

08120

Billboard

JUL 71

JULY 10, 1971 • \$1.25
A BILLBOARD PUBLICATION
SEVENTY-SEVENTH YEAR

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 16

HOT 100 PAGE 52

TOP LP'S PAGES 46, 50

Tape Spending Spree Seen Bowing in July

By BRUCE WEBER

CHICAGO — This could be the start of something big. That's the way a good many people are talking on the heels of last week's dazzling array of products at the Consumer Electronics Show.

Such talk may be the result of momentary euphoria, of course, but numerous tape equipment manufacturers, accessory producers, and dealers are convinced that at last there are solid reasons for optimism.

There are problems, to be sure, but they feel the consumer is ready to fall into step and

begin spending enthusiastically during the second half of 1971.

And when he does, the tape industry will be ready with the following:

—A virtual flood of four-channel equipment, primarily in 8-track and reel-to-reel, but in two formats: discrete and matrix.

—A proliferation of Dolby and Dolby-type noise reduction systems from Dolby Labs, Panasonic, Philips, SVC and Sony.

—More complete and functional audio compact systems
(Continued on page 12)

Radio Forum Offers Facilities For Planning Program Group

By CLAUDE HALL

CHICAGO—A push increased last week for a radio programming society—composed of program directors, air personalities, and programming-oriented general managers. The society, tentatively called Programming Society of America (PSA) has been a matter of conversation coast-to-coast during the past four years. The Billboard has offered facilities for a morning

meeting Aug. 9, the opening day of the fourth annual Billboard Radio Programming Forum.

Goals of the new society will include building a better public image for the programming profession and organizing nationwide public campaigns. Spokesmen for the fledgling society pointed out that, while everyone
(Continued on page 8)

FIND Swings Into Action as Mfr Shipments Begin to Roll

NEW YORK—The FIND (Full Inventory National Dealer) service warehouse, located in the Tupane Industrial Park complex in Terre Haute, Ind., is ready to roll. It will be receiving initial shipments from participating manufacturers between Tuesday (6) and July 25. FIND will be contacting all participating manufacturers concerning the scheduling of their product shipments into the FIND warehouse.

Product received after July 25 cannot be listed in the initial FIND catalog (which will be issued Sept. 1) because of printing deadlines. However, product received after July 25 will be listed in FIND's first monthly supplement, which will be issued Oct. 1. All new releases will be listed in the weekly issue of Billboard.

Arrangements are also being
(Continued on page 54)

New Amendment Would Limit Anti-Piracy Bill Life

By MILDRED HALL

WASHINGTON — The anti-piracy bill was reported out of the House Copyrights Subcommittee July 1 with a surprise amendment that would terminate the legislation by Dec. 31, 1973, or earlier if the Copyright Division Bill should pass before then.

The full House Judiciary Committee will decide whether

to retain the limiting amendments on the anti-piracy bill (S 646), which gives recording protection against unauthorized duplication. The time limit on the anti-piracy bill also gives the self-styled "legal pirate" tape duplicators another chance to argue their case for compulsory licensing and statutory rates for re-
(Continued on page 8)

Anti-Price Fixing Rule in Germany Triggers Battle

By MIKE HENNESSEY

Record & Tape Retailer Staff Member

LONDON—A dispute on a decision on record price fixing has blown up in West Germany following a ruling of the European Court sitting in Luxembourg. The Court has ruled that price fixing in Common Market countries violates Article 85 of the Treaty of Rome. A number of German record companies have maintained a policy of price fixing for some years and there is now a move to appeal the European Court's decision.

The case developed out of a lawsuit between Deutsche Grammophon and the KG Metro-SB-Grossmarkte, supermarket chain in Hamburg. The store chain had been offering medium and top-price LP product at prices below those set by DGG, having acquired the records from Polydor

in Paris at a lower wholesale than it obtains in Germany.

The whole situation throws the transshipping question into

powerful relief, for while the principles of the Treaty of Rome enshrine the idea of a
(Continued on page 54)

Gillette Lathering Up Test Run on Its Blank Cassettes

CHICAGO—Gillette will test-market its blank cassette line in several major markets across the U.S. beginning in the fall.

The line is a gamma ferric cassette in 30, 60, 90 and 120-minute lengths and will be packaged in two ways: a blister card and a cardboard sleeve. Packaging will consist of one cassette per box with color graphics.

Distribution of the test run will be guided by the internal sales staff of the company's

Safety Razor Division in all retail outlets, including drug chains, supermarkets, audiophile stores, electronic houses and "wherever cassettes are sold today," according to a company spokesman.

Gillette will give dealers introductory allowances on product and make counter racks and other merchandising aids available for point-of-purchase sales. It is developing other promotion and marketing tools for the month-long test run.

During the marketing program, Gillette will be looking at distribution patterns, pricing, packaging, dealer aids, promotions, allowances, etc. It must also decide on internal sales vs. other methods of distribution.

"We're out to build a consumer franchise in the quality cassette market," said the spokesman. Several Gillette representatives visited the Consumer Electronics Show last week to gain additional information on the industry.

Classical in Waive Pitch

By ROBERT SOBEL

NEW YORK—A long and oftentimes heated dialog between classical manufacturers and the publishers regarding the waiving of grand dramatic rights for airplay has reached new intensity.

One of the manufacturer campaigners who has pressed for the waiving of the fee is Lloyd Gelasen of Polydor's creative services department.

"To us, this whole matter is based on economics. We simply cannot afford to pay the publisher a fee which may range to \$500 every time a recording under the grand dramatic copyrights is played on a station.

"The publishers, for the most part, seem unwilling to accept this fact. Too, they don't seem to realize the damage done to classical sales in general when
(Continued on page 23)

5 Million Gain by U.K. PRS

By PHILLIP PALMER

Record & Tape Retailer Staff Member

LONDON — The performing right society's income from foreign performances for 1970 was more than \$9,200,000. After taking into account the Society's payments abroad for performances of foreign works in the U.K., the net foreign exchange gain was about \$5 million. These figures were announced last week at the annual general meeting which preceded the presentation of the Queens Award to

Industry by Field Marshal Sir Gerald Templer to PRS president Sir Arthur Bliss. The award was given for export achievement regarding foreign performances of British musical works which, in three years (1967-'69), brought in for PRS members an annual average of \$7,220,000 compared with the 1961-67 average of \$3,700,000.

Speaking at the AGM, PRS
(Continued on page 42)

Rock Musicians Look at Stardom Via Dark Glasses

By MIKE GROSS

NEW YORK — Since the breakup of the Beatles and the deaths of Al Wilson, Jimi Hendrix and Janis Joplin, some rock musicians are having second thoughts about the price of bigness and just how big they want to get.

Mike Brewer, of Brewer & Shipley, for example, said that neither he nor his partner started playing guitar to be stars. "We did it just to have fun with music," he pointed out. "Music is just a reflection of our life-style. If somewhere along the line we become famous or rich, I'll be flattered, but that's not what I got into music for."

Brewer & Shipley's "One Toke Over the Line" and "Tar-

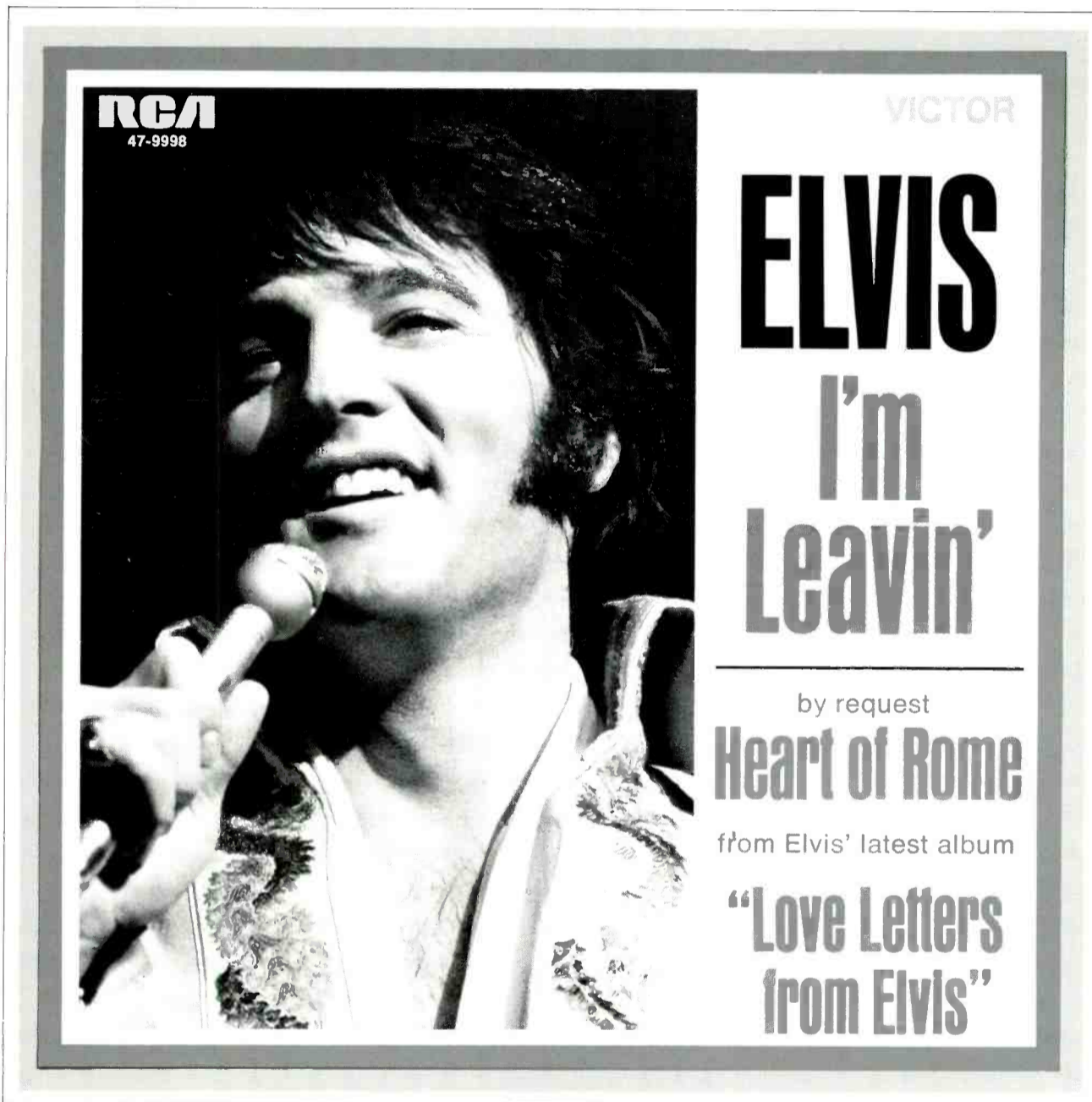
kio Road" singles and their "Tarkio Road" album (Buddah Records), have all had major chart successes.

"Money is a goal to help with your music," said Tom Shipley, "and to your life-style. It doesn't have to be a jet-set life-style. I'm rural, non-city. It probably would have been easier if we'd lived in the cities and had a lot of bread, but that's past, so I don't worry about it."

Ric Wilson, saxophone player and vocalist with Mandrill, is completing his internship at Kings County Hospital. He does not intend to make music a full-time career but he does consider himself a professional musician.
(Continued on page 54)

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RCA Records and Tapes

Motown Held Meet in Montreal As a Course

By RITCHIE YORKE

MONTREAL — Motown Records utilized the university format for its first annual U.S. radio promotion meeting. A total of 16 new singles and 12 albums were previewed during the two-day (June 25-26) meetings, which were climaxed by an awards banquet. Those who attended the Motown university course were presented with a diploma and college rings, symbolizing graduation.

Guest speakers at the convention included Jerry Boulding, operations manager of WWRL, New York; Jim Davenport, program director of WFOM, Marietta, Pa.; Ira Trachter, manager of Charts and Reviews, Billboard, and Kal Rudman, editor of the Friday Morning Quarterback.

Heading the release list were new singles by the Temptations, Junior Walker, Bobby Taylor, Phelma Houston, Rare Earth, Stoney & Meatloaf, My Friends and Dean Taylor. Motown also plans to reissue Elgin's single of "Heaven Must Have Sent You," following its strong chart action in England. Other singles unveiled were by Ivy Joe, Ken Christy and the Sunday People, the Messengers, the Hearts of Stone, Junior Walker, The Undisputed Truth, Impact of Brass, JSO, Pretty Things and the Rare Earth.

Chuck Young head of the Chisa label unveiled album releases by Hugh Masekela and the Union of South Africa, Monk Montgomery, and the Crusaders.

Trachter explained how the magazine's charts are prepared and the importance which is placed on them. He also detailed Billboard's plan to substantially increase the chart polling samples. WWRL's Gary Boulding spoke on the close interrelation-

ships between the r&b and pop markets and the question of lyrics censorship. He said that "censorship should be at the creative source" as it is not worth gambling with the chance of success. Boulding also urged Motown and other companies to continue supplying FM stations with monaural copies of those albums and singles. "Black radio is the alternative to Top 40 radio on AM," Boulding said.

WFOM's Jim Davenport, one of the leading secondary market stations in the country, likened radio to farming and the retiling of the soil. Rudman likened the role of promotion men to a lawyer pleading his client's case before a judge. "You all must be ready with the facts, logic, intelligence, research. The PD has all the answers before you arrive. You must be fully prepared."

Motown executives who also spoke at the meeting included Barney Ales, executive vice president and general manager; Mel Darkroob, marketing director; Phil Jones, national sales director; Gordon Prince, national singles sales manager; Dick Sherman, West Coast sales head; Joe Sommers, national product manager for Rare Earth; and Al Valente, national promotion manager. Motown executives in attendance included Al Di Noble, Rare Earth promotion; Tom Schlesinger, director of advertising and creative concepts; Chuck Young and Ed Gilreath of Rare Earth.

The attendance was restricted to regional promotion men working for Motown distributors, company executives and trade press along with the guest speakers. This was the first in a series of annual Motown promotion meetings.

AFM's Davis Urges Piracy Safeguards

SEATTLE—Records and illegal duplication of musicians' works are two prime irritants which surfaced during the American Federation of Musicians 75th convention here last week.

President Hal Davis said recordings threaten to displace live music and this is the most critical problem facing the union's membership.

"Without diminishing the work opportunities or financial rewards available to the recording musician," Davis said, "we must find new ways to guard against unfair exploitation of recordings that displace live musicians."

(Continued on page 6)

Chess Meet Rings Up \$750G in Business

NEW YORK—The showcasing of new product from the Chess, Janus and Westbound labels at their sales meeting in New York last week (June 29) is expected to ring up close to \$750,000 worth of business, according to Marvin Schlachter, president of Chess/Janus Records, who heralded the meeting as a "new era for our label."

The meeting, held at the Americana Hotel, was highlighted by the appearance of Alan Bayley, chairman of the GRT Corp., the label's parent company, who stressed GRT's support for the record group who are in turn solidly behind their independent distributors.

Esmond Edwards, a&r vice president, who introduced the new album releases, commented on the

wealth of musical heritage implicit in the Chess catalog. Howard Silver, national sales director, revealed the distributor's incentive program, radio, newspaper and magazine advertising schedule, availability of window streamers, easel back displays and point-of-purchase material with particular emphasis on the Funkadelic, (Continued on page 4)

Music West Is Sold to RCA As Distrib Arm

NEW YORK—RCA Records has purchased Music West which will become the disk company's distribution arm in California, Nevada and Arizona. Music West will distribute RCA product as well as the product of other independent labels.

Music West will have offices in Daly City, near San Francisco and Los Angeles. Bill Graham, Western regional sales manager, will headquarter at the Los Angeles office. Sales manager for the Los Angeles office will be Jim Bego. The Daly City office will be managed by Charles Rice.

All merchandise shipped to customers by Music West will emanate from the RCA Records warehouse in Los Angeles.

Music West will make available the complete catalog of RCA's recorded music plus the catalogs of independent labels distributed through Music West. The Hollywood record plant has been expanded to warehouse and ship all of this product.



PAUL ACKERMAN, Billboard's music editor who is recuperating from a heart attack at Baptist Memorial Hospital in Memphis, greets Memphis Mayor Henry Loeb, center, who presented him with the key to the city, and singer Jerry Lee Lewis. Ackerman will be returning to New York shortly.

Columbia Holds Confab July 21-25 on W. Coast

NEW YORK—Columbia and Epic Records will hold their 1971 Convention at the Century Plaza Hotel in Los Angeles from July 21 to July 25. Clive Davis, president of Columbia, all other top Columbia executives, and the entire Columbia field sales force will be engaged in the convention's four days of addresses, seminars and workshops.

Also attending will be Goddard Lieberman, president of CBS/Columbia Group; Harvey Schein,

president of CBS International; Neil Keating, president of CBS Direct Marketing, and the key executives of every company that is distributing Columbia Records outside of the U.S. A host of artists will be on hand to perform in nightly shows. Artists spanning all categories of music, contemporary, rock, country and pop, will be heard.

This year's convention activities are being coordinated by chairman Rosalind Blanch with Bruce Lundwall, vice president of merchandising serving as creative design chairman, and Arnold Levine, creative director, advertising and sales promotion, producing the product presentation film. Dave Wynshaw, director of artist relations, will serve as convention expeditor.

CBS Vienna, Vanguard Deal

NEW YORK—Vanguard Records has completed a longterm licensing agreement with CBS Schallplatten, Vienna, for Austrian distribution of Vanguard Records.

Vanguard has also negotiated a longterm licensing agreement with RCA, England, for release of a major portion of the Vanguard catalog. In both cases, the new foreign licensees will distribute both contemporary and classical LP's. In the U.K. the first release will cover over 100 albums from the entire range of the Vanguard repertoire. All product for foreign distribution will be marketed under the Vanguard Records logo.

RCA Long-Pull Promotion Clicks

NEW YORK—RCA Records' promotion department, under the aegis of Frank Mancini, is primed for the long pull to get its records into the hit brackets. The "stay with it" approach has been especially effective in getting RCA's established artists, John Denver, Nilsson, Jerry Reed, Perry Como and Henry Mancini over the top.

The promotion department stayed with Reed's "Amos Moses" for close to seven months before it picked up national chart action. Reed's follow-up, "When You're Hot, You're Hot," was

virtually a cinch to break through after that. Among the other hits pushed through by the promotion department in recent months are Denver's "Take Me Home, Country Roads," Nilsson's "Me and My Arrow," Como's "It's Impossible," and Mancini's "Love Story."

"What is especially important about these breakthroughs," said Mancini, "is that they've all developed into hit albums." The promotion department's setup, with 22 local men in the field reporting back to Mancini, has also been geared to give a special push to RCA's contemporary product. Jefferson Airplane, Hot Tuna, Paul Kanter, the Guess Who and Main Ingredient are examples of the contemporary groove that's been pacing the field for RCA.

The promotion department's "new look" stems back to last August when Mancini joined the company and the decision by Mort Hoffman, RCA's vice president of commercial operations, to have promotion report to him. Heretofore, promotion had been treated as a step-child shifting under the wings of the sales department, the marketing department and sometimes the a&r de-

partment. By having the department bypass organizational channels and report to top command, "it has stressed the office of promotion," said Mancini, "and the promotional push has become recognized as a top-level project."

Mancini is now planning to build a field man staff that will have two dozen men working around the country. And for the future, he's shooting to build up regional command posts with five regional men reporting to him.

Working under Mancini now in key posts are Tom Cosie, national album promotion manager; Frank Dileo, national singles promotion manager; George Morris, national r&b promotion manager; Gustl Breuer, Red Seal promotion; Elroy Kahanek, national country music promotion, and Roy Botachio, head of artists relations.

Chiantia Again Head of NMPA

NEW YORK — Salvatore T. Chiantia has been reelected president of the National Music Publishers Association. All other incumbent officers were named to another one-year term.

Chiantia of MCA Music, a division of MCA Inc., joins vice president Wesley H. Rose, Acuff-Rose Publications; treasurer Harry Gerson, Edwin H. Morris & Co.; secretary Leon J. Brettler, Shapiro, Bernstein & Co.; assistant secretary Al Brackman, TRO Inc.; assistant treasurer Alan L. Shulman, Belwin-Mills Publishing Corp., and executive vice president Leonard Feist.

Wynn Award To Gallagher

NEW YORK—William P. Gallagher, president of Famous Music, will be the recipient of the 1971 Annual American Parkinson Disease Association's Ed Wynn Humanitarian Award. The tribute will be held at the Waldorf-Astoria hotel Sept. 22.

The chairman of the dinner committee is Joseph E. Levine, president of Feld Bros. Management Corp. and Ringling Bros. and Barnum & Bailey Records.

Past recipients of the award have been William B. Williams, Duke Ellington, Norman Racusin and Johnny Mercer.

Make Music Bows 4 Acts

NEW YORK — Myrna March and Bert Keyes' Make Music Productions introduced four of their independent production company's new acts at a luncheon held at La Martinique June 29. Showcased were Chuck Love, r&b singer; Tony & Carol, a teen duo; Mary Susan Locke, country-pop vocalist; and the Leaders, a four-man vocal group from Washington. Other entertainment was provided by the Jack Tafoya Trio, and at the conclusion of the show, Keyes and Miss March rendered a selection of their tunes.

In addition to music industry executives, guests included representatives of the advertising and cosmetic world with whom the Make Music firm has worked on commercial and film assignments. Major booking agencies also were on hand.

Kingston Records Will Reactivate

WEST LAWN, PA. — Kingston Records is reactivating. Plans to release masters on a national basis and publish through Becks Music Co. are being made, said Patrick Ferraro of Kingston.

The company is also seeking masters and songs to be distributed and released.

For More Late News See Page 54



MEL BLY, left, executive vice president of Viva Records, and Mo Ostin, president of Warner Bros. Records, wrap up agreement covering distribution of all product from the Viva and Pentagram labels through Warners. First releases under the arrangement are Pentagram albums by Redeye and Big Mama Thornton.

MoWest Bows Single; Widens Motown Base

LOS ANGELES — Motown's new coast-based label, MoWest, will be used to expand the company's musical horizons. Its first product, released recently and achieving sales results, is Tom Clay's "What the World Needs Now Is Love" single, featuring an arrangement by Gene Page.

The label's next three artists, all slated for singles within the next 90 days, will be Thelma Houston, Lodi and Bobby Taylor.

In addition, Bobby Darin, who joined the parent roster several months ago, may sign to MoWest. His first single was "Melody" which never got off the ground.

MoWest is planning its first LP release in September. The

company will utilize the vast Motown a&r staff here and in Detroit, plus outside producers. MoWest will not be restricted to any musical style, but will work in all areas of commercial pop sounds.

There are 10 staff producers working here. Dave Pell is the a&r administrator. The staff includes Hal Davis, Al Cleveland, Deek Richards, Freddy Perrin, Fonce Mizell, Berry Gordy (the latter four are called the Corporation), Jerry Marscellino, Mel Larson, Shirley Mathews and Bob West. In addition, records are produced by such independents as Dave Hassinger and Carl Borenstein and Mike Goldberg.

MoWest's artists will utilize Motown's studio here. Three of Motown's blockbuster acts headquarter and record here: Diana Ross, the Supremes and the Jackson Five.

Dick Sherman is the product manager for MoWest and also Ecology, the Motown - Sammy Davis Jr. Partnership label. He also handles West Coast sales for Motown.

The company's recording activities in Detroit and here have been going fullscale, with a number of attractions yet to be assigned to any of the family of labels.

Such major acts as the Temptations, Smokey Robinson and the Miracles, Gladys Knight and the Pips and Marvin Gaye actively record in Detroit.

MoWest will have the ability to use Los Angeles' vast independent producers fraternity to obtain product in all areas of music.

N.Y. NARAS Remove Head

NEW YORK—Phil Ramone, executive vice president and creative director of A&R Records, has been elected president of the NARAS New York chapter. He succeeds Milt Okun.

Other officers elected include Bob Cato, a free-lance art director, first vice president; Johnny Pate, producer, second vice president; Pauline Rivelli, "Jazz and Pop" publisher, secretary, and Jim Lyons, editor-publisher "The American Record Guide," treasurer.

Ramone said he hoped to bring "more NARAS activities in all communities, so that all of us now in the academy will be able to share our music and our knowledge with today's youth."

LP TO AID ANGELA DAVIS

NEW YORK—Royalties on Angela Davis' "Soul and Soledad" album on Flying Dutchman—a spoken word LP—will be paid directly to the National Committee to Free Angela Davis, announced FD president Bob Thiele.

Astaire Songs To Monmouth

NEW YORK — Monmouth-Evergreen Records has acquired the rights from EMI to all the Fred Astaire material recorded in London in the late 1920's and early 1930's. The albums which feature George Gershwin at the piano, are entitled "Lady Be Good" and "Funny Faces." They are scheduled for an August release.

Meantime, the label has completed a new Maxine Sullivan album entitled "Sullivan, Shakespeare and Hyman." The album is scheduled for September release along with a big band jazz set entitled "The Many Facets and Many Friends of Rusty Derrick." Fall plans call for two additional Ray Noble/Al Bowlly sets and a Sir Noel Coward album co-starring Gertrude Lawrence, as well as an all "Gertrude Lawrence Showcase."

Price to Publish A&R Newsletter

LOS ANGELES—A newsletter designed to inform music publishers as to the song needs of artists is being planned here by Joe Price. The former Capitol Records publicist will call his monthly newsletter, "A&R Report." It will indicate producer's musical needs for their artists and where record dates are being scheduled. Price's first issue, slated for next week, will be distributed free; a \$50 subscription will then be charged. Price is working out of 8400 Sunset Blvd.

Chess Records Meet

• Continued from page 3

Howlin' Wolf, Dells, Dianne Davidson and Jonathan Round LP's.

Schlachter closed the formal sales meeting with the comment that the last three months, since he took over as president of Chess as well as Janus, have been enormously challenging and stimulating to him and to his executive team. "The new product, and our confidence in our company and its future is a reflection of this attitude.

In the evening, following a cocktail party at the Royal Box of the Hotel Americana, Dianne Davidson, Jonathan Round, Howlin' Wolf and Funkadelic performed for the more than 400 members of the press, disk jockeys, distributors, retailers and rack jobbers.



ALAN BAYLEY, chairman of the board of the GRT Corp., speaks at the Chess/Janus sales convention. Marvin Schlachter, seated, president of the labels, officiated.

Studio Track

By BOB GLASSENBERG

Doug Sahn of "She's a Mover" and "Mendocino" fame is home in Texas with his band after five years in the Bay area, according to Billboard's John Sippel in Los Angeles. Sahn reports he's very pleased with his new Philips LP, cut at the Doyl Jones Studio, Houston, where he recorded "Mover" in 1965 for Tribe Records. There's a new single, "Me and My Destiny," on the market from the forthcoming album, which will be titled, "The Return of Doug Saldana," the name used by Mexican-Americans of San Antonio, when they speak of Sahn. "There's no 8-track studio in San Antonio, so I have to go to Houston. I love working with Doyle. He's a former musician and a great engineer. There's no hurry or pressure."

The new Sahn disk has longtime Sahn keyboarder Augie Meyer, who has a Polydor LP coming; Johnny Perez, drums; Jack Barber, the original bassman on "Mover" back with Sahn, and Rocky Morales, tenor; along with Sahn's fiddle and guitar. Sahn will work one-nighters through the Southwest when the LP is released. He appears in his first motion picture this fall, a Columbia release, "The Dealer," starring Kris Kristofferson. Sahn plays a record producer-musician and is heard, along with his band, which included Martin Fierro, doing "Michoacan," which will be in the soundtrack album. It has not yet been contracted to the label.

Sahn reports that Fierro's Shades of Joy, last on Smash Records, has just recorded an LP for Columbia. Sahn has cut a second Epic LP with Louie & the Lovers, his Salinas group, at the Columbia studios in San Francisco. He has just finished a session with Rene and Rene, who did "Lo Mucho Tie Kuiero" last year on White Whale Records, and is negotiating for a label association for them. The session was done at the Jones studio. He will soon record a local San Antonio vocalist, Adeline Salas, at the Jones facility.

Congratulations to Ron Albert, 19-year-old engineer at Criteria Studios, Miami, for receiving his second gold record from Atlantic Records. It was for Jackie Moore's "Precious, Precious," which had been recorded at the Miami studio. Artists who have been working at Criteria lately include Atlantic Records' Jess Davis, James Anderson, the Beginning of the End (Funky Nassau); organist/singer Mary Jane Sullivan and Dion has booked time with Phil Gernardt producing.

Fame Recording Studios, Muscle Shoals, has been busy with the Osmond Brothers, MGM artists, who have been recording material for an LP with Rick Hall as producer and engineer. Also, Donny Osmond will have a single out soon. It will probably be called "Yo Yo." Other artists at Fame include Fame Records' own Candi Staton with Hall producing and engineering, Bettye Swann for Fame Records, Mickey Buckkins producing and engineering and Willie Hightower on the Hi Record label also in for a singles session with Hall and Buckkins co-producing.

