAND	
Live Mars	(LP) Dill Pickle DPS 3462 ...\$5.98
AZNAVOUR, CHARLES	
Let's Love	(LP) Harmony H 30569 ...\$1.89
B	
BRAXTON, ANTHONY	
For Alto	(LP) Delmark DS 420-421 (2 LP's) ...\$9.96

ARTIST, Title	Config., Label, No., List Price
C	
CALVES, FRIED	
Polymorphous Perversity	(LP) Artichoke AS 2991 ...\$5.98
CARRETADA DE EXITOS RAN-CHEROS	
	(LP) Miami MDC 1279 ...\$3.98
CARTER, CLARENCE, The Best of	
	(LP) Atlantic SD 8282 ...\$4.98
CLARK, SISTER MATTIE MOSS	
Wonderful Grace of Jesus	(LP) Westbound WB 4002 ...\$4.98
COBB, ARNETT/DAVIS, EDDIE LOCKJAW	
Go Power!!!	(LP) Prestige 7835 ...\$4.98

ARTIST, Title	Config., Label, No., List Price
D	
DAVIS FAMILY	
All Aboard	(LP) Mastertone MT 4583 ...\$4.95
	(8T) BMT 4583 ...\$6.95
DAVIS, MILES/ROLLINS, SONNY	
Oleo	(LP) Prestige 7847 ...\$4.98
DAVIS, SAMMY, JR.	
What Kind of Fool Am I	(LP) Harmony H 30568 ...\$1.89
DE LOURDES, MARIA	
Voz, Estilo Y Sentimiento	(LP) Miami MPO 6013 ...\$3.98
DETROIT EMERALDS	
Do Me Right	(LP) Westbound WB 2006 ...\$4.98
DIDDLEY, BO	
Another Dimension	(LP) Chess CH 50001 ...\$4.98
DOLPHY, ERIC/CARTER, RON	
Where?	(LP) Prestige 7843 ...\$4.98
DUNCAN, JOHNNY	
There's Something About a Lady	(LP) Columbia C 30618 ...\$5.98

ARTIST, Title	Config., Label, No., List Price
E	
ELLINGTON, DUKE, Greatest Hits	
	(LP) Harmony H 30566 ...\$1.89
F	
FIESTA DE JUVENTUD VOL. 2	
	(LP) Miami MDC 1280 ...\$3.98
FLOYD, KING	
Heart of the Matter	(LP) VIP VS 407 ...\$4.98
G	
THE GAP	
Edmonds Boogie	(LP) Artichoke AS 2994 ...\$5.98
GUN HILL ROAD	
First Stop	(LP) Mercury SR 61341 ...\$4.98
H	
HART, DIAN	
A Girl for All Reasons	(LP) Amaret ST 5010 ...\$4.98
HOWLIN' WOLF	
Message to the Young	(LP) Chess CH 50002 ...\$4.98

ARTIST, Title	Config., Label, No., List Price
I	
INCREDIBLE BROADSIDE BRASS BAND	
The Great Grizzly Bear Hunt	(LP) Poison Ring PRR 2240 ...\$4.98
J	
JORDAN, DUKE	
Jordu	(LP) Prestige 7849 ...\$4.98
K	
KYLE	
Times That Try a Man's Soul	(LP) Paramount PAS 6006 ...\$4.98
L	
LEWIS, BARBARA, The Best of	
	(LP) Atlantic SD 8286 ...\$4.98
LEWIS, GEORGE	
On Parade	(LP) Delmark 202 ...\$4.98
LIGHTNING	
	(LP) P.I.P. PIP 6807 ...\$4.98
LOVE, MARIAN	
I Believe in Music	(LP) A&R ARL 7100/005 ...\$4.98
LUMAN, BOB	
Is It Any Wonder That I Love You	(LP) Epic E 30617 ...\$4.98

ARTIST, Title	Config., Label, No., List Price
M	
MONK, THELONIOUS	
Blue Monk, Vol. 2	(LP) Prestige 7848 ...\$4.98
MOODY, JAMES	
Wall Moody Wail, Vol. 3	(LP) Prestige 7853 ...\$4.98
MOSS, BILL, & THE CELESTIALS	
I Have Already Been to the Water	(LP) Westbound WB 4000 ...\$4.98
MOSS, BILL, & THE CELESTIALS	
Solid Rock	(LP) Westbound WB 4001 ...\$4.98

ARTIST, Title	Config., Label, No., List Price
N	
NEWMAN, PHILIP	
Harmonies of the Heart	(LP) Columbia G 30524 (2 LP's) ...\$11.96
O	
OBRECHT, MISSA SUPER MARIA ZART	
Madrigal Singers	(LP) Supraphon 1120464 ...\$6.98
OLD PRAGUE CHOIR MASTERS	
Brixl/Jacob/Habermann	(LP) Supraphon 1120515 ...\$6.98
ORGAN RECITAL LEHOTKA/BACH: PRELUDIUM & FUGA PRO ORGAN PLENO	
	(LP) Qualiton SLPX 11448 ...\$5.98
P	
PENDECKI: THE DEVILS OF LOUDEN	
Various Artists/Hamburg State Opera (Janowski)	(LP) Philips 6700 042 (2 LP's) ...\$9.96
R	
RACHMANINOV: PIANO CTO. NO. 2 PRELUDE IN C SHARP	
Pokorna/Waldhans	(LP) Supraphon 1100518 ...\$6.98
GUNTHER RADHUBER Plays Handel	
	(LP) Supraphon 1110475 ...\$6.98
RAMEAU: PIECES DE CLAVECIN EN CONCERTS	
Kovacs/Mezo/Sebestyen	(LP) Qualiton SLPX 11453 ...\$5.98
RAVEL: SHEHERAZADE	
Cassel/Turnovsky	(LP) Supraphon 1120513 ...\$6.98
RAVEL: STRING QUARTET/DVORZAK: STRING QUARTET IN F MAJOR	
Sebestyen Quartet	(LP) Qualiton SLPX 11464 ...\$5.98
RICHTER/HAYDN/MOZART/TELEMANN	
Trumpet Ctos. Preis/Sebastian Orch.	(LP) Supraphon 1100483 ...\$6.98
S	
SCHUBERT: THREE PIANO PIECES/PIANO PIECES IN A MAJOR/ALLEGRETTO IN C MINOR	
Wilhelm Kempff	(LP) DGG 2530 090 ...\$6.98
SCHOENBERG: PIERROT LUNAIRE OP. 21/WEBERN: ZWEI LIEDER, OP. 8	
Budapest Chamber Ensemble (Mihaly)	(LP) Qualiton LPX 11385 ...\$5.98
SCHUMANN: FASCHINGSSCHWANK THEME SUR ABEGG	
	(LP) Supraphon 1110474 ...\$6.98
SONATAS: BACH: SONATA IN A MAJOR/BARTOK: SONATA IN A MAJOR	
Albert Kocsis/Csilla Szabo	(LP) Qualiton SLPX 11484 ...\$5.98
SONATAS: SCHUBERT: ARPEG-GIONE	
P. Lukac & E. Petri	(LP) Qualiton SLPX 11459 ...\$5.98
KARLHEINZ STOCKHAUSEN: STIMMUNG	
Collegium Vocals of Cologne/Wolfgang Fromme	(LP) DGG 2543 003 ...\$6.98
SZABO: IN ANGER ROSE THE SEA TAKEMITSU	
Robert Isofalvy	(LP) Qualiton LPX 11386 ...\$5.98
T	
TCHAIKOVSKY: SYMPHONY NO. 6 Metacac	
	(LP) Supraphon 1100485 ...\$6.98
V	
VIVALDI: SIX CONCERTOS	
Berlin Philharmonic (Von Karajan)	(LP) DGG 2530 094 ...\$6.98
JAROSLAV VODRAZKA PLAYS BACH	
	(LP) Supraphon 1110514 ...\$6.98
W	
WORKS OF PAL KADOSKA, SYM-PHONY NR. VI OP. 62/SYMPHONY NR. VII OP. 64	
Symphonic Orch. of the Hun-garian Radio & Tv (Erdelyi)	(LP) Qualiton SLPX 11456 ...\$5.98

ARTIST, Title	Config., Label, No., List Price
P	
PICKETT, WILSON, The Best of, Vol. 2	
	(LP) Atlantic SD 8290 ...\$4.98
PORCELAIN BEARMEAT	
Free Love, Free Sex, Free Music	(LP) Dill Pickle DPS 3468 ...\$5.98
PROCOL HARUM	
Broken Barricades	(LP) A&M SP 4294 ...\$4.98
PURDIE, BERNARD	
Purdie Good	(LP) Prestige PRST 10013 ...\$4.98
	(8T) PRB 10014 ...\$6.95
	(CA) PRS 10013 ...\$6.95

ARTIST, Title	Config., Label, No., List Price
R	
RALSTON, BOB	
Playing the World's Most Beautiful Love Themes	(LP) Ranwood R 8088 ...\$4.98
JOHNNIE RAY, The Best of	
	(LP) Harmony H 30609 ...\$1.89
ROLLING STONES	
Sticky Fingers	(LP) Rolling Stone COC 59100 ...\$5.98

ARTIST, Title	Config., Label, No., List Price
S	
SAGE, JOHN	
Venus in Furs	(LP) Fish FS 1400 ...\$5.98
SCOTT, SHIRLEY/TURRENTINE, STANLEY	
The Soul Is Willing	(LP) Prestige 7845 ...\$4.98
SIMPSON	
	(LP) Columbia C 30476 ...\$5.98
SMITH, JOHNNY HAMMOND/JACKSON, WILLIS	
Good 'Nuff	(LP) Prestige 7846 ...\$4.98
STATLER BROTHERS	
Big Country Hits	(LP) Harmony H 30610 ...\$1.89
STITT, SONNY	
Turn It On!	(LP) Prestige PRST 10012 ...\$4.98
	(8T) PRB 10012 ...\$6.95
	(CA) PRC 10012 ...\$6.95

ARTIST, Title	Config., Label, No., List Price
T	
THE TE-LESTIALS	
Now Is the Time	(8T) Halo BHR 4569 ...\$6.95
TONTO'S EXPANDING HEAD BAND	
Zero Time	(LP) Embryo SD 732 ...\$5.98
TV SOUNDTRACK	
The World Starring Howdy Doody	(LP) P.I.P. PIP 6808 ...\$4.98
TV SOUNDTRACK	
Jane Eyre	(LP) Capitol SW 749 ...\$5.98
TURNER, IKE & TINA	
Something's Got a Hold on Me	(LP) Harmony H 30567 ...\$1.89
U.F.O.	
UFO 1	(LP) Rare Earth RS 524 ...\$4.98
V	
VARIOUS ARTISTS	
The Johnny Otis Show Live at Monterey	(LP) Epic EG 30473 (2 LP's) ...\$11.96
W	
WELK, LAWRENCE	
Plays Jerome Kern & Other Great Composers	(LP) Ranwood R 8077 ...\$4.98
WILSON, J. FRANK	
Doin' My Thing	(LP) Dill Pickle DPS 3470 ...\$5.98
WYNETTE, TAMMY	
We Sure Can Love Each Other	(LP) Epic E 30658 ...\$4.98

CLASSICAL

ARTIST, Title	Config., Label, No., List Price
A	
ARIAS SUNG BY L. SIMANDI	
Hungarian Opera House, Various Composers	(LP) Qualiton SLPX 11428 ...\$5.98
B	
BACH: DIE KUNST DER FUGE	
Various Artists/Chamber Orch. Ferenc Liszt (Sandor)	(LP) Qualiton SLPX 11445/6 ...\$5.98
BACH: SONATA IN A MINOR FOR FLUTE	
Various Artists	(LP) Qualiton SLPX 11466 ...\$5.98
BACH: PRELUDE IN C MINOR/CHACONNE IN D MINOR FROM BWV 1004	
Narciso Yepes, Guitar	(LP) DGG 2530 096 ...\$6.98
BACH: GOLDBERG VARIATIONS	
Anthony Newman	(LP) Columbia M 30538 ...\$4.98
BACH FAMILY	
Ars Rediviva	(LP) Supraphon 1100486 ...\$6.98
BARTOK: CONCERTO-DIVERTI-MENTO	
Hungarian State Concert Orch. (Dorati)	(LP) Qualiton SLPX 11437 ...\$5.98
BEETHOVEN: SIX STRING QUARTETS OP. 18	
The Bartok Quartet	(LP) Qualiton SLPX 11423/5 ...\$5.98
BEETHOVEN: KING STEPHEN OP. 117	
Chorus of the Hungarian Radio Orch./Hungarian Philharmonic Society (Oberfrank)	(LP) Qualiton SLPX 11474 ...\$5.98
BENDA THE FAIR	
Hans von Benda	(LP) Supraphon 1120460 ...\$6.98
BORDIN: SYMPHONY NO. 2/RIMSKY-KORSAKOV: 'TSAR SALTAN' SUITE	
Monte Carlo Opera Orch. (Benzi)	(LP) Philips 839 744 ...\$4.98
BRAHMS: TRIO A MIN. & E FLAT	
Prague Trio	(LP) Supraphon 1110516 ...\$6.98
BRAHMS: PIANO CONCERTO NO. 2 IN B FLAT MAJOR	
John Lill, Piano/USSR Radio Symphony Orch. (Rozhdstvensky)	(LP) DGG 2530 111 ...\$6.98
C	
MARIO CASTELNUOVO-TEDESCO: ROMANCERO-GITANO OP. 152	
Siegfried Behrend/Bussotti/MCRV Vocal Ensemble/Voorberg	(LP) DGG 2530 037 ...\$6.98
D	
GY. DAVID: VIOLIN CONCERTO/SONATA FOR VIOLIN & PIANO	
Symphony Orch. of Hungarian Radio (Lukacs/Breitner)	(LP) Qualiton SLPX 11411 ...\$5.98
DUSIK: COMP. FOR 4 HANDS	
Sykora & van Amerongen	(LP) Supraphon 1120506 ...\$6.98
DVORAK: COMPLETE PIANO TRIOS	
Beaux Arts Trio	(LP) Philips 6703 015 (3 LP's) ...\$14.94
E	
EBEN LAUDES SLAVICKY INVOCATIONS	
Sovadina Rabas	(LP) Supraphon 1110470 ...\$6.98
DUKE PAUL ESZTERHAZY: HARMONIA COELESTIS	
	(LP) Qualiton SLPX 11433/5 ...\$5.98
F	
FELD: 3 FRESCOS/ DURER'S APOCALYPSE KLUSAK MAHLER-VARIATIONS	
Ancel	(LP) Supraphon 1100511 ...\$6.98
G	
GYORGY LIGETI: SECOND STRINGS QUARTET/BROWN: STRING QUARTET/ROSENBERG/THIRD STREET STRING QUARTET	
LaSalle Quartet	(LP) DGG 2543 002 ...\$6.98
LISZT: CHORAL WORKS II	
Members of the Hungarian Opera House & Hungarian Army Chorus (Podor)	(LP) Qualiton SLPX 11447 ...\$5.98
M	
MACHA VARIATIONS	
Prague Chbre Orch. (Fischer)	(LP) Supraphon 1100512 ...\$6.98
A. MIHALY: III SYMPHONY	
Girls Chorus of Gyor/Symphonic Orch. of the Hungarian Radio & TV (Lehel)	(LP) Qualiton SLPX 11455 ...\$5.98
MINIATURE: THE ART OF TORU TAKEMITSU	
Various Artists (Wakasugi)	(LP) DGG 2530 088 ...\$6.98
MOZART: ARIAS FOR TENORS	
J. Reti/Orch. of the Philharmonic Society (Janesovics)	(LP) Qualiton SLPX 11485 ...\$5.98
MOZART: SIX STRING QUINTET	
Tatrai String Quartet & Anna Mauthner	(LP) Qualiton SLPX 11438/40 ...\$5.98
MUSICA RINATA XIII	
Ensemble Camerata Hungarica (Czidra)	(LP) SLPX 11498 ...\$5.98
MUSICA RINATA: HOFFMESITER: CONCERTO FOR FLUTE IN D MAJOR	
Philharmonic Orch. (Sandor)	(LP) Qualiton SLPX 11454 ...\$5.98
MUSICA RINATA G. WERNER: INTRODUCTIO ORATORIA	
Hungarian Chamber Orch. (Tatrai)	(LP) Qualiton SLPX 11462 ...\$5.98

ARTIST, Title	Config., Label, No., List Price
H	
HABAL CYMBALOM SUITE	
Zlatnikova/Ruzickova/Duo/Czech Chbre Duo	(LP) Supraphon 1110429 ...\$6.98
HANDEL: WATERMUSIC	
English Chamber Orch. (Leppard)	(LP) Philips 6500 047 ...\$4.98
HAYDN: SYMPHONIES NOS. 39, 22, 47	
English Chamber Orch. (Leppard)	(LP) Philips 839 796 ...\$4.98
HAYDN: SYMPHONY IN F SHARP MINOR	
Hungarian Chamber Orch./Tatrai /Perfis	(LP) Qualiton SLPX 11458 ...\$5.98
HANS WERNER HENZE: EL CIMARRON	
Recital for 4 Musicians/Pearson/Zoeller/Brouwer	(LP) DGG 2707 050 ...\$6.98
I	
ISTVAN: 6 STUDIES	
Waldhans, Vostrak	(LP) Supraphon 1100471 ...\$6.98
K	
MAURICO KAGEL: DER SCHALL	
Cologne Ensemble for New Music	(LP) DGG 2543 001 ...\$6.98
KODALY: TE DEUM OF BUDA CASTLE	
Andor/Szirmay/Reti/Chorus & Orch. of Hungarian Radio (Ferencsik)	(LP) Qualiton LPX 11397 ...\$5.98
KODALY: CHAMBER MUSIC	
	(LP) Qualiton SLPX 11449 ...\$5.98
KODALY: SONGS FOR ORCHESTRA	
Prague Trio	(LP) Qualiton SLPX 11450 ...\$5.98
KODALY: PSALMS HUNGARI-CUS	
The Peacock Variations (Dorati)	(LP) Qualiton SLPX 11392 ...\$5.98
KODALY: CHORAL WORKS V	
Girls Chorus (Andor)	(LP) Qualiton SLPX 11469 ...\$5.98
KOLMAN: MONUMENTO/PARIK QUOTATIONS	
Music for Choir & Orch. Rezucha, Dobrodinsky	(LP) Supraphon 1120472 ...\$6.98
MARCELA KOZIKOVA HARP RECITAL	
Palero/Cabezon/Dusik	(LP) Supraphon 1110507 ...\$6.98
L	

ARTIST, Title	Config., Label, No., List Price
P	
PICKETT, WILSON, The Best of, Vol. 2	
	(LP) Atlantic SD 8290 ...\$4.98
PORCELAIN BEARMEAT	
Free Love, Free Sex, Free Music	(LP) Dill Pickle DPS 3468 ...\$5.98
PROCOL HARUM	
Broken Barricades	(LP) A&M SP 4294 ...\$4.98
PURDIE, BERNARD	
Purdie Good	(LP) Prestige PRST 10013 ...\$4.98
	(8T) PRB 10014

Presenting American Airlines Endless Summer.

There are places in this world where winter is just a word. Where any day of the year you can walk outside and cast a warm shadow.

The breeze here is a caress and rain a nice change of pace.

These are the lands where summer never ends.

And now American Airlines flies to many of them.

Tropical lands like Acapulco, Samoa and Fiji. Or desert lands like Arizona and Southern California.

Tiny islands like Aruba and Curacao and the Virgins. Bigger islands like Puerto Rico and New Zealand. And bigger still island-continents like Australia.

To Haiti which is part of an island. Or Hawaii which is lots of islands.

But we'll go more than fly to these places. We'll make getting to each a little easier than it was before.

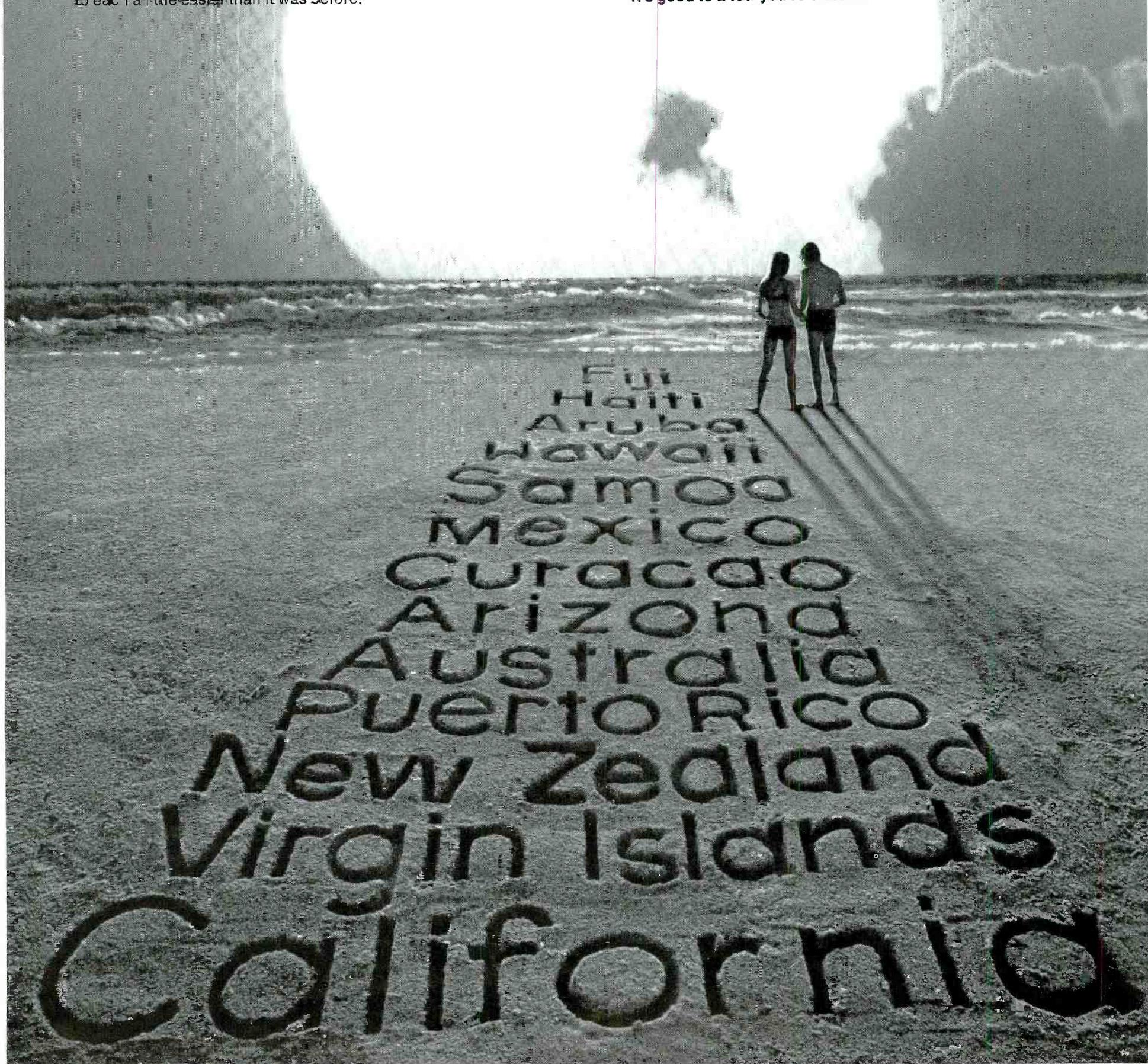
With our new, rather remarkable "Endless Summer Vacations." These are vacations for every budget, carefully designed to give you more than you expected for the money. And you can prove it without it costing you a cent.

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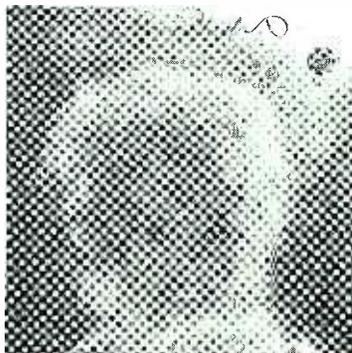
Album Reviews Continued

MAY 15, 1971



POP
MARIAN LOVE—
I Believe in Music.
A&R ARL 7100/005 (S)

Miss Love had all the potential necessary to make her rendition of "I Believe in Music" a smash hit, but even without its success, this album debut should soar. She's an exceptional performer, and her own individual treatments of "Through a Long and Sleepless Night," "What Difference Does It Make" and "Now That There's You" are programming musts.



POP
DIAN HART—
A Girl for All Reasons.
Amaret ST 5010 (S)

Miss Hart makes an impressive album debut with this entry, and it should bring her to the top of programmers' lists in a very short time. She offers exciting performances of "With Pen in Hand," "San Francisco Is a Lonely Town," "It Only Hurts When They Laugh" and "Son of a Preacher Man," and her treatment of "Johnny One Time" is a standout.



COUNTRY
JOHNNY DUNCAN—There's
Something About a Lady.
Columbia C 30618 (S)

The title tune, now riding high on the singles chart, kicks off what should prove an LP debut smash hit for Duncan. Not only is he one of the top guitarists around, but as demonstrated here, one of the top new vocalists of the day. Strong cuts include the Goldsboro tune, "You're Gonna Need a Good Man," Ben Peters' "This Has Got to Last," add his own "Let Me Go."