Across the road at Muscle Shoals Studios, Wilson Pickett was in cutting about six sides for a single with Dave Crawford and Brad Shapiro co-producing with Jimmy Johnson as engineer. Janus Records had Don Covay in and he produced himself for a new single. Other artists working at the studios include the Staple Singers with Al Bell producing for Stax Records. . . . Jeannie Greene for Elektra with Marlin Green and Don Nix producing. . . . The Smith Brothers in for Muscle Shoals Sound Productions and

Wayne Perkins in for Marlin Greene.

Jack Clement Studios, Nashville, has been recording Sonny James and the Stoneman for Capitol Records with George Richey producing himself and also Payton Hogue for Barnaby Records; Dot Recording artist Tommy Overstreet, produced by Ricci Martino; the Singing Rambos for Heartwarming Records with Bob MacKenzie producing; and Jerry Wallace in for Decca Records with Joe Johnson producing.

At the Metropolitan's Music Company's Mercury Custom Recording Studio, Nashville, Tim T. Hall, Dave Dudley, Norris Wilson, Bobby Bare, Faron Young and Jerry Lee Lewis have all been busy cutting sides for Mercury Records. They were all produced by Jerry Kennedy. . . . Independent producer Neil Wilburn used the studios for Gary and Randy Scruggs and Sugarhill Records had been utilizing the facilities for Bob Yarborough with Vance Bulla producing. A new Mega Records artist, Jerry Jaye, has also been in for sessions produced by Larry Rogers.

Malcolm Addey is staying with Gotham/Telegeneral Studios and not going to the West Coast Record Plant. Addey also wished it known that the recent session done with Junior Parker and Jimmy McGriff at the Golden Slipper in Newark was done for UA Records and was also not done by Heider's mobile unit which works from the East Coast Record Plant.

SHORT TAKES: Blue Rock Studios in New York, recently hosted Partnership, a group composed of Doug Lubon, bass; Jeff Kent, organ, both from Columbia Records' Dreams; Richard Crook, drums; and Denny Weiss on guitar. Joe Schick and Partnership produced the record with Schick as engineer. . . . Also at Blue Rock was Judy Collins doing "The Repeater," a tune for Stacey Keach's new flick, "Easy Times." . . . Recent session at Echo Sound Studios, Levittown, include the completion of an LP by Cavrill Payne under the direction of George Pappas and a new polka LP by Eddie "D" which will be released on the D Record label. . . . Mott the Hoople will have a new single "Midnight Lady," out soon on Atlantic Records. It was recorded in London but mixed by Shadow Morton at Ultrasonic Recording in Long Island. This marks their U.S. recording studio debut. . . . Paramount Recording Studios, Hollywood, hosts P.F. Sloan; Diahann Carroll, Sweetwater, Charles Wright and the Watts 103rd Street Band, Sam the Sham, Jackson Five, Head Over Heels, Pollution, Z.Z. Hill, Little Richard and Charles Lloyd. . . . Al Johnson is mixing down his first single at the Heider Studio in Hollywood. The producer is Walter de la Brosse for his new Fat So Record label.

Gordon Sets Up Four Star Label

NEW YORK — Alan Gordon, songwriter and president of Wonderfuel Productions, has formed Four Star Radio Records. The new label will headquarter at 45 West 45th St.

The first release will be "High School Girl," by the Milky Way, penned by Gordon and produced by Andy Muson and Paul A. Sloman. Muson and Sloman will also be executive vice presidents of the new firm. Assisting them will be Jerry Friedman, songwriter-guitar player. Andy Janis will direct national promotion from Chicago. Distribution for the first release is being handled by A.A. Records.

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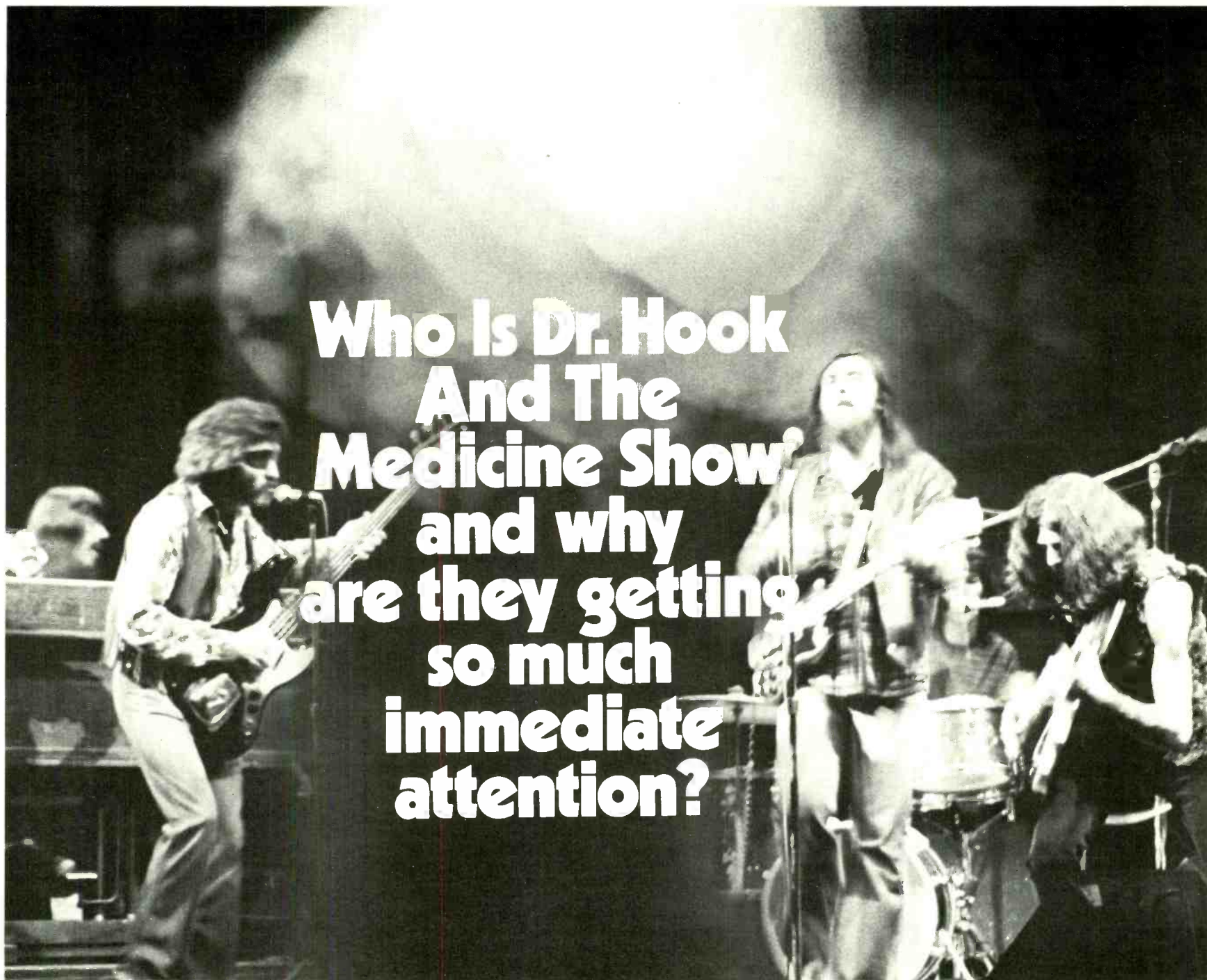
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**Who Is Dr. Hook
And The
Medicine Show
and why
are they getting
so much
immediate
attention?**

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by Dr. Hook And The Medicine Show.

Written by Shel Silverstein

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On Columbia Records

Seven reasons why we are celebrating **Crosby, Stills, Nash & Young Month** in July:

Stephen Stills 2

SD 7206



Graham Nash



“Songs for Beginners” • Crosby,

SD 7204

Stills, Nash & Young

SD 2-902



“4 Way Street”

Crosby, Stills, Nash & Young

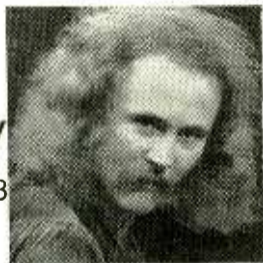


“Déjà

SD 7200

Vu” • David Crosby

SD 7203



“If I Could Only

Remember My Name...” • Crosby, Stills

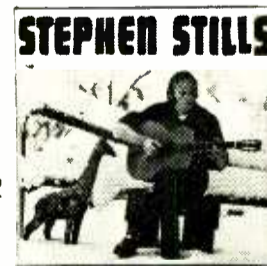
& Nash

SD 8229



Stephen Stills

SD 7202



Direction: The Geffen Roberts Management Company

On Atlantic Records and Tapes Tapes distributed by Ampex



Radio Forum Offers Facilities For Planning Program Group

• Continued from page 1

in radio has been involved in anti-drug abuse programs, the total effect on the youth of the nation would have been much more effective if the nation's programming profession had worked together and shared their knowledge and efforts for the public good.

Another Goal

Another goal of the society will be to improve standards of radio programming in all formats. Although there are many aspects of programming that individuals may hold dear, it is felt that certain basics should be common to everyone. It is in the establishment of these basics as standards that the society hopes to improve radio programming in general.

The society will be open to anyone in radio interested in programming and improving it. Hopefully, the initial meeting in Chicago at the Hotels Ambassador will find a board of directors nominated and/or elected. Everyone in radio is invited to attend the Chicago meeting and may write Programming Society of America, Billboard, 9000 Sunset Blvd., Los Angeles, Calif., 90069, for further details about the meeting.

The roster of speakers for the fourth annual Billboard Radio Programming Forum continues to grow. Last week, John Murphy, president of Avco Radio, agreed to participate in a session dealing with reopening communications between record men and radio staff members. This topic will be handled in a special chief executive's panel

Royal American In Rock Field

NASHVILLE — Royal American Records Inc. has entered the rock field with a new release "Merrilee Thompson" by Duffey's Plantation Band, Dick Heard, president, announced.

The record, produced by Tony Moon for Kavel Productions, features Doug Duffey, former lead singer with Merging Traffic.

Heard also said the label will release a series of pop singles, including recordings by Gene Simmons, Dee Brothers and Dee Band & Vic Akers.

about the interdependence of radio and record industries for profitable operations.

Also added to the speaker's roster were Jerry Lee of WDVR-FM, Philadelphia; Allen Hotlen, program director, WHN, New York; Bob Sherwood, program director, KROY, Sacramento; Jack Daniels, Leland Bisbee Broadcasting, Phoenix; Tal Forrest, KNOK, Fort Worth, and Jimmy Rabbitt, air personality, KMET-FM, Los Angeles.

Topics of the Forum this year, which will be held Aug. 19-21 at the Hotels Ambassador here, will include "Will Censorship of Lyrics Kill Radio's Appeal" and speaking on various aspects of this will be Robert E. Lee of the Federal Communications Commission; Neil Bogart, co-president of Buddah Records, New York, and George Wilson, program director, WOKY, Milwaukee.

Record producer Brad Miller and radio station operator James Gabbert, KIOI-FM, San Francisco, will team up on a demonstration and presentation regarding quad-sonic broadcasting.

Speakers for the Forum include some of the top authorities in radio and records, including Jay Cook, program director, WFIL, Philadelphia; Dick Reus, program director, WLEE, Richmond, Va.; Harold Lipsius, president of Universal Records Distributing Corp., and Jamie/Guyden Records, Philadelphia; Joe Sullivan, program director, WMAK, Nashville; Jim Hilliard, general manager, WIBC and WNAP-FM, Indianapolis, and Davis Moorhead, general manager, WMMS-FM, Cleveland, among many others.

The Forum is organized under supervision of the Billboard by James O. Rice Associates. Registration fee, if you register before Aug. 1, is only \$150; send to Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017. This fee includes lunches, registration to all sessions, and all work materials. In addition, radio men may attend free a special Thursday morning session dealing with record promotion. Especially low rates—as low as \$13 for a single and \$23 for a double room—have been arranged for people registering for the Forum.

Butler Details Promo Plans For Blue Note

LOS ANGELES — George Butler, director of Blue Note Records, a subsidiary of United Artists Records, recently discussed Blue Notes' jazz blueprint for this year.

Pushing to get Blue Note back in the limelight, record artists will range from funky jazz to mild avant-garde to the more established forms to display the label's versatility.

Blue Note is producing a new Horace Silver album, the second phase of "The United States of Mind." Butler said he would like to set up a package of Blue Note acts for one-night concerts across the country. "It would probably be along the same structure as UA's concert in Hollywood, involving mass exposure at a minimum price to the audience," he said.

The company has released its first single in some time with Grant Green's "Sookie Sookie," from the "Grant Green Alive" LP. Also underway is a Bobby Hutcherson single, "Ummh," from the "San Francisco" album.

Ghetto Groups Of L.A. Record SOYLA Album

LOS ANGELES—With the help of Capitol Records and Warner Bros. Records, SOYLA Inc., has produced a record of music by ghetto children of Los Angeles.

The record, "Sound of Young Los Angeles," was made possible through the recording facilities donated by Capitol Records and pressing facilities of Warner Bros. The LP features seven groups comprised of 43 children from the ghetto.

The album is available in supermarkets in Southern California. It's also available at Thriftmart for \$3 through distribution by Royal Crown Cola. The profits from the album sales go into the organization's general fund for the production of the next LP, which will feature more children from ghetto areas, recruited by Danny Boyd, founder of SOYLA. SOYLA recently sponsored a concert to preview the seven acts.

UA's 99¢ Concert Is Top Dollar Affair

LOS ANGELES—United Artists packed the 17,000-seat Hollywood Bowl on June 30 with good music, a fun feeling and lots of happy, dancing people. The musical artistry of Canned Heat, War, Sugarloaf, the Nitty Gritty Dirt Band, plus individual UA artists justified the record company's concept of bringing them all together in a mass audience facility for just 99 cents admission.

A lot of time was allotted for the bands, so the solos flowed and the crowd responded with applause. The music was good; the sound system strong and clear so that everyone in the facility heard everything.

As a promotional device the 99-cent concert is a good idea. War had the crowd dancing to its Latin-oriented rock. Canned

heat had them clapping to its boogie woogie rhythms.

The Nitty Gritty Dirt Band and Sugarloaf displayed their own brand of pop music to launch the evening. War actually put on a jazz concert during its set, which led into Canned Heat's explorations of old blues forms with a dash of some newer fuzz guitar influences.

A jam session blended all the bands plus Spencer Davis, Peter Jameson, Gamene (a vocalist formerly with a group called Fantasy), Bobby Womack, plus several members of the old Seeds group.

Wolfman Jack of XERB introduced the acts and tried to sing the blues with Canned Heat. People lit sparklers and a frisbee flew through the air. It was a night of fun. **ELIOT TIEGEL**

New Amendment Would Limit Anti-Piracy Bill Life

• Continued from page 1

cordings during action on the full revision bill (Billboard, June 26, 1971).

The strategy of limiting the life of the antipiracy bill is in line with House Copyright Subcommittee chairman Robert W. Kastenmeier's feeling that the full revision could lose impetus in "piecemeal" legislation. Also, Kastenmeier (D.-Wis.) showed, during subcommittee hearings, that he was sympathetic toward the argument by tape duplicators that some limit should be put on the recording copyright to prevent possible monopoly by record manufacturers (Billboard, June 19, 1971).

Left untouched were other provisions in the bill including one giving music publishers full damage and penalty rights against me-

chanical infringers. The antipiracy bill provides only protection against unauthorized duplication of recordings, but no performance rights. It does not cover movie soundtrack, and would not limit the right of broadcasters to tape recordings strictly for their own use. The bill would become effective four months after passage.

The revision bill pending in the Senate would provide full copyright for recordings, including performance rights now enjoyed only by the owners of the copyrighted music on the recordings.

Curb Is Set for Japanese Tour

NEW YORK—A combination concert and promotional tour of Japan has been set for the Mike Curb Congregation (MGM) to begin Monday (5) and run through July 20.

The group, finishing at the Landmark Hotel in Las Vegas, is scheduled for appearances in Tokyo, Osaka and Kyoto in concerts, nightclubs, U.S. military posts and 10 TV shows.

Sponsored by Aoyama Music Promotion Co., Mike Curb Congregation will include its recent singles "Burning Bridges" and "Sweet Gingerbread Man."



DIONNE WARWICK, third from left, and Bill Graham, fourth from left, are flanked by industryites after receiving special awards at the Seventh Annual Dinner-Dance of the Music and Performing Arts Lodge of the B'nai B'rith. Shown left to right are: Ken Rosenblum, dinner chairman; Floyd Glinert, Lodge chairman; Scott Muni, emcee; David Rothfeld, Lodge executive vice president; Tony Renick, dinner co-chairman, and Mitch Manning, dinner co-chairman. The affair, held at the New York Hilton, drew over 400 people.

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4-Channel 8 Players Seen Aiding Stereo 8

CHICAGO—Advice to the cassette manufacturer who is still waiting for stereo 8 to disappear: Sit tight. Things are getting better for 8-track.

The reason? Four-channel 8-track players both for home and auto.

With such casual nonchalance, many of the industry's manufacturers are popping up with quadrasonic 8-track. In fact, it was all over the Consumer Electronics Show.

Manufacturers are ready to offer four-channel now, especially in 8-track and to a lesser degree in reel-to-reel, and will be more than ready when the bulk of four-channel software arrives.

Buyers at the CES saw quadrasonic designed to play true four-channel software, designed to convert standard stereo to simulated four-channel or simply to play two-channel stereo. It was all there and it again pumped continued life into stereo 8. (Several manufacturers, namely JVC and Philips, have players incorporating discrete quadrasonic sound on a cassette.)

The jury—the consumer—is still out on four-channel's success in the marketplace, and major buyers are hedging their money until they can recognize a consumer trend. Sales have been slow for the few quadrasonic units on the market because of the lack of software.

Buyers give quadrasonic 8 a better chance at retail because of its relatively low cost, under \$200 as compared to more than \$300 for a four-channel reel machine.

Quadrasonic also has suffered because of the lack of software.

Although there are only two four-channel 8-track home tape systems at the under-\$200 level (from RCA and GE), recent line introductions have seen a rash of systems in the \$225 range. And there are sure to be more.

Most buyers, however, admit four-channel 8-track "was the surprise of the show," but it will be months before the concept catches fire.

Limited hardware and software at retail higher costs (even \$200 is considered "luxury money" by many retailers), and confusion due to differing systems and concepts are the key factors which may inhibit sales of four-channel stereo product.

But dealers say that retailers who overlook four-channel are likely to find themselves in trouble. Said one: "Don't underestimate the consumer's ability to get excited. If the product is functional, reasonably priced and readily available, chances are that what many called 'the sound-oriented society' will buy."

Joining the product parade were four-channel decoders, rear-channel amplifiers built into decoders, decoders built into amplifiers, pre-amplifiers and receivers, four-channel listening helmets and headphones, quadrasonic consoles, adapters and synthesizers, four-channel kits, an encoder/decoder which can synthesize two-channel or reproduce discrete four-channel in-

(Continued on page 13)

Buyer Is Seen Beginning A Spending Spree in July

• Continued from page 1

featuring tape and radio capability, including FM radio in virtually every compact and AM-FM radio in many cases.

—The advent of hi-fi quality cassette recorders whether the units are outfitted with noise suppression systems, changers, automatic reverse and automatic stop (especially in decks) and switchable bias for use with the new low-noise tapes.

—A rash of 8-track playback/recorders, quadrasonic home and auto models, and the fast forward feature are giving continued long life to this configuration.

—New product concepts in blank cassette tape, where consumers can pick among chromium dioxide, standard iron oxide, extended frequency, high density and low noise.

Bowed Advances

In short, last year's CES introduced technical advances in four-channel, Dolby, software tape, cartridge TV, automatic reverse, cassette changers, 8-track record/playback, among others.

But this year's CES introduced practical application for most of last year's technical breakthroughs (except cartridge TV, which adopted a low profile this year; four-channel cassette, although several prototype models made an appearance; and quadrasonic and Dolbyized prerecorded cassettes).

Bluntly speaking, CES '71 produced equipment with fewer frills but more functions; refinement and perfection of existing features rather than new features, like:

—Cassette lines with more built-in microphones, more stereo portables, more units with AM-FM and FM multiplex, more digital counters, more automatic reverse and more multiple headphone jacks.

—8-track lines with more playback/record capability, more four-channel, more home units and a lower range in price levels.

—A greater variety of both 8-track and cassette hardware in a wider range of prices.

—More synthesizers and decoders in four-channel systems.

—More stress on quality control from both hardware and software manufacturers. In addition, better packaging concepts from blank tape producers and more innovations from accessory manufacturers.

—More 8-track equipment, especially from some manufacturers with deep commitments to cassette, like Ampex and 3M's Wollensak. There is more portability in current 8-track players, a feature that was consistently presented in favor of cassette.

—More stereo headsets, particularly a four-channel unit from Koss.

—Cassette and 8-track have become staples in many compact and component stereo systems. Virtually every compact system now includes jacks for tape capability, headphones and AM-FM stereo radio.

—Greatly expanded lines in all configurations has created separate audio or hi fi divisions by manufacturers, like Panasonic and Toshiba, looking for higher-ticket consumers.

Wider Distribution

—More attention is being given to wider distribution in the marketplace, where retailers are receiving more attention, promotion, allowances, marketing assistance and grass roots support from manufacturers.

—High-ticket goods are being offered to mass merchandisers, another sign that tape is being accepted by manufacturers and retailers as an audio product.

—The non-entertainment aspects of the cassette have become increasingly evident. Schools are using them, industry is training salesmen through cassettes, stu-

dents are recording lectures on cassettes and professionals are making more use of cassettes.

—Most retailers agree that the growing quality of tape product is forcing the weeding-out of lower quality units.

—More blank tape manufacturers upgrading the quality of tape by introducing either chromium dioxide (Ampex, Memorex, BASF) or high-energy, low-density (3M, Audio Magnetics) cassettes.

While many things are going well, there are a few problems, like:

—A proliferation of equipment, particularly four-channel (discrete or matrix), could create consumer confusion and resistance by retailers.

More in Field

—Ray Dolby no longer has the noise reduction field to himself, and a lack of standardization and compatibility is likely to cause more woes. More Dolbyized cassette decks are being offered (by Fisher, Harman-Kardon, Advent, TEAC, Concord, Kenwood, among others) but consumers must select from Dolby, Panasonic, Sony, JVC and Philips. In short, what is needed is a compatible noise reduction system.

—An impending struggle between blank tape producers manufacturing chromium dioxide and producers supporting high-energy tape. And a confrontation between quality oriented companies lined up in the chromium corner (Ampex, Memorex) and those in the low-priced arena (Certron) which have introduced chromium.

—A rash of 8-track recorders from many manufacturers, but all overpriced.

—An array of cassette changer's, again overpriced, from Ampex, micro 335, which holds 12 cassettes; and Benjamin-Staar-Lenco, RAC-10, which holds 10 cassettes and can play or record in sequence or play/record only one side for each cassette, among others on the market. The Benjamin changer lists at \$249.50 and the Ampex at under \$350.

—The lack of a wide variety of quadrasonic software and Dolbyized prerecorded product.

But one thing is evident. Manufacturers are catering more than ever to the retailer, because today's consumer is more knowledgeable and sophisticated in audio than ever before. He is as interested in what's inside the package as how it looks from the outside.

Five New Tape Concepts Are Unveiled at the CES

CHICAGO—Five new tape concepts made appearances at the Consumer Electronics Show, including several endless loop cassette systems.

Norelco, TDK Electronics and Mann Cassette Industries displayed endless loop cassettes; Pioneer Electronics introduced a new mini stereo tape cartridge system, and Faraday exhibited its cartrette.

The breakdown:

PIONEER'S cartridge is one quarter the size of an 8-track cartridge and smaller than a cassette and is made with two speeds; 1 1/8 plays for 60 minutes and 3 plays for 30 minutes. The endless-reel Hipac cartridge plays continuously without break or interruption. An endless loop system is utilized in winding the tape so that it operates continuously when snapped into a player.

A special adapter will permit Hipac cartridges to be played in existing 8-track equipment, said John Doyle, marketing director of

Pioneer's general products division. The system will be introduced in Japan through release of 180 software titles in August.

TDK'S endless loop cassette comes in one, three and six-minute lengths, using only one track on the tape. It had developed the concept more than two years ago but was prevented from marketing by Norelco's parent company, N.V. Philips, which holds the basic patents. TDK will now market the system.

NORELCO'S concept is still being kept under wraps, but it will introduce an endless loop cassette and will not prevent other manufacturers from marketing their own versions. Norelco views the concept as a special-purpose item for advertising, telephone answering devices, etc.

MANN INDUSTRIES' cassette plays 40 minutes and is compatible with existing cassette equip-

(Continued on page 54)

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Budget Tape Gets Exposure at CES

CHICAGO—Duplicators and marketers of prerecorded tape find the Consumer Electronics Show (CES) too hardware oriented. Thus, budget tape firms, hard hit by bootlegging, constituted most of the prerecorded tape exhibits.

Of course, much of the pre-record tape business is dominated by Ampex Stereo Tapes, which did not show product here. Instead, Ampex erected an elaborate mobile of tape covers that towered over its exhibit.

Also noticeably absent were exhibitors of prerecorded tape displays. In this area of tape merchandising, it is interesting to note that several budget lines are using packaging that lends itself to open displays (either an elongated plastic container or cardboard "spaghetti" box).

Obviously, by now, most retailers of prerecorded tape have found the right scheme for displaying it.

Just a few tape rack jobbers exhibited. However, Rich Kudola of All Tapes, headquartered in Chicago, said CES has been a good showcase. "We service all the Olson Electronics stores and CES is where we initially sold them."

Another prerecorded software manufacturer pleased with CES was David Drozen of Laff Records. He said his firm had acquired three new distributors for his line of comedy product in the first few hours of the show.

Business was sporadic at most budget tape exhibits. These most abundant of all software exhibitors were equally the most cautious about thievery.

At the close of the show's first day, Apex Rendezvous vice president Robert J. Demain was seen carefully locking all the tape cartridges in a wire cage. He said he thought he could trust the security guards because he had given them a key. Newspapers here prior to CES broke many stories about rampant thievery at McCormick Place.

For the most part, budget tapes is an 8-track business. Sutton Records, now into rack jobbing through its Sound Distributors of America wing, stocks no cassette product. However, Demain said cassette is probably 15 percent of his business now and growing.

NMC Corp. also displayed cassettes, but Herb Slaiman, who travels the country for the firm, said most of the business is in 8-track. The firm has some open reel product which sells for one price—\$2.

Clearly, budget tape marketers are very nimble. Most explained that the price to dealers lowers in relationship to the decline in popu-

larity of an artist or album. Prices quoted by NMC range all over from 37½ cents each to \$2.90.

Demain explained that generally tapes start at \$2.99 list and wind up at three for \$1. Nearly all labels are represented. NMC lists Capitol, Columbia, RCA, MCA and Kinney group labels and many, many more.

Budget exhibitors complained that bootleggers have hurt this end of the tape business. "When one of my dealers has a store down the street selling hot chart bootleg tape, I'm not going to sell my dealer much budget merchandise," said Sutton. However, none of the budget marketers said dealers were growing shy of all low-price offers, fearing that such merchandise might somehow be non-legitimate. It's just that with top items available in bootleg form, regular budget items suffer.

Several budget marketers indicate that the industry still doesn't appreciate the business being done in this type merchandise, despite the bootlegging competition. Demain said he knew competitors doing more than \$10 million a year gross.

Sutton, who with his brother

Dave, founded the Brooklyn firm 10 years ago, declined to reveal dollar volume. He would only say Sutton does "several million dollars a year." He said some 8-track titles sell in excess of 75,000 copies when offered at budget price.

Higher volume in registered with 45 rpm disks and LP's. "We move 400,000 pieces of certain 45's and moved 125,000 each of four LP's over a 2½-month period last year. I don't want to get into estimates of our volume," said Sutton. "My father, he's president of the firm, and he said that I could jinx our business by committing myself to certain figures."

The Suttons warehouse and ship out of Brooklyn. They use UPS, trucks and air freight. The firm had a sign in its booth advertising for sales representatives. But when asked what a sales rep could expect in commissions, Sutton was still cautious. "The budget thing is big. I'm not going to say how big. Don't quote any figures." He was still cautioning the reporter as the huge crowd of first-day CES delegates spilled out into the sweltering heat of the city's first real summer weather.

TDK Issues a Booklet

CHICAGO—TDK Electronics Corp. has published an illustrated information booklet for owners of cassette recorders. "TDK's Guide to Cassettes," which is available free of charge, covers such subjects as, advantages of the cassette method of recording, range of applications, choice of tape quality,

what to look for when buying cassettes, how to judge quality and a number of other useful tips.

The guide may be obtained, on request, from authorized TDK dealers everywhere, or by writing to George T. Saddler, marketing manager, TDK Electronics Corp., 23-73 48th Street, Long Island City, N.Y. 11103.

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Seen Aid to Stereo 8

•Continued from page 12

formation, and even a four-channel cartridge changer from Qatron.

Four-channel was shown by virtually every major manufacturer. The effect of the flood of units and at reasonable prices will be an expanding market for quadrasonic.