CLASSICAL
SHOSTAKOVICH: SYMPHONY
No. 14—Curtin/Estes/
Philadelphia Orch. (Ormandy).
RCA Red Seal LSC 3206 (S)

Here's a quick follow-up to the 13th, which has already hit the chart, that will do as well, too. Miss Curtin's soprano is of exceptionally high quality, as is Estes' bass. Ormandy's conducting is powerful, sensitive all the way.



POPULAR ★★★★★

- BLUE CHEER**—Oh! Pleasant Hope. Philips PHS 600-350 (S)
- DEMETRISS TAPP**—A Little Bit of Demetris. Nasco 9007 (S)
- LIGHTNING**—P.I.P. PIP 6807 (S)
- SIMPSON**—Columbia C 30476 (S)
- INCREDIBLE BROADSIDE BRASS BED BAND**—The Great Grizzly Bear Hunt. Poison Ring PRR 2240 (S)
- GUN HILL ROAD**—First Stop. Mercury SR 61341 (S)
- RUSS KIRKPATRICK**—Altogether AR 101 (S)
- THE ORIGINAL WIZARD**—Peon P 1069ST (S)
- ANSHEL BRUSILOV/DALLAS SYMPHONY**—The Dallasound. Dallasound DSD 10001 (S)

SOUNDTRACK ★★★★★

- TV SOUNDTRACK**—Jane Eyre. Capitol WS 749 (S)

COUNTRY ★★★★★

- STATLER BROTHERS**—Big Country Hits. Harmony H 30610 (S)

CLASSICAL ★★★★★

- HAYDN: SYMPHONIES Nos. 39, 22, 47**—English Chamber Orch. (Leppard). Philips 839 796 (S)
- BRAHMS: SYMPHONY No. 3/TRAGIC OVERTURE**—Concertgebouw Orch. Amsterdam (Haifink). Philips 6500 155 (S)
- BACH: GOLDBERG VARIATIONS**—Anthony Newman. Columbia M 30538 (S)
- BORODIN: SYMPHONY No. 2/RIMSKY-KORSAKOV: 'TSAR SALTAN' SUITE**—Monte Carlo Opera Orch. (Benzi). Philips 839 744 (S)
- ITALIAN HARPSICHORD MUSIC**—Rafael Puyana. Philips 802 898 (S)
- VIOTTI/M. HAYDN: VIOLIN CONCERTOS**—Grumiaux/Concertgebouw Orch. Amsterdam (Warrt). Philips 839 757 (S)
- SABICAS IN CONCERT**—Cultural Development CDC 1818 (S)

JAZZ ★★★★★

- MUHAL RICHARD ABRAMS**—Young at Heart/Wise in Time. Delmark DS 424 (S)

GOSPEL ★★★★★

- THRASHER BROTHERS**—Now Hear This. Canaan CAS 9692-LP (S)
- TE-LESTIALS**—Now Is the Time. Halo HR 4569 (S)

POLKA ★★★★★

- JOHNNY PECON**—Polkas by Pecon. Delta International DI 7019-LPS (S)

SPECIAL MERIT PICKS

POPULAR

VARIOUS ARTISTS—This Is Broadway. RCA Victor VPS 6034 (S)

The label has put together a collection of exciting performances of hit tunes from the Broadway stage, and it should prove a boon to programmers and buyers. Included are such gems as Ed Ames' "Try to Remember" and "My Cup Runneth Over" and Al Hirt's treatment of "Fiddler on the Roof" and Della Reese's "As Long As He Needs Me" among others in the specially priced two-record set.

ROGER TILLISON'S ALBUM — Atco SD 33-355 (S)

Tillison is adept at country blues and his sound has a traditional ring. His original songs are in the traditional style and the

best are "Good Time Gal," and "Let 'Em Roll Johnny." Dylan, Guthrie, Don Nix, and Stevie Wonder and Ivy Hunter provide excellent material for Tillison and his band.

JAIME BROCKETT—Remember the Wind and the Rain. Capitol ST 678 (S)
Although previously released on another label, this collection of Brockett tunes should prove an important sales item this time around. Instrumentally and vocally, the artist is exciting and has much to offer in the way of top-notch material. His "Remember the Wind and the Rain," "Suzanne," "Nowadays" and "Legend of the U.S.S. Titanic" are gems.

THE BEST OF KEN GRIFFIN—Columbia G 30552 (S)
The master of the organ has compiled a collection of his most outstanding per-

formances, and it should prove an immediate collector's item. Included are Griffin's first-rate treatments of "Sentimental Journey," "The Bells of St. Mary's," "Harbor Lights," and his biggest hit "You Can't Be True, Dear." A nostalgic item for programmers and buyers alike.

BRIAN DAIVSON'S EVERY WHICH WAY — Mercury SR 61340 (S)
If Every Which Way's rock has elements of jazz it is more in the intimate combo style than the big band sound. Most of the songs are longer giving Brian Davison's group the chance to improvise and come together and the highlights are "Castle Sand" and "All in Time."

FRED WARING & THE PENNSYLVANIANS—Fred Waring's Nashville. Mega M31-1005 (S)
Fred Waring and His Pennsylvania's have moved over to the Mega label, and their first outing should please their many fans, and prove a good seller. The album includes smooth, easy beat treatments of "Try a Little Kindness," "I Really Don't Want to Know," "Love Me Tender" and "Four Walls," and it should garner much programming.

so it should ride right on through the sales field. Camarata's arrangements work wonders on Satie's illustrious melodies giving each side a high playing potential. Standout is "Gymnopedies" which takes up one complete side.

BLUES

BO DIDDLEY—Another Dimension. Chess CH 50001 (S)
Bob Diddle, one of the great, distinctive bluesmen, does nine cuts on this disk. They comprise a very satisfying set of performances, with backing by a fine group of musicians. "The Shape I'm In," "I Said Shutup Woman," "Lodi" are typical. The disk is well-produced by Bob Gallo.

HOWLIN' WOLF—Message to the Young. Chess CH 50002 (S)
The spell of Howlin' Wolf, a giant in blues history, is cast again in this "Message to the Young," for whom this great artist has a special place. The blues of "Turn Me On" should be savored by all who dig this musical form, which is such an important part of today's scene, both underground and Top 40. The title song is another fine blues to go along with the more rhythmic cuts.

DUKE ELLINGTON — New Orleans Suite. Atlantic SD 1580 (S)
Written by Duke for the first New Orleans Jazz Festival, this is one of the best Ellington albums in a long time. It has the band digging into a rich vein of Ellingtonia and Duke reviving his Portrait ideas, in this case Portraits of Louis Armstrong (Cat Anderson and the band sounding like one of Duke's best late Forties flagwavers), Mahalia Jackson, Sidney Bechet and Wellman Braud. Also "Blues for New Orleans" has some fine Johnny Hodges, recorded just before his death.

MOSE ALLISON — Retrospective. Columbia C 30564 (S)
Columbia has grouped together some of Allison's best and most delicate amalgamations of blues and country and mod jazz. It ranges from "Baby Please Don't Go" to revivals of forgotten tunes like "You're a Sweetheart." The vocals are artlessly delivered, looking backwards, and the total effect is neatly original.

GEORGE LEWIS—On Parade. Delmark 202 (M)
Traditional jazz clarinetist Lewis has one of his best bands around him (Kid Howard, trumpet; Jim Robinson, trombone; Alton Purnell, piano) and goes through a set of spirituals and marches. "Just a Closer Walk With Thee" is an ideal sample track, showing off the band and its mixture of blues, spirituals, and reverence with occasional phrases reminiscent of the Beatles' "Let It Be." Working class jazz.

ANTHONY BRAXTON—For Alto. Delmark DS 420/421
A two-for-the-price-of-one set by altoist Braxton. And that's all you get—unaccompanied alto. Braxton spreads himself and runs the full gamut of the instrument and the result is a fascinating, if uncommercial experience, as we move from modern jazz sounds into the grunt-groan-scream area, sounding at times like Yoko Ono. A daring release on Delmark's Association for the Advancement of Creative Musicians series.

RELIGIOUS

VERNE BULLOCK — Gonna Change Your Heart. Sonlight SC 1002
Bullock, a converted addict, sings his original material with the conviction of a believer and the professionalism of a contemporary folk-rock performer. "Thunderin'" and "Have You Heard the Wind" are the best originals, while Paul Simon's "Boxer" and "Bridge Over Troubled Water" are performed with quiet meaning.

LOW PRICE POPULAR

IKE & TINA TURNER—Something's Got a Hold On Me. Harmony H 30567 (S)
Ike & Tina Turner have a variety of dynamic performances on a variety of labels, but Columbia's Harmony series repackages some of the Warner Bros. stockpile to come up with a timely, budget orgy of Turner soul. The quality is top notch, the excitement is recorded live, and the Turners romp and stomp magnificently through "Let the Good Times Roll," "Twist & Shout," "Something's Got a Hold On Me" and "I Know." A real bargain.

ORIGINAL CAST

ORIGINAL CAST — Where's Charley? Monmouth-Evergreen MES 7029 (S)
Monmouth-Evergreen has provided collectors with a real treat. This American release of the 1958 London cast recording fills a needed gap in musical theater recordings. Frank Loesser's first score as composer-lyricist includes "My Darling, My Darling," "Once in Love With Amy," "Make a Miracle" and "New Ashmolean Marching Society." English star Norman Wisdom scores as Charley and his aunt.

SOUL

BILL MOSS & THE CELESTIALS — Solid Rock. Westbound WB 4001 (S)
Composer-producer Bill Moss writes diversified gospel music with unusually persuasive lyrics, sets them to driving rhythms and soars into some rockin' soul on "What Have You Done For Your Soul," "When We Move to the Moon," "There Must Be a Reason" and "Soulful Music." Moss penned a hit for Teegarden & Van Winkle, and now he shows that with the Celestials and Mt. Carmel Choir he's a strong bidder for stardom.

CLASSICAL

DVORAK: COMPLETE PIANO TRIOS—Beaux Arts Trio. Philips 6703 015 (S)
The Beaux Arts Trio perform with taste and a high degree of skill in this very fine three-LP package. Passages are played with understanding, phrasing is superb, and unity is ever present.

CAMARATA CONTEMPORARY CHAMBER ORCH.—The Music of Erik Satie: Through a Looking Glass. Deram DES 18052 (S)
This is a follow-up to Camarata's successful Erik Satie LP, "The Velvet Gentlemen"

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	BITCHES BREW Miles Davis, Columbia GP 26	54
2	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	23
3	3	SUGAR Stanley Turrentine, CTI CTI 6005	14
4	7	CHAPTER TWO Roberta Flack, Atlantic SD 1569	36
5	4	MEMPHIS TWO-STEP Herbie Mann, Embryo SD 531	8
6	5	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	9
7	8	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	56
8	6	JACK JOHNSON Miles Davis/Soundtrack, Columbia S 30455	4
9	15	M.F. HORN Maynard Ferguson, Columbia C 30466	6
10	10	LIVING BLACK Charles Earland, Prestige PR 10009	3
11	12	TJADER Cal Tjader, Fantasy 8406	10
12	19	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	25
13	9	MILES DAVIS AT FILLMORE Columbia G 30038	24
14	14	THE BLACK CAT! Gene Ammons, Prestige PR 10006	2
15	18	PRETTY THINGS Lou Donaldson, Blue Note BST 84359	4
16	11	BENNY GOODMAN TODAY London Phase 4, SPB 21	9
17	16	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	27
18	—	DONNY HATHAWAY Atco SD 33-360	1
19	—	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	13
20	20	LOVE CALL Ornette Coleman, Blue Note BST 84356	2

Billboard SPECIAL SURVEY For Week Ending 5/15/71

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★Albums with sales potential within their category of music and possible chart items.

The charts tell the story —
Billboard has THE CHARTS

WB Bows 1st Q-Tape With Disk Release

LOS ANGELES—Warner Bros. Records is releasing its first quadrasonic tape, "Gandharva," simultaneously with its counterpart disk in two-channel stereo.

The product was produced for the label by Bernard Krause and Paul Beaver, both of Parasound, an independent production and manufacturing company based in San Francisco.

The four-channel tape, recorded live in Grace Cathedral in San Francisco, will be released in reel only utilizing the discrete concept. (Ampex Stereo Tapes duplicates and markets product for the Kinney family of labels.) "Gandharva" is not expected to be released in any other quadrasonic configuration, according to Krause, president of Parasound.

Krause and Beaver, vice president of Parasound, demonstrated the four-channel concept to Warner Bros. marketing executives last week. Both will tour the major marketing centers in the U.S. to demonstrate quadrasonic. Part of the demonstration is a film depicting how "Gandharva" was recorded.

Krause believes the future of quadrasonic, as a mass marketing item, rests in the automobile. "First of all," he said, "equipment is cheaper. Then, you don't have to worry about cosmetic changes in the home, which is a major stumbling block for four-channel acceptance by the consumer."

"There aren't many housewives who will permit furniture to be moved to make room for additional speakers to achieve a perfect surround sound. Home equipment also requires a greater expense for speakers and amplifiers."

But before even the car market becomes a vehicle for quadrasonic, he feels, there must be a spurt in equipment availability. "It will be at least another 8 to 12 months before enough hardware is on the street."

Another hangup, Krause said, will be an internal struggle within the industry. "Will it be simulated quadrasonic (matrix) or pure four-channel (discrete)?"

The Parasound executive favors

discrete, since the matrix concept is "merely a stop-gap measure," like "rechanneled for stereo" was several years ago.

The company also is an innovator in the professional equipment field, offering a variety of studio hardware. Bob Orban, engineer at Parasound, built a quadrasonic converter (from monaural and stereo to quadrasonic) which has been exclusively licensed to Harman-Kardon for worldwide distribution.

Krause said the company is also manufacturing a spring reverb unit, a stereo synthesizer, a stereo matrix, and is importing a Helios electronics portable board from London which it will be exclusively distributing in the U.S.

GRT Awaits Economy Lift Before 'Q' Entry

SAN FRANCISCO — Although very much aware of quadrasonic, GRT has no plans to produce four-channel tapes "until we get our financial feet on the ground," said White Sonner, marketing vice president.

"We consider it (quadrasonic) a future and certainly a state-of-the-art innovation," Sonner said, "but not a mass appeal item—yet."

Another spokesman at GRT confirmed the company's position this way:

"The business recession has made introduction of four-channel ill-timed, although consumer resistance to higher-priced product will fade as the economy gets stronger. The demand will set in when the consumer unties his purse strings."

Japanese Count on 'Buff' To Buy Open Reel Tape

TOKYO—Pleased with continuing favorable consumer reaction to the quality of prerecorded open reel tape, several Japanese recording companies are counting on tape buffs to put their money where their cars are.

Prerecorded open-reel tapes in Japan cost from 55 to 75 percent more than disks and other tape configurations, due, say manufacturers, to three major factors: low sales volume, high cost of quality tape stock and high costs of printing at Japan's overloaded duplication facilities. Open-reel tape sales have been sagging because of these and other problems.

By indirectly financing new, independent duplication facilities, by making wider use of some of the newer, lower-cost tape stock now available from Japan and Europe, and by increasing catalogs and expanding the number of established sales points, the open-reel tape market may be saved from extinction in Japan.

Indications of these efforts are seen in the recent agreements between two major Japanese record manufacturers, King and Nippon Grammophon, and two other firms connected with the tape industry, TEAC and Mace Corp., an independent tape duplicator and importer of raw tape stock.

TEAC has concluded a distribution and sales agreement with King and Nippon Grammophon to handle product on the London and Grammophon labels. TEAC has previously shown good results with some 10 titles of domestic Japanese music on open reel. It has recently expanded its stocks by adding London recordings (via King) of "Le Sacre du Printemps" by Stravinsky, "Lincoln Portrait" by Copeland with the Los Angeles Philharmonic Orchestra, and a Grammophon recording of Brahms' Symphony No. 8 with the Berlin Philharmonic Orchestra, Von Karajan conducting.

PARA DEAL ON BLUE THUMB

LOS ANGELES—Tape rights of all Blue Thumb Records product, except one title, will be duplicated, distributed and marketed by Paramount, which is the label's new financial angel.

GRT, which severed its joint relationship with Blue Thumb, retained tape rights when the label was sold to Capitol Records. With the Blue Thumb-Famous Music (Paramount) marriage, however, GRT is in a sell-off period of all Blue Thumb tapes except the "Dave Mason/Cass Elliot" album.

"We kept the tape rights to that LP because it was the only product that moved," claimed a GRT spokesman. "Other than that, we sold all our rights to Paramount, including catalog titles."

Sonner said that GRT's engineering department was looking at four-channel, but he doesn't anticipate a mass market for it until, "perhaps in the beginning of 1972."

Several things must happen before four-channel is sold on a mass level, he feels. "Hardware must be in the field and business conditions have to improve."

GRT, which manufactured several quadrasonic samplers for player producers, may think more seriously about the concept "after our fiscal year closes in July," Sonner said. (GRT offered several four-channel products to Teledyne Packard Bell to use in conjunction with a quadrasonic equipment promotion, but the console manufacturer selected software from RCA and Enoch Light.)

Both tapes are priced at about \$9.75 each and use BASF LP-35LH stock. TEAC plans to release two new recordings each month.

Also on the London label, through King, an open-reel recording of Mozart's "Eine Kleine Nachtmusik, etc." with the Vienna Mozart Ensemble, Boskovsky conducting, is being duplicated and released by Mace Corp. The Mozart release is priced at about \$8.90 and is printed on Fuji Film "FM" audio tape stock.

Mace Corp. plans to release six different London-label tapes this year and is now preparing a release schedule for product from Nippon Grammophon.

Jazzmobile Sets Benefit Concert

NEW YORK—Jazzmobile's first benefit concert will be held at Alice Tully Hall on Thursday (20). The concert will feature Carmen McRae, Dizzy Gillespie, Billy Taylor, and the David Frost Show Orchestra.

Proceeds from the benefit will help to fund Jazzmobile's free summer concert series in the streets, the year-round jazz workshop program for youngsters, and the School Jazz Lecture Concert series carried out in cooperation with the Board of Education.

Funk Date Not Free

lows a European tour, including a free concert at London's Hyde Park, July 3. Afterwards the Capitol group will visit Japan to play at Tokyo's World series baseball stadium, July 17, Osaka (18) and Honolulu HIC Arena (13). On July 24 Grand Funk appear solo in the 100,000-seat Yale Bowl.

Insiders Report

• Continued from page 10

held by family. M. Rosenthal reported sale of 675 shares by family, leaving 94,065 held by family, and 166,404 held by M. Rosenthal personally.

MGM—E. Kolber bought 1,225 shares, giving him 20,867 held personally, 84,533 as trusts, and 528,530 in CEMP Investments Ltd.

3M—B. S. Cross sold 1,000 shares, leaving him 61,313 shares held personally, and 6,483 by wife. H. Heltzer exercised option to buy 2,000 shares, giving him 16,990. W. L. McKnight sold 28,000 shares, leaving him 2,445,568 shares held personally and 1,662,642 by wife. C. B. Sampair sold 1,380 shares, leaving him 12,809 shares held personally, and 8,377 by family.

Motorola—J. T. Hickey reported sale of 1,000 shares as co-executor, leaving 5,000 in this category, 1,146 shares held by family, and 2,500 shares held by Hickey personally. E. P. Vanderwicken sold 1,000 shares, leaving him 2,000.

North American Philips—P. C. Vink bought 1,000 shares, giving him this amount.

RCA Corp.—M. B. Seretean reported holdings of 1,477,703 shares held personally, and 69,536 held by family.

Superscope—F. C. Tushinsky sold 4,200 shares of Class A, leaving him 100,300 shares.

Tandy Corp.—By private transaction, C. D. Tandy sold 32,000 shares, leaving him 179,892. Also

B'nai B'rith Cite Graham, Dionne

NEW YORK — Bill Graham and Dionne Warwick will receive the Music and Performing Arts Lodge of the B'nai B'rith's 1971 Annual Humanitarian and Creative Achievements Awards. Graham and Miss Warwick will be present to accept their awards at the Lodge's Seventh Annual Dinner-Dance to be held June 19 at the Trianon Ballroom of the New York Hilton.

Dinner chairman Ken Rosenblum is presently lining up the entertainment schedule for the event.

Schwaid Forms Management Co

NEW YORK—Bob Schwaid has formed Thruppance Ltd., a management firm. The firm at present manages Jackie Lomax, Turley Richards, Lonnie Shorr and Tommy James.

Thruppance will also be the American management firm for Tony Stratton Smith's organization in London which includes Genesis, Van Der Graaf Generator, and Lindesfarne; Mike Dolan for the Strawbs, and, in special instances, Nat Josephs of Transatlantic Records in London.

Offices for Thruppance will be at 10 West 66th St.

Pakistan Wins Mexico Festival

MEXICO CITY—Pakistan won the first International Festival of Popular Song with "Strawberries and Angels" performed and composed by Rocy Shanan. Ireland, with "What a Big Present" performed and sung by Jules A. Freedman, came second with Holland in third place with "This Little Song of Joy" performed and sung by Lenny Kuhr.

Mio Intl Deal With Aro-Mandy

NEW YORK — Mio International Records has signed a licensing agreement with Aro-Mandy Record distributors for exclusive representation in Puerto Rico and the Caribbean.

Mio has also appointed Somido and Discos of Miami as Florida distributor for the label.

by private transaction, D. M. Beckerman bought 8,000 shares, plus regular buy of 2,400 shares, giving him 16,006. D. H. Manning bought 5,000 shares, and acquired 5,000 by private transaction, giving him 16,270. L. D. Shows reported buy of 4,100 shares, plus 6,000 by private transaction, giving him 18,102 shares. H. Swain acquired 7,000 shares through private transaction, giving him 25,000.

Telex—R. L. Martin sold 2,000 shares, leaving him 380.

Transamerica—W. J. Holcolme sold 2,266 shares, leaving him 1,000 shares.

20th Century-Fox—J. A. Straka bought 9,346 shares, giving him 10,000 shares. W. T. Gossett bought 1,600 shares as Gossett Investment Co., giving him 2,000 held by the company, and none held personally.

Davis For Lorber U.K.

NEW YORK—A London-based European representative has been appointed for Alan Lorber Productions Inc.

The new representative is Jeffrey Davis, who will scout new talent and handle Lorber's business in the U.K. and on the Continent.

QUADRASONIC: A HARD VIEW

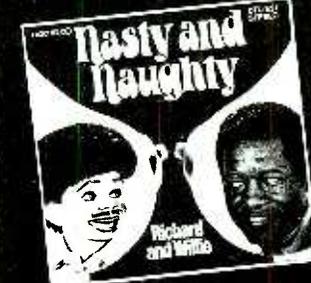
LOS ANGELES — "Quadrasonic is strictly an audiophile item, not a mass marketing vehicle for music," said Saul Zaentz, president of Fantasy Records.

Not understanding the state-of-the-art of four-channel, Zaentz feels there are many merchandising problems to be faced before quadrasonic becomes popular at the consumer level.

"In fact," he said, "I see video (cartridge TV) becoming a mass marketing item before quadrasonic."

Zaentz, however, will make several selective titles by Creedence Clearwater Revival available in quadrasonic, probably in the fall. Ampex Stereo Tapes is Fantasy's tape duplicator/marketer.

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NASTY & NAUGHTY
Richard & Willie 851
Fresh, lusty, sexual humor by Dooto's best-selling comedian.



5+1 ON LP ALBUMS



850/LET'S COME TOGETHER
Rudy Ray Moore
Bluesy, swinging songs by the most shameless comic.



849/FUNKY AND FILTHY
Richard and Willie
The title is an understatement.



848/THE RARE TRACK
Richard and Willie
The funniest Horse Race tale ever told and other screamers.

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13440 S. Central Ave., Compton, Calif. 90222
774-0743

Small Sales Growth

• Continued from page 16

"I believe that the medium itself will survive, flourish, and ultimately revolutionize entertainment and communications in business, education and in the home.

"However, hardware and cartridge compatibility must first be achieved or one of the available systems must clearly outstrip all others. Otherwise, the growth of this exciting medium will be greatly inhibited.

"I might even predict that large sums will be lost in the transitional era while the basic economics and consumer preferences are being sorted out.

"Capitol has a dynamic role in what we think will become a flourishing business. Along with many, many others, we shall be in the software field—preparing programs for cartridges on a selective basis either for mass markets or specialized markets.

"We shall particularly be able to apply our marketing and distribution skills for our product or anyone else's, and here is where excellent potential really exists for us."

But Gortikov predicts that it will be some years before significant profit can be realized by Capitol or anyone else in cartridge TV.

Astra Records \$ Up

• Continued from page 50

tion of Broadcasters has bought a 75 percent interest in Bob Hahn's Laurentian Music and Rideau Music and hired Hahn as vice president and executive producer of Astra. Mike Doyle is Astra's vice president and general manager and Clyde McGregor is merchandising manager with the company.



STAR PERFORMER -- LP's registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet).