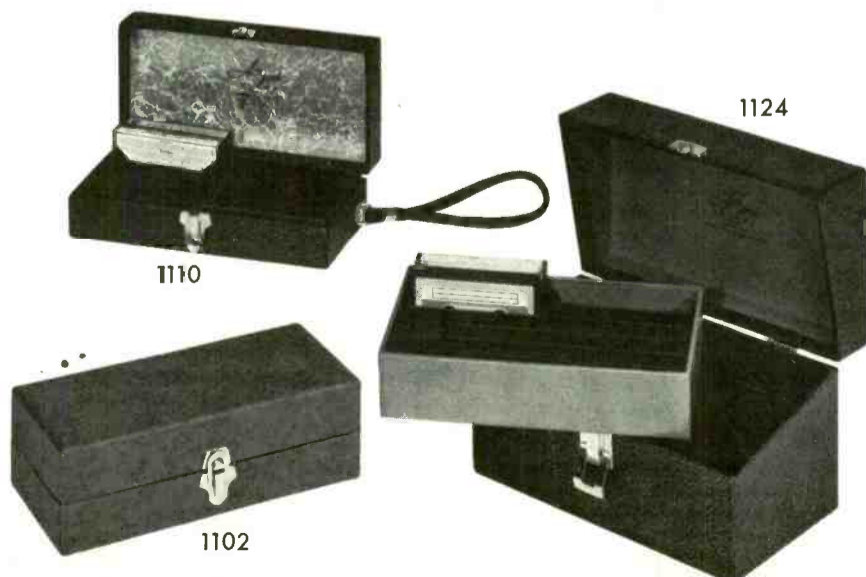
One retailer cautioned that "there's going to be an awful lot of confusion because you're now talking four channels instead of two, a variety of product in terms of what is available, including four-channel receivers, reel-to-reel and 8-track, disks, simulated as well as discrete, and so forth. This sort of thing has happened before and the result, I'm afraid, will be confusion."

But if quadrasonic is the sound of the future, as manufacturers are promoting it, it would seem to be only a matter of time before the problems and difficulties give way to active sales and stepped-up promotion.

The feeling is that the business recession has made introduction of four-channel ill-timed, but consumer resistance to higher-priced product will fade as the economy gets stronger, and then a real demand will set in.

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Panel Differs On Equipment Sales Outlook

CHICAGO—Predictions among a panel of six experts here at the Consumer Electronics Show differed regarding tape equipment sales.

Bell & Howell's George R. Simkowski predicted 8 million cassette players will be sold in 1971 (80 percent monaural; 20 percent stereo).

However, Motorola's Oscar Kusisto put total 8-track at 4 million, which added with the 8 million cassettes and an unestimated quantity of open reel, would fall back of 1970's total of 15 million units. Panasonic's Jef Berkowitz predicted a 25 percent overall increase in 1971 with strong 8-track sales, while Superscope's Gersh Thalberg foresaw stronger open reel sales. Lee Zhitto, editor of Billboard magazine, moderated the panel.

Kusisto indicated the slowup would be in auto players, where he said a shift in the mix of autos sold resulted in cars not scheduled to have players moving out in better quantities. He put car stereo unit sales at 3 million and home unit sales at 1 million and said original equipment car sales would dip from an initially estimated 450,000 to between 375,000 and 400,000 units.

Other Areas

The tape panel got into other areas, including the reasons why auto cassette has been unsuccessful in the U.S.

Norelco's Paul B. Nelson noted that auto cassette is 9 percent in Europe as opposed to 10 percent 8-track.

Nelson credited 8-track's U.S. dominance to several factors: the "head start" of 8-track and the failure of cassette marketers to sell through automotive-oriented dealers. "Those succeeding in auto cassette are using after market auto outlets."

Lauren C. Davies, however, said Craig has had to move up some production dates on auto cassette units. Others mentioned several factors making cassette players outlook stronger.

For example, Nelson said the new noise suppression devices (plugging Norelco's compatible system) and the new tape coatings, such as cobalt energized tape.

Simkowski noted how educators have picked up on cassette. "Schools are notoriously slow to react, but they're really taking hold of cassette." Nelson agreed, saying that there will be more youngsters with a wide experience in handling cassette equipment.

But 8-track, particularly with the boost from quadrasonic, is stronger than ever. In fact, Kusisto said, 4-channel will even result in a resurgence for open reel, where he could only guess sales might fall between 350,000 and 400,000 units.

Thalberg said open reel definitely "has not plateaued, despite the impression one might gain in the trade press. There's more audiophiles and they want the ultimate. Open reel will seek new levels."

Nelson lashed out against low-end blank cassettes, saying that 65 percent of his firm's in-warranty players were the result of poor tape. Thalberg said his firm's figure for tape-caused defects is 50 percent.

Thalberg and Berkowitz differed on TV ads. Superscope is tagging spot commercials so local dealers can tie-in. Berkowitz questioned this approach, and said Panasonic is "customizing" its dealer tie-in ads. Berkowitz also said TV advertising was new to tape dealers and only 25 percent participate.

The panel discussing 4-channel
(Continued on page 54)

TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
2	2	CARPENTERS A&M (8T 3502; CS 3502)
3	3	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
4	4	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
5	5	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
6	6	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
7	9	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
8	7	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
9	8	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
10	15	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
11	12	11-17-70 Elton John, Uni (8-93105; 2-93105)
12	10	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
13	14	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
14	11	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
15	16	SONGS FOR BEGINNERS Graham Nash, Atlantic (Ampex M87204; M57204)
16	13	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
17	20	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
18	18	LEON RUSSELL & THE SHELTER PEOPLE Shelter (Capitol) (8XW 8903; 4XW 8903)
19	19	CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach, A&M (8T 3501; CS 3501)
20	47	TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900)
21	23	BEST OF Guess Who, RCA Victor (PBS 1710; PK 1710)
22	17	L.A. WOMAN Doors, Elektra (ET8 5011; TC5 5011)
23	22	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
24	28	HOMEMADE Osmonds, MGM (GRT 84770; 54770)
25	31	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (PBS 1711; PK 1711)
26	21	CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008)
27	25	NATURALLY Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
28	27	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
29	24	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
30	30	THIRDS James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
31	34	CHASE Epic (EA 30472)
32	37	INDIAN RESERVATION Raiders, Columbia (CT 30768; CA 30768)
33	35	LOVE LETTERS FROM ELVIS Elvis Presley, RCA Victor (PBS 1748; PK 1748)
34	26	TOM JONES SINGS SHE'S A LADY Parrot (M79846; M77646)
35	39	CARLY SIMON Elektra (ET8 4082; TC5 4082)
36	33	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
37	41	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
38	38	SUMMER SIDE OF LIFE Capitol (Ampex 8xt 765; 4xt 765)
39	29	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
40	—	BLUE Joni Mitchell, Reprise (Ampex M82038; M52038)
41	43	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic (Ampex M81583; M51583)
42	42	CHICAGO III Columbia (CA 30110; CT 30110)
43	32	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
44	40	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
45	45	5TH Lee Michaels, A&M (8T 4302; CS 4302)
46	44	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
47	—	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA (P85 1705; PK 1705)
48	36	HANGING IN THERE Hudson & Landry, Dore (GRT 324; 324)
49	50	I WON'T MENTION IT AGAIN Ray Price, Columbia (CT 30510; CA 30510)
50	49	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)

Chromium Dioxide Tapes: New Challenger (3-M) Enters Field

By EARL PAIGE

CHICAGO — The marketing battle is joined between 3M and its cobalt-energized high energy blank cassette tape and the nearly dozen firms such as Memorex with chromium dioxide blanks.

No matter which side wins, the consumer is going to end up with better quality tape. Meanwhile, when has blank tape seen this kind of excitement?

Even promotion-oriented firms are not going to lower the quality of chromium dioxide, said marketing manager Bob McClure of Certron. Although Certron's price on chromium dioxide is slightly lower (its C-60 length will probably retail at between \$2.19 and \$2.69 while Memorex's is spread from \$3.15 to \$3.95), McClure said: "Because chromium dioxide is of a special quality, I believe we'll see a more orderly market. We're not a licensee, so our costs are inherent. This is why our chromium is three times higher than our next grade."

Certron sees the advent of chromium dioxide as a vehicle for upgrading its entire line. This is true, though in a very different way with 3M, which has developed a special textured backing called "Posi-Trak" for its high energy and other tapes.

And, of course everyone sees an upgrading of hardware with at least a dozen manufacturers offering at the Consumer Electronics Show (CES) here players with bias switches necessary to handle chromium dioxide.

But there's general confusion, too.

Tape dealers at the exhibits of Memorex and other firms asked repeatedly if chromium dioxide tapes were "as rough on heads" as rumored. They're also worrying about erasure.

Dealers are being assured that the bias switch equipped players will experience no undue headwear or eraser problems from chromium dioxide. Said a Memorex salesman: "This reputation came from chromium dioxide's use in video recorders where you had 240 ips and up. Cassette machines only travel at 1 7/8ths ips. And we're not even certain chromium dioxide is that rough on video heads. Besides, cassette machines are being adapted for chromium dioxide."

Here's where 3M's big argument comes in.

"The machines equipped with bias, drive and equalization switches necessary to utilize chromium dioxide are going to be higher priced—perhaps \$20 to \$30 higher," said retail market sales manager John C. Traynor. He feels that the market for chromium dioxide tape will be small because of the non-compatibility factor.

On Glamour

Traynor also points out that chromium dioxide proponents are concentrating on the glamour of the substance's improvements at the high frequency range. "They're playing to the high frequency end now, because that's popular, but this is at the expense of the low end. Our High Energy tape is at least 3 db better at low frequencies. People want bass, even though they may not consciously express this desire. Wait until CES next year and see if there isn't more emphasis on wider frequency ranges."

Not so, say the chromium dioxide proponents. In fact, one pointed out that 3M's Wollensak division has a player with chromium dioxide bias switches, a fact Traynor acknowledged but said he was not worried about.

As for the low frequency argument, Michael B. Martin, Memorex's manager of development, said chromium dioxide provides a cleaner bass transient sound than

ferric oxide tape, given equal tape thickness and tape speed.

Alone in Push

Although 3M is alone in its push for cobalt-energized tape, not all companies have rushed on to chromium dioxide. Audio Magnetics' Ray Allen said his firm intends to go with its high quality QHF series which is not cobalt energized but rather highly polished and calendared. The package features such deluxe design

as screw type housing and retails for \$1.98 with what he called "fantastic spreads" for dealers.

BASF is going to market chromium dioxide but has set no price as yet. It is also offering higher quality gamma ferric oxide tapes.

Probably overlooked in the battle between 3M and the chromium dioxide proponents, is the inevitable improvement of cassette tape. "We're challenging the hardware manufacturers," said Traynor.

Away from cobalt energized tape, he spoke about the feature of "Posi-Trak" available on three lengths of high energy, four lengths of expanded range and two reel to reel lengths.

As the name implies, it assures a positive tracking of the tape through a textured backing that provides even winding, capstan stability and less sound dropout due to its scratch resistance and conductivity.

Perhaps the most dramatic evidence of better tape was at the Ampex exhibit where an elaborate display allowed delegates to actually follow the processes of manufacturing tape. Ampex is among the leaders in the chromium dioxide field. Like many others, Ampex's Jim Lentz said the success

of chromium dioxide hinges on the developing hardware.

This is exactly what 3M is focusing on. The firm's strategy is to get to market with a tape that will do everything and perhaps more, it would like to believe, than chromium dioxide, and yet be compatible with existing technology. "Every cassette owner is a potential customer for high energy tape," Traynor said.

Multifold Approach

The firm's marketing approach is multifold. Packaging stresses quality through use of gold and large numbers to dramatize the time increments. The package aims at the professional appeal by listing the characteristics on the back. A coupon offer will accom-

(Continued on page 54)

**"Send them to New York?
That'll shoot the whole travel budget!"**



(Not with our \$16 single, \$21 double rate, it won't.)

Stay calm. The McAlpin's special Businessman's Rates still go. For an individual businessman. Or for a group or meeting.

They can still get a single for just \$16.00. Or a double for only \$21.00. Just by showing their identification card. And these great rates are guaranteed all the way through December 1972.

How can we do it? Simple. We've had a great response to our Businessman's Special Rates Program. Increased volume has helped us absorb rising costs. And keep our rates as originally announced. And recently we've refurbished just about

everything. (Now, we're even ready to refurbish you, in our new Penthouse Health and Athletic Club.) Naturally, we're just as centrally located as ever. With all the same easy transportation at our door.

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General Manager
Hotel McAlpin
34th Street and Broadway
New York, N.Y. 10001

I want to stay calm about my travel budget. Please send me a Businessman's Rate Identification Card for each of the following men:

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My name is: _____
Title _____ Company _____
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Cartridge TV

CTV Brass See Billion \$\$ Market Ahead

By RADCLIFFE JOE

CHICAGO — A four-member panel of cartridge TV industry executives agrees that the cartridge concept of televising will not be a consumer reality for, at least, two to five years.

Submitting a status report on the fledgling industry to a capacity audience at the fifth annual Consumer Electronics Show here, Al Barshop of Panasonic, Richard J. Elkus of Ampex Corp., Don Johnson of Avco Cartridge Television, Inc., and Richard O'Brien of the Sony Corp., agreed that the projected billion dollar consumer market for the CTV concept is unlikely to be a reality in the immediate future.

They admitted that 1975 was a guarded estimate depending largely on quality of merchandise, cost, ease of operation, and availability of equipment.

The panel agreed that standardization of hardware was mandatory, and that a system utilizing a magnetic tape concept was likely to be the most viable, although there could be a feasible market for film and disk formats.

Johnson, supported by Elkus, pointed out to the audience that the basic reason for tape's preference over its competitors was its versatility, inherent capabilities, and the fact that, especially in the case of a record and playback system, it does not have to depend on another industry to survive.

The panel said that manufacturers with software product plan to use innovative methods of distribution in addition to conventional channels now utilized by the home entertainment industry. Direct mail and specialty houses were named among those now under consideration.

An earlier panel on new dimensions in TV broadcasting agreed that CTV and broadcast television could co-exist. According to William Carlisle of the National Assn. of Broadcasters, the concept of cartridge television moves TV into a great new area, and would be a welcome supplement to television as it is now known.

Other speakers on that panel were Wally Briscoe, National Cable Television Assn.; Philip Rubin, Corp. for Public Broadcasting; Dr. John Taylor, National Assn. of Educational Broadcasters and Dick Wiley of the Federal Communication Commission.

Aaron Neretin, publisher of Merchandising Week Magazine, moderated the session on the status of cartridge television.

EVR Demonstrated For Coast NARAS

By ELIOT TIEGEL

LOS ANGELES—Motorola gave members of the music community a look at its electronic video recording machine with the admonition that "it's nothing more or less than a video record player."

Chuck Clark, Motorola's western regional sales manager, in explaining the film playback system, told the 250 NARAS luncheon guests they would be involved in cartridge television when background music was required.

"Performers will become involved when EVR hits the consumer market in two years, and that's being practical," Clark said.

In attendance at the Sportsmen's Lodge were record company administrators, producers, music publishers, artists and representatives of the musicians' union local.

Clark's presentation of the EVR player was brief, but he showed off such features as the simplicity of playing the cartridge; and playback-and-stop frame action. A color science film provided the programming.

Clark has been making presentations of this kind to select interest groups. He indicated he has given 25 such showings in the last three months.

He gave a private showing to film producer Samuel Goldwyn, he said, with Goldwyn indicating he felt that CTV would have a larger influence on the public than motion pictures.

That comment reverberated around the room, especially at the table where the musicians union delegates were seated.

In discussing how programs could be made available to the public, Clark intimated that renting films "is close to reality."

Clark was joined in the presentation by Ruth White, who used electronic music to create the introductory logos for Motorola's own programming now being stockpiled.

Miss White ran two excerpts from two children's shorts she has prepared for Motorola. In both instances the music used her Moog synthesizer. One

film utilized a child actor; the second was animation, prompting one observer to note sarcastically: "No musicians, no actors."

Just how confused people are about CTV was underlined when one person asked about videotape, with Clark interrupting him to explain that the EVR system uses a new tiny band of motion picture film.

Stereo Possibility

Record producer Dick Bock asked Clark what could be done about utilizing EVR's stereo channel capability despite the lack of two-channel availability with conventional television sets. Clark replied that the Motorola player could be hooked up to any stereo system and use those dual speakers.

"How does EVR plan to compete with videotape systems which have a record capability?" Clark was asked. "EVR is a non-plagiarized system," Clark parried, explaining that there is no way to duplicate images off as EVR film onto another EVR film without going through the CBS duplicating plant. If someone took an EVR film image and duplicated it onto regular videotape, the resolution would not be good and the illegal duplicator could be prosecuted, Clark said.

Clark also claimed that duplicating an EVR film was less costly than buying the raw videotape to achieve the same goal.

When the discussion centered around duplicating costs, someone mentioned the Teldec videodisk as being the cheapest announced system. Clark answered that, according to his information, that system wouldn't be on the market for two years. There were technical problems, he said, adding the videodisk "wasn't a reality."

Clark noted that CBS had no plans to license out EVR duplication and that it was only using one quarter of its available space at its Rockleigh, N.J., plant.

"What if I want to produce junk and I don't want to pay the CBS price," someone asked. Clark's answer: "You don't use the EVR system."

Musicians' Role In Future CTV Mullied by AFM

LOS ANGELES—Cartridge television will represent a new usage for music originally played for a motion picture, believes Vince Di Bari, secretary of Musicians' Union Local 47. Di Bari and seven members of the local's board of directors sat enraptured during the demonstration of a Motorola EVR teleplayer at the recent NARAS luncheon.

Asked if there would be any problems in locating the musicians who worked on film dates years ago in order to receive their CTV usage payment, Clark Yocum said the local's membership records were very good. This would allow the union to track down the musicians who played on dates years ago to pay them for music which would be transferred to CTV.

"But we hope to emphasize new usage, rather than the old," Yocum emphasized.

Since there is a hard core of "elite" musicians who generally work all the recording studio-motion picture and TV music dates, did the board members feel CTV would expand their already broad financial base, or would CTV expend their already broad financial base, or would CTV provide employment for new people out of this elite group?

Eddie Robertson, who works in
(Continued on page 54)

CTV Delayed By Incompatibility

By ELIOT TIEGEL

CHICAGO — Cartridge television, heralded as the new communications pathway of the decade, played the role of a bridesmaid rather than the glowing lady of the hour at this year's CES.

One year ago, the electronics industry was rife with chatter about CTV as a new electronic instrument for home use. One year later, CTV is moving rather slowly toward achieving this status.

Amid the plethora of cassette and cartridge audio tape players, a small number of CTV hardware firms were present to remind the consumer electronics industry that their electronic cousin—albeit a very distant one—is crawling their way.

Ampex demonstrated its first production model of its Instavideo system, marking the first public demonstration of the unit.

The model was on display at the Ampex booth and members of the Education and Industrial Products Division of the firm were on

hand to conduct continuous demonstrations and answer dealer queries.

Avco's Cartrivision system ran a demonstration in their suite. A panel on Tuesday discussed the video player and the current status of the hardware. Representatives of Ampex, Sony, Avco and Panasonic offered information on their respective systems—all of which are incompatible.

This major problem, which all the software companies recognize, continues to plague and delay the development of CTV as a viable, home instrument. The first applications of CTV have been in the business and educational markets, with CBS' electronic video recording system (EVR) the most successful. As a result, some traders feel the CBS system, which is now being introduced around the world through the EVR Partnership organization, is setting a semi-formal kind of standardization since a score of companies have been licensed to manufacture the playback-only unit using 8.75mm wide film.

Electronics dealers, while being aware of the development of CTV systems, have shown a caution about committing their shelves to any one system, principally since the equipment ranges around the \$1,000 level and is more acceptable

to a big company and school system than to the average home owner already possessing two TV sets, several radios, a stereo phonograph and, possibly, a tape cartridge unit for his car.

There is also the problem of hardware manufacturers promising to have units available for the American market only to have their due dates pass without any equipment coming forth.

RCA, which countered the CBS EVR development by splashing word out about its SelectaVision system, has been deathly quiet primarily because that hologram-laser beam system has not been perfected. So RCA is reported seeking a videotape system as its CTV entry.

The depressed economy has also slowed the growth of CTV. Cartrivision, which has been trying to go public, has been delayed in its plans, which are now finally going forth.

Motorola, which has been the exclusive North American licensee

for the EVR player, relinquishes this exclusivity next January. The company states it did this in order to allow other manufacturers to get into the field and thus spread the availability of equipment. Four Japanese firms will begin making EVR players for the U.S. market. Some people feel this Far Eastern involvement will help tremendously in lowering the cost of the machines, now around \$800, and thus help break open the home market.

Major Yeast Co. Has Home Ec EVR

NEW YORK — The Fleischmann Yeast organization has converted what is to be the first home economics educational film to the CBS-EVR System. The film is "Dough Shaping Made Easy," which recently won the American Film Festival's "Blue Ribbon"

(Continued on page 54)

Cartrivision Inaugurates Rapid Duplicating Method

CHICAGO — Cartrivision has developed a high-speed videotape duplicating process which will be offered to custom clients.

The system will be able to convert 16mm and 35mm films and two-inch videotapes into a ½-inch videotape cartridge for insertion into a player, using the Avco Cartrivision system.

In addition to Avco, Emerson and Admiral have announced they will incorporate a cartridge television feature into their hardware lines.

Avco is building an assembly line to handle the custom jobs at its San Jose, Calif., factory. The company expects to be able to duplicate 8mm film and the Super 8mm film format as well as one-inch videotape later on.

The process to duplicate a one-hour color videotape takes two minutes, Avco reports, or 30 times normal speed.

The transfer duplication process involves a mirror master recorder. The master tape is placed on one reel of the high-speed duplicator together with a blank tape on a second reel. The two tapes are wound onto a common hub in a bifilar fashion, in which the tapes are doubled back upon themselves. The magnetic coating of the master touches the magnetic coating of the copy tape.

Once the two tapes are completely wound on the same hub, a magnetic field is applied, sensitizing the copy tape as the master signal is transferred.

Vidtronics Merges With Film Distrib.

LOS ANGELES — Vidtronics and Gold Key Entertainment have merged. The former is a Technicolor subsidiary involved in videotape production and post production activities. Gold Key is a film distributor. Harold Goldman is the chairman. Joseph Bluth remains as Vidtronics president. Shareholders of privately-owned Gold Key exchanged their stock for Vidtronics shares.

Vidtronics has been working with Warner Bros. Records on a videotape demonstration show for the music industry.

Important Auxiliary Features Broaden Avco Player Usage

CHICAGO—After one year of laboratory work, Avco has advanced the technology of its ½-inch Cartrivision player into more sophisticated areas.

Among the improvements are a closed-circuit TV monitor in which the owner works his TV camera, using his set as a monitor without turning on the recording scanner; new recording heads which can be removed and replaced in the home; improved iron oxide tape, which virtually rules out chromium dioxide because of the increased cost factor; a Cartri-Scan recording technique allowing for 114 minutes on a single cartridge; separate playback capabili-

ties on each of the two sound channels.

In addition, a black and white camera with an instant replay feature will be sold as an optional accessory. A color camera will be available later at a higher price.

All of these electronic features will be incorporated into sets offered for sale by other manufacturers who have adopted the Cartrivision system.

The cartridges and recording heads are being manufactured in San Jose, Calif. Electronics assemblies are being built in Huntsville, Ala., while the tape decks are being made in Richmond, Ind. The decks will be shipped to manufacturers' assembly plants for integration into completed TV sets.

JULY 10, 1971, BILLBOARD

Fillmore East Says Farewell With Bang

By BOB GLASSENBERG

NEW YORK — The closing night of the Fillmore East should leave its walls shaking for weeks. The original bill, featuring the Allman Brothers, the J. Geils Band and Albert King, was supplemented with sets by Edgar Winter's White Trash, Mountain, Country Joe McDonald and the Beach Boys. The audience, composed of record company executives, musicians, from the newsmen and other friends of the Fillmore East, enjoyed one of the most unbelievable levels of musical competency displayed by any group of musicians.

The audience received roses, posters, a souvenir program, food and freedom. In return, Bill Graham and his staff received warmth, conveyed through the applause, smiling faces and souls, and an emotional response to the music and to the entire show.

Outside, the marquee read "Thank You and Farewell." Above the stage, the Fillmore East staff placed a blue and white banner reading "Graduation, June 1971." There was the feeling of "family" throughout the theater.

Joe's Lights appeared to function better than ever, changing spots and lighting effects on the artists and in the background as

if the people involved in staging the show were cuing to lead sheets for all the music coming from the stage.

King's opening on the closing night was a flashback to the night he officially opened the Fillmore East, March 8, 1968. Country Joe also performed at the final evening. He played several tunes which he had performed with his old group. The Beach Boys performed a remarkable set, much to the delight of the nostalgic audience. Felix Pappalardi and Leslie West dueted the night away throughout Mountain's set, which was tight musically for the hometown crowd. The good time bands, Edgar Winter's White Trash, and the J. Geils Band performed in their jovial, rock 'n' roll styles and the Allman Brothers finished off whatever had been left standing by the other musicians. This show should not only be historic because of its chronological place in rock history, but also, and mainly because it was one of the most together shows ever staged at the Fillmore East. It was an outstanding example of rock production at its best and a fitting tribute to the creativity and professionalism of the entire Fillmore East staff.

Chase to Get 26G Equipment

NEW YORK — Chase, Epic Records' hot new rock-jazz group, will be equipped by Sun Music Co. with guitars, bass and complete p.a. amplifier system. The equipment, valued at \$26,000, will be available for the group's personal appearances in about two weeks.

Meantime, the group is filling out a hefty schedule of personal appearances set up by Beacon Artists, Chicago-based agency. The group played its first dates in New York last week; one at the Schaeffer Festival in Central Park on June 28 and the other at the Museum

of Modern Art on July 1. Other dates in the East were at Hampton Beach, Va., on July 2, and at the Newport Jazz Festival on July 3.

The group is currently riding high with its debut album, titled "Chase," and with a single, "Get It On." The group is preparing material for its second album, which is scheduled to be recorded at Columbia Records' San Francisco studios sometime in August.

Chase recently completed a half-hour television show which is being syndicated for station use around the country by CBS.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Elektra's Voice of East Harlem and Jonathan Edwards play the Museum of Modern Art's "Jazz in the Garden" date on Thursday (8); Vanguard's Country Joe MacDonald and Milkwood Tapestry are featured the following Thursday. . . . ABC's B.B. King has signed for four weeks at Lake Tahoe's Flamingo Hotel, beginning Dec. 9. . . . Anne Murray, Capitol songbird, will be honored by her home town of Spring Hill, Nova Scotia, July 7-10. She shares the bill with Glen Campbell, July 19-25, at the Greek Theater in L.A., before returning for a second season on Campbell's "Goodtime Hour" over CBS-TV. . . . Scepter's Lloyd Price has suspended his Las Vegas date and will be performing at his own club in N.Y., July 7-18, with Tamiko Jones and the Buckeye Politicians. . . . A&R's Marion Love opens a two-week engagement at the Harlem Club, Atlantic City, on July 22. . . . A&M's Sergio Mendes & Brasil '66 will play for the President of Mexico at the presidential palace in Mexico City, Wednesday (14). The group will follow with concerts in Acapulco and Mexico City, before beginning a lengthy U.S. tour. . . . Karen Carpenter of A&M's Carpenters has been named national youth chairman for the American Cancer Society. . . . Dick Lavsky of The

Music House has acquired a new sound effects library. . . . Hot Wax's Honecone play the Club Sheraton in Brooklyn, July 16. . . . The Litrov/Levinson p.r. company will become Levinson/Carr/Ross on Thursday (1). . . . Edward Delfino, production manager at Edward B. Marks Music, passed away June 24 in Trenton, N.J. He joined the firm in 1944. . . . Isadore Buchman, 84, father of Bucky Buchman, owner of Redisco One-Stop in Baltimore, died June 25 after a long illness. . . . Bell's Julie Budd tapes the "David Frost Show" on Tuesday (6). . . . Singer Marley Sims joins the cast of "The Me Nobody Knows" on Tuesday (6). . . . Arnie Silver and Mark Stevens of Silver Stevens Productions are completing an LP on the Peanut Gallery for Leslee Records, distributed by Pickwick. . . . Bill Gorman, salesman for Empire Distributors of Michigan, is hospitalized in Bon Secours Hospital, 468 Cadiux, Gross Pointe, Mich. . . . Singer Sheri Scott, Brooklyn girl, debuts this summer at the Catskill's Concord Hotel.

NASHVILLE

Buck Wilkin will soon have a new release on the United Artists label. The single, entitled "I'm Free," was produced by Wilkin and Ronnie Bledsoe. . . . Montage

(Continued on page 18)

FILLMORE W. IN 'RETURN' DATE

SAN FRANCISCO—Deciding at zero hour that just locking the doors was no way to go, Bill Graham rescinded his plans to shut Fillmore West on June 30. Instead, he kept his rock mecca open one more week and packed it with "San Francisco Greats."

His closing schedule ran as follows: Thursday (1), Cold Blood, Alvin Bishop and Stoneground; Friday (2), Grateful Dead and New Riders of the Purple Sage; Saturday (3), Quicksilver Messenger Service and Electric Hot Tuna; Sunday (4), Santana and Tower of Power.