S P L P O T Billboard

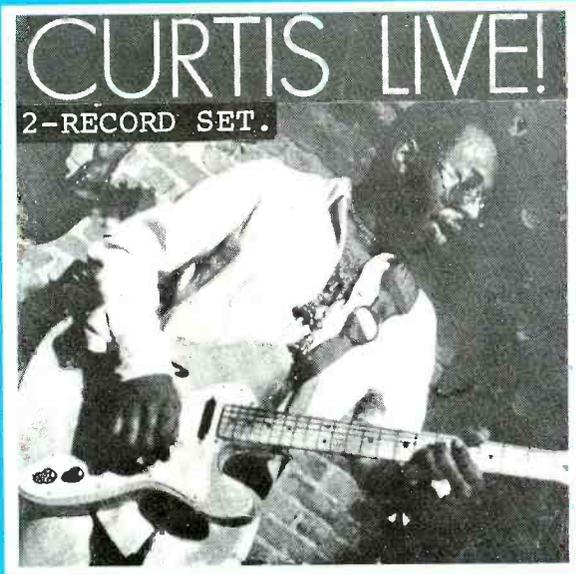
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★ 3		CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	4
2	1	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7205	26
3	4	PARTRIDGE FAMILY Up to Date Bell 6059	7
4	2	JANIS JOPLIN Pearl Columbia KC 30322	16
5	5	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	12
★ 22		JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	2
★ 14		CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	6
8	8	CAT STEVENS Tea for the Tillerman A&M SP 4280	15
9	9	GRAND FUNK RAILROAD Survival Capitol SW 764	3
★ 10		ROLLING STONES Sticky Fingers Rolling Stones COS 59100 (Atco)	1
11	6	LOVE STORY Soundtrack Paramount PAS 6002	20
12	10	SANTANA Abraxas Columbia KC 30130	32
13	11	CARPENTERS Close to You A&M SP 4271	35
14	12	ANDY WILLIAMS Love Story Columbia KC 30497	13
★ 19		JACKSON 5 Maybe Tomorrow Motown MS 735	3
16	7	WOODSTOCK 2 Soundtrack Cotillion SD 2-400	6
17	17	LILY TOMLIN This Is a Recording Polydor 24-4055	8
★ 18		GUESS WHO Best of RCA Victor LSPX 1004	5
19	21	CHICAGO III Columbia C2 30110	16
20	15	BLACK SABBATH Paranoid Warner Bros. WS 1887	13
★ 21		DOORS L.A. Woman Elektra EKS 75011	2
★ 22		THREE DOG NIGHT Naturally Dunhill DXS 50088	23
★ 23		JETHRO TULL Aqualung Reprise MS 2035	1
24	16	ELTON JOHN Tumbleweed Connection UNI 73096	17
25	26	BREAD Manna Elektra EKS 74086	8
26	13	JIMI HENDRIX Cry of Love Reprise MS 2034	11
27	18	EMERSON, LAKE & PALMER Cotillion SD 9040	15
28	23	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	62
29	31	THE PARTRIDGE FAMILY ALBUM Bell 6050	29
30	32	JAMES GANG Thirds ABC/Dunhill ABCX 721	5
31	27	BLOODROCK III Capitol ST 765	6
32	28	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	10
33	29	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	21
34	24	DAVID CROSBY If I Could Only Remember My Name Atlantic SD 7203	9
35	36	ALICE COOPER Love It to Death Warner Bros./Straight WS 1883	9

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	39	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	24
37	25	NILSSON The Point! RCA Victor LSPX 1003	11
38	40	GEORGE HARRISON All Things Must Pass Apple STCH 639	22
39	41	FRIENDS Soundtrack/Elton John Paramount PAS 6004	8
40	42	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	19
41	38	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	28
42	44	B.B. KING Live at Cook County Jail ABC ABCS 723	13
43	34	BREWER & SHIPLEY Tarkio Kama Sutra KSBS 2024 (Buddah)	11
44	37	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099	11
45	45	OSMONDS MGM SE 4724	16
46	33	ELTON JOHN Uni 73090	33
47	50	ROBERTA FLACK Chapter Two Atlantic SD 1569	38
48	52	GLEN CAMPBELL Greatest Hits Capitol SW 752	5
★ 49		BOBBY SHERMAN Portrait of Bobby Metromedia KMD 1040	4
50	48	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	24
51	46	LYNN ANDERSON Rose Garden Columbia C 30411	19
52	49	RAY PRICE For the Good Times Columbia C 30106	36
53	35	BARBRA STREISAND Stoney End Columbia KC 30378	13
54	54	JOHN MAYALL Back to the Roots Polydor 25-3002	5
55	47	JOHNNY WINTER AND Live Columbia C 30475	10
56	43	FACES Long Player Warner Bros. WS 1897	10
57	57	DIANA TV Soundtrack/Diana Ross Motown MS 719	4
58	53	IKE & TINA TURNER Workin' Together Liberty LST 7650	24
59	60	GORDON LIGHTFOOT If You Could Read My Mind Reprise RS 6392	23
★ 60		HUDSON & LANDRY Hanging in There Dore 324	6
61	61	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	66
62	59	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	13
63	66	MOUNTAIN Nantucket Sleighride Windfall 5500 (Bell)	15
64	63	NEIL YOUNG After the Gold Rush Reprise RS 6383	35
65	58	SAMMI SMITH Help Me Make It Through the Night Mega M31-1000	14
66	65	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	24
★ 67		MERLE HAGGARD Hag Capitol ST 735	5
68	55	JACKSON 5 Third Album Motown MS 718	34
69	71	JOHNNY MATHIS Love Story Columbia C 30499	10
70	72	DEREK & THE DOMINOS Layla Atco SD 20704	26

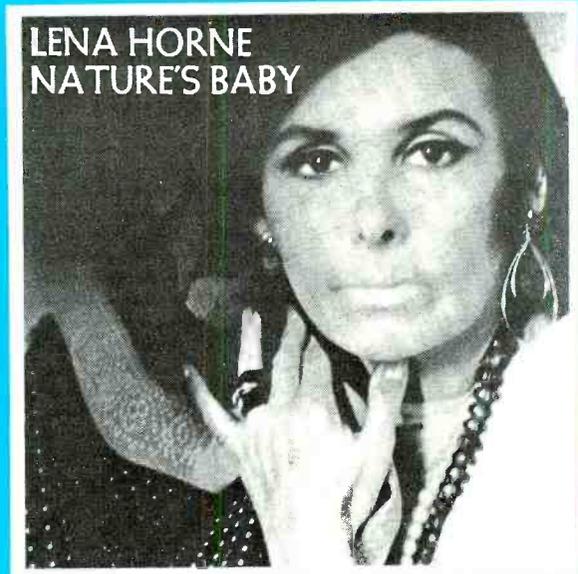
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★ 197		TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	2
72	62	HENRY MANCINI Mancini Plays the Theme From Love Story RCA Victor LSP 4466	17
73	74	BUDDY MILES Message to the People Mercury SRM 1-608	6
74	64	BOOKER T. & THE MG's Melting Pot Stax STS 2035	14
75	67	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	43
★ 76		JOHN SEBASTIAN Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	4
★ 165		PROCOL HARUM Broken Barricades A&M SP 4294	2
78	83	FRANK SINATRA Sinatra & Company Reprise FS 1033	4
79	81	NEIL DIAMOND Tap Root Manuscript UNI 73092	26
80	82	WOODSTOCK Soundtrack Cotillion SD 3-500	50
81	76	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	34
82	79	SEATRIN Capitol SMAS 491	16
83	51	PERRY COMO It's Impossible RCA Victor LSP 4473	18
84	75	JIM NABORS For the Good Times Columbia C 30449	8
85	85	JOSEPH CONSORTIUM Joseph & the Amazing Technicolor Dreamcoat Scepter SPS 588X	7
86	84	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	23
87	87	CHARLEY PRIDE Did You Think To Pray RCA Victor LSP 4513	5
88	88	CHICAGO Columbia KGP 24	66
★ 89		MANDRILL Polydor 24-4050	4
90	80	BLOODROCK II Capitol ST 491	28
91	86	KENNY ROGERS & THE FIRST EDITION Greatest Hits Reprise RS 6437	13
92	99	MATTHEWS SOUTHERN COMFORT Later That Same Year Decca DL 75064	5
93	68	CURTIS MAYFIELD Curtis Curfom CRS 8005 (Buddah)	33
94	95	CHARLEY PRIDE From Me to You RCA Victor LSP 4468	15
95	73	POCO Deliverin' Epic KE 30209 (Columbia)	15
96	97	SANTANA Columbia CS 9781	88
97	94	BLACK SABBATH Warner Bros. WS 1871	38
98	103	CHICAGO TRANSIT AUTHORITY Columbia GP 8	105
99	101	STEVIE WONDER Where I'm Coming From Tamlia TS 308 (Motown)	2
100	119	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	5
★ 101		MARY TRAVERS Mary Warner Bros. WS 1907	5
102	70	ELVIS PRESLEY Elvis Country RCA Victor LSP 4460	17
103	92	NEIL DIAMOND Gold UNI 73084	39
104	96	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	59
105	114	RITA COOLIDGE A&M SP 4291	7

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THE POET AND THE EMPRESS



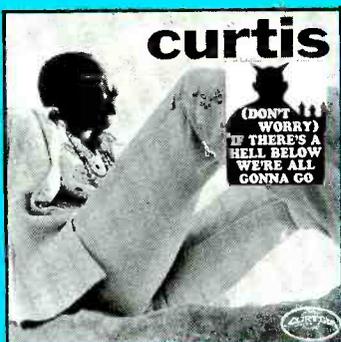
CRS 8008



BDS 5084

The poet is Curtis Mayfield. A lot of people have heard him. Now they're beginning to listen to him. He puts the hope of a people into music and he speaks for all people of good conscience. Curtis says it all -- says it directly to the people -- in "Curtis/Live!" a specially-priced, 2-record set. It contains his classics ("Hell Below", "Mighty Mighty", "We're A Winner") and his newest thoughts ("Stare and Stare," "Stone Junkie," "I Plan To Stay A Believer"). You'll be a believer when you hear "Curtis/Live!"

The empress is Lena Horne. She's a star. In "Nature's Baby" she shows you how she got her stardom and how she kept it - superb talent. Contemporary tunes, arrangements by Donny Hathaway, William Eaton, Robert Freedman. The magnificent voice of Lena Horne in a blazing soul, pop, and jazz album. You'll salute the empress when you hear "Nature's Baby."



CRS 8005

Why are these albums so special?
Because their last albums
("Curtis" and "Watch What Happens")
were so good that
Curtis and Lena had to top themselves.
And only poets and
empresses can do that.



BDS 185K



Distributed by Buddah  Records.
A subsidiary of  Newlex

Also available on Ampex 8-track cartridge and cassette stereo tapes.

• Continued from page 60

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	104	NO, NO NANETTE	Original Cast Columbia S 30563	10
107	107	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	80
108	111	TOM JONES	I (Who Have Nothing) Parrot XPAS 71039 (London)	27
109	108	FIFTH DIMENSION	Greatest Hits Soul City SCS 33900	53
110	93	WHO	Tommy Decca DXSW 7205	87
111	115	LAST POETS	This Is Madness Douglas 7 Z 30583	7
112	109	JOHN LENNON/PLASTIC ONO BAND	Apple SW 3372	21
113	117	JOY OF COOKING	Capitol ST 661	11
114	105	JIMI HENDRIX, BUDDY MILES & BILLY COX	Band of Gypsies Capitol STAO 472	55
115	116	JOSE FELICIANO	Encore! RCA Victor LSPX 1005	5
116	112	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax/Volt)	57
117	118	JOHNNIE TAYLOR	One Step Beyond Stax STS 2030	5
118	122	DAWN	Candida Bell 6052	22
119	106	LED ZEPPELIN III	Atlantic SD 7201	30
120	100	STEPHEN STILLS	Atlantic SD 7202	25
121	98	RAY CONNIFF & THE SINGERS	Love Story Columbia C 30498	8
122	102	FIFTH DIMENSION	Portrait Bell 6045	47
123	148	JERRY REED	When You're Hot, You're Hot RCA Victor LSP 4506	3
124	126	BOZ SCAGGS	Moments Columbia C 30454	5
125	128	BELLS	Stay Awhile Polydor 24-4510	3
126	121	THE SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	43
127	182	HUMBLE PIE	Rock On A&M SP 4301	2
128	90	CRAZY HORSE	Reprise RS 6438	8
129	91	CACTUS	One Way or Another Atco SD 33-356	9
130	132	PAUL KANTNER & THE JEFFERSON STARSHIP	Blows Against the Empire RCA Victor LSP 4448	22
131	133	JOHN LEE HOOKER	Endless Boogie ABC CD 720	8
132	135	CARLY SIMON	Elektra EKS 74082	4
133	120	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	45
134	138	DIONNE WARWICK	Very Dionne Scepter SPS 587	23
135	—	GLADYS KNIGHT & THE PIPS	If I Were Your Woman Soul SS 731 (Motown)	1
136	123	ELVIS PRESLEY	You'll Never Walk Alone RCA Camden CALX 2472	9

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	140	JAMES BROWN	Sho' Is Funky Down Here King KS 1110	3
138	145	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	37
139	127	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	36
140	143	ANNE MURRAY	Capitol ST 667	7
141	147	BUDDY MILES	Them Changes Mercury SR 61280	45
142	134	B.J. THOMAS	Most of All Scepter SPS 578	23
143	129	RARE EARTH	Ecology Rare Earth RS 514 (Motown)	45
144	136	DEAN MARTIN	For the Good Times Reprise RS 6428	12
145	152	KOOL & THE GANG	Live at the Sex Machine De-Lite DE 2008	10
146	131	LORETTA LYNN	Coal Miner's Daughter Decca DL 75253	14
147	113	QUICKSILVER MESSENGER SERVICE	What About Me Capitol SMAS 630	17
148	124	KING CRIMSON	Lizard Atlantic SD 8278	9
149	151	LEONARD COHEN	Songs of Love & Hate Columbia C 30103	3
150	153	CARPENTERS	Ticket to Ride A&M SP 4205	11
151	144	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	102
152	130	ELVIS PRESLEY	That's the Way It Is RCA Victor LSP 4445	23
153	157	JOE SIMON	Sounds of Simon Spring SPR 4701 (Polydor)	7
154	155	JERRY REED	Georgia Sunshine RCA Victor LSP 4391	11
155	158	EDGAR WINTER'S WHITE TRASH	Epic E 30512 (CBS)	3
156	195	JOHN MAYALL	Live in Europe London PS 589	3
157	125	MANTOVANI	From Monty, With Love London XPS 585/6	8
158	166	CHASE	Epic E 30472 (CBS)	2
159	169	GRASS ROOTS	More Golden Grass Dunhill DS 50087	22
160	196	CAROLE KING	Writer Ode '70 SP 77006 (A&M)	3
161	162	ROD STEWART	Gasoline Alley Mercury SR 61264	28
162	—	CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND	You're So Beautiful Warner Bros. WS 1904	1
163	149	HAIR	Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	146
164	146	TONY BENNETT	Love Story Columbia C 30558	11
165	174	JAMES GANG	Rides Again ABC ABCS 711	40
166	160	BEATLES	Let It Be Apple AR 34001	50
167	110	CONWAY TWITTY & LORETTA LYNN	We Only Make Believe Decca DL 75251	10
168	159	NEIL DIAMOND	Greatest Hits Bang 219	31

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	150	SONNY JAMES	Empty Arms Capitol ST 734	4
170	170	MARTY ROBBINS	Greatest Hits, Vol. 3 Columbia C 30571	2
171	142	STAPLE SINGERS	Staple Singers Stax STS 2034	9
172	177	FERRANTE & TEICHER	Music Lovers United Artists UAS 6792	2
173	175	CAT STEVENS	Mona Bone Jakon A&M SP 4260	6
174	172	RARE EARTH	Get Ready Rare Earth RS 507 (Motown)	75
175	180	CROSBY, STILLS & NASH	Atlantic SD 8229	89
176	171	BEATLES	Abbey Road Apple SO 383	83
177	186	CAT STEVENS	Matthew & Son/New Masters Deram DES 18005-10	6
178	184	BEST OF ROY CLARK	Dot DOS 25986	7
179	176	SONGS OF THE HUMPBACK WHALE	Capitol ST 620	8
180	164	BAR-KAYS	Black Rock Volt VOS 6011	12
181	—	DONNY HATHAWAY	Atco SD 33-360	1
182	183	BUFFY SAINTE-MARIE	She Used to Wanna Be a Ballerina Vanguard VSD 79311	6
183	187	MASON PROFFIT	Movin' Toward Happiness Happy Tiger HT 1019	5
184	192	MOMENTS	Greatest Hits Stang ST 10004 (All Platinum)	5
185	185	JACKSON 5	ABC Motown MS 709	50
186	163	KATE TAYLOR	Sister Kate Cotillion SD 9045	8
187	167	ROGER WILLIAMS	Love Story Kapp KS 3645	11
188	181	BURT BACHARACH	Reach Out A&M SP 4131	57
189	189	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	88
190	179	DELANEY & BONNIE & FRIENDS	Motel Shot Atco SD 33-358	7
191	193	JACK JOHNSON	Soundtrack/Miles Davis Columbia S 30455	4
192	190	BENNY GOODMAN TODAY	London Phase 4 SPB 21	7
193	199	T. REX	Reprise RS 6440	3
194	—	BIG BROTHER & THE HOLDING COMPANY	Columbia C 30631	1
195	198	YES ALBUM	Atlantic SD 8283	2
196	191	EL CHICANO	Revolucion Kapp KS 3640	5
197	—	CHARLES EARLAND	Living Black Prestige PR 10009	1
198	—	EARTH, WIND & FIRE	Warner Bros. WS 1905	1
199	—	MOTHER EARTH	Bring Me Home Reprise RS 6431	1
200	—	MOMENTS	Live Stang ST 1006 (All Platinum)	1

Lynn Anderson	51
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Kyle's "the reason"

There's a reason,
there is a reason for living
There is a time, reason and rhyme
for all men to be, living and free
There's a reason.

Love's the reason,
love's the reason for living
I know it's true, a love just for you
is the reason to be, living and free
It's not to be a rich man,
and it's not to be a poor man
it's just to be, whatever you must be
as long as you're a good man.

She's my reason
she's my reason for living,
Her love is pure, its a true love for sure
she's my heart, she's my soul
my loving sets my goals

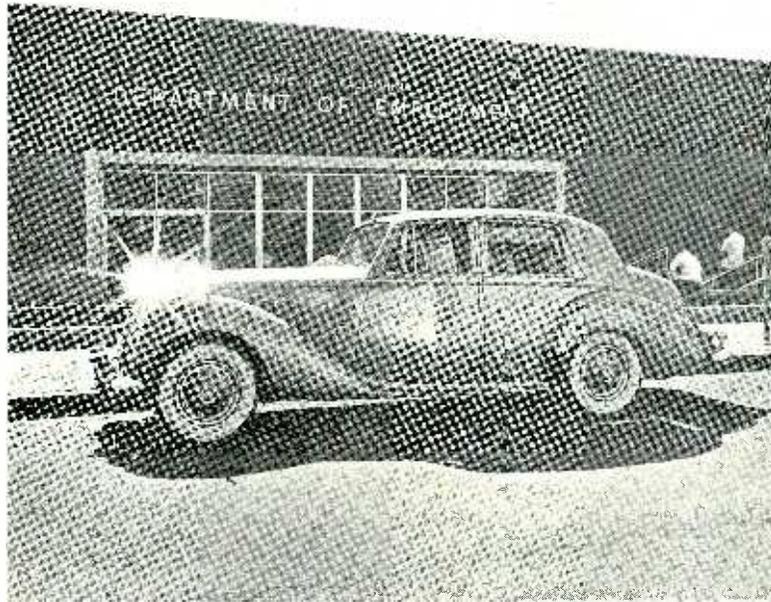
I don't want to be a rich man,
But I don't want to be a poor man
just gonna be, whatever I must be
long as I am her man

So find your reason
you'll, need a reason for living
I know it's true
a love just for you
will find you someday
and then you will say
there's my reason,
for living, for breathing, for giving,
all your love.

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KYLE

DEPARTMENT OF EDUCATION



A FAMILY PRODUCTION on PARAMOUNT RECORDS
PAS 6006



Available on Ampex Tape



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	JOY TO THE WORLD ●	Three Dog Night (Richard Podolor), Dunhill 4272
2	2	NEVER CAN SAY GOODBYE	Jackson 5 (Hal Davis), Motown 1179
3	3	PUT YOUR HAND IN THE HAND ●	Ocean (Greg Brown, Bill Gilliland & Staff for Ahd), Kama Sutra 519 (Buddah)
4	5	IF	Bread (David Gates), Elektra 45720
5	10	ME AND YOU AND A DOG NAMED BOO	Lobo (P. Gernhard in association with J. Abbott & B. Meshel, Big Tree 112 (Ampex)
6	13	BROWN SUGAR	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
7	8	BRIDGE OVER TROUBLED WATER	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2796
8	7	STAY AWHILE	Bells (Cliff Edwards), Polydor 15023
9	4	I AM . . . I SAID	Neil Diamond (Tom Catalano), Uni 55278
10	9	CHICK-A-BOOM	Daddy Dewdrop (Dick Monda and Don Sciarrotta), Sunflower 105 (MGM)
11	12	LOVE HER MADLY	Doors (Bruce Botnick & the Doors), Elektra 45726
12	18	WANT ADS	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
13	24	IT DON'T COME EASY	Ringo Starr (George Harrison), Apple 1831
14	16	SWEET AND INNOCENT	Donny Osmond (Rick Hall), MGM 14227
15	11	POWER TO THE PEOPLE	John Lennon/Plastic Ono Band (Phil Spector & John & Yoko), Apple 1830
16	6	WHAT'S GOING ON	Marvin Gaye (Marvin Gaye), Tamla 54201 (Motown)
17	25	HERE COMES THE SUN	Richie Havens (Richie Havens & Mark Roth), Stormy Forest 656 (MGM)
18	21	I DON'T BLAME YOU AT ALL	Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Tamla 54205 (Motown)
19	17	TIMOTHY	Buoy (Michael Wright), Scepter 12275
20	14	ANOTHER DAY/OH WOMAN OH WHY	Paul McCartney (Paul McCartney), Apple 1829
21	19	WE CAN WORK IT OUT	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
22	22	I LOVE YOU FOR ALL SEASONS	Fuzz (Carr-Cee Prod.), Calla 174 (Roulette)
23	15	JUST MY IMAGINATION (Running Away With Me)	Temptations (Norman Whitfield), Gordy 7105 (Motown)
24	27	SUPERSTAR	Murray Head With the Trinidad Singers (Tim Rice & Andrew Lloyd Weber), Decca 732603
25	28	I DON'T KNOW HOW TO LOVE HIM	Helen Reddy (Larry Marks), Capitol 3027
26	33	TOAST & MARMALADE FOR TEA	Tin Tin (Maurice Gibb), Atco 6794
27	30	RIGHT ON THE TIP OF MY TONGUE	Brenda & the Tabulations (V. McCoy & G. Woods), Top & Bottom 407 (Jamie/Guyden)
28	20	ONE TOKE OVER THE LINE	Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah)
29	38	(For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites (Eugene Record), Brunswick 55450
30	45	TREAT HER LIKE A LADY	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
31	43	REACH OUT I'LL BE THERE	Diana Ross (Nicholas Ashford & Valerie Simpson), Motown 1184
32	41	DON'T KNOCK MY LOVE—Part 1	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
33	69	I'LL MEET YOU HALFWAY	Partridge Family (Wes Farrell), Bell 996