Signings

Mama Cass Elliot has signed with RCA. Lew Merenstein will produce. She has a one album deal to fulfill for ABC/Dunhill with the Mamas and Papas. . . . Marshall Efron, actor, satirist and star of NET's "Great American Dream Machine," has signed to Burmese Records. . . . The Mamas and Papas have re-formed and re-signed with Dunhill Records.

The Mike Curb Congregation to Buddy Lee for management. Lee also handles Hank Williams Jr., who also records for MGM. . . . Chris Yulden, for lead singer with Savoy Brown, has signed as a solo artist with London's Parrot label. . . . Ford Records has signed Brand X with their first single, "Answer to a Love Story." . . . Gary Usher to Rip Music as an exclusive songwriter. . . . West Coast producers Augie and Andy DiMartino have signed a production pact with London Records. First single is "Carmel Mountain Road," by Buckwheat. The Kentuck Express featuring Kent Morrill, is also due for a single. . . . A rock group, 9W North, and Pat Gently, country artist, have signed with Kim Records of Tarrytown, N.Y. . . . Canyon, a rock group, have signed a writing-recording deal with Flamingo Music of Miami Beach. . . . Joe Rosanova and the Vineyard have signed with Star/King via Astrosonic Productions. San-Jo has recorded a single called "The Virgin" for Astrosonic. . . . Charles Strousse, who wrote the music for Broadway's "Applause," has signed to compose commercials for Herman Edel Associates. . . . Elektra's Crabby Appletown has signed with the Robert Fitzpatrick Corp. in L.A. for management. . . . Tony Martin Jr. and Guy Finley have signed with Diamond Jim Productions. . . . Mercury has signed Brahman, a Canadian group.

Sabbath New Tour to Begin

NEW YORK—Black Sabbath, Warner Bros. group from England, began their third North American tour July 3-4 at the Eastown Theatre, Detroit. The group will be performing 17 concerts in 15 cities, including dates in Minneapolis on Monday (5); Evansville, Ind., on Tuesday (6); West Palm Beach, Fla., Friday (9); Tampa, Fla., Saturday (10); Birmingham, Ala., Sunday (11); Virginia Beach, Va., Monday (12); Montreal, Friday (16); Hampton Beach, N.H., Saturday (17); Harrisburg, Pa., July 20; Providence, R.I., July 22; Syracuse, July 23; Asbury Park, N.J., July 24; Dania, Fla., July 30-31, and Jacksonville, Fla., Aug. 1.

The group's two Warner Bros. albums, "Black Sabbath" and "Paranoid," have earned gold records for surpassing the \$1 million sales mark.

Talent In Action

DICK GREGORY

Gaslight, New York

Dick Gregory is a funny man. He has an ingratiating style that works its way into the minds of his audience. He leads them down a narrow path lined with the symptoms of an ailing nation. But he stays on that path, never drifting, always allowing his audience to see the symptoms in an ironic humorous perspective.

Opening at the Gaslight on June 23, Gregory, who records for Poppy, touched on a variety of topics, ranging from racism to crime in Washington and Chicago, from sexual liberation to what he called "Brooks Brothers suit morality," from the Nixon administration to "the good old days." And with each topic, he showed how funny the truth is.

Gregory is more than a stand-up comic. In a serious moment, he is a political crusader aligning himself with the youth movement. In his best moments, he is a man like all others bewildered by a rapidly changing society. In his bitter moments, he is an alienated American black.

But at any moment, Gregory is a comedian tuned-in to the problems of the nation and always able to shed a light on them that evokes ironic, deceiving laughter.

AIRTO AND FRIENDS

Hotel Plaza, New York

The rhythms of Brazil move throughout one's body and capture a feeling of the soul. Airtto Morira on percussion; Flora Purim, vocals; Hermeto Pascoal, keyboards, flute and guitar, and Ron Carter, bass, have captured the Brazilian mood and transformed it into an understanding of flow and grace.

Although there were wind and string instruments used along with many percussion instruments, the music was rhythm. Perhaps it would be better to say that the rhythm created the music. Vocals by Flora and Airtto also blended into this theme. The wistful vocals were melodic. The stronger vocals were rhythmic.

Each entity was a single unit in final accounting. The music for the most part was as easily understood as the music on Airtto's Buddah Record LP. The mood was light on the surface. And the feelings generated throughout the room were those of great concentration and serenity.

BOB GLASSENBERG

KAYE TAYLOR, PAUL SIEBEL

Troubadour, Los Angeles

Kate Taylor's a rock and roll freak. She rocks, socks, swings and, most important, sings up a storm. Paul Siebel opened the show, with varying success.

Kate Taylor in no way resembles her famous brothers. Her stage act is nothing short of absolutely wild. She resembles a cheerleader at a high school football game and the excitement is contagious. Her backing group, the Magic Duck Band, is competent but not flashy; the show is all Miss Taylor's. Her material is drawn from other writers such as brother James, Carole King, and a few rhythm and blues numbers. Sometimes she acts a bit childish and gushy on stage, but that's all right because everybody's still a kid at heart. She records for Cotillion, but catch her in concert.

Siebel's set started out slow and for the first half he had to battle a disinterested audience. His material was a bit bland but the last 15 minutes of his set was very good. The uptempo, humorous numbers were the most effective and the acoustic guitar work by his accompanist was brilliant

throughout. A rearrangement of the song order would help the Electra artist, although his excellent version of Jimmie Rodgers' "Last Blue Yodel" should remain as the set closer.

GEORGE KNEMEYER

SERGIO FRANCHI

Flamingo Hotel, Las Vegas

Sergio Franchi delivers an excellent performance. His big operatic voice both overwhelms and soothes. He has a versatile program which includes "Serenata," "Al Di La," and "Love Story." A magnificent "Fiddler on the Roof" medley and the high point of the evening "No Man Is an Island," which is his new release on the Metromedia label, brings silence from the drinking crowd and then a burst of applause.

He has a warm sense of humor which comes across when he talks to the audience. His singing flows easily, the words beautifully phrased with the meaning conveyed to the packed showroom crowd. The show is both exciting and entertaining. George Gagny conducts the Russ Black Orchestra.

LAURA DENI

BUFFY SAINTE-MARIE JONATHAN EDWARDS

Hunter College, New York

Although Buffy Sainte-Marie only spoke twice to her audience, there was no lack of communication. (Continued on page 18)

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Talent In Action

• Continued from page 17

tion. Vanguard artist left little to conversation. Her language was her music. And her message dealt with

such things as the plight of the American Indians, Vietnam and gentler topics such as love and wilderness.

Opening with "Universal Sol-

dier," Miss Sainte-Marie displayed her musical abilities as she switched from steel-string to gut guitar to piano accompaniment. But her major asset is her distinctive voice with a trembling, birdlike quality. With that voice she conveys a gamut of emotions whether its applied to the bitter-sweet "Circle Game" or the ballad "Piney Wood." And for someone who spoke very little, Miss Sainte-Marie said quite a bit.

Appearing with her was Jonathan Edwards (Capricorn), whose soft rock sound challenges James Taylor's. Singing funky blues or traveling songs, Edwards puts out a style that is mellow and homey. With "Emma," "Morning Train" and "When the Roll Call in Yonder Is Made, I'll Be There," he accompanied himself on guitar and harmonica, which set an almost jubilant mood to the concert.

JOHN BALDRY, SAVAGE GRACE

Whisky a Go Go, Los Angeles

The grand reopening of the Whisky June 23 was not a musical success. Savage Grace played a boring set, followed by John Baldry, who was better but still wasn't very exciting.

Baldry's problem is the material he performs. Some of it just does not suit him. The man is very popular in England (due to his one-time career as a pop singer a la Tom Jones) and might be able to get away with bad material. But here he is largely unknown. Baldry has a very good voice and is dynamic on stage. Maybe some of the blues material he did with the Hoochie Coochie Men in the mid-60's would help. Baldry's talent is too much to just let rot through mediocre material.

Savage Grace in its present form should be ignored. The group has little to offer. The songs are all very similar and the "jam" S.G. attempted on "Eleanor Rigby" had to be one of the most one-dimensional, non-exciting, non-musical events/disasters of the year. The group's version of Bob Dylan's "All Along the Watchtower" showed it can't even play decent rock and roll. Both acts record for Warner Bros. Records.

GEORGE KNEMEYER

YES, FAT CHANCE

Whisky a Go Go, Los Angeles

Yes is a group that hasn't made it in America, and its appearance here June 28 showed why. The group is adequate, but nothing much beyond that. Fat Chance shows potential, but still hasn't jelled into a total group.

(Continued on page 26)

From The Music Capitals of the World

DOMESTIC

• Continued from page 17

has recorded a single release for Trump Records called "Old Joe Clark." Distribution for the record will be handled by Capitol. . . . Adam Rogers, formerly of the Imperials, has been in Nashville recently working on a new release for Bell Records. . . . The former back-up group for James Brown, Macio and the Kingsmen, have recently completed a successful engagement at Nashville's New Era Club. . . . Jimmy Buffett has returned from a Midwestern tour followed by a successful week at Atlanta's Bistro Club.

Kenney Rogers and the First Edition have been in Nashville working on a rock opera entitled, "Callico," at the successful new Glaser Brothers studio. . . . Ray Rush has been working on a new single with a group called Hope. The sessions done at Woodland Studios will be released on the Mecca label, they are entitled, "Cellophane Man," b/w "Sailor." . . . Tim Drummond is off to L.A. to play on the movie tracks for the new Kris Kristofferson movie, "The Dealer." . . . John Hartford has been in town working on new material at the Glaser Studio. . . . John Buck Wilkin has been at Woodland studios to work on a new LP. . . . Also at Woodland is Charlie Daniels working on a new Capitol LP which is being produced by Jerry Corbett, formerly of the Youngbloods. . . . "The King," Elvis Presley has been recording at RCA studios here. . . . Chris Gantry recently appeared at the Red Dog Saloon in Nashville and is also slated for the Schaffer Beer Festival to be held in New York's Central Park this summer. . . . Glen Spreen arranged and wrote the flip side of the new B.J. Thomas single. . . . The flip on Buzz Casons new single of Mega Records, is, "Billie" and not Billie as previously reported. . . . Jerry Nye has been appearing at Nero's in Nashville.

THOMAS WILLIAMS

LOS ANGELES

United Artists Records is reconstructing its building on Sunset Boulevard here to house the entire Los Angeles office facilities with the exception of branch, studio, manufacturing and warehouse operations. Completion date is Jan. 1, 1972. . . . Barnaby Records has moved to 816 N. La Cienega with Andy Williams now the sole owner, having bought out Alan Bernard. Linda McNeal is general manager of the label. . . . Over 250,000 Eva-Tone samplers have been inserted in the new Leon Russell LP for Shelter Records, distributed by Shelter. The sampler contains cuts from other current and forthcoming Shelter records, including songs by Freddie King, the Grease Band, Don Nix, Jim Horn, Alan Gerber, J.J. Cale, Jesse Barish and Wolf

and Wings. Idea was the brainchild of Randy Morrison of WDAI-FM in Chicago.

The blues anthology album will be released by Nix Nax Productions despite the death of Bukka White, who was scheduled to do another session. . . . "This Day, Today" by Chris Mancini has been selected as the official U.S. entry in the International Song Festival in Brazil in October. . . . Poco's next LP to be called "From the Inside."

Mary Travers to appear with the Henry Mancini Orchestra at the Hollywood Bowl June 31. . . . Stephen Stills to tour Great Britain in the fall. . . . Leon Russell starts an 18-date concert tour July 24. . . . Regis Philbin now appearing at the Playboy Club. . . . Jethro Tull has added several dates to his current U.S. tour. . . . The Supremes to play King's Castle in Lake Tahoe for 10 days starting July 15.

Percy Faith starting a tour of Japan Wednesday (7). . . . Dick Clark Tour Productions, Inc. to promote 24 dates by the Osmond Brothers this summer. . . . Procol Harum set for the Santa Monica Civic Auditorium Aug. 11 as part of its second U.S. tour this year. . . . Freddie King started a two-month concert tour at the Ash Grove July 2. . . . Blood, Sweat and Tears will go easy on concerts the rest of the year after playing an exhaustive one-nighter schedule this year.

The Bazil Jovil Show now playing at Rick's Rancho in Santa Maria, Calif. . . . Kent Records to distribute the Earthquake and Gator labels. . . . Al Johnson has formed Fat So Records with the first single by a group called Fat So. Destiny Production will administer Fat So Records.

Sunshine Snake Records has been formed by the Taylor-Laughlin Co. Gary Blair to direct activities of the label. . . . Neil Diamond is considering doing a one-man show on Broadway. His next LP could be a double record set. . . . Jan Daley now appearing at King's Castle in Lake Tahoe. . . . Stephen Stills set for Aug. 17 at the Inglewood Forum by Concert Associates. . . . KDAY is planning midweek concerts at the Aquarius Theatre. The Flying Burritos Brothers kicked the series June 29.

GEORGE KNEMEYER

CINCINNATI

Rich Morgan, manager of Cincinnati Gardens, has announced the booking of the rock musical, "Jesus Christ, Superstar," for Aug. 5. Other upcoming Gardens concerts include Creedence Clearwater Revival, a Concerts West promotion, July 13; Steven Stills, July 23; the Jackson Five, July 24, and Chicago, Aug. 30. . . . Bruce Nelson, former P.D. at WUBE here and more recently in a similar

(Continued on page 26)

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JEFF BECK, left, goes over plans for his new affiliation on the Epic label, with Clive J. Davis, president of Columbia Records.

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Radio-TV programming

Peninsula Station Sticks With Disk Picks Until They Happen

By GEORGE KNEMEYER

MONTEREY, Calif.—Sticking with a record that shows signs of becoming a hit, no matter how long it has been played, has paid off for KMBY here, according to Eric Norberg, program director. The Top 40 station has a 21 percent share of the market, with its closest competitor at 6 percent.

"We are careful about adding a record because when you add one, you have to take one off. And what we take off, of course, was a proven winner," Norberg said. "So, when we play a record, we give it a good chance to become a hit. KMBY won't drop a record after two weeks just because it hasn't started selling yet; we give it longer.

"Sometimes the stores in the area just can't get the record immediately after we start playing it. With the exception of one store, all record shops in the area are racked. Sometimes it takes them a while to get a record," he pointed out. "The records we play, the record stores have a chance to get before we drop it.

"I also keep close tab on what is happening in San Francisco. If a record is not available there, we won't play it because the shops here won't be able to get the record either."

KMBY's playlist is a bit different in that only the top 12 records are ranked. Another 40 records on the playlist are listed alphabetically in the survey that goes to

the stores. Also listed are the top five LP's in the market.

"We only rank the top 12 because there are usually only 12 songs that have substantial sales to warrant ranking," Norberg said. "The rest sell, but I don't like to use mostly personal preference in determining the rest of the survey, like some other Top 40 stations do."

In surveying the stores, the station asks for the stores' 30 best-selling records and uses listener requests for determining 15 other songs on the playlist. The rest of the survey is album cuts.

"Frank Colbourn picks the LP cuts for airing," Norberg said. "He has a good ear and listens for cuts that have pop market potential. We don't play albums that are different in scope from the rest of the material on our playlist. His choices have been right about 50 percent of the time. Some wind up on the top 12 because of requests, which mean they must be among the top five in requests.

"We've had several album cuts we've played that broke out as singles. Elektra Records used the edited version of the Doors' 'Riders on the Storm,' that we put together, as a basis for the single they released," he said. "Of course, some album cuts we play never get released as singles, despite the success they have here."

Norberg looks for off-beat records to add to the playlist—records that normally might not be considered right for Top 40 radio. One of the ways they do this is through the "KMBY Challenge" which pits nine records per week against each other, the winner automatically going on the playlist.

How 'Challenge' Works

"We split the nine records into bunches of three and play three-per-hour for three hours. Then the calls from listeners narrow it to three out of nine and then from three to the winner. Some of the songs have become big hits for us."

One of the most unusual records to ever make it at the station was "Pollution" by Tom Lehrer on Reprise a year ago. "The record was a monster. It was highly requested and the stores that could get copies of the record sold them. Reprise didn't do too much promotion on the record elsewhere so it never became a nationwide hit. But we still get many requests to play the tune," Norberg stated.

Rather than have several new records listed as "hitbounds" each week, KMBY uses a "Disc-Cover" term, which spotlights one or so

records for three or four days. When a song comes in to add to the list, it replaces the previous discovery. The station follows the news with either the No. 1 or a discovery.

Norberg is critical of stations which add progressive rock cuts to the playlist just to try to lure FM listeners.

"There is no audience crossover from AM to FM. People who listen to FM do it because they don't like AM and just won't listen to it no matter what. We are trying at KMBY for a mass audience including everything from juveniles to adults.

"Some stations are eliminating bubblegum music to get a hipper image, but this loses the kids. Also these stations wind up with a certain blandness in their programming. This is because one of the principles of a mixed playlist is to get variety so you don't sound the same. We mix in soul with pop and try not to play similar-sounding records back-to-back. I would have no objections to playing the Carpenters and Rolling Stones successively," he pointed out.

Norberg's philosophy of staying on a record spills over into the song that makes it big immediately. "I don't believe in changing a playlist just to change it. As long as a record is in the top 12 and getting good requests, we will play it, even if it has been on the charts six months."

He pointed out that "Hey Jude" by the Beatles was No. 1 for over two months and, on the station's playlist for six months, "even though some stations were already playing the song as an oldie."

The station has a "Music Power" weekend which features oldies 50 percent of the time. Two oldies are played back-to-back, followed by two current records. "This helps us compete on the weekends with the 'Solid Gold' stations. During the week we use an oldie every third record. We previously had the oldies at one every five records, but this wasn't enough.

"Through the oldies, we attract the adults because we're playing the music they grew up with and the youths we get by playing the current records. We have the oldies broken down by how old they are and gear certain oldies to certain times of the day. But this is the only record restriction. I don't believe in restricting a certain record to a certain time period. Very seldom will we restrict play on a current record," he said.

Norberg does have two pet peeves: monaural singles and the pressing quality of many records.

"There is no excuse for monaural records now. Most of the majors have stereo records but some companies still send out monaural singles. We have no trouble in reproducing stereo singles for radio. I think that the monaural single is one reason why singles sales are slacking."

Mark Stereo Singles

"We put an asterisk by records on our survey that are available in stereo to the consumer. Stores that we have talked to said that there is a small but significant number of people that won't buy a single if it is in monaural.

"The sleazy quality of some records bugs me, too," he continued. "The records that are pressed on styrene wear out very quickly, sometimes within one day. Sometimes the first time we back-cue a record, it becomes ruined. If companies would use vinyl this wouldn't happen. Capitol Records are very good. Our first copy of the Beatles 'I Want to Hold Your Hand' is still in perfect shape and you can imagine how often that has been played."



KICA PROGRAM DIRECTOR TERRY PRESSLEY receives a visit from the Colorado, new Uni Records group. From left: Stan Lark, Pressley, Robert Hart, George Tomsco, and Keith McCormick. Colorado's new release, "Country Comfort," is getting a lot of airplay on the KICA, Clovis, N.M. Top 40 station. Members of the Colorado hail from the old String-a-longs and the Fireballs.



WAVE PROGRAM DIRECTOR JACK MCCOY and WAVE air personality Teddy Richards show Paul Revere of the Raiders the studio of the Jacksonville, Fla., Top 40 station. Revere recently toured the nation via motorcycle to promote "Indian Reservation," Columbia Records hit. From left: McCoy, Revere, Richards.

Soul Station To 'People'

PORTSMOUTH, Va.—WHIH, soul music station here, has changed to new call letters—WWOC—and an "integrated" music format with an integrated staff. The station is now billing itself as "not a black station, not a white station, but a people station." Music includes hits from pop, rock, soul, progressive rock and jazz music and the station claims that "we don't make the hits, we play them . . . if it's the very best, you'll hear it on WWOC."

Air personalities include Chuck King, Frank Wilson, Harvey Johnson, Myron Gregory, Ron Wolfe, Lank Stephens and Dave Samuels, with Cliff Pleasants and Randy Drew helping on weekends. Johnson and Gregory do a 6-10 a.m. duo show.

WBBM-FM Cuts Swath With Oldie LP Tracks

CHICAGO—Something new is happening in mass appeal radio, according to WBBM-FM program director Bob Johnston—the LP cut oldie. The Top 40 station, managed by John N. Catlett, features a playlist running as high as 70 records and sometimes more, not including oldies. Johnston said that he's constantly building his oldie library "from past hit singles and album cuts."

WBBM-FM features album cuts in its programming. And thus these cuts, whether ever released as a single or not, are included in the oldies library. These LP oldies are not necessarily played in the same way as a hit singles oldie, he said. "We are only playing three to four oldies an hour, from the singles file and the album file . . . as an experiment. But why shouldn't we play LP oldie cuts? Paul McCartney has a new heavy album. We'll probably keep that album around

for a long time, on the basis that people listening to the station will have that album in their personal files. Playing that album gives us the opportunity to expose good cuts—often as many as five from an LP—which will probably not be released as a single."

He admitted that there were a lot of qualitative decisions made about which selections to play. "We play a lot of records, but the frequency is another matter. There are some things we don't want to play a lot, but they'll remain on our playlist a much longer time." WBBM-FM has four regular lists—A, B, C and D, plus the two oldie lists (one for singles and another for LP cuts). Even so, although the air personalities have definite guidelines to follow, "the important thing is to be flexible so the station doesn't become mired in any system. If Elton John is in (Continued on page 22)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Kahn Hammon is leaving KTSA, San Antonio, as program director to become program director of WLW, Cincinnati. So the KTSA programming job is open. Good job. Call general manager Woody Roberts if you're interested. . . .

Terrell Metheny is leaving WORD, Spartanburg, S.C.; he was general manager there. Call (803) 585-8666 if you're interested in a programming-oriented manager (he might be interested in a major market programming job that has managerial potential in the future).

Gene Hackard, who has worked WIBC, WLW and KMOX, is seeking a MOR job. Call (602) 938-2646. . . . Marty Marr, 29, married. 13 years' experience as deejay and program director, is looking for a job. Call (812) 466-5016. . . . Pete Mobilia, 21, just graduated from Emerson College, wants a news job; call (203) 247-7414. Has four years' experience, including some network news work. . . . Steve Clark is on the air now at WPIX-FM, New York, replacing Ken Harper. Bob Dayton has replaced Stan Martin, who has been shifted into the all-night slot. Cable Spencer has departed WPIX-FM to join WJDM, Elizabeth, N.J. More personnel moves are currently bogged down because of a union dispute. . . . Tom Brown from WPEN, Philadelphia, is now on WHN, New York.

Jim Edwards has left WSVP, West Warwick, R.I.; he was operations manager of the Top 40 station. . . . Frank Kingston Smith got that slot in New York on

WABC. He'll host the "Retro Rock" network show and do WABC weekend work; he'd been on WIBG, Philadelphia.

Bob Canada, program director of WORD, Spartanburg, S.C., has "I Found Someone of My Own" by the Free Movement, Decca Records, at the top of his playlist. Bob Piava, music director, WPOP, Hartford, had it at No. 11 last week and felt it would go much higher. Said that his survey of market showed the record outselling everything there—9,300 in Hartford alone. So, I told Russ Regan, head of Uni Records, that a mention in this column might assure Decca of a big hit and we bet a hamburger on it. In case you don't know, Russ is ordinarily a three-burger man, but is on a diet lately and pushes himself (Continued on page 21)

AFRS TO AIR 'TOP 40' SHOW

LOS ANGELES—The American Forces Radio Service (AFRS) has contracted to air the weekly special "American Top 40" around the world. The show, hosted by Casey Kasem and produced and duplicated by Watermark Inc., will be aired each week on more than 350 AFRS stations. At present, it is already heard on some 115 radio stations in the U.S. AFRS will begin broadcasting the show, starting the second week in July.

Vox Jox

• Continued from page 20

away from the table these days after only two of them. And I'm talking about \$1.80 hamburgers the size of a stack of 45 rpm records about three inches high. Wow. Anyhow, Russ himself guarantees the Free Movement disk is a hit if you play it.

★ ★ ★
Bob Roberts has joined WSGA, Savannah, Ga., from Swainsboro, Ga.; also joining the Top 40 station is **John Brown**, formerly with WQIK, Jacksonville, Fla. Lineup at WSGA now includes operations director **Danny Kramer** 6-9 a.m., **Jim Lloyd** until 1 p.m., **Donny Brook** 1-4 p.m., **Jerry Rogers** 4-7 p.m., **Fred Holland** 7-midnight, **Bob Roberts** midnight-6 a.m., and **Lindy Brannen** on weekends and production-swingman **John Brown**. Kramer adds: "We're still awaiting the results of the ARB, as everyone is no doubt. But things are awfully good with our contemporary format."

★ ★ ★
Hugh Cherry has rejoined the air personality staff of KFOX, Long Beach, Calif. Presently, he's doing vacation relief and you can hear him in the noon-3 p.m. slot. . . . **Jay Sand** has left WSAN and joined WKAP as music director; both stations are in Allentown, Pa. . . . **Steve Martin** is now at KITE, San Antonio; he'd been at KRIZ, Phoenix. **John Pedraza** has left KITE.

★ ★ ★
Gord Robison, formerly of CKXL, Calgary, Canada, is now doing p.m. drive at CFOX, Montreal. . . . Just got the latest ratings from El Paso and the Feb./Mar. Pulse shows KERP leading the market. KERP has 23 from 6-10 a.m., 23 from 10 a.m.-3 p.m., 33 from 3-7 p.m., and 26 from 7-midnight. In the same periods, KHEY has 16, 14, 11, and 5. KSET has 11, 10, 8, and 17. KINT, a daytime operation, has 9, 4, 5, and 0, but KINT-FM comes in with a hefty 14 at night. XEF has 4, 2, 11, and 7. **John Thompson** is program director of KERP and **Charlie Russell**, an ex-program director of KERP, is program director of KHEY. . . . **John Wicklein** has been appointed general manager of WRVR-FM, New York; he used to be a reporter for the New York Times. . . . **John Patton**, ex-program director of WKRC, Cincinnati, is the new program director of WASH-FM, Washington MOR station.

★ ★ ★
Mark (Maximus Mark Andrews) Cooper is now on WJIM, Lansing, Mich.; he'd been on KRCB, Omaha, Neb. At WJIM, he's doing the 7-midnight show. . . . **Jay Hoffer**, vice president of programming for KRAK, Sacramento, will have his second book on radio out very shortly. It's called "Organization and Operation of a Broadcasting Station." TAB Books is the publisher. If it follows the pattern of Jay's first book, it'll be a winner and comes with my highest recommendations. Jay gets into nitty gritty details on radio programming in his first book; I've got it in my personal library at home; that's how much I think of it.

★ ★ ★
 Okay, so I was in the car driving to work and I caught **Dick Whit-**

San Diego FM-er to Lush Music Sound

SAN DIEGO—KPSE-FM went on the air Saturday (3) here with a wall-to-wall format. Programming for the station was acquired through TM Productions and is the syndicated format of WDOK-FM, Cleveland. George Whitney is general manager of PSA Broadcasting and Ernie Winn has been named general manager of the station. PSA Broadcasting is a division of Pacific Southwest Airlines.

JULY 10, 1971, BILLBOARD

tington, KGIL, San Fernando Valley (Los Angeles, if you must know the truth). He was reading a disk jockey job advertisement from the Billboard; KGRC-FM, Hannibal, Mo., was seeing a new air personality. Dick described the whole mishmash about getting a job in radio and then called the program director of KGRC-FM, **Mark Matthews**, and told him that he'd like to apply for the job. Dick said his real name was **Armont**, but he used the professional name of **Mark Twain** and, using a nasal twang, wanted to get ahead in radio; he said he knew how to do "time and temp and all that stuff." Mark wanted an air check. **Mark Twain** explained that he was working on a religious Top 40 station. Anyway, after a lot of conversation, **Mark Twain** was supposed to send out an air check right away. Later, after hanging up the phone, **Mark Twain** explained what an air check was to his San Fernando Valley audience (by this time, I was on Sunset Blvd. nearing the office) and that he would make an air check and that he'd never gotten a job through an air check before and anyway all air personalities always cheated like crazy on them. Wish I could have kept KGIL turned on (I had to park and go upstairs to the office) and heard Dick make that air check "on the air." And I sort of wish I could see Mark's face as he reads this column. Don't know if ordinary people enjoyed that whole **Dick Whittington** nonsense or not, but I think anyone in radio would have sincerely appreciated it. I almost drove my Firebird through a red traffic light, I was laughing so hard.

★ ★ ★
 WRIS-FM, Detroit, went all-live Monday (28) with the addition of a chick named **Barbara Holliday**. Air personality **Dan Carlisle** reports that the progressive rock station will broadcast an **Alice Cooper** concert live July 6 from the Roostertail, and, follow this up with a series of free concerts all summer at Oakland University near Pontiac. Using the borrowed KQV remote trailer, WRIS-FM will do broadcasts all over the city during the summer. . . . **Mike Valgus**, program director of WRGM, Richmond, Va., seeks a good black air personality who can do a four-hour popular jazz-MOR show and handle the news. Must have 1st ticket and good voice. Pay is good for the market. . . . **Fred Williams** is now on WACU doing a 2-6 a.m. telephone talk show; he'd been operations manager of FHAT, Lebanon, Pa.

★ ★ ★
 It's now obvious that we're in an economic recession—Pulse is now accepting subscriptions after their reports have been dished out. Reason given is that there are legitimate occasions such as changes in ownership, management or programming where the decision to subscribe could not possibly have been made prior to the survey year. Surcharge of 40 percent will be made. . . . **Pam Bell** has been named women's director and music director (I wonder if the two things are compatible?) of WHPL, Winchester, Va. She does the 10-noon show five days a week and, at the age of 20, has already been working in radio since the age of 10. Wow!

★ ★ ★
Bill James is the new operations manager and 2-6 p.m. air personality on KGA, Spokane. . . . **Harry Pagels** has been named general manager of KBFW, Bellingham, Wash.; he'd been an account executive at KGMI, Bellingham; Van Sias, former general manager of KBFM, has been transferred to KBFW's sister station—KALE, Tri-Cities, Wash.

★ ★ ★
Irv L. Jacobs has a third ticket and one of America's best **Duke**

(Continued on page 22)

NEWPORT BASH 'LIVE' ON NBC

NEWPORT, R.I. — The NBC Radio Network covered the Newport Jazz Festival in three live special programs each three hours in length. The programs, presented as special Monitor broadcasts, originated directly from Newport. Hosting the shows was Murray the K, of WWDC, Washington; artist **Herbie Mann**; and **Jim Mendez** of WJAR, Providence. One special was aired every day Saturday (3) through Monday (5).

Top 40 List for Bay City Outlet

BAY CITY, Mich.—WBCM has switched to a Top 40 format. The former middle-of-the-road station serves the tri-city area of Bay City, Midland, and Saginaw. According to program director **Jack Loehr** the station is working from a playlist of 45 top hits, but avoids the tight playlist concept and will "break records if they are deemed hit potential." The music department of WBCM picks at least six records that are heavily exposed each week and also gives airplay to a feature album each week. Oldies are programmed. The station also has a request line direct to the control room that stays open constantly. Air personalities include **Bill Robbins** 5-10 a.m., **Lee Norling** 10 a.m.-2 p.m., **Bob Olsen** 2-6 p.m. and **Don Michaels** 6-midnight, with **Lowell Homburger** and **Eric Allyn** helping weekends.

Radiothon for New Haven FM

NEW HAVEN — WPLR-FM, 24-hour stereo Top 40 operation here, will broadcast a five-day remote from the New Haven Green, a park in the center of the city, July 6-10 in a campaign to raise funds for muscular dystrophy. **Jerry Lewis**, national chairman of the Muscular Dystrophy Fund, is expected to be on hand and appear live on the station. General Manager **Bob Herpe** said the station is seeking rock groups, local and national, to appear live on stage in the park. These performances would be broadcast live. Air personalities working the 24-hour, five-day radiothon, include program director **Jay Crawford**, music director **Jay Brooks**, **Bob Nary**, **Paul Taylor** and **Tom Michaels**. Slogan used by the station is "The lion is loose in Connecticut." The call letters were WNHC-FM until purchased by Herpe.

KPAR Deletes Top 40 Nos.

ALBUQUERQUE—KPAR, local Top 40 station here, has dropped its number system on its playlist. Program director **Frank Regan** said that the station will continue to play from an unrated list of 40 singles plus three album cuts and two oldies per hour and will play "an unlimited amount of new product each week." **Les Howard**, previously with WKBN, Youngstown, Ohio, is the new music director of KPAR and doing the early-morning air shift. Rest of the staff includes **Scott Ross**, **Anthony Hickey**, **Bob Seeman**, and **Wally O'Brien**. Commercials are limited to 12 units per hour and clustered four times an hour.

Letters To The Editor

Dear Editor:

Just a short note to offer a little rebuttal to your statement, in Vox Jox, June 19, concerning "Oldie Weekends."

You stated that oldie weekends were a copout on the part of program directors and that they sold "ZERO records." I disagree with the statement that they are a copout. I think that they are valuable parts of a station's programming, if handled correctly.

I say "if handled correctly" because, as I'm sure you're aware, people like to remember—they like to be reminded, by music, of things in the past . . . things like the first record they ever bought. Their first date. Their first breakup. All this may sound like a lot of mush, sentimental mush. Yet, ask any successful programmer, any audience-conscious music director, what type of records make up some of the most-frequently requested music. My bet is that he will tell you oldies. Put a man on the show that knows his stuff, and you can't lose. True, old records don't sell as many records as new releases. Yet, who are we in business to serve? Who should we be trying to please. I submit that we are in business to please the listener. Not the record companies. No one need tell a small market programmer about the difficulties the

record companies are in with regard to singles. When they cut back on service, who gets cut first? The smaller stations.

It would seem that the responsibilities for the promotion and selling of records lies with the record companies themselves. By providing stations with better service, they will better be able to move their products. This goes for all station service—large and small.

In summary, let me say that I think oldies are a vital part of any good station's programming. I'm hoping this letter will get some response. Even though I disagree with your idea in this respect, let me add that I am a regular of your column and find it most helpful in keeping up with the world of radio programming. Keep up the good work!

Dave Wright
 Music Director
 WATA
 Boone, N. C.

Dear Editor:

I am writing this letter as a result of what I feel is an increasing polarization between the radio station and the record company. The relationship in many cases is shakey at best!

Many station managers and program directors flatly refuse to see (Continued on page 24)

Country Music Greats Spark New Syndicated Radio Series

NASHVILLE — "Traditionally American," a new series of hour-long country music radio specials, will hit the air in August syndicated by Sound Media here. First of the 12 specials will be devoted to **Chet Atkins**. Host is **Robert W. Morgan**, air personality at WIND, Chicago. Each of the monthly shows will be heavily promoted. They are being offered free to the radio stations, exclusive in each market. Sound Media executive producer **Scott Anderson** said that the shows feature local commercial availabilities and that Sound Media's income will derive from national advertisers.

Artists slated to be featured in the series include: **Merle Haggard**, **Johnny Cash**, **Eddy Arnold**, **Hank Williams**, **Marty Robbins**, **Jim Reeves**, **Charley Pride**, **Buck Owens**, **Loretta Lynn** and **Lynn Anderson**.

The show featuring **Chet Atkins** will include interviews with **Bobby Bare**, **Jerry Reed**, **Nashville Mayor Beverly Briley**, **Floyd Cramer** and **Boots Randolph**.

Set so far to carry the series are **KCMO**, Kansas City; **WIL**, St.

Louis; **WWCO-FM**, Waterbury, Conn.; **WCMS**, Norfolk; **KMAK**, Fresno; **WTOD**, Toledo; **WWOL**, Buffalo; **WQIK**, Jacksonville, and dozens of other stations.

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TONY MERCER PRESENTS

WBBM-FM Cuts Swath With Oldie LP Tracks

• Continued from page 20

town, for instance, a station has to think about that in its programming. We interviewed him while he was in town and played parts of that interview before his records for about a week."

Format Lures Listeners

And this type of flexibility evidently works. In the April/May ARB, the station passed a landmark for FM in Chicago (up from 13.3 percent of the market a year ago to 19 percent now) by accumulating over half a million different listeners per week for the first time. Catlett also pointed out that the station "really zeroes in on our target 18-34 age bracket, with over 70 percent of our total audience in that group. Average quarter hour estimated audiences were up 93 percent for the station." And, Catlett said that "naturally, programming is the biggest factor accounting for our success (though

our strong stereo signal and our policy of limiting commercials to eight units per hour help)."

WBBM-FM, at present, features no jingles and Johnston anticipates using none. "Thus, when you don't have any jingles, you have to rely more on music balance." The staff includes Bud Kelly, Johnson, Tony Phillips noon-4 p.m., Steve King 4-8 p.m., Jim Croney 8-midnight. A two-hour public affairs talk show follows, then come tapes created by John DeWitt.

Jim Smith and Johnston go over the list of records to be played each week. Local groups are given stronger emphasis. All records are balanced for the day part and an effort is made to avoid playing records back-to-back that sound the same. Smith is available to see record promotion men at any time. The playlist is revised whenever warranted.

WBBM-FM uses the slogan: "Where Rock Is."

RADIO-TV Job Mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. 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 two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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165 W. 46th St.
New York, N.Y. 10036

POSITIONS WANTED

Listen to these qualifications and then listen to my tape and resume available on request. 26 years old, pleasant, good voice, draft exempt, first phone, married, one child, currently in a top 50 market. I prefer MOR, or TOP FORTY. Excellent in news gathering, editing, and on the air delivery. Some TV. References can and will be furnished from all former employers. Seven years' experience. Anything in top 150 markets considered. Money and location open. Box 405, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy17

All I'm looking for is a radio station that is creative. Please, after six years in this business, give me only this: Room to create both on and off the air. If you don't believe in giving a personality freedom to create then don't call me. No more room for restrictive formats and Top 40 non-talk. If you're open for fun or intelligence call 1-617-878-4164. Have talk shows died?

TOP 40 Jock looking. Currently employed at Pulse rated #1 station in top 50 market. Single, 22 years old, military complete, 3rd endorsed. All inquiries welcome, including Broadcast Personal Agencies. 313; 234-0111. jy17

Excellent Newsman. Major market experience (Los Angeles, Houston, San Diego), 31, family man. Full range of experience, inside, outside, rewrite, heavy delivery. Medium Market News Director. Good references. Will travel anywhere for interview and will consider any area. Salary open for discussion. Also major market experience as MOR Jock (LA). Proven ratings, especially with women. Phone 805; 522-1493, or write P.O. Box 1463, Hollywood, Calif. 90028. Must be settled before kids start school again in September. jy17

Five years' Metropolitan, Suburban NYC experience doing top 40 music Top 40 PUNCHY NEWS—and Top 40 Production. Have a solid background of rock radio, past, present, and can offer you some unique, feasible creative ideas for the future! Believe me, no big head, but I'm pretty sure I can help program good rock radio. Any competition in the market makes the music and programming grow fonder. Looking for an opportunity to prove my worth. Hold 3rd phone—26 years old—with plenty of air checks. Prefer live audition and interview, with some of your best copy—(POUR IT ON!) Communication arts graduate, B.A. Call 212; 442-2446 mornings before 12 noon, and evenings bet. 6-8 p.m. jy17

Graduating class of ten trained in all phases of radio station operation including on-the-air work and our closed circuit radio station—all seeking positions. Have 3rd phone. Inquire Radio-TV Class, The Academy, 1940 Hi-Line Drive, Dallas, Tex. 75207. (214) 741-1946. Trained by Charlie Brown, WBAP, Fort Worth. jy10

1st phone personality, age 25, 3 years' experience, 2 years at present station. Strong news, production, light board. 3 1/2 years of college. Prefer major market, MOR, midday or afternoon. I want to move up but I am in no hurry and I am willing to wait as long as it takes to get what I want. Available for interview in Kentucky, Ohio and Indiana July 26 through August 6. Write Box 404, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. jy10

POSITIONS OPEN

Wanted: Chief Engineer for a growing small market station in a large chain. Salary open. Contact: Gary Meadows, Phone: (304) 327-6124. jy10

Yesteryear's Hits

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

POP SINGLES—10 Years Ago July 10, 1961

1. Tossin' & Turnin'—Bobby Lewis (Beltone)
2. Boll Weevil Song—Brook Benton (Mercury)
3. Quarter to Three—U.S. Bonds (Le Grand)
4. Raindrops—Dee Clark (Vee Jay)
5. The Writing on the Wall—Adam Wade (Coed)
6. Every Beat of My Heart—Pips (Vee Jay)
7. Moody River—Pat Boone (Dot)
8. Yellow Bird—Arthur Lyman (Hi Fi)
9. Hats Off to Larry—Del Shannon (Big Top)
10. Dance On, Little Girl—Paul Anka (ABC Paramount)

POP SINGLES—5 Years Ago July 9, 1966

1. Paperback Writer—Beatles (Capitol)
2. Red Rubber Ball—Crykle (Columbia)
3. Strangers in the Night—Frank Sinatra (Reprise)
4. Hanky Panky—Tommy James & the Shondells, (Roulette)
5. You Don't Have to Say You Love Me—Dusty Springfield (Philips)
6. Wild Thing—Troggs (Fontana)
7. Cool Jerk—Capitols (Karen)
8. Little Girl—Syndicate of Sound (Bell)
9. Paint It, Black—Rolling Stones (London)
10. Along Comes Mary—Association (Valiant)

SOUL SINGLES—5 Years Ago July 9, 1966

1. Ain't Too Proud to Beg—Temptations (Gordy)
2. Let's Go Get Stoned—Ray Charles (ABC)
3. Barefootin'—Robert Parker (Nola)
4. Cool Jerk—Capitols (Karen)
5. Hold On! I'm Comin'—Sam & Dave (Stax)
6. (I'm a) Road Runner—Jr. Walker & the All Stars (Soul)
7. I'll Love You Forever—Holidays (Golden Word)
8. When a Man Loves a Woman—Percy Sledge (Atlantic)
9. Good Time Charley—Bobby Bland (Duke)
10. Neighbor, Neighbor—Jimmy Hughes (Fame)

COUNTRY SINGLES— 5 Years Ago July 9, 1966

1. Think of Me—Buck Owens (Capitol)
2. The Last Word in Lonesome Is Me—Eddy Arnold (RCA)
3. Take Good Care of Him—Sonny James (Capitol)
4. Don't Touch Me—Jeannie Seely (Monument)
5. Evil on Your Mind—Jan Howard (Decca)
6. (Yes) I'm Hurting—Don Gibson (RCA)
7. Swinging Doors—Merle Haggard (Capitol)
8. Talkin' to the Wall—Warner Mack (Decca)
9. I'll Take the Dog—Jean Shepard & Ray Pillow (Capitol)
10. Distant Drums—Jim Reeves (RCA)

Vox Jox

• Continued from page 21

Ellington collections; he was on a San Diego FM station weekly for four years. Says he's willing to work free in San Diego County, but insists on gas money for commuting farther afield. Can anybody use him? His address is: P.O. Box 574, National City, Calif. 92050.



... H. A. Thompson, veteran broadcaster with WSOC, Charlotte, has walked across the street to WBT and is doing a 10 a.m.-1 p.m. show. . . . Chuck Baker called from KSTN, Stockton, Calif., to comment that the played "What the World Needs Now Is Love" on Mowest Records by veteran air personality Tom Clay and "people killed by request line with phone calls asking me to play the record some more." The record actually got its start in the market on KSTN-FM, a block-formatted station. Daddy Ralph White, who does a 9-11 p.m. soul show, played it first. The disk is now a hit-bound at KSTN, which is a Top 40 station. The unusual thing is that Tom Clay is still out of a job; the KGBS stint in Los Angeles was only while somebody on the station took a vacation.

Walker G. Bennett has been appointed program director of WJZZ-FM, Bridgeport, Conn. He'd been chief engineer. The lineup at the station now includes Hal Baird 6-10 a.m., Bennett 10 a.m.-3 p.m., Mike Curruthers 3-6 p.m., and Jim Scanlon 6-midnight. Station will be broadcasting in quadrasonic sound in July, using the Electro-Voice pseudo system, so Bennett is seeking quadrasonic material desperately, plus all the stereo easy listening albums he can get ahold of. . . . WTLB, Utica, N.Y., opens up the request lines from midnight-6 a.m. on the Lee Patrick show. . . . Lineup at WVOE, Chadbourn, N.C., includes manager-program director Jimmie Steward, music director Bob Jones, Cleveland Watson and Bill Lightning. The soul station last week had "Dililah" by Major Lance as a pick hit.

As most of you know, I've been working at the formation of a programming society for some while. I now think the time has come. There'll be a 9 a.m. meeting Aug. 19 at the Hotels Ambassador, Chicago. This is the opening day of the Radio Programming Forum. The Forum doesn't get underway until 2 p.m. Maybe, before that time, we can get a few thoughts jelled. I had planned to spread the word about this forum strictly by letter, asking each person to contact as many buddies as possible. But, after 200 letters, I got pooped out. The task is just too monumental! Please accept my apologies for not writing you personally and also accept this Vox Jox item as your personal invitation to attend. You do not have to register for the Forum or anything like that. If you can't attend this special meeting, I would like to hear from you by letter whether you'd like to be a part of the Society. The need for such a Society is so obvious that I don't even have to spell them out. One program director, major market Top 40 station, recently told me that he wasn't interested in helping anyone, but himself. I just can't believe that this type of attitude will be of value to his station or to himself over the long run. Radio is a unique profession. There isn't a man I know in radio who got to the top—whether as air personality, program director, or general manager—without the help of someone along the way. And this industry is so small that the man across the street—your bitterest competitor today—may be working for you, with you, or you working for him tomorrow.

I like the idea of competition in radio; I think it benefits radio in general. But I think we could benefit radio much more if everyone worked together in certain aspects—standards of programming, codes of conduct, public relations for the industry, goals and standards for air personalities, training clinics for air personalities, etc. The ramifications of a programming society would be enormous. For example, in the anti-drug campaign to get youth off drugs, radio stations in a concerted effort could have waged a tremendous war. I know that many stations have done a great deal on their own, but think how much more we all could have done working together. For this, and other important reasons, I feel a programming society is urgent. I'm hoping that something definitive gets started the morning of July 19; if you men want it bad enough, the Society will become a reality.

Joe Laurence, former program director and air personality of WPEN, Philadelphia, has resigned to start a sailboat building business with a friend in Maine. Ach, old program directors never die, they just sail away. . . . Don Moore, former music director and personality at KRAV-FM, Tulsa, is now a weekend personality at KELI, Tulsa. And Les Garland, regular 2-7 p.m. air personality on KELI, is now also hosting "Dance Party" seen over KOTV-TV, Tulsa, 1-2 p.m. Saturdays and would very much appreciate receiving films or videotapes of artists performing. Artists going through Tulsa may also stop by and appear live. Lineup at KELI now features Dick Daniels, operation managers Jon Steele, Garland, Dean Kelly in the 7-midnight slot, and all-night personality Ken Douglas.

Any television handstand type of show that would like to receive videotapes from record labels may drop me a note and I'll print the message here.

KEEL, Shreveport, swept 14 of the 15 top awards this year in radio presented by the Shreveport Advertising Club. This includes production for station clients written and produced by KEEL personnel and agency commercials produced by the station. KEEL also won two of the top five radio awards of the Association of Broadcast executives of Texas. The staff who reaps these commercial rewards include program director Larry Ryan 6-9 a.m., Lane Brigham until 1 p.m., Steve Kelly 1-4 p.m., Ron Montgomery 4-8 p.m., Tommy Kramer 8-midnight, and Murray Brigham until 6 a.m. . . . KCLV, Clovis, N.M. Top 40 station, has a new owner—Lonnie Allsup. New general manager is Hugh McEvoy, formerly with KGNC, Amarillo; new program director is John

Hoosier Capitol AM-er Switch

INDIANAPOLIS—WXLW, 500-watt daytime operation here, has switched to an adult-oriented contemporary sound. The programming "will consist mainly of current easy listening top 40 singles, plus a few album cuts," said Ray Dennis, the program director. The station previously programmed middle-of-the-road music, highlighting the big bands.

WIOK to Country

NORMAL, Ill. — WIOK here will switch to a country music format July 12, according to general manager Jim Melton. The station has been featuring middle-of-the-road music, but Melton said that the Mark/Way Station is "obligated" to fill a country music void in the Normal-Bloomington market.

Classical Music

RECORD REVIEW

Red Seal in Youth-Geared Series

NEW YORK—Eleven should be a lucky number for RCA's Red Seal new release. That's the number of albums the label has just issued in its special series to lure the young buyer (Billboard 6/19/71). The attractions in this release, highlighting greatest hits of composers, are threefold: repertoire, packaging itself and artists.

All have been chosen, apparently, with extreme care, and the releases represent what should bring in good sales to the dealer. All 11 in this "Greatest Hits" series, and a 12th, "Heavy Hits," have the ring of the cash register foremost in mind. For instance, artists on the "Puccini's Greatest Hits" LP are Bjorling, Tucker, Price, Moffo and Milnes performing in arias and duets from "La Boheme," "Tosca," "Turandot," among others. Quite an all-star line-up, culled from previous releases, as are the other product in this series.

Artists in the other 10 LP's include Arthur Fiedler with the Boston Pops, Fritz Reiner and

the Chicago Symphony, in works by Johann Strauss. Here Fiedler displays his whimsy and humor in abundance, Fiedler, too, is delightful in conducting "Leroy Anderson's Greatest Hits," which includes such little commercial gems as "Fiddle-Faddle" and "The Syncopated Clock."

In "Wagner's Greatest Hits," the list of performers includes Reiner, Ormandy, Leinsdorf and Stokowski. "Die Meistersinger: Prelude to Act I" with Reiner conducting, is a highlight here.

The "1812 Overture" with Ormandy and the Philadelphia, currently on the chart, is the feature in the Tchaikovsky album. A Bach LP has the Robert Shaw Chorale and the Luboff Choir showing the form that makes them high-ranking vocal units. A Rimsky-Korsakoff LP spotlights spirited "Scheherazade" movements; an Ormandy cut, "Toccata and Fugue in D Minor," sparks the Bach album; "Bolero" and "La Valse" with Martinon and Munch, respectively, do the same on the Ravel LP.

The last four albums are of special significance for they deal more with the contemporary. A Gershwin album is in keeping with an industry trend to nostalgia, and features Fiedler, Leontyne Price and William Warfield, in tunes such as "Rhapsody in Blue," and "Porgy and Bess." The Mahler release contains the adagio from "Symphony No. 5." This is the theme from "Death in Venice," film currently attracting moviegoers. The interpretation by Leinsdorf is brilliant and moving. The Beethoven cover is quite appealing, imaginative and modern. Repertoire here is "Ode to Joy" (a hit single), first movement from "Symphony No. 5," among other well-performed product. The 12th LP, the "Heavy Hits," contains "Zarathustra," opening fanfare theme from "2001," theme from "Elvira Madigan" and other contemporary fare. The Leinsdorf treatment of the finale of Beethoven's No. 9 is a top recording.

ROBERT SOBEL

Mfrs' Bid to Waive Dramatic Grand Rights Heats Anew

• Continued from page 1

they refuse to cut the fee. A major exposure medium becomes silenced because the radio listener never hears that recording on the air. A key sales stimulant is stifled, and the result is that the recording ends up gathering dust on dealer's shelves.

"We're not asking the publishers for a continual waiving of the fee. Just a realistic approach, especially to the newer recorded, contemporary works such as "El Cimarron" and "Lulu," based perhaps on waiving the fee on a one-time-only basis or allowing

Two-Record Sets By Nippon DGG

TOKYO—Nippon Grammophon has released eight different sets of classical repertoire in their Two-LP Best series. In the series are symphonies and other works by Beethoven, Dvorak, Tchaikovsky, Stravinsky, among others, as performed by the Berlin Philharmonic. Von Karajan conducting. The two-record sets are priced at \$8.33 each.

To kick off the series, the label is offering a large poster of the conductor to the first 3,000 customers.

DGG Issues 'Death in Venice' —WB Films Tie on Promotion

NEW YORK—Following the hot sales steam generated by themes from films such as "Elvira Madigan" and "2001: A Space Odyssey," Deutsche Grammophon has released the music from the film "Death in Venice."

The recording, "Death in Venice," performed by Rafael Kubelik and the Bavarian Symphony Orchestra, is not the soundtrack of the film. It does, however, contain selections from two Mahler symphonies, adagio from "Symphony No. 5"; misterioso from "Symphony No. 3," which are integral parts of the film, as well as an excerpt from the Seventh Symphony.

DGG and Warner Bros. Pictures are cooperating on promotion. The picture on the album jacket is the same photo WB is using to promote the film. Also planned is a coordinated promo-

the work to be heard free periodically. I don't feel this is unreasonable at all."

M. Scott Mampes, head of Philips Records classical division, is another champion of the same cause.

"We're not asking for a permanent waiving. . . . We have gone through a fantastic expense in just recording these works, and it's totally unrealistic to ask us, or the station which can't afford it, to pay a fee which is way out of line," she declared. "All classical budgets are small to begin with. And the publisher, by not waiving the rights simply hurts himself and the composer in the end because the product gets no airplay and in all probability never reaches the buyer's ears."

"However, we are getting some cooperation from Belwyn-Mills Publishing. The publishing firm has agreed to waive the payments to all stations on a one-time-only basis within a three-month period on three of our contemporary operas, 'The Devils of Loudin,' 'Mid-Summer Marriage' and 'The Old Maid and the Thief.' This is an interesting experiment and if successful, could help us a great deal."

Although easing up on payments in these instances, Bob Holton of Belwyn-Mills said that

waiving the fee frequently or as a policy would result in a big loss of revenue for the composer. Also, he said, a policy of this nature would be unfair to those broadcasters who have a blanket fee arrangement with the company. Too, "to make such an adjustment a permanent one would create ill feeling. And rightfully so. Why should a contracted station pay a fee when other stations have had the payment waived for a particular performance? All the stations would want the same privilege."

Philips & DGG Into Budget in U.K. in August

LONDON — As has been rumored for many weeks, Philips and DGG will be making an entry into the budget classical market in August—but not, as was anticipated in some quarters, with a special label.

In fact, first releases will come out on the Contour label, launched by the two companies via the Musical Rendezvous offshoot.

The first classical releases will comprise six reissues from deleted DGG catalog items, followed by four more in November. The titles are not yet available.

General manager Dave Allwood said that existing Fontana Special classical albums would continue to be available at present, but next year issues to be retained in the catalog would be transferred to Contour. Contour classics sell at \$2.40.

Red Seal Single Pops of 'Venice'

NEW YORK—RCA's Red Seal has released a single of the principal theme from "Death in Venice" film. The single will be treated and serviced as a popular single. The theme is the adagio from Gustav Mahler's Fifth Symphony.

The performance being released is by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

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.

Wk. Ago	1	2	3	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Wks. On Chart
1	1	2	1	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	8
2	3	4	9	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	5
3	2	2	1	RAINY DAYS & MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	9
4	15	18	—	YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI)	3
5	5	9	22	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	13
6	7	7	8	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	11
7	4	5	7	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	6
8	24	38	—	HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casseroles/Warner-Tamerlane, BMI)	3
9	10	12	23	TAKE ME HOME, COUNTRY ROADS John Denver, RCA 74-0445 (Cherry Lane, ASCAP)	11
10	21	29	38	SUMMER SAND Dawn, Bell 45107 (Pocket Full of Tunes/Saturday, BMI)	4
11	11	13	15	INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	7
12	6	3	3	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	10
13	13	17	—	TALKING IN YOUR SLEEP Gordon Lightfoot, Reprise 1020 (Early Morning, ASCAP)	3
14	14	20	21	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	5
15	16	26	26	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	5
16	17	23	27	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (Big Sky, ASCAP) (ASCAP)	4
17	22	24	—	LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	3
18	20	27	32	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	4
19	12	11	4	I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	9
20	32	39	—	RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI)	3
21	18	1	10	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 12300 (Sunbeam, BMI)	6
22	9	6	6	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	8
23	8	8	11	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	7
24	27	40	—	MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI)	3
25	25	32	35	MOZART SYMPHONY NO. 40 IN G MINOR Waldo de los Rios, United Artists 50772 (Morro, BMI)	5
26	26	31	—	I LOVE YOU LADY DAWN Bells, Polydor 15027 (Martin Cooper, ASCAP)	3
27	19	19	25	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Stax/Volt) (Jobete, BMI)	6
28	—	—	—	BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI)	1
29	31	34	40	SIX WEEKS EVERY SUMMER Vikki Carr, Columbia 4-45403 (Con Brio, BMI)	4
30	38	—	—	RAINY JANE Davy Jones, Bell 45-111 (Screen Gems-Columbia, BMI)	2
31	—	—	—	RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP)	1
32	34	—	—	HILL WHERE THE LORD HIDES Chuck Mangione, Mercury 73208 (Rahaba/Roosevelt, BMI)	2
33	—	—	—	WHEN MY LITTLE GIRL IS SMILING Steve Alaimo, Entrance 7501 (CBS) (Screen Gems-Columbia, BMI)	1
34	—	—	—	MOON SHADOW Cat Stevens, A&M 1265 (Irving, BMI)	1
35	36	—	—	LAZYBONES Jonathan King, Parrot 3027 (London) (Southern, ASCAP)	2
36	—	—	—	I'M THE ONLY ONE/SHE DIDN'T DO MAGIC Lobo, Big Tree 116 (Ampex) (Famous/Kaiser/Big Leaf, ASCAP)	1
37	37	—	—	WONDER Miss Abrams & the Strawberry Point 4th Grade, A&M 1263 (Oh Boy, ASCAP)	2
38	—	—	—	SOONER OR LATER Grass Roots, Dunhill 4279 (Zekley/Paris, ASCAP)	1
39	39	—	—	THE CITY Mark-Almond, Blue Thumb 201 (Paramount/Dot) (Irving, BMI)	2
40	40	—	—	LOSING MY MIND Al Martino, Capitol 3120 (Valando, ASCAP)	2

Billboard SPECIAL SURVEY For Week Ending 7/10/71

Soul Sauce



BEST NEW RECORD OF THE WEEK:
"Until Then I'll Suffer"
BARBARA LYNN
 (Atlantic)

By ED OCHS

SOUL SLICES: Superb soul groups like the **Undisputed Truth** are the kind of talent happenings that keep Motown ahead of the field, alone in a field of its own. **Norman Whitfield's** clean, youthful treatment of the Undisputed place them perfectly among **Gladys & the Pips**, the **Tops** and **Temps**, while their "Smiling Faces Sometimes" hit spotlights them as bright, shooting stars in the new Motown orbit with the **Jackson Five**. Their first Gordy album is out and breaking. . . . **New Temptations:** "It's Summer," from Whitfield & Strong. . . . **Friends Again Dep't:** **Sam and Dave**. You can see for yourself at the Cheetah, where they'll be harmonizin' till Sunday (11). . . . Next from Lizard (**Nolan, Paul Humphrey, Clyde King**): "Depression Going On," by **Johnny (Guitar) Watson** on the Vulture label. . . . **Wilson Pickett** has plugged into the gold flow. "Don't Knock My Love" is his second in a row. **Jean Knight** wound up with her first for "Mr. Big Stuff." . . . New and tempting from Invictus: "Old Mother Nature," by **Lucifer**. . . . "Black Moses" will be **Ike Hayes'** next double LP. . . . **Album Happenings:** **The Undisputed Truth** (Gordy); **Leon Thomas**, "In Berlin With Oliver Nelson" (Flying Dutchman); **Osibisa** (Decca); **Honey Cone**, "Sweet Replies" (Hot Wax); **Jr. Walker & the All-Stars**, "Rainbow Funk" (Soul); **Angela Davis**, "Soul and Soledad" (Flying Dutchman); **Nikki Giovanni**, "Truth Is on the Way" (Right On); **Billy Paul**, "Going East" (Philly Int'l); **Edwin Starr**, "Involved" (Gordy); **Eddie Floyd**, "Down to Earth" (Stax); **Soul Children**, "Best of Two Worlds" (Stax); **Pollution** (Prophecy); **Ike & Tina Turner**, "What You Hear" (UA); **Kim Weston**, "Kim, Kim, Kim" (Volt).