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	36	WOODSTOCK	Matthews' Southern Comfort (Ian Matthews), Decca 32774
35	44	COOL AID	Paul Humphrey & His Cool Aid Chemists (Gabriel Mekler), Lizard 1006
36	39	ME AND MY ARROW	Nilsson (Nilsson), RCA 74-0443
37	47	BOOTY BUTT	Ray Charles Orchestra (Joe Adams), Tangerine 1015 (ABC)
38	35	BABY LET ME KISS YOU	King Floyd (E. Walker), Chimneyville 437 (Cotillion)
39	50	THE DRUM	Bobby Sherman (Ward Sylvester), Metromedia 217
40	37	BATTLE HYMN OF LT. CALLEY ●	C Company featuring Terry Nelson (James M. Smith), Plantation 73 (SSS Int'l)
41	32	EIGHTEEN	Alice Cooper (Bob Ezrin & Jack Richardson for Nimbus 9), Warner Bros. 7449
42	48	I DON'T KNOW HOW TO LOVE HIM	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber), Decca 32785
43	40	DON'T CHANGE ON ME	Ray Charles (Joe Adams), ABC 11291
44	42	FRIENDS	Elton John (Gus Dudgeon), Uni 55277
45	34	I PLAY AND SING	Dawn (Tokens & Dave Appell), Bell 970
46	—	RAINY DAYS & MONDAYS	Carpenters (Jack Daugherty), A&M 1260
47	84	IT'S TOO LATE	Carole King (Lou Adler), Ode '70 66015 (A&M)
48	55	ALBERT FLASHER/BROKEN	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0458
49	53	MELTING POT	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
50	61	WHEN YOU'RE HOT, YOU'RE HOT	Jerry Reed (Chet Atkins), RCA Victor 47-9976
51	64	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	Carly Simon (Eddie Kramer), Elektra 45724
52	63	INDIAN RESERVATION	Raiders (Mark Lindsay), Columbia 4-45332
53	56	13 QUESTIONS	Seatrain (George Martin), Capitol 3067
54	54	DO ME RIGHT	Detroit Emeralds (Katauzian Prod), Westbound 172 (Janus)
55	49	I WON'T MENTION IT AGAIN	Ray Price (Don Law), Columbia 4-45329
56	51	LAYLA	Derek & the Dominos (Tom Dowd & the Dominos), Atco 6809
57	88	NATHAN JONES	Supremes (Frank Wilson), Motown 1182
58	83	LOWDOWN	Chicago (James William Guercio), Columbia 4-45370
59	59	FREEDOM	Jimi Hendrix (Jimi Hendrix, Eddie Kramer & Mitch Mitchell), Reprise 1000
60	52	LUCKY MAN	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
61	62	WE WERE ALWAYS SWEETHEARTS	Boyz Scaggs (Glyn Johns), Columbia 4-45353
62	65	L.A. INTERNATIONAL AIRPORT	Susan Raye, (Ken Nelson) Capitol 3035
63	66	FEELIN' ALRIGHT	Grand Funk Railroad (Terry Knight), Capitol 3095
64	68	FUNKY MUSIC SHO NUFF TURNS ME ON	Edwin Starr (Norman Whitfield), Gordy 7107 (Motown)
65	71	I CRIED	James Brown (James Brown), King 6363
66	46	PUSHBIKE SONG	Mixtures (David MacKay), Sire 350 (Polydor)
67	58	BAD WATER	Raeletts (Joe Adams), Tangerine 1014 (ABC)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	—	CRY BABY	Janis Joplin (Paul Rothchild), Columbia 4-45379
69	—	SHE'S NOT JUST ANOTHER WOMAN	8th Day (Holland-Dozier-Holland Prod. Staff), Invictus 9087 (Capitol)
70	75	HOUSE AT POOH CORNER	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
71	79	AJAX LIQUOR STORE	Hudson and Landry (Lew Bedell), Dore 855
72	81	BE NICE TO ME	Runt (Todd Rundgren), Bearsville 31002 (Ampex)
73	90	THE COURT ROOM	Clarence Carter (Rick Hall), Atlantic 2801
74	94	FUNKY NASSAU—Part 1	The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
75	78	I'M COMIN' HOME	Dave Edmunds (Dave Edmunds), MAM 3608 (London)
76	80	I'LL ERASE AWAY YOUR PAIN	Whatnauts (G. Kerr & Nate Edmunds), Stang 5023 (All Platinum)
77	77	REACH OUT YOUR HAND	Brotherhood of Man (Tony Hiller), Deram 85073 (London)
78	82	BROWNSVILLE	Joy of Cooking (John Palladino), Capitol 3075
79	87	TRY SOME, BUY SOME	Ronnie Spector (Phil Spector & George Harrison), Apple 1832
80	86	TAKE ME HOME, COUNTRY ROADS	John Denver With Fat City (Milton Okun), RCA 74-0445
81	—	YOUR LOVE (Means Everything to Me)	Charles Wright & the Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7475
82	85	A MAMA AND A PAPA	Ray Stevens (Ray Stevens), Barnaby 2029 (CBS)
83	93	SPINNING AROUND (I Must Be Fallin' in Love)	Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0456
84	95	RED EYE BLUES	Redeye (Al Schmitt), Pentagram 206
85	—	YOU'RE MY MAN	Lynn Anderson (Glenn Sutton), Columbia 4-45356
86	91	CAN'T FIND THE TIME	Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
87	—	LIFE/ONLY BELIEVE	Elvis Presley, RCA 47-9985
88	92	HOT LOVE	T. Rex (Toni Visconti), Reprise 1006
89	—	HERE COMES THAT RAINY DAY FEELING AGAIN	Fortunes (Roger Cook & Roger Greenaway), Capitol 3086
90	—	DOUBLE LOVIN'	Osmonds (Rick Hall), MGM 14259
91	—	NEVER CAN SAY GOODBYE	Issac Hayes (Issac Hayes), Enterprise 9031 (Stax/Volt)
92	—	FLIM FLAM MAN	Barbra Streisand (Richard Perry), Columbia 4-45384
93	98	SEA CRUISE	Johnny Rivers (Johnny Rivers & Larry Knechtel), United Artists 50778
94	99	AND I LOVE YOU SO	Bobby Goldsboro (Bob Montgomery), United Artists 50776
95	—	HELP ME MAKE IT THROUGH THE NIGHT	Joe Simon (John Richbourg), Spring 113 (Polydor)
96	—	TARKIO ROAD	Brewer & Shipley (Nick Gravenites), Kama Sutra 524 (Buddah)
97	—	OOH POO PAH DOO	Ike & Tina Turner (Ike Turner), United Artists 50782
98	100	THERE'S SO MUCH LOVE ALL AROUND ME	Three Degrees (Richard Barrett), Roulette 7102
99	—	CALIFORNIA EARTHQUAKE	Norman Greenbaum (Erik Jacobsen), Reprise 1008
100	—	WHOLESALE LOVE	Buddy Miles (Buddy Miles), Mercury 73205

HOT 100 A TO Z—(Publisher-Licensee)

Ajax Liquor Store (Meadowlark, ASCAP) 71	Don't Change on Me (Racer/United Artists, ASCAP) 32	I Don't Know How to Love Him (Yvonne Elliman) (Leeds, ASCAP) 42	Mama and a Papa, A (A&M, BMI) 82	Spinning Around (I Must Be Fallin' in Love) (L.T.D., BMI) 83
Albert Flusher (Dunbar/Cirrus/Expression, BMI) 48	Double Lovin' (Fame, BMI) 43	I Don't Know How to Love Him (Helen Reddy) (Leeds, ASCAP) 25	Me and My Arrow (Dunbar/Golden Syrup, BMI) 36	Stey Awhile (Coburn, BMI) 8
And I Love You So (Mayday/Yahweh/Tunes, BMI) 94	Freedom (Arch, ASCAP) 90	I Love You for All Seasons (Fenciliff/JAMF, BMI) 22	Me and You and a Dog Named Boo (Kaiser/Famous/Big Leaf, ASCAP) 5	Sweet and Innocent (Tree/Tune, BMI) 24
Another Day (McCartney/Maclean, BMI) 20	The Drum (Wren/Viva, BMI) 39	I Play and Sing (Pocketful of Tunes/Saturday, BMI) 45	Melting Pot (East/Memphis, BMI) 49	Take Me Home, Country Roads (Cherry Lane, ASCAP) 80
Baby Let Me Kiss You (Malaco/Roffignac, BMI) 38	Eighteen (Bizarre, BMI) 41	I Won't Mention It Again (Seaview, BMI) 55	Nathan Jones (Jobete, BMI) 57	Talkio Road (Talking Beaver, BMI) 96
Bad Water (Unart, BMI) 67	Feelin' Alright (Irving, BMI) 63	If I Screen Gems-Columbia, BMI) 76	Never Can Say Goodbye (Jackson 5) (Jobete, BMI) 2	That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP) 51
Battle Hymn of Lt. Calley (Singleton/Quick, BMI) 40	Friends (James, BMI) 59	If I Erase Away Your Pain (Gambi, BMI) 74	Never Can Say Goodbye (Isaac Hayes) (Jobete/Portable, BMI) 91	There's So Much Love All Around Me (Planetary, ASCAP) 98
Be Nice to Me (Earmark, BMI) 72	Funkin' On the Tip of My Tongue (Jobete, BMI) 64	I'll Meet You Halfway (Screen Gems-Columbia, BMI) 33	Oh Woman Oh Why (Maclean, BMI) 20	13 Questions (Kulberg/Roberts/Open End, BMI) 53
Booby Butt (Tangerine, BMI) 37	Hot Love (Tro-Andover, ASCAP) 80	I'm Comin' Home (Duchess, BMI) 75	One Toke Over the Line (Talking Beaver, BMI) 28	Timothy (Plus Two, ASCAP) 19
Bridge Over Troubled Water (Charing Cross, BMI) 7	Hot Love (Tro-Andover, ASCAP) 80	I Play and Sing (Pocketful of Tunes/Saturday, BMI) 45	Only Believe (Radeheaver, ASCAP) 88	Treat Her Like a Lady (Stage Door, BMI) 26
Broken (Dunbar/Cirrus/Sunspot/Expressions/Wolrus Moore, BMI) 48	Hot Love (Tro-Andover, ASCAP) 80	If I Don't Come Easy (Starling, BMI) 13	Ooh Poo Pah Doo (Minit, BMI) 97	Try Some, Buy Some (Harrisongs/Mother Bertha, BMI) 79
Brown Sugar (Gideart, BMI) 6	(For God's Sake) Give More Power to the People (Julio-Brian, BMI) 29	It's Too Late (Screen Gems-Columbia, BMI) 47	Power to the People (Maclean, BMI) 15	Want Ads (Gold Forever, BMI) 12
Brownsville (Red Shoes, ASCAP) 78	Help Me Make It Through the Night (Combine, BMI) 95	Joy to the World (Lady Jane, BMI) 1	Pushbike Song (Right Angle, ASCAP) 66	We Can Work It Out (Maclean, BMI) 21
California Earthquake (Great Honesty, BMI) 99	Here Comes That Rainy Day Feeling Again (January, BMI) 89	Just My Imagination (Running Away With Me) (Jobete, BMI) 23	Put Your Hand in the Hand (Beechwood, BMI) 3	We Were Always Sweethearts (Blue Street, ASCAP) 61
Can't Find the Time (Interval, BMI) 86	Here Comes the Sun (Harrisongs, BMI) 17	L.A. International Airport (Blue Book, BMI) 62	Rainy Days & Mondays (Almo, ASCAP) 46	When You're Hot, You're Hot (Vector, BMI) 10
Chick-a-Boom (Shermley, ASCAP) 10	Hot Love (Tro-Andover, ASCAP) 80	Layla (Casseroles, BMI) 56	Reach Out I'll Be There (Jobete, BMI) 31	Wholesale Love (East/Memphis/Time/Redual, BMI) 50
Cool Aid (Wingate, ASCAP) 35	Hot Love (Tro-Andover, ASCAP) 80	Life (Presley/Last Straw, BMI) 87	Reach Out Your Hand (Burlington/Hiller, ASCAP) 77	Woodstock (Siquomb, BMI) 34
Court Aid (The Tree, BMI) 73	House at Pooh Corner (Panca, BMI) 70	Love Her Madly (Doors, ASCAP) 11	Red Eye Blues (Screen Gems-Columbia/Dimension, BMI) 84	Yvonne Elliman (Tim Rice & Andrew Lloyd Webber) (Decca, BMI) 27
Cry Baby (Mellin/Ritenhouse, BMI) 68	I Am . . . I Said (Prophet, ASCAP) 9	Love Her Madly (Doors, ASCAP) 11	Right on the Tip of My Tongue (McCoy/One Eye, BMI) 27	(Music Power/Warner-Tamerlane, BMI) 93
Do Me Right (Bridgeport, BMI) 54	I Cried (Lois, BMI) 65	Lowdown (Aurilia, ASCAP) 58	Sea Cruise (Ace/Lancer, BMI) 93	You're My Man (Flagship, BMI) 85
	I Don't Blame You at All (Jobete, BMI) 18	Lucky Man (TRO-Total, BMI) 60	She's Not Just Another Woman (Gald Forever, BMI) 69	

**NO ONE CAN
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THIS JONES.**

**"NATHAN
JONES" M-1182 THE
SUPREMES.**
Up, Up, Up the charts.



FROM THE FORTHCOMING ALBUM "TOUCH" MS-737

IFA Sees Concerts As Tours de Force

• Continued from page 1

off. It affords us the luxury of being able to plan our tours through our three American offices, pick the best time periods, the best locations and the best routings well in advance so that when we put the tour to "bed" the only thing left to do is sell tickets. IFA's fully integrated international concert operation is anchored by Weiner in Los Angeles, Bob Bonis in Chicago, Ruben in New York, Allen Frey for Europe and Bob Willding for the Far East.

"With such strength," said Ruben, "attractions can have the kind of planning that is necessary in the business today. And, when you can get it to work for

Tough Piracy Bill Near OK

• Continued from page 1

Compromises finally were reached, however, and the strong new law will take effect with the Governor's signature.