★ ★ ★

ON THE HOTLINE: Jackie Lee moves up to Capitol with "25 Miles to Louisiana." . . . New **Laura Lee**: "Women's Love Right" (Hot Wax). . . . New **Barbara & the Uniques**: "You Make Me Feel So Young Again," on Arden. . . . **Soul Sauce** picks & plays: **Electric Express**, "It's the Real Thing" (Linco); **Chi-Lites**, "We Are Neighbors" (Brunswick); **Decisions**, "You Look Like an Angel" (Sussex); **Barbara Lynn**, "Until Then I'll Suffer" (Atlantic); **Enticers**, "Storyteller" (Cotillion); **Joe Simon**, "You're the One for Me" (Spring); **100 Proof**, "Driveway" (Hot Wax); **Unifics**, "Dawn of a New Day" (Fountain); **C.P. Love**, "I Found All These Things" (Chimneyville); **Lee Dorsey**, "Tears, Tears" (Spring); **Pollution**, "Do You Really Have a Heart" (Prophecy); **Joe L**, "As Years Go Passing By" (Hi); **Brenton Wood**, "Sad Little Song" (Double Shot); **Marc Copage**, "Will It Be Me" (Avco Embassy); **Billy Sha-Rae**, "Let's Do It Again" (Spectrum); **Esquires**, "Dancing a Hole in the World" (Rocky Ridge); **Emotions**, "If You Think" (Volt); **Edwin Starr**, "Stand" (Gordy); **Jr. Walker**, "Right On Brothers and Sisters" (Soul); **Z.Z. Hill**, "You Don't Love Me" (Kent); **Festivals**, "Gee Baby" (Colossus); **Donald Height**, "Dancing to the Music of Love" (Honey); **Bobby Jones**, "I'm So Lonely (Lionel); **Simtec & Wylie**, "Gotta Get Over the Hump" (Mr. Chand); **Betty Wright**, "Love the Way You Love" (Alston). . . . **Breakouts:** **Dramatics**, **Undisputed Truth**, **Ralfi Pagan**, **Tops**, **James Brown**, **Bobby Rush**, **Nite-Liters**, **Bill Withers**, **Nolan**, **Al Green**, **EW & F**, **Fuzz**. . . . **Millard Peaks** of WENZ, Richmond, Va., picks "Man, Oh Man" from the Persuasions' "We Came to Play" album on Capitol. . . . From Blue Thumb: **Ike & Tina Turner's** "Been Loving You Too Long" standard. . . . Royalties from "Soul and Soledad" on Flying Dutchman will go to **Angela Davis** via the National United Committee to Free Angela Davis. The label has also coined **Gil Scott-Heron's** "The Revolution Will Not Be Televised" into a single with rhythm backing. . . . **Donny Hathaway** plays the Carter Baron, Washington, D.C., July 12-18; Fisher Theater, Detroit, July 19-24; Sugar Shack, Boston, Aug. 9-15. . . . **Roberta Flack** plays Central Park July 28. . . . At the Apollo till Tuesday (6): **Isleys**, **Continental Four**, **Magic Touch**, **Jean Knight**, and **Maceo & the Kingsmen**. . . . **Buck Clark**, percussionist of the **Les McCann Band**, reads Soul Sauce. Do you?

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Caraljo, BMI)	8	26	29	LIKE AN OPEN DOOR Fuzz, Calla 177 (Roulette) (Fencliff/JAMF, BMI)	2
2	2	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Motown) (Jobete, BMI)	6	27	49	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	2
3	3	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	11	28	18	I DON'T WANT TO LOSE YOU Johnnie Taylor, Stax 0089 (Groovesville, BMI)	8
4	6	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)	6	29	23	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	12
5	5	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Capitol) (Gold Forever, BMI)	11	30	32	I KNOW YOU GOT SOUL Bobby Byrd, King 6378 (Cited, BMI)	5
6	7	ESCAPE-ISM James Brown, People 2500 (Starday/King) (Dynatone, BMI)	5	31	34	ONE-WAY TICKET Tyrone Davis, Dakar 624 (Cotillion) (Julio/Brian, BMI)	2
7	11	LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI)	4	32	44	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	2
8	9	STOP, LOOK & LISTEN (To Your Heart) Stylists, Avco Embassy 4572 (Bellboy/Assorted, BMI)	7	33	33	DRIVEWAY 100 Proof (Aged In Soul), Hot Wax 7104 (Buddah) (Gold Forever, BMI)	3
9	4	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME Aretha Franklin, Atlantic 2796 (Charing Cross, BMI/Assorted/Parabut, BMI)	12	34	39	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	3
10	12	YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	5	35	35	I WANT TO TAKE YOU HIGHER Kool & the Gang, De-Lite 540 (Daly City, BMI)	5
11	10	WANT ADS Honey Cone, Hot Wax 7011 (Buddah) (Gold Forever, BMI)	13	36	38	STEP INTO MY WORLD Magic Touch, Black Falcon 19102 (Shotgun, BMI)	4
12	8	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Stax-Volt) (Jobete, BMI)	8	37	—	MAKE IT WITH YOU Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI)	1
13	17	OVER & OVER/HEY LOVE Oelfonics, Philly Groove 166 (Bell) (Nickel Shoe, BMI/Nickel Shoe, BMI)	4	38	43	IN THESE CHANGING TIMES Four Tops, Motown 1185 (Jobete, BMI)	2
14	14	YOU'RE THE REASON WHY Ebonys, Philadelphia International 3503 (CBS) (World War Three, BMI)	8	39	—	HOT PANTS, Part 1 (She's Got to Use What She's Got to Get What She Wants) James Brown, People 2501 (Starday/King) (Cited, BMI)	1
15	19	YOU'RE A LADY Gene Chandler, Mercury 73206 (Defrantz/Monique, ASCAP)	6	40	41	I LIKES TO DO IT People's Choice, Phil L.A. of Soul 349 (Jamie/Guyden) (Dandelion, BMI)	2
16	16	FUNKY NASSAU (Part 1) Beginning of the End, Alston 4595 (Atco) (Sherlyn, BMI)	10	41	42	YOU GOTTA HAVE LOVE IN YOUR HEART Supremes & Four Tops, Motown 1181 (Jobete, BMI)	4
17	15	I KNOW I'M IN LOVE Chee Chee & Peppy, Buddah 225 (Kama Sutra/James Boy, BMI)	10	42	—	CHICKEN HEADS Bobby Rush, Galaxy 778 (Standby, BMI)	1
18	13	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	8	43	48	K-JEE Nite-Liters, RCA Victor 74-0461 (Rutri, BMI)	2
19	20	DAY BY DAY (Every Minute of the Hour) Continental Four, Jay-Walking 011 (Soulville) Mardix/Don-Jose, BMI)	7	44	46	WHEN YOU GET RIGHT DOWN TO IT Ronnie Dyson, Columbia 4-45387 (Screen Gems-Columbia, BMI)	2
20	22	I'VE FOUND SOMEONE Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	8	45	—	AIN'T NO SUNSHINE Bill Withers, Sussex 219 (Buddah) (Interior, BMI)	1
21	21	LANGUAGE OF LOVE Intrigues, Yew 1012 (AA) (McCoy, BMI)	8	46	—	I LIKE WHAT YOU GIVE Nolan, Lizard 1008 (Lizard, ASCAP)	1
22	25	TREAT HER LIKE A LADY Cornelius Brothers & Sister Rose, United Artists 50721 (Stage Door, BMI)	5	47	—	TIRED OF BEING ALONE Al Green, Hi 2194 (London) (Jec, BMI)	1
23	27	YOU'VE GOT TO EARN IT Staple Singers, Stax 0093 (Jobete, BMI)	2	48	50	TALKING THE TEEN AGE LANGUAGE Lost Generation, Brunswick 55453 (Julio/Brian, BMI)	2
24	24	SUSPICIOUS MINDS Dee Dee Warwick, Atco 6810 (Press, BMI)	5	49	—	LOVE IS LIFE Earth, Wind & Fire, Warner Bros. 7492 (Hummit, BMI)	1
25	28	PRAY FOR ME Intruders, Gamble 4014 (World War Three, BMI)	3	50	—	HOW DID WE LOSE IT BABY Jerry Butler, Mercury 73210 (Butler, ASCAP)	1

Letters To The Editor

• Continued from page 21

you, while others offer excuses such as "he's in a meeting" or, "he'll call you back tomorrow." I believe the former is a proven favorite. IF you are fortunate enough to meet with him or her, you're often made to feel about as welcome as an epidemic of influenza! Don't get me wrong. . . I've met some very talented people in these posts which meetings have resulted in personal friendships.

I feel it all stems from days, not too long ago, when their doors were open. . . and were quickly filled with a crowd of pushing

(Continued on page 25)



JEAN KNIGHT is the flower in Ewell Roussell's life ever since her "Mr. Big Stuff" hit the million mark. It's her first single on the Stax label. Roussell is Stax's vice-president of sales.

Billboard SPECIAL SURVEY For Week Ending 7/10/71

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	6	26	19	KING FLOYD Cotillion SD 9047	6
2	2	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	4	27	29	MELTING POT Booker T. & the MGs, Stax STS 2035	26
3	3	MAYBE TOMORROW Jackson 5, Motown MS 735	11	28	21	CURTIS Curtis Mayfield, Curtom CRS 8005 (Buddah)	40
4	5	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	8	29	24	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	22
5	4	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	7	30	27	ABRAXAS Santana, Columbia KC 30130	39
6	8	TOUCH Supremes, Motown MS 737	3	31	—	OSIBISA Decca DL 75285 (MCA)	1
7	7	CHAPTER TWO Roberta Flack, Atlantic SD 1569	45	32	28	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	16
8	6	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	8	33	—	TEMPTATIONS' GREATEST HITS, Vol. 2 Gordy GS 954 (Motown)	37
9	11	BEST OF WILSON PICKETT, Vol. 2 Atlantic SD 8290	8	34	37	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	6
10	10	DONNY HATHAWAY Atco SD 33-360	9	35	25	DO ME RIGHT Detroit Emeralds, Westbound WB 2006 (Janus)	6
11	13	BEST OF CLARENCE CARTER Atlantic SD 8282	7	36	40	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001 (Chess/Checker)	6
12	9	ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown)	9	37	49	LOVEJOY Albert King, Stax STS 2040	2
13	15	DIANA TV Soundtrack/Diana Ross, Motown MS 719	12	38	34	SPINNING AROUND Main Ingredient, RCA Victor LSP 4412	17
14	30	SWEET SWEETBACK'S BAADASSSSS SONG Soundtrack, Stax STS 3001	5	39	35	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	16
15	17	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	31	40	31	PAUL HUMPHREY & THE COOL AID CHEMISTS Lizard A 20106	7
16	14	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	10	41	39	MANDRILL Polydor 24-4050	9
17	32	SWEET REPLIES Honey Cone, Hot Wax HA 706 (Buddah)	3	42	38	BLACK ROCK Bar-Kays, Volt V05 6011	21
18	18	THE RETURN OF THE MAGNIFICENT SEVEN Supremes & Four Tops, Motown MS 736	3	43	36	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	33
19	22	CONTACT Freda Payne, Invictus SMAS 7307 (Capitol)	4	44	44	THIS IS MADNESS Last Poets, Douglas ZZ 30583 (CBS)	15
20	20	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	5	45	42	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	34
21	33	THEM CHANGES Buddy Miles, Mercury SR 61280	26	46	43	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	13
22	12	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	5	47	48	PEARL Janis Joplin, Columbia KC 30322	21
23	16	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	6	48	50	YOU'RE SO BEAUTIFUL Charles Wright & the Watts 103rd Street Band, Warner Bros. WS 1904	4
24	26	EARTH, WIND & FIRE Warner Bros. WS 1905	8	49	46	MONGO'S WAY Mongo Santamaria, Atlantic SD 1581	5
25	23	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	19	50	47	STAPLE SWINGERS Staple Singers, Stax STS 2024	16

Letters to the Editor

• Continued from page 24

and shoving promo men. The radio stations, as a result, were forced to close their doors to all except a select few. But hell, that was yesterday! Today's promo man, for the majority, has discarded his bag of tricks, and is relying on his product's merit, more so than any hard-sell techniques.

Is the radio industry too case-hardened? I certainly hope not. We've changed with the times, so why not the radio stations???

I would like to hear some major Top 40 stations offer their point of view on this topic. Remember—it's all one world!!!

Chris Greig
President
Trac Records
Canoga Park, Calif.

Dear Sir:

Thank you for the coverage in this week's Billboard. We have received comments from several people regarding the item. We will keep you informed of our progress in building the new station. We are keeping quiet on exactly what the format will be until early next year. With a company name being "Hot Air Radio," we have had several people think we were going "all-talk" or all "rock" and neither one is true. There have been some rumor spreaders at some of the other stations in the Oxnard-Ventura market that seem to know our plans. I would like to state once and for all that we do not intend to play "bagpipe mu-

sic in stereo" as they have rumored.

Seriously, we will format a contemporary middle-of-the-road format that will emphasize smooth pacing and extensive stereo production features.

In the future I hope we get an opportunity to meet in person and discuss radio. We have several mutual friends, including Dick Moreland and Reb Foster. I worked with them while at KRLA for six years doing engineering and production work. I also owned KFMW-FM in San Bernardino at the same time.

Chester Coleman
General Manager
Hot Air Radio
Camarillo, Calif.

Vox Jox

• Continued from page 22

David Anderson, formerly with KYSN, Colorado. Jeff Williams is midday personality. Jeff Blocker is afternoon drive personality.

★ ★ ★
Staff at WMBG, Top 40 station in Williamsburg, Va., includes Frank George, Pat Collins, Perry Lane, Garry Stevens, and Marshall Conley. The station needs singles and albums and guarantees airplay. Lane reports that "Eve of Destruction" from the Raiders' "Indian Reservation" album gets a lot of requests in the market. . . . Arthur Takeall reports in from KAPE, San Antonio soul music station. He'd been on WJBE, Knoxville. Says that Larry Tinsley has also left WJBE to join WAOK, Atlanta. Joining WJBE is Gardner Markham, previously with WLOK, Memphis. . . . Music director John Wallis seeks better record service at KPLT, P.O. Box 9, Paris, Tex., a Top 40 operations. Lineup includes program director Phil Ransom, Roy Castlebury, Dan Daniels, Wallis, and weekend man John Marshall.

★ ★ ★
Gil Harris is now the program director of WAAA, soul station in Winston-Salem; he also does the music chores. The station plays from a list of 45 singles, plus selected extras and album cuts. Al Martin is religious director with soul gospel from 6-7 a.m. and 10 a.m.-1 p.m. Billy Brooks does the 7-10 a.m. stint; production manager Fred Graham does 1-6 p.m.; Harris does 6 p.m.-local sunset and Ted Cuthrell handles the weekend duties. . . . Joey Reynolds has obtained a permanent injunction against TM Productions, stopping them from continuing to produce or sell the "ID over intro" jingles concept created by Joey Reynolds Associates. WCFL in Chicago and KILT in Houston were among those using the TM package. Reynolds also went after PAMS and Gwindsound.

About a week ago, I promised (threatened?) some further news about the favorite drinks of certain respectable men in the radio industry. Would you believe that Joey Reynolds drinks white wine?

★ ★ ★
Things get wild around here occasionally. Last week I flew up to have lunch with Buck Owens in Bakersfield, along with Larry Scott, Don Hinson, and John McAdams of KBBQ, Burbank, and Harry Newman of KLAC, Los Angeles. We had a very pleasant time. George Lindsay was there, too; just cut a new record in Nashville at Columbia Records studio; he's hunting now for a new record label deal. I can't remember everybody that was there, but singer Mayf Nutter sat across the table. Old buddy Gary Fuller of KAFY, Bakersfield, was there at the head table near Buck. Mike Owens was there. The occasion was the announcement of the first annual Buck Owens Pro-Celebrity Invitational golf tournament. All proceeds will go to the Kern County Unit of the American Cancer Society. Tournament will be Nov. 1-2. Buck's a great guy; this is just one of the many things he's done to help others.

★ ★ ★
Jerry Peterson, program director of WFJ, Daytona Beach, Fla., is looking for a sharp, young air personality. Immediately! This is a perfect chance for some small market personality to move upward. . . . Bob Catalano, who programs rock 4-11 p.m. on WMBN and WMBN-FM, U.S. 131, Petoskey, Mich. 49770, needs rock records desperately. Mentions that he never receives any Rolling Stones albums or Three Dog Night or Doors records. . . . New lineup on WBOW, Terre Haute, Ind., includes Ron Ross 5-9 a.m., Don Fischer 9-noon, Mike Miller noon-3 p.m., program director Jim McKnight 3-6 p.m.,

music director Barry Kent 6-11 p.m., and all-night man Don Wallace. . . . KLIN in Lincoln, Neb., is changing hands soon, according to program director John Cutler, but will retain the same staff—Cutler, Chuck Stevens, Don, Joe, and Jim Leacock. The new buyer is KLIN Inc., headed by Norton and Dianna Warner. Sale has not been approved yet by FCC, but should be soon. Station is MOR formatted, half singles and half albums.

★ ★ ★
J. J. Johnson, formerly known as Jimmy O'Jaye on WGRT, Chicago, writes that he's now at KFRC, San Francisco, and digs it. Sends his best wishes to buddies in Chicago, Houston, and Cleveland. . . . Dick Raymond has been promoted to program director and music director of WIOO, Carlisle, Pa. He also does the morning shift. Curt Allan does midday. Mike Kurtis handles the afternoon drive show. Tom Jacobs does the evening show. Fred Adams and Hal German do weekends. Tom Matzsky handles news.

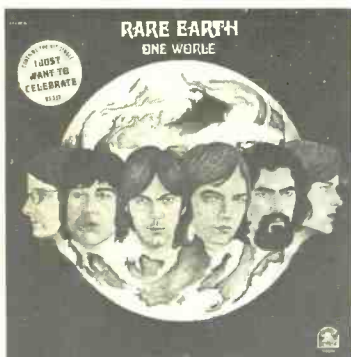
★ ★ ★
WTRY program director Jay Clark, Troy, N.Y., needs a heavy morning drive personality. Wants a good, stable man; promises excellent pay. And, as you know, this is one of the nation's largest markets. . . . Ron James has been promoted to music director of WGH, Norfolk. Here's the lineup of the Top 40 station: George Crawford 5-9 a.m., J. J. Bowman until noon. Rob Wayne noon-3 p.m., program director Lee Fowler 3-6 p.m., James 6-10 p.m., Dale Parsons from WTVR, Richmond, until 1 a.m., and Tom Scott until 5 a.m.

★ ★ ★
Buzz Bennett seems to be doing quite well in San Diego. The Top 40 station has 13.3 from 6-10 a.m., 12.8 from 10 a.m.-3 p.m., 16.3 from 3-7 p.m. and 12.3 from 7-midnight. KGB has 9.8, 9.6, 9.3, and 10.8 in the same periods. KOGO has 11.4, 3.9, 6.3, and 13.3. KPRI-FM has 4.3, 4.3, 5.4, and 8.2. KSON has 4.1, 5.0, 4.7, and 3.2. XTRA has 9.3, 11.7, 9.0, and 6.4. KDEO has 5.5, 5.3, 6.2, and 4.8. The beauty of KCBQ's ratings, however, is in demographics. The station has a hefty 38.2 in men 18-24 and 10.9 in men 25-34, plus a 30.2 share of women 18-24 and 10.5 in women 25-34 years old 6 a.m.-midnight on a weekly basis. Evidently, old Buzz took a lot of notes when he used to program KGB, because he evidently found some secret about beating them. The previous KCBQ regime had never been able to pull it off. . . . Lou Roberts is out of WEAM, Washington, and looking for a good gig. Call 703-560-6367. . . . Music director Dave Wright, WATA, P.O. Box 72, Boone, N.C. 28607, needs rock and easy listening albums and singles. Guarantees to feed back playlist and results on records sent to him. Lineup on the 1,000-watt daytime, 250-watt nighttime operation includes Terry Coffey, Scott Wheeler, Dean Vines, Reg Blackwell, Wright, and news director Munsey Millaway. Format is mixed.

★ ★ ★
A note from Bob Belz, WDAT, Daytona Beach, Fla.: "I've taken over as program director of this station. Hope to have some good things happening and I'll let you know. I can't say enough about my competition, Jerry Peterson at WMFJ. I was doing fill-in there after working for a real bummer. When I told him I was moving across the street, he said if it didn't work out to call him and he'd be glad to have me back. He also asked me to continue playing on his softball team and the regular Wednesday night poker games at his house. He said the fact that it's my bat and I'm ahead in the poker game had nothing to do with it."

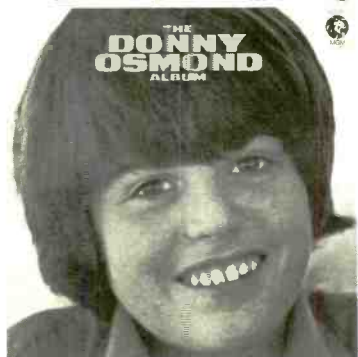
Billboard Album Reviews

JULY 10, 1971



POP
RARE EARTH—One World.
Rare Earth R 520 (Motown)

With the new single hit "I Just Want to Celebrate" leading off this collection, the group should soon be riding right back to the best selling charts. They open with a powerful treatment of Ray Charles' "What'd I Say," which runs more than seven minutes, and exciting treatments of "Someone To Love," "The Road," and "If I Die." Top programming fare here in this production by the group and Tom Baird.



POP
THE DONNY OSMOND ALBUM—
MGM SE 4782

Donny Osmond has been riding high on the charts as part of the brother team and also as a solo with "Sweet and Innocent," included here in his first solo LP. Along with the hit, he offers strong cuts such as "Burning Bridges," "Wake Up Little Susie," and "Lollipops, Lace and Lipstick." Top work by producer Rick Hall who produces both the Osmonds and Donny.



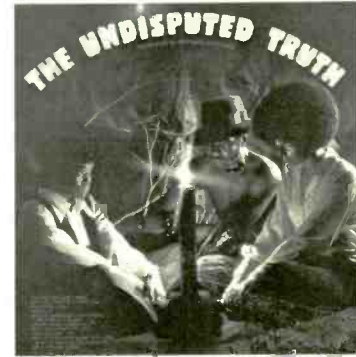
POP
CANNED HEAT CONCERT—
Recorded Live in Europe.
United Artists UAS 5509

They boogie in Europe too and Canned Heat can lead the way of the boogie around the world. This LP features the old Canned Heat, with the late Alan Wilson, and Larry Taylor, Harvey Mandel, Fito De La Parra, and of course Bob "the Bear" Hite. It is an extraordinary treat to hear smiling voices and high energy music which does not sound phony or loud to be loud.



POP
EDWIN STARR—Involved.
Gordy GS 956L

Soul screamer Edwin Starr is treated to a superb Norman Whitfield production, and with Barrett Strong co-writing, Starr shines like the disk winner he is on "War," "Stop the War" and "Funky Music," though his rugged voice takes a back seat to Whitfield's remarkable soul sound environment. Sly's "Stand," the Temps' "Ball of Confusion" and "Cloud Nine" could happen all over again thanks to Dave Van DePitte and Paul Riser's arrangements.



POP
UNDISPUTED TRUTH—
Gordy G 955L

Super soul groups like the Undisputed Truth keep Motown ahead of the field. Norman Whitfield's clean, youthful treatment of the Undisputed place them perfectly between Gladys Knight and the Temps, and their "Smiling Faces Sometimes" hit makes them bright, shooting stars in the new Motown orbit with the Jackson Five, "California Soul," "Since I Lost You" and Dylan's "Like a Rolling Stone" are beauties.



POP
JR. WALKER & THE ALL STARS—
Rainbow Funk.
Soul S 732 L (Motown)

A year doesn't go by that's left unpunctuated by the wailing soul sax of Jr. Walker, a recording artist as regular with hits as anybody, and whose straight ahead instrumentals always seem to stand in relief to the sounds that come before and after. "Right On Brothers and Sisters" sounds like his next hit, while "Feeling Alright," "Psychedelic Shack" and "Pieces of Man" spotlight that jumping sax.



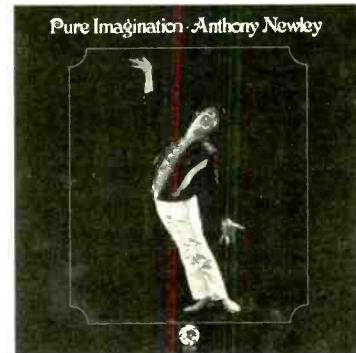
POP
JERRY VALE—I Don't Know
How to Love Her.
Columbia C 30799

The exceptional Vale touch is added to some of today's hits and the end result can only lead to heavy MOR play and top sales. Strong performances include "Love Story," "Rainy Days and Mondays," "If," and "It's Impossible." His new lyric twist to the title tune is intriguing as well.



POP
**HARVEY MANDEL/
VARIOUS ARTISTS—**
Get Off in Chicago.
Ovation OV 14/15

Harvey Mandel is no stranger to the charts, and this latest album outing should prove highly successful. Recorded with 16 musicians representing several popular Chicago bands, it's a fine blend of jazz, blues and rock and should be an immediate programming winner. Noteworthy are "Race Track Daddy," "Check Me Out," "I'm a Lonely Man" and "Jellyroll."



POP
ANTHONY NEWLEY—
Pure Imagination.
MGM SE 4781

Newley moves to the MGM label with this initial package of his original material and the program is one of his most commercial on disk. With well done "today" arrangements by Al Capps and Alan Copeland, Newley turns in super treatments of his "Candy Man," "There's No Such Thing as Love," and "Best of All Worlds." His "I'll Begin Again" is a gem.



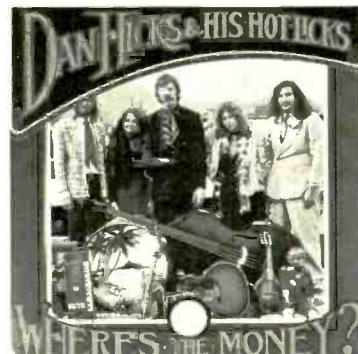
POP
**ENGLAND DON &
JOHN FORD COLEY—**
A&M SP 4305

The creative, imaginative folk-rock team are destined for big things via this heavy program of original material, delivered in equally heavy vocal workouts and exceptional arrangements. Standout cuts in this program concerning itself with today's happenings, include the opener, "Mud and Stone," a ballad beauty "Miss Me," and "Winning Side." There's appeal here for Top 40, FM and MOR.



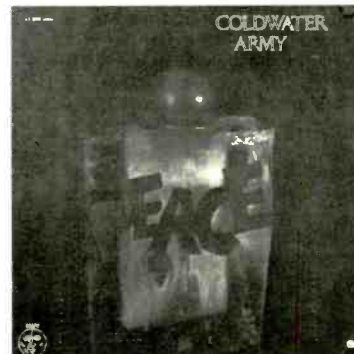
POP
SAM SIGNAOFF—Blue Duck
Fly to North Country.
RCA LSP 4552

A new find out of the New York area, and if this debut package is any example, Signaoff will soon be a very hot property on disk. He writes his own interesting material ("Making It Ours"), some dealing with love, some with the living situations of today, and he delivers them in a smooth folk-styled performance, well done, and with a lot of help from fine Lee Holdridge arrangements.



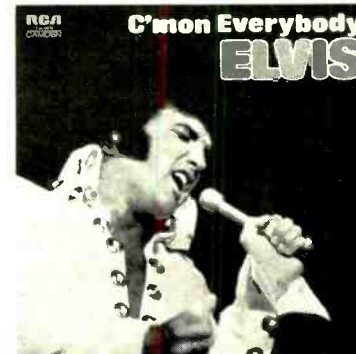
POP
DAN HICKS & HIS HOT LICKS—
Where's the Money.
Blue Thumb BTS 29

Dan Hicks and His Hot Licks offer a very unique sound for programming that should lead right into healthy sales. Their rousing "I Feel Like Singing" opens the album, and works into equally exciting performances of "Where's the Money," "Is This My Happy Home," "By Hook or By Crook" and "Caught in the Rain." The five performers have a smooth vocal blend that should lead them to success.



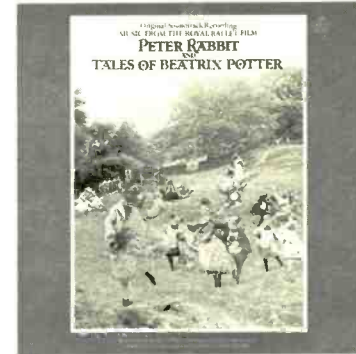
POP
COLDWATER ARMY—
Peace.
Agape AS 2600

This is quite an extraordinary first record for a group. It features some of the tightest arrangements heard in a while and vocals which flow well with the music. To say the Coldwater Army is a brass based group would not be fair, although their brass section is dynamite. The LP must be taken as one unit as the Army marches along to the beat of a different drummer. One of the brightest groups to appear in a very long time.



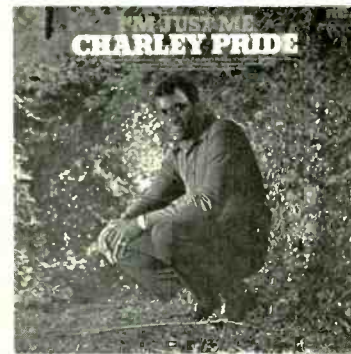
LOW-PRICE POP
ELVIS PRESLEY—
C'Mon Everybody.
RCA/Camden CAL 2518

The repackaging of Presley on the low priced RCA Camden label, has consistently proven a hot chart item, and this new package of his past film music, will do the same. Strong Presley cuts include "Follow That Dream," "King of the Whole Wide World," "Angel," and the title tune.



SOUNDTRACK
JOHN LANCHBERY: Peter Rabbit
And Tales of Beatrix Potter—
Orchestra of the Royal Opera
House, Covent Garden, London.
Angel S 36789

John Lanchbery has created a beautifully moving score for the "Peter Rabbit" film and it should prove a blockbuster sales item. The composer conducts the Orchestra of the Royal Opera House, Covent Garden, London, and the score has appeal for classical as well as pop buyers. The album packaging is equally beautiful.



COUNTRY
CHARLEY PRIDE—
I'm Just Me.
RCA LSP 4560

Title tune of this new Pride package is currently spiraling the singles chart. Along with the hit, he turns in hard to beat treatments of Conway Twitty's "Hello Darlin'," Bill Anderson's "You're Still the Only One I'll Ever Love," Johnny Duncan's "I'd Rather Love You," and Dickey Lee and Allen Reynolds' "On the Southbound." Another dynamite sales package.



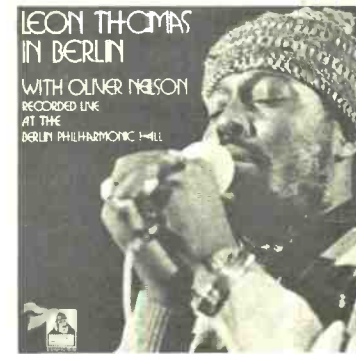
COUNTRY
THE INCREDIBLE ROY CLARK—
Dot DOS 25990

Roy Clark is one of the country's finest musicians around today, and this exceptional album collection is sure to prove another chart giant for him. He's at his best with Bobby Russell's "As Far as I'm Concerned," Harlan Howard's "Mary Ann Regrets," Kris Kristofferson's "For the Good Times" and Hank Cochran's "Don't Touch Me." First rate production work by Joe Allison.



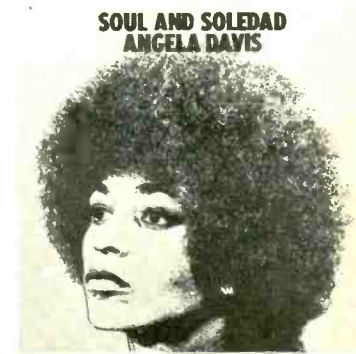
JAZZ
THE DUKE ELLINGTON-LOUIS
ARMSTRONG YEARS—
Echoes of An Era.
Roulette RE 108

The two biggest names in jazz ever came together in 1961 to record this LP. And today, this LP has grown in relevance. The Armstrong vocals are those of a jazz singer. The music is straight jazz, clean and simple Ellington tunes for the most part. "Don't Get Around Much Anymore," "Mood Indigo," and "I'm Just a Lucky So and So," are examples of a captured past.



JAZZ
LEON THOMAS—In Berlin
With Oliver Nelson.
Flying Dutchman FD 10142 (Atco)

Much of the beauty of this LP is drawn from the combination of the vocal acrobatics of Leon Thomas and the well blended sidemen led by Oliver Nelson, who can arrange garbage cans to sound like a carrillon. Thomas' vocals are based in the blues and scat traditions of jazz and Nelson adds so much strength that the vocals leap right out of the speakers.



SPOKEN WORD
ANGELA DAVIS—
Soul and Soledad.
Flying Dutchman FD 10141

Because Angela Davis is in jail and unable to state her beliefs in the mass media, this record, writes Julius Lester, "fills a glaring deficiency in the case of Angela Davis. She states her beliefs with simplicity and sincerity. Whether one agrees with her or not, her sincerity and commitment are evident, and they must be respected." Flying Dutchman provides a service to the world community here.

The Complete Report

Third Annual INTERNATIONAL MUSIC INDUSTRY CONFERENCE

Montreux
Switzerland
June 6-12, 1971



Montreux E. Sengier 1971

SIGNIFICANT DEVELOPMENTS WITH INDUSTRY-WIDE IMPLICATIONS

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

CONFERENCE ADMINISTRATION: Coleman L. Finkel, Executive Vice President, James O. Rice Associates, Inc., New York, N.Y.

SPEAKERS: David I. Fisher, Vice President, Capital Research Company, Los Angeles, Calif.; Stephen M. Stewart, The Director-General, International Federation of the Phonographic Industry, London, England; Earl W. Kintner, Partner, Arent, Fox, Kintner, Plotkin, and Kahn, NARM General Counsel, Washington, D.C.

Music Offers Exciting Investment Appeal

The music industry has "exciting investment appeal, but the selection of the right company is absolutely critical," David I. Fisher pointed out. As a leadoff speaker, Fisher set up a series of guidelines for the potential investor in studying various industries.

"What is the historical growth rate? Is the trend accelerating or decelerating? Is it a profitable business? What kind of profit margins and return on equity are normal? What economic indicators most closely correlate with the growth of the industry?" Fisher asked. The next step, he said, must be a comparison of the current situation with the past record. "What is the most recent growth experience? How does profitability compare with that of the past, and, most importantly, why the disparity?" The toughest judgment is future outlook, where the professional investor must be able to note direction of change; the demonstrable correlations with a particular economic indicator; and

then the projection of that indicator. "Of particular consequence, is the determination of the impact of current changes on future prospects of the industry," he added.

After studying the industry, one must then differentiate between companies, he continued. "What companies show the best performance? How should market share shift? Which are the best managements?" he queried. On top of all this, one must consider the price of the stock currently.

The music industry is considered an "industry with excellent growth. It has substantially outperformed any of the broad economic indicators. This is based on a combination of factors—improving demographics, more and more leisure time and the public's almost insatiable appetite for entertainment," Fisher averred.

Some negatives which concern the investor about the music industry are "the apparent lack of stability and, therefore, predicta-

bility. In most businesses, there is little likelihood that a company will lose its basic product to competition. In the music industry, an artist can fairly easily move from one company to another," he pointed out. The fad nature of the business is another dimension of the lack of stability. "A company can be perfectly in touch with public taste one day and out of touch the next," he stated.

"All of this is a reflection of that fact that, more than most, the music industry is a business of people. Entry costs are relatively low. A new company can achieve startling success by supplying only creativity and talent. The manufacturing facilities of others are usually readily available. The effect of these considerations is to create a degree of uncertainty.

"Besides individual companies, the industry itself is marked by a certain degree of uncertainty, but this seems to be more a function of the growth opportunities in

(Continued on page IMIC-8)



David Fisher

Stewart Cites Rules Gains Against Pirates

Major progress has been achieved since last year by the International Federation of the Phonographic Industry (IFPI) in working toward the creation of record and tape piracy laws, Stephen M. Stewart reported.

A proposal by IFPI after IMPIC-II called for protection for the record producer against the making of unauthorized duplications and against the importation and distribution of such bogus disks. The national governments of each nation would devise their own means of enforcement.

A text was prepared after a series of meetings with representatives of several countries which will be put before a diplomatic conference in Geneva Oct. 16-20, Stewart pointed out.

"Viewed against the history of convention making, it usually takes five to 10 years from the original idea to the passing of a convention—this is very satisfactory progress," Stewart said, adding later that it was "little short of sensational."

Referring to the resolution passed at IMIC-II last year calling upon governments and an inter-governmental body like UNESCO or the World Intellectual Property Organization to take immediate steps to stop piracy, Stewart told the registrants that IFPI was representing the record industry in seeking legislation against piracy.

IFPI first acted for the international disk community at copyright meetings in Paris and Geneva in May of 1970 but it found out that governments felt there was no room for the protection of record producers in the two international copyright conventions (the Universal Copyright Convention and the Berne Convention). Both bodies were persuaded that the problem was indeed serious and should be treated to an optional ruling.

The proposal protecting record producers against the illegal duplication and distribution of their efforts was placed before further meetings of governmental representatives in Paris and then Geneva in September of 1970. These meet-



Stephen Stewart

ings suggested that a special body be called to study the issue.

This proposal was next presented at a meeting of representatives from the United States, France, Germany and England in London in December of 1970. However, Germany and England have copyright legislation protecting the producer against illicit duplication, Stewart pointed out, whereas France and the U.S. have no such legislation.

"One therefore had to try to find a text which was on the lines of existing legislation in Germany and the United Kingdom and the proposed legislation in the United States, and yet made it possible for France to adhere to the convention without new legislation in the copyright field," Stewart continued.

The executive indicated that the industry should use all its influence to have this upcoming convention ratified by all countries which already protect their own records against piracy.

(Continued on Page IMIC-6)

Climate Good for Tape Piracy Laws: Kintner



Earl Kintner

The climate for enactment of federal and state legislation to combat tape piracy is good, according to Earl W. Kintner. State legislatures and the courts, as well as members of Congress, are increasingly aware of the grave harm being done through illegal copying.

Kintner did indicate, however, that he thought the unauthorized duplicators might try to obtain public hearings on the legislation as a means of arguing in a public forum that the legislation is anti-consumer motivated and an anti-competitive device that would put the duplicators out of business.

The duplicators are hoping this argument would block passage of the bill, Kintner said. If the bill can not be blocked, attempts undoubtedly will be made to amend the bill to require that record companies grant compulsory licenses in sound recordings.

Kintner also capsulized the efforts of the National Association of Records Merchandisers and the Recording Industry Association of America to amend the current copyright act. Since the law as it stands makes no provisions for a copyright of sound recording, an unauthorized duplicator can not be prosecuted under the copyright law.

Legislation for a tighter copyright law is in the Senate and both the Librarian of Congress and the Register of Copyrights have strongly endorsed the legislation. It calls for general revision of the U.S. copyright law to include a provision for a copyright in sound recordings. Kintner said that Sen. John L. McClellan, chairman of the subcommittee on copyrights in the Senate, has pointed out that favorable action on the domestic bill by Congress will encourage protection of records made in the U.S. by the growing menace of piracy in other countries.

(Continued on Page IMIC-6)

THE MUSIC INDUSTRY AND THE CARTRIDGE TV FIELD

CHAIRMAN: Gerry M. Oord, Managing Director, BOVEMA/EMI Haarlem, Holland

SPEAKERS: Alan J. Bayley, President & Chairman of the Board, GRT Corp., Sunnyvale, Calif.; Lee Zhito, Editor-in-Chief, Billboard Publications, Inc., New York, N.Y.; Mort Nasatir, Billboard Publications, London, England

Creation of Single Cartridge TV System Called Unrealistic State

The hope that the cartridge television industry eventually will settle down to a single system is unrealistic, according to Lee Zhito. Furthermore, he said, if a single system were possible, it would not be in the best interest of the various fields served by cartridge television.

"Let us say, for the sake of argument, that by some miracle, compatibility between all systems could be achieved by the wave of a wand," Zhito said. "We still could not have absolute compatibility due to the basic differences that exist in electronics between one country and another. Electrical power differs from market to market, as anyone who uses an electric shaver continually is reminded when he travels abroad."

trants at Billboard's Cartridge Television Conference (held last April in conjunction with Bernard Chevry's VIDCA), to form a Temporary Organizing Committee with the sole purpose of developing an International Council on Standardization in the cartridge TV industry, he said. The objectives of the Council are to define and seek the adoption of standards for this industry. It will strive to accomplish this aim by determining the needs of each field, then conveying these needs to the manufacturers.

The International Council will be comprised of members from all fields served by cartridge television, and with representatives from Europe, the Far East, and the Western Hemisphere.

In reviewing the various sys-

tems in cartridge television today, Zhito pointed out that there are two fundamentally different approaches. One is playback only; the other is record-and-playback.

"The playback-only champions have a strong point in their favor," Zhito said. "It appeals to the creators of programming as well as software manufacturers. The playback-only approach protects the intellectual property right of a work and the recording of a performance against free and unlimited duplication."

The record-and-playback only proponents have equally compelling arguments to support their position, he said. The capability to record as well as playback considerably enhances the use, convenience and versatility of the system.

Of the playback-only systems, Zhito listed EVR, the Teldec videodisk, the Kodak Super-8 system, RCA Selectavision, among others. Among the record-and-playback systems, he discussed the Sony and Philips videocassette systems, AVCO's Cartrivision, the Ampex Instavideo and the number of Japanese videocassette configurations.

Asked whether the French term videogram could help unscramble the mess of terms currently plaguing CTV, the editor replied that it only added more confusion to the situation.

Asked to predict the kinds of exploitation materials that would be used for CTV, Zhito noted that promotional films could be one avenue and commercial television could be another.

Session chairman Oord infused an ingredient of magnitude into the CTV discussion by commenting he felt the new medium "would dramatically affect the lives of all people in the world."



Alan Bayley

Biz-Educational Areas CTV's First Markets, But Lack Music Needs

The industrial and educational markets for cartridge television have developed well, but they are not concerned with many of the issues faced by the home market.

Unfortunately, this developing market in industry and education doesn't mean much to people in the music industry, Alan Bayley pointed out. "Industrial and education programs are seldom dependent on the kind of music programming we deal with and profit from."

These two sideline markets do not require the low-priced equipment that is vital to the home consumer. "In industry the use-value compensates for cost. This is a communications medium for industry and education. Since the goal is profit, or efficiency, or maybe just promotion of corporate dogma, the cost of the equipment is less of a consideration.

"There is no distribution problem because most of the work is

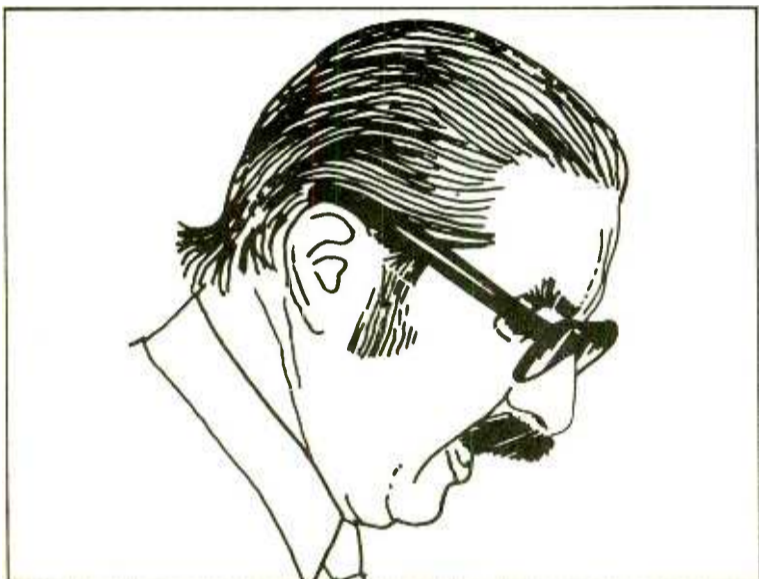
customized and the users and distribution channels are identified even before the program is created.

"Talent costs," Bayley noted, "are relatively low, for high-price entertainment talent isn't required. Production costs, though high, are also generally reasonable."

Before the home market can become massive, standardization of equipment must be accomplished, Bayley said. Noting his company does not have any CTV products for sale, nor does it plan to introduce any in the near future, Bayley cited several newspaper clippings boasting the marvels of CTV which had appeared in the mid-1960's.

"Why has this truly exciting new medium met with promises, promotions and postponements and not much more?" he asked. "Certainly it has not been for the lack of financial backing; for plenty of that has been available, and, in fact, many millions have already

(Continued on Page IMIC-6)



Lee Zhito

He also reminded his listeners that TV systems differ between countries. "If a TV cartridge recorded in our mythical compatible system in one country for that market's TV system, it could not be played through a TV receiver in another country which utilizes a different scanning-line system."

Many Fields

Zhito said that cartridge television serves many fields—education, home entertainment, industrial, among others. It may well be that each field will require a specific configuration, purposely endowed with operational features to best serve the needs of that field, he said. "Those features may prove to be costly and superfluous when that system is used in another field."

"Of course, a continuous mushrooming myriad of systems will sap the strength of this embryonic industry," Zhito said. "Since the marketplace is the final judge of what flourishes and what must die, it will render its verdict in cartridge television as it has—and does—in all other industries."

"Rather than attempt to impose arbitrary standards on an emerging industry, a method is needed whereby the creators of the systems are kept aware of the needs of their marketplace—that is to say, the specific fields cartridge television seeks to serve. Thus, the dictates of the customer—whether he be in education, home entertainment or industrial, or whatever field—can stem the tide of countless, wildly varying configurations."

It was the recognition of this situation that prompted the regis-

CTV Field Needs MUSIC'S Creative Talents

The new cartridge television medium needs the creative talents of music companies, Mort Nasatir said, "but it won't wait while you hem and haw and while you say: 'Go away, you bother me.'"

Nasatir emphasized that record companies have to make a stake now in the CTV medium. Cartridge television will go away "from your door if you don't plan," he continued. "Assign responsibility, learn about film and video technologies."

Acknowledging there were great expenses to be met in the future, Nasatir told his listeners he recognized their "investment in the status quo."

Don't be fooled into believing CTV will not develop, was a major point the speaker made. He cited an example of a major record company which had stayed out of audio cartridges for two and one-half years because it felt problems surrounding the business couldn't be solved. Now tape cartridges are growing worldwide, Nasatir emphasized.

Records are one of the best distributed products in the world. "It would be a dismal loss if this mass distribution network was simply passed over when the time comes to market this very product," he said. Problems exist, but the medium is going to develop. Nasatir advised record companies to study distribution patterns and to plan to distribute CTV products when they appear.

Music companies have to invest

new time, talent and resources in cartridge television, Nasatir felt. CTV was a logical, evolutionary product, a new carrier of sight and sound with broad uses in education, entertainment and industrial application.

Of utmost relevance in discussing the role of a record company in CTV is understanding what exactly is a record company. Nasatir called a record company "a creative bank" which has access to talent. "You have been packaging music for years. Cartridge television now needs your creative talent."

In closing, Nasatir noted: "The water may feel a bit cold now, but if you wait too long, it may be too late to dive in."

Later during the question and answer period, Nasatir pointed out that at the recent first international cartridge TV conference in Cannes, there were only 15 representatives from record companies out of a total registration exceeding 600 persons.

In emphasizing his belief that record companies have to get involved with CTV, the speaker pointed to being able to legally control an artist's CTV participation. If the labels don't get into CTV and show their talent that they can work in this new medium, then the labels will have secondary rights to their performers, he felt.

"There is a battle going on in the software field. The motion picture people think they have the battle won. The record industry

has to learn about video so it doesn't lose this battle."

In line with this, Nasatir was asked how the record company could avoid being trampled by film companies in signing up acts for CTV shows. Again he hammered home the point that it behooves the record industry to exert itself and impress the talent that it is capable of working in a video medium and thus control the legal means of signing artists for CTV.

Asked if cable TV had an importance as a distribution method for CTV shows, Nasatir answered: "The wired nation doesn't exist, but the opportunity to use the system is enormously appealing."

Harvey Schein, CBS International's chieftain, supported Nasa-

tir's argument for staking a claim now. "Artists perform in many media," he said. "If we turn our backs and only acknowledge audio tapes, then artists won't be exclusive to us. The way we can stake our claim is when we discover an artist, we contract for their services in CTV."

Larry Finley, director of the International Tape Assn., commented that the home CTV market was about eight years away, but that record companies could offer their show business expertise to business and educational firms which were now into software programming.

Bill Davies of Australia offered a viewpoint that CTV doesn't portend a great market for music companies, but that it is a new communications tool, a "new artform" for educational purposes.



Mort Nasatir

BUSINESS TRENDS AND THEIR IMPACT ON MANAGEMENT DECISIONS

CHAIRMAN: Robert C. Kingston, Managing Director, Southern Music Publishing Company Ltd., London, England

SPEAKERS: Roland Kluger, President R.K.M., Brussels, Belgium; Richard H. Roemer, Attorney at Law, New York, N. Y.; Leonello Leonelli, Avvocato Campi e C. proprietario del settimanale TV Sorrsi e Canzoni, Rome, Italy

Universal Copyright Numbers Suggested

A universal copyright numbering system, similar to the universal numbering of phonograph records, discussed at the First Annual International Music Industry Conference and still under study, was urged by Roland Kluger. Citing book publishers in English-speaking countries who have established such a copyright system, Kluger suggested a North American, South American, European and Asian office, probably based in Japan, to act as branches for an international clearing house for musical copyrights.

The proposed world clearing house, Kluger explained, could give the original music publisher the universal copyright number, which number then could be used globally through an international computerized system. Once freed of the former heavy administrative and research load of following a copyright through world coverage by a publisher's own staff and facilities, that same energy could be more prudently used in creative effort, a publisher's prime function, Kluger stated.

Kluger questioned "how many publishers are really equipped to handle properly the administration of copyrights?" He pointed out that many societies have introduced computerization, but that each has a different system. In addition, he said that publishers worldwide are complaining because they cannot find or train good people for administration. Administration costs today, he estimated, range from 25 to 30 percent. European market coverage for the 14 individual countries require "30 declarations for one song, not mentioning countries in which the local publisher, to be considered as a local publisher, must print, etc." Two or three years after the original declarations, Kluger pointed out that often the original publisher is unhappy with local performance and changes sub-publisher, continually adding more paperwork. Germany's GEMA ukase establishing a 10-year minimum for sub-publishers and Holland's nominal charge "if too many changes take place in too short a period" emphasize the administration problem, he said.

Kluger pointed out that his own entry into computerization had been timetaking and costly, but well worth it. He indicated the greatest value would be for "the young and aggressive publishers and producers to enjoy all the facilities of our business." He cited the formation of the European Copyright Service in Brussels, a computerized publisher service due to operate throughout Europe in 1972, as an example of collective administration.

Kluger urged a committee be named to study the possibility of an international publishing clearing house. He further suggested that this committee work closely with the universal record numbering committee.

A proposed international clearing house for obtaining worldwide publishing rights received a mixed reception, but generally there was an attitude of cautious acceptance.

Delegates from the various na-

(Continued on Page IMIC-6)



Richard Roemer of New York fields a question during the session on business trends. On the panel are Roland Kluger, Germano Ruscitto and Leonello Leonelli.

Copyright Mess Seen for CTV On Continent

A warning was issued by Leonello Leonelli that cartridge TV would face copyright problems in Italy specifically and in Europe generally.

Although motion picture works are protected by copyright, the same is not true for CTV properties. "Even the recent Rome convention gave no promise of such protection in the future," Leonelli said. Leonelli spoke on this topic at length, but there were no solutions offered during the seminar. "As things now stand, anyone introducing cartridge television in Italy is taking a great risk."

Leonelli outlined details of existing laws as they regard to films as a foundation for protection of creative audio-visual works.

In the question and answer pe-

(Continued on Page IMIC-6)

Record Licensing And Sub-Publishing Contracts Require Study

Innovation, imagination and consideration on the part of both licensor and licensee are the basics for continuingly better record licensing and sub-publishing agreements, Richard H. Roemer stressed.

In writing a record licensing pact, the licensee should be given adequate time to educate his sales staff and build a strong promotion campaign. In the event of termination of such a contract, Roemer suggested a "sell-off" period, during which the licensee might sell records, even after the termination date. In return, the licensor should be adequately protected contractually to provide for destruction or delivery of tapes, parts and inventory.

In carrying out a record licensing deal, Roemer urged that licensee respect licensor's wishes to build old and new artists within the territory, while, conversely, the licensor should honor the licensee's experiences and knowledge of what the territory will buy.

In writing provisions covering advances, guarantees and royalties, Roemer urged equity for both parties, wherein if a licensee fulfilled his contractual commitment in one manner that this performance be honored by the licensor. Both parties must be aware that the U.S.

custom of reckoning royalties on wholesale price is now spreading globally. He advised that a provision of the contract, provide that if there is a delay in paying royalties, caused by governmental authority or a bank, that the contract can then *not* be terminated if a payment is overdue. In many foreign countries, a full-signed pact must be submitted to proper governmental authority or bank in order for payments to be made from the country to the licensor, he pointed out.

To protect U.S. licensors, the payments to the American Federation of Musicians' special funds for sale of records to foreign countries should be included in the contract, and that such advances shall not apply against these payments. A provision that any taxes that are to be withheld at the source should not be included in the gross income upon which the licensor's royalties are to be computed should be noted in a pact.

To avoid possible future conflict, Roemer suggested the exact responsibility of each party be enumerated in such areas as artist's tours within the territory; tape rights; record clubs and audio-visual rights. To enforce punctual payment, Roemer said that a pro-

vision calling for interest to be paid on overdue balance or some liquidated damage clause could be included.

Roemer stated that American attorneys have met to consider the possibility of establishing arbitration enforcement in disputes over contracts.

Roemer explained the important correlative sub-publishing agreement which might be worked out between licensor and licensee. The licensor providing the licensee with such a right provides the local record company with more incentive to work the record; protects the licensee against some other company releasing a local cover record; and if the original record does not make it, the local company can release a record of the song by one of its own established artists. When the sub-publishing pact goes to a publishing company, Roemer cited the importance of a certain number of the licensor's compositions being recorded and released in the licensor's territory on his own or other labels.

In various instances, Roemer said, the licensor will request a guarantee that a certain number of cover records be obtained by the licensee. The licensor must carefully study each country. In Italy,

for instance, the printing and distribution of orchestrations is sometimes more important than the release of a cover record because of live performance exposure impact on TV and radio.

In regard to income sharing and payment, Roemer said that the sub-publisher is often asked to remit between 70 and 85 percent to the publisher on original records and from 50 to 60 percent on local records. These formulae can be applied to performance fees, too. In some countries, he added, the performance fee society sends moneys directly to the original publisher's society, cutting out the local publisher from recouping its advances against the licensor's share.