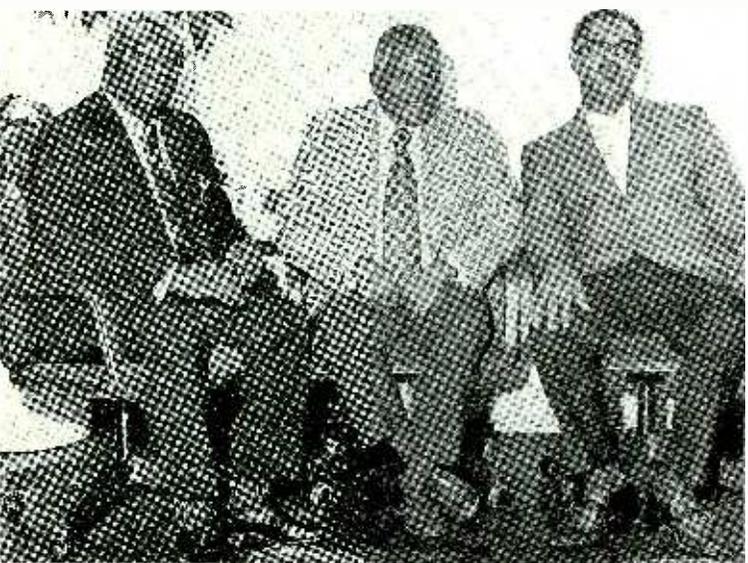
Various individuals in the music industry were responsible for the passage, including one group headed by Cecil Scaife of Columbia Records. Others involved in this group were George Cooper Jr., president of the AFM local here; Bill Williams of Billboard; Bill Denny of Cedarwood Publishing; Attorney Ray Patterson, Attorney Harold Streibich of Memphis; Attorney Harlem Dodsen; and legislators Jerry Agee, Bob Hawks, and Jack Comer. A good portion of the measure was drafted by attorney Jim Eikner, who is associated with Trans Maximus in Memphis.

Provisions call for a fine of \$25,000 and imprisonment of not more than three years for first offense, and a fine of \$100,000 and imprisonment of not more than 10 years for a second offense.

Representatives of all facets of the music industry in Nashville and Memphis were called in to help in pushing the bill through both houses. The Country Music Association, the Gospel Music Association, NARAS, AFTRA, the union and others became involved. The governor has indicated he will sign the measure almost immediately.

'Hanging in There' Tape Rights to GRT

NEW YORK — Dore Records has given exclusive tape rights to Hundson & Landry's "Hanging in There" album to GRT. The deal covers 8-track and cassette configuration.



HENRY ALLEN, Atlantic group promotion vice president, greets Elijah Walker, left, and Wardell Quezereque, right, producer and arranger of the new King Floyd album, "King Floyd," released on the Chimneyville label, distributed by Cotillion. The album contains Floyd's gold record, "Groove Me."

you, it makes for a happier relationship between the artist and buyer. It also makes better business sense."

The success of Chicago doesn't minimize IFA's concentration on other of its attractions that have also benefited by such long-range planning and development. Among the IFA acts are Youngbloods, the Grateful Dead, Kris Kristofferson, Seals & Crofts, Delanie & Bonnie, Bread, Country Joe McDonald, Mason Proffitt, Pat Paulsen, Leonard Cohen, Pacific Gas & Electric, Eric Burdon, John Hammond, Tim Hardin. In many cases, heavy record chart action was not in evidence, but by IFA's concentration, and planning tours well in advance, tour schedules have still been heavy and lucrative. Dates and tour schedules are now being set into the winter of 1972.

IFA foresees an even brighter concert year ahead with a greater thrust in its continuing development of new American and English groups.

Movie Theme In 4 Languages

NEW YORK—"Look at You, Look at Me," the theme of Allied Artists' "Romance of a Horse-thief," will be recorded by the Israeli duo, Hedva and David. The song, by Mort Shuman and lyrics by Robert Brittan, will be recorded in four languages — English, French, Japanese and Spanish. RCA will release the Japanese version in that country, where Hedva and David's recording of "I Dream of Naomi" is riding high on the charts.

We're Being Railroaded by Establishment: Grand Funk

• Continued from page 1

Knight termed it: "The grossest case of non-recognition in the history of the business. A sell-out at Shea Stadium would give Grand Funk an astronomical \$306,000 for an hour's work. I consider that news. I consider the fact that Grand Funk have sold more records for Capitol than any other group, other than the Beatles, to be news, in my opinion. The fact that they have broken box office records in every city in America, are playing the World Series baseball stadium in Tokyo and Osaka—the first U.S. group to appear there—is news, in my opinion.

RCA Album on 'Howdy Doody' Best Material

NEW YORK—RCA Records is dipping into TV nostalgia with the release of an album that includes the best of the original material from the "Howdy Doody" television show of the 1950's.

Titled "Say Kids! What Time Is It? It's Howdy Doody Time!" the album contains Howdy Doody recordings that were made in the 1950's.

The current resurgence of the Howdy Doody craze began when Buffalo Bob Smith, the Howdy Doody man, began appearing around the country before college audiences.

RCA will support its Howdy Doody album with trade and underground advertising, and is preparing a radio commercial for use at the local distributor level.

Promotion Men Rap With College DJ's

CHICAGO—College radio personnel were urged to get more involved in the record business at the recent conference here. Andy Janis, independent promoter, urged them to tell labels what stores near campus were selling—"not just what you're playing on the station."

Mercury's Stan Bly said labels want to know more about what happens to records sent to college stations. "We don't want someone to call up and tell us they're coming in to pick up some records—we want to know what you're doing with the product."

Over and over, the promotion men stressed the need for some type of playlist from campus sta-

Ahmet Ertegun—Builder, Achiever

• Continued from page 3

from the level of a fair-to-middling independent to one of the giants of the modern recording business. In the field of rock Atlantic is one of the top two companies in the world.

All of the above was accomplished by Ahmet Ertegun while Atlantic was a privately owned company. Up until late 1967 Atlantic was a completely independent firm, and even after the company was purchased by Warner-Seven Arts everyone knew that Atlantic (and sister record company Warner Bros./Reprise) were earning more profits than the motion picture end of the business. The deal with The Stones is

shrouded in corporate secrecy, but there is no doubt that it was in the millions. It was the first big Kinney Music Group talent pact, no doubt there will be more. There are now Kinney Group branches in some U.S. cities, and there are Kinney Group distribution setups in England, France, and Germany. More can be anticipated here too.

Little-Changed

As Ertegun has grown in status and influence on the worldwide scene, he has changed little from the sophisticated, well traveled, hail-fellow-well-met of years ago. An accomplished raconteur, Ertegun is still at his happiest telling stories about himself and friends in the industry. And he is still producing recordings just as he did for so many years in Atlantic's old narrow, cramped studios on West 56th Street in New York. Last year he flew to Muscle Shoals and produced a session with R.B. Greaves. One of the cuts was called "Take a Letter Maria," which sold a million copies and earned Ahmet another in his string of gold records. He also earned a gold record last year for the revival of his old song (he's a writer too) "Don't Play That Song," by Aretha Franklin. "Few recording executives are as well acquainted at every level of society as the head of Atlantic Records. He can hang out with a rock group in Los Angeles one weekend, spend a week with titled folk in Paris a few days later and take over the Speakeasy in London to launch a new artist, all within a fortnight. He knows everyone everywhere: singers, groups, musicians, managers, bookers, deejays, songwriters, society and jet-setters, all of whom he can address in fluent French or Turkish as well as "Music Business." Last year Ertegun was honored at a dinner by the New York Music Industry Chapter of the United Jewish Appeal, making him the first Moslem so honored (his father was Turkish Ambassador to the United States in the 1930's).

Over the years, artists that Ertegun brought to Atlantic include Ray Charles, Ruth Brown, Joe Turner, LaVern Baker, Sonny & Cher, Buffalo Springfield, Cream, Bee Gees; Crosby, Stills, Nash & Young; King Crimson; Emerson, Lake & Palmer. Now he has brought the Rolling Stones to Kinney and their first single and first album on the Rolling Stones label look like gold. There are rumors that Ertegun is already deep in discussion with three top rock groups, one in London, one in New York and one in San Francisco.

Capricorn in Deal With UK Producer

NEW YORK—Capricorn Records has signed a production arrangement with Eddie Offord, an English producer. Offord will produce Wet Willie's next LP for Capricorn. Capricorn is distributed by Atco Records.

tions and any other pertinent data. "Let us know about your student body and the stores in your area," said RCA's Tom Crossie.

The turnover in college radio personnel and the difficulty of labels learning who does the programming at college stations were also mentioned. Bob Hamilton said promotion men often find it exceedingly difficult to obtain information when they call a college.

Racks were hit too. One delegate said many campus stores are serviced by Merco and that it was difficult to relate local playlists and national rack buying practices.

Basically, the problem between campus radio personnel and promotion men is communication, it was decided. A delegate said the Intercollegiate Broadcasting System sent out a detailed resume of college stations four years ago and "it did no one any good."

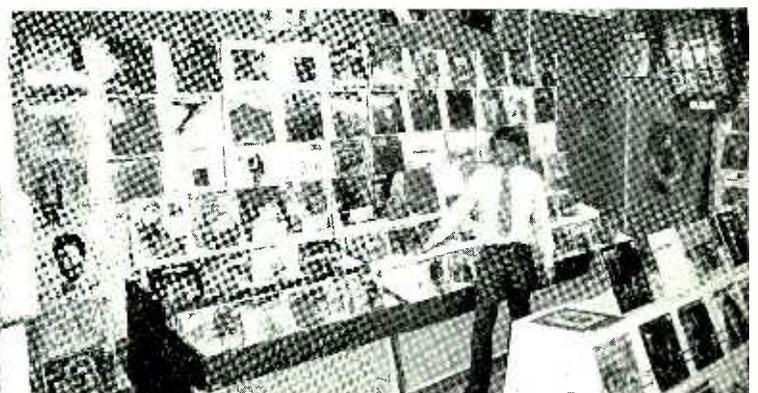
But RCA's Tom Crossie told delegates to call promotion men when they are upset about record service.

"College stations do not have to be a carbon copy of WLS," said Capitol's Ralph Ebler, urging more individuality in programming.

Carousel Execs In Promo Tour

NEW YORK — Carousel Records' executives will hit the road this month to introduce the label's product and to specifically promote the first Wells Fargo LP, "On Stage," and Al Wilson's new single "Fallin' (in Love With You)."

On the road will be Bobby Brock, head of sales and promotion, and Dick Broder, label's general manager. Brock will cover key cities in the U.S. visiting radio stations and college and underground stations. Broder will go on an extended tour of Europe visiting the label's distributors.



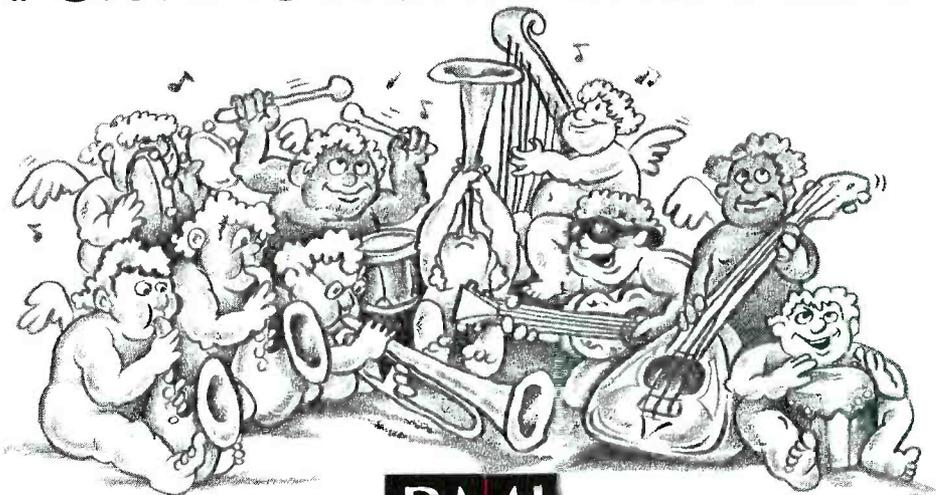
JOHN MILAD, president of Record Village, looks over his Record Village store in Haverhill, Mass., as he plans to build up the chain to other locations in North Massachusetts.

Soul Fest May 16

SAN ANTONIO—Soul singer Rev. Frederick Douglass Kirkpatrick headlines the San Antonio Soul Festival on May 16 at the Sunken Garden Theatre. The day-long celebration, which will raise money to provide services to low-income families, also features recording artists Wende Smith, Dr. Matt Jones and Mariachi Infantil from Monterrey, Mexico.

27 OUT OF 37 GRAMMY AWARDS AIN'T BAD

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