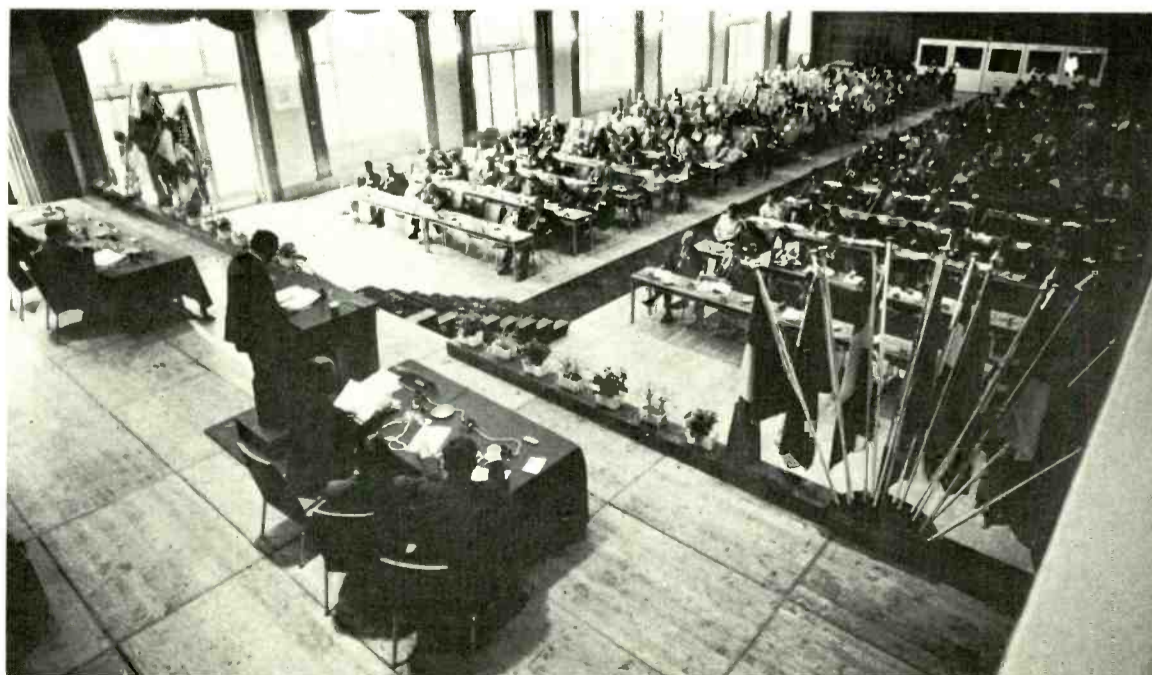
It is provident to note in the contract that advances be distributed among the various countries in a territory, he said, to encourage more individual country interest. Pacts covering multi-territory deals should specify that the original publisher's share of income be computed on gross income earned in each particular country, he added. In return the licensee should be granted some period, after the end of a contract, to collect fees actually earned but not paid by societies during the term of the contract. In drawing up contracts, knowledge of local country's rules is essential, so that contracts abide by all local rules. Another important consideration, Roemer said, is who is to bear the cost of local lyric translator. A fully signed pact should be sent to the licensee so that proper application for payments to the licensor can be made, Roemer said.

Discussion around the talk by Roemer centered over charges of a "unilateral attitude" on the part of publishers in the United States, and the amount of percentage which should be paid to sub-publishers.

Denying a unilateral stand, Roemer said that contracts, in essence, work two ways, and his was a suggested outline for a standardization or procedures to be followed. He said sub-publishers, indeed, should be substantially reimbursed if they manage to place a song with a major artist, and do all of the exploitation. But merely to exploit a recording which has already been placed with a major artist does not entitle the subpublisher to additional moneys.

Roemer made it clear that each contract must be negotiated on an

(Continued on Page IMIC-8)



Flags of world powers frame the stage as the opening session of the conference begins. Multilingual translator booths are seen in the rear.

CHANGING IMPERATIVES IN EFFECTIVE MARKETING

Seek Balance Among Rack, Regular Stores

The future of the record industry's growth in America and England depends on a workable balance between racking, impulse outlets and in-depth catalog stores, according to J.R. Fruin.

He said that record companies complain about volume discounting and lack of knowledgeable retail stores and staff, but if the companies do not start to help train the staffs in the stores then one-shot record companies will come and go at incredible speed.

The quality record store of an area needs to be staffed by knowledgeable sales and buying personnel. It is no use for manufacturers to say "I will merchandise the whole operation as far as my section goes." When that occurs, one has a glorified rack jobber which sells product, but the manufacturer is only tapping a percentage of the total market: the impulse percentage.

He said that the in-depth catalog store is the most desirable form of retail outlet whether it be owned by an independent trader or a multiple organization. Although at one time this type of store was going to disappear, there are encouraging signs of successful in-depth operations in most major locations. It

the country. By having the catalog available to buyers, he said, the in-depth store will provide a better bottom line position than one which attracts just the impulse buyer.

The in-depth store, Fruin said, would be the right sort of outlet for the controlled marketing of catalog plus the movement of hot material enabling the manufacturers to keep a viable catalog in operation.

He also said that there is a consumer movement that is rediscovering how nice it is to have someone attend to them when they purchase something. The in-depth record store provides the facilities for some to browse plus the advantage of a customer being able to ask a store employee for help.

Asked by chairman Larry Uttal how the rebirth of the in-depth record store would affect the record industry as a whole, Fruin said that he thought the chances of a spread of independent shops were slim. However, he thought there were encouraging possibilities for groups of 10-12 stores, often owned by manufacturers in those countries where this was permissible.

Speaking particularly about the U.K., Fruin said that shops known as Music Centres were a great advantage and provided a wide range of recorded music of all kinds.



Two German translators keep abreast of the speakers.

Seminar Discussions Prove Successful

The seminar discussion session, an innovation at this year's IMIC, proved to be a rewarding Conference technique. Here is how it worked:

Thirteen major subjects were selected for in-depth discussion for each seminar, lasting from 9 a.m. to 1:15 p.m. Each seminar was conducted by a chairman who was assisted by a source panel.

No speeches were delivered. Only an outline was used, posing key questions to serve as a discussion guide. The chairman read the question. Members of the source panel as well as the chairman offered their comments. Registrants asked further questions on the subjects raised or contributed their opinions.

This resulted in a roundtable discussion atmosphere with open participation from all in attendance.

Group Gatherings New IMIC Feature

A new form of personal communication was established at IMIC-III with language discussion groups following plenary sessions. Japanese, French, German, Italian, Spanish and English language bodies discussed the topic in the plenary session and then came back into the main meeting room where questions from each group were presented to the main speakers.

The new system involved moving large groups of people from room to room, but the system worked.

During two of the five days, as many as eight seminars were being held concurrently, allowing an intimate, face-to-face meeting situation. No speeches were presented. A "resource panel" of international experts helped move the pre-determined discussions along with members of the audience. Some people likened these seminars to those small groups they had attended in college.

CHAIRMAN: Larry Uttal, President, Bell Records, a Division of Columbia Pictures Industries, Inc., New York, N.Y.

SPEAKERS: John Fruin, Managing Director, Polydor Records, Ltd., London, England; Stan Cornyn, Vice President, Director of Creative Services, Warner Bros. Records, Inc., Burbank, Calif.; Leo Strauss, Prager & Fenton, New York, N.Y.

Disk Merchandising Methods Given Zero By Warner's Cornyn

The record industry's merchandising methods are "straight out of 1955" and they have to be reformed, believes Stan Cornyn. Record company field forces are a "rusty old-fashioned concept" and Cornyn feels the "first thing that should be done is to go over every field rep you have—promo men, district sales managers, regional men, special projects men—and fire them all."

In their stead, companies should hire "bright, intelligent workers," who in fact will become one-man record companies in their areas, carrying out a number of functions previously assigned to individual specialists.

Cornyn feels a management trainee might be good for a field representation job. This man, in serving his apprenticeship, sells records to racks, jukebox operators, one-stops, retailers, college stores and head shops.

He also services records to promotional outlets, like commercial radio stations, retail stores who play them for their customers free, at college radio stations and local TV shows.

"He also works as his own advertising agency, yelling at us in national headquarters when we buy wrong," Cornyn said, adding, this hypothetical person would also set up his own ad accounts which would sell records.

artists in his location. "He gets our acts showcased because he's our man, a complete record company in one city," Cornyn said.

In setting up a super one-man rep, a company would in effect be "getting rid of some archaic job descriptions."

Cornyn feels that promotion men "have been finger popping for years, and nobody but their fellow finger men have been listening." While the concept of sales has also undergone a change, the salesman himself has not, the young executive stated. "What challenge is there to selling a lot of albums when everything's on 100 percent guarantee?"

"We need total company field men who can provide the right amounts of our art to the public, make sure this art is widely heard and available and who do not become erect only when seduced by talk of quotas, spiffs and freebies."

"We need these men. We don't have them."

In projecting on the kind of miniman-company of the future, Cornyn said he would be most effective in communicating with the leadership community and then with other levels of the public. "You just try to communicate a little. And be patient," he suggested.

"And try to avoid the most expensive pitfall old line record mer-



Members of the Japanese contingent use their translation sets. They include in the front row: Mrs. T. Makino, M. Ogawa and N. Ikeda. Behind: M. Kibutsgi, M. Watanabe and M. Yoshida.

still remains to be seen if the economy can maintain them, he said. In Europe, the in-depth store still seems to be on a downhill slope with fewer and fewer stores surviving while rack operations are escalating.

Fruin pointed out that it will be impossible to keep the present number of good record stores in Europe and the United Kingdom because of economic conditions. But manufacturers can help the number of in-depth stores to solidify to a point where there are such stores in every major shopping town in the country.

Fruin called for manufacturers to avoid the trap of supporting the volume customer at the expense of the catalog man. If the manufacturers just worry about getting the volume buyer, then it runs the risk of having no chance of getting an in-depth chain of stores throughout

Dumping Can Be Dumped: Strauss

A four-point program to thwart the "dumping of tape and record inventories" worldwide was promulgated by Leo Strauss Jr. He recommended inventories be counted frequently to guard against overproduction and that purchasing personnel in record companies be watched and they obtain frequent bids from competitive suppliers of record production services.

Merchandise return policies, particularly with big customers, must be reviewed consistently, he averred. He urged local legislation to prevent transshippers coming into a country in violation of local product lease contracts. Creative people with "intellectual properties

to protect should insist that their agents and societies grant no royalty relief to people who make the mistake of dumping part of their income." He pointed out that royalty payments often exceed the cost of produced record and LP sleeve. Things are so bad in U.S. dumping that counterfeiters complain that they cannot compete against original factory dumps. Strauss said.

Strauss blamed bad management and lack of management control; "parent companies with boards of directors that cannot properly analyze a music statement"; dishonest employees who order excess quantities of material to inflate their own personal "take"; and the



Merchandising idealists: John Fruin of London, Stan Cornyn and Leo Strauss of the U.S.

This new breed of one-man company would also make sound a&r decisions on talent and worry about getting talent placements for these

chandisers fall into time and again: they confuse communications with persuasion." The role of the merchandiser back at headquarters will be to provide him with coherent, distinctive information about the records he's representing.

The art of communication, Cornyn felt, "has been lost in today's whirling record marketplace." Gone are liner notes as a means of communication. People have stopped talking, Cornyn felt. Instead they walk around uttering cliches like "super heavy" and "this is really fine—" and "man, you just gotta get your head into this."

Warners woke up, Cornyn said, and found out that its own sales and promotion didn't have time to listen to their new product, so the company created its own magazine which talks to the leadership community and its own people.

"We hope our field reps are hearing the message and communicating honestly."

A record company shouldn't overestimate its own power, Cornyn said, "because there's no way we can tell the public what to like."

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STEWART CITES RULE GAINS

• Continued from page IMIC-2

Stewart sees ratification by the top 10 producing countries of the proposed convention as protecting records made not only in those countries, but the major markets of the record industry would be sealed off against importation of pirated records.

"In those countries where the record industry is at present almost totally piratical like Taiwan and Iran, we will have to campaign for an alteration of the law to protect records and eventually for ratification of the new convention.

"Next we have to strongly advocate the tightening up of the procedures in taking action against pirates in the countries where protection already exists. In many countries this procedure is too complicated, the burden of proof is too heavy and the fines are too low."

Stewart feels there should be 70-80 ratifications of the convention within five years. Record companies can support national bodies like the RIAA in the U.S. and FLAPF in Latin America in their efforts to persuade governments to send a delegation to the diplomatic conference in Geneva this October.

Stewart feels once this October convention is ratified, all record companies should put a P within a circle and the year of pressing on the record labels to show that the disk was legitimately produced and protected.

"The experience of book publishing has shown that a circled C and the year date of publication have become the symbols of copyright protected works the world over."

Stewart acknowledged that pirates could stamp a P on their records, but he countered with the statement that most pirates create their own labels. And if they did affix a P it could be easily identified and legal action taken.

"Companies which do custom pressings should be careful to check that the recordings from which they press are legitimately made. This is of particular importance in the Asian and Pacific area.

"We should combine forces with

authors' societies and publishers' organizations for the prosecution of record pirates. We should also look into the possibility of developing techniques which will make illegal duplication more difficult than it is at the moment."

Stewart called for vigorous action in many countries to "maintain the momentum, obtain protection nationally and internationally and then set on the task of eradicating piracy or at least reducing it to manageable proportions."

Although the squeeze is being put on illegal duplicators worldwide through legislation and professional societies, one thing is obvious: more pressure is needed on the highest government levels.

In the U.S. many agreed that federal and state laws and copyright revision are moving ahead slowly, but, at least, action is taking place. On an international basis, great strides are being made in Europe, but much work remains to be done in Southeast Asia and Latin America, where tape piracy and bootlegging run rampant.

Most agreed that governments, particularly those in Southeast Asia, cared little about problems confronting the recording-tape industry in regard to illegal duplication. In these countries, as in many of the underdeveloped nations, a complete educational program is needed to alert governments of the problems.

Equipment manufacturers must also be reminded that it is morally wrong to advertise and promote the capability of cassette players to record off the air.

While many hardware manufacturers have stopped wooing consumers with off-the-air advertising, it behooves music industry "watchdogs" to constantly be alert to such merchandising habits.

"Our No. 1 job is to eliminate the professional pirate," said one registrant, "and that means cutting off his supply of blank tape, parts, duplicating equipment and the means to distribute goods."

The conference urged blank tape manufacturers not to sell product to known illegal duplicators, suppliers or to "cash and carry" buyers not familiar to representatives of the blank tape firm.



Spanish language registrants hold their own discussion on tape piracy following a plenary session discussion on the topic.

TAPE PIRACY LAW CLIMATE

• Continued from page IMIC-2

Kintner estimated that as much as \$100 million a year in illicit revenue is obtained in the U.S. through tape pirating. Because of the enormous profit potential to the pirates, illegal tape duplicating is especially appealing because of the cloudy legal situation.

The reason that tape pirates do not come within federal counterfeiting statute is because most duplicators do not attempt to represent that the product being sold is the original manufacturer's item. Three states (California, New York and Arkansas) have statutes making it an offense to knowingly duplicate sound recordings without the consent of the owner, with the intent to sell them. The Supreme Court recently refused to hear an appeal challenging the California statute, thus upholding a lower court ruling that a state statute is a legal act directed against the theft and appropriation of a salable product and does not unconstitutionally intrude on the federal copyright law.

He said another way to combat

pirates is to proceed against them in state courts for unfair competition on the theory that the action of the duplicator is not mere copying but is appropriating and selling of the product itself. But this is a difficult way of obtaining relief from pirating, Kintner said, because even if a record company is successful in enjoining one pirate in one state, the pirate can just move his operation to another state and start all over.

Kintner pointed out that pirating sound recordings is not new. Before tape came into prominence, records were copied and passed off as the real thing. While the problem never reached the proportions of tape piracy, it was sufficiently serious so that a federal law was enacted in 1962 which made it a crime to counterfeit phonograph records.

But because of the ease of tape duplication coupled with the increase in the younger population and the consequent greater demand for sound recording, tape pirating has become a lucrative business.

FIND Labeled Vital Service

A special tribute to FIND, Billboard's newest service to the record industry, was given at the seminar on distribution.

Gerald Purcell, asked by the chair to give an "American appraisal of FIND, described it as "an excellent idea."

"Many great artists are coming up today," Purcell said, "and their records are not available. The dealer has needed a means of getting these records quickly. This appears to be the answer. There simply isn't any other service like this. Billboard also knows what markets are selling which products, and can service them. This is the most respected publication in the business, the one everyone reads first, and this promises to be another excellent service."

J.W. Assman of Holland said such a service would be welcomed by every nation of the world, and would give all artists an equal opportunity for exposure.

Similar thoughts were expressed by other nations in attendance.

Copyright Mess

• Continued from page IMIC-4

riod, he stated that the protective outlook for cartridge television is "bleak." Since there is no current legislation under way or being contemplated, it may be an "appreciable" time before anything is done, he emphasized. However, concerned music interests will be getting together in the "near future" to frame some sort of proposed legislation.

What the outcome of this proposed legislation as far as the Italian government is concerned will be, Leonelli could not predict.

Questioning of the speaker was limited because he covered his subject concisely in his prepared talk.



Marcell Stellman of Decca Records, Paris, adds his expertise to the program as a member of a plenary session audience.

IFPI Sees A-V Disk Piracy

The audio-visual disk will be illegally duplicated, predicted Adrian Sterling of the International Federation of the Phonographic Industry. The Asian and Pacific areas of the globe will be centers for this form of bogus operation. In order to meet the challenge of this upcoming criminal action, the IFPI plans to draw up a program to combat illegal duplication of video disks in areas where there is no IFPI representation.

But the IFPI needs funds to expand its actions into the a-v field, Sterling said during the session on cartridge television. The organization will suggest to other international bodies that a conference be held to discuss the potential problem of illegal duplication of video disks.

UNIVERSAL COPYRIGHT

• Continued from page IMIC-4

tions pressed Kluger for additional information regarding a method of keeping clients advised of such a computerized operation. Kluger suggested that Telex and the telephone be utilized to be operated by some sort of third-party computer service to four or five clearing houses situated in all parts of the world. Subscribers then could be in contact with these nearby clearing houses. The servicing of such branches would be in direct proportion to the number of subscribers to the system. Details would have to be worked out, but the operation would involve feeding such information at regular, pre-established intervals to best serve the subscriber.

Pressed for methods of financing such an undertaking, Kluger said it would have to be a simultaneous move, since "it's either good for everybody or it's no good at all."

IMIC Observers

A team of 10 writers helped compile this IMIC news section. They include Brian Blevens, Brian Mulligan and Mike Hennessey of Billboard's London office; Eliot Tiegel, Bruce Weber, George Kne-meyer and John Sippel of the Los Angeles office; Bill Williams of the Nashville office; Michael Way, Paris correspondent; and Lee Zhito, editor in chief. Photographs are by Tom Hanley. Cover drawing are by Sal Scorza.

IMIC-6

Merchandising Methods

• Continued from page IMIC-5

Aaron Goldmark of Hansen Publications suggested to Cornyn that if every record company pursued his advice and went searching for the ace field representatives in each area, there would not be any substantial change in the industry, to which Cornyn replied: "It's my belief that at present we go out and try to find the best men we can. I think we should take the same care in selecting people for the field as we do for the home office."

In response to the question "How do you intend to communicate to the adult generation?" Cornyn said: "The older age group seemed to be the followers in this business. Rock music is a children's crusade. The pimply girl knows more about the music and is leading the business today. What she buys directs the companies to produce more of."

Cornyn was also asked if he felt that payola had been cleaned up, or whether it continues to exist underground and at higher levels of operation. He said that it does exist today, but that "it is a symptom of human weakness in terms of selling. And it is not limited to the music industry, it exists in motion pictures as well. With payola we are talking about the non-perfectibility of human beings. But in pop records today the exchange of money for play is much less prevalent."

CTV NEEDS

• Continued from page IMIC-3

been invested. One basic reason for the confusion is, without doubt, the fact that many companies have used the potential of cartridge TV to enhance the value of their stock.

"Another reason is it appears that too many people have been too intent on coming up with solutions before that have accurately identified the problem."

Citing the lack of a home player for under \$500, Bayley pointed to the plethora of systems available for about \$1,000—all incompatible with each other.

"Perhaps if some of the money spent on designing each company's unique system and money spent on promoting low-cost equipment that was not really low cost, had been spent instead on solving the cost problems inherent in certain key components used by many of the systems, a few standard low-cost systems might have emerged by now."

Bayley questioned whether there would indeed be any profit potential for the music business in CTV until the time a volume home market had developed.

Only through standardization can the equipment developers concentrate solely on the costly elements of the standard system, he said. Bayley raised such additional points as how could talent and production costs be reduced in the early low volume period of the industry's growth? And without reasonably priced programs, how can the industry develop?

"Right now it seems all the organizations and associations want to get into the act and control a large piece of the revenue. Will there be enough statesmanship among their leaders to create cooperation among them? If not cooperation, will they at least recognize that the investor must someday make a profit?" Bayley also touched on the other already known areas to be resolved, like rentals, price of shows and distribution methods.

In pointing to problems during the early days of audio cartridges, Bayley noted that "all exciting new developments seem to have their problems and they are often similar." He predicted CTV would meet its own challenges, but he closed with one question: When?

Several people picked up on Bayley's comment that GRT was not involved in any CTV project and he was asked about the role of the tape duplicator in the new medium. "The duplicator will be akin to that of a record pressing plant," he answered. "He'll have an important role because the program producer and distributor won't have their own production facilities. Bayley also saw the role of the record company acting as a producer of new material and distributors of audio-visual entertainment that cannot be obtained on prime-time broadcasting. GRT was attempting "to plan now to get into CTV, but it has no answers yet."

Golf Tourney Draws Worldwide Entrants

Twenty-four golfers from Japan, Germany, Australia, Belgium, England and the U.S.A. teed off at the beautiful Club de Montreux to participate in the third International Music Golf Tournament.

Included were a ladies' foursome from London, Nashville, New York and Los Angeles.

Low gross first prize went to Alan Bayley of GRT, Sunnyvale, Calif. Patrick Starr of Belgium placed first in the low net category. M. Sumadoi of Tokyo picked up the cup for the fewest putts during the 18 holes of play.

The players toured the course to the sounds of village chimes laced with the tinkling of cowbells as the animals wandered in for the evening milking.

Reservations for next year's tournament at the Princess Club in Acapulco are starting to come in to the IMIC office in New York.

JULY 10, 1971, BILLBOARD

IMPACT ON THE RECORD INDUSTRY OF THE GROWTH OF CASSETTE AND 8-TRACK CARTRIDGES

CHAIRMAN: Walter S. Woyda, General Manager and Director, Precision Tapes, Ltd., London, England.

SPEAKERS: Stanley C. West, General Manager, Product, Ampex Stereo Tapes, Europe Division Ampex Stereo Tapes International, London, England; Manuel V. Camero, President, Tape-car Gravaco, S/A, Rio de Janeiro, Brazil; Katsunori Kasajima, Managing Director, Music Enterprise Division, Victor Company of Japan, Ltd., Tokyo, Japan; Larry Finley, Executive Director, International Tape Assn., Inc., New York, N.Y.



Tokugen Yamamoto reads Kasajima's speech



Stanley West



Larry Finley

The cassette system is Europe's dominant tape cartridge configuration, with total sales of it plus 8-tracks accounting for around 8 percent of all recorded music sales across Western Europe. And the indications are, continued Stanley West, that this two system combination will account for 25 percent of total music sales by 1975.

Ampex estimates that last year there were 9 to 10 million cassette players sold in Western Europe, compared to around 1.5 million 8-tracks.

"Our best estimate is that there were upwards of 10 million cassette players in Western Europe at the end of 1970," West said, "of which 80 percent were portables and 3.5 percent were car players. There were also 350,000 cartridge players of which 95 percent were car players."

Cassette Leads in European Mart

West pointed to cassette's record capability, its fast forward and rewind qualities plus its portable and car applications as being the reasons for its wide acceptance on the Continent.

"Most of the world's major electrical manufacturers now produce cassette models. Philips has pursued a liberal policy in licensing cassette equipment manufacturers without payment of royalties. The only conditions have been that manufacturers would observe certain standards and specifications. Japanese imports have also played a dominant role in opening up the European cassette market."

With the exception of Voxson, European manufacturers have been slow to manufacture and market 8-track players. The cartridge markets, in West's opinion are Italy (developed by the RCA/Voxson/Agip collaboration) and Switzerland, Norway and Sweden, where duty on imported equipment is low and radio reception in mountainous regions is often poor.

Germany is Europe's largest tape market, with an estimated 2.75 million cassette players in use. Over 1 million were imported into Germany last year. Cartridge players only totaled around 25,000 units last year.

France, West continued, had 1.5 million cassette players in the field at the end of last year, as against 15,000 8-tracks. Cassette tape sales were 1.2 million in France during 1970.

England had 1 million cassette units by last year, as against 35,000 8-tracks. "Of all the major markets, the U.K. is proving the slow boy to accept tape." West charged a high purchase tax on prerecorded tape and the lack of consumer awareness due to the absence of any large scale promotion as reasons for tape's slow start in England. Ampex estimates that this year, 1.4 million cassette units and 350,000 8-tracks will be sold.

In Italy there were over 1 million cassette players and 130,000 8-tracks in operation last year. "Some 15 percent of prerecorded music sold in Italy in 1970 was on tape."

West cited RCA/Voxson/Agip's massive 8-track promotion launched in 1968 as having set the stage for acceptance of that configuration. "RCA provides the software; Voxson the high quality car players, and Agip, the State owned petrol company, the 45,000 outlets."

The four Scandinavian countries are excellent tape sales marts because of their high hardware population. This year, Ampex predicts the whole of Scandinavia will sell some 1.5 million tapes. Switzerland and Benelux are each worth over 1 million tape unit sales this year.

Recent reports from Norway (Continued on page IMIC-8)

The impact tape has made on the music business in America can be seen in these figures: In 1965 tape cartridges accounted for less than 1 percent of the sale of prerecorded music. Five years later it grew to about 30 percent of the volume of the record business.

In 1970, when the U.S. economy slumped and other consumer electronics failed to make decisive gains, tape became the fastest growing segment of the electronics industry, according to Larry Finley, executive director of the International Tape Association.

Remember when tape was an orphan to the record companies? When the first reaction of the record industry to tape was that it

Tape Sales Go Boom Boom in U.S.

was a threat; record distributors and rack merchandisers were skeptical and many record companies gave away their rights to duplicators for little or no money.

But it didn't take the record industry long to open its eyes. It soon learned the vast potential of tape in all configurations; first 4-track and now 8-track, cassette and open reel. It will soon even gain strength in four-channel quad-raphonic.

Finley said that indications are

that cassette player sales will hit the 15 million level in 1972, and sales in 8-track and 4-channel stereo for the auto, home and portable will reach 11 million units.

In the face of a declining economy in the U.S., tape equipment imports from Japan alone to the U.S. and Canada in 1970 numbered 2,800,000 units of 8-track auto players and about 3,620,000 models of home and portable 8-track units; imports of cassette

units in the first quarter of 1971 were 1,400,000 models, up 30 percent from the same period the year before.

The growth in Canada has shown a trend equivalent to the U.S., as in the past five years, tape equipment sales in Canada has grown from 1/10 of 1 percent to approximately 10 percent of what the industry is doing in the U.S.

"I do not want to give the impression that records and phonographs are becoming or will be-

come extinct," Finley said. In 1970, seven million phonographs were sold in the U.S. as compared to 6½ million imports of 8-track players. In short, sales of prerecorded music will grow at an astronomical rate, and that phonograph record and album sales will continue to grow but at a much slower level."

Just as 8-track is the music medium, the cassette configuration is primarily a medium for communications — in education, business, publishing, industry, etc.

But there is room for both configurations to coexist in prerecorded music and spoken word markets.

The sales of 8-track cartridges are expected to grow steadily while cassettes sales will increase substantially in the Japanese market during the next three years, Katsunori Kasajima reported.

He predicted vast growth in the cassette market because of diversified use for cassettes and further expansion of sales channels. Cassettes can be used not only for music, but for language instructions, industry management instructions, literary works, and other uses. While cassettes now are just sold in record stores, expansion would mean sales in bookstores, stationery stores and cassette equipment stores.

Kasajima also predicted that tape sales would supplement the sales of records. Hit records would be played over both radio and on pre-recorded tapes. The 4-channel sound tapes are the talk of the industry in Japan, but no substan-

Cassettes in Japan Gain Steadily

tial sales have resulted. But with major cartridge manufacturers starting to make q-8 cartridges and equipment, this should help increase sales.

He pointed out the problem connected with the rapid growth of tape products over the past three years. There is increasing overstocked inventory, increasing returns, increasing piracy. He also said that the sales of pre-recorded tapes, as with records, are too dependent on the hit single.

Kasajima commented on the growth of both the 8-track and cassette tape sales in Japan since 1967. In 1967, there were 260,000 8-track units produced per month. By 1968 the figure had jumped to 460,000 per month and in 1969

there was a phenomenal jump to 1,100,000 units produced per month. In 1970, the average units produced each month was 1½ million. For cassettes, there were only 60,000 tapes produced each month in 1968, but this jumped to 100,000 in 1969 and to 320,000 per month in 1970.

He also said that while cassettes produced were only 10 percent of 8-track tapes in 1969, it jumped to 20 percent in 1970. There are also more cassette players in use than 8-track cartridge players, which contributed to a greater growth rate for cassettes in 1970.

While saying that it is difficult to determine whether tapes are bought for home or car use, statistics on tape player units indi-

cate that 8-track cartridges are predominantly for car use and cassette players for cars are still nominal, while cassette tapes for car use are negligible at present.

Kasajima also spoke of the beginning of the 8-track and cassette market in Japan, pointing out that the first 8-track was released in March of 1967, about a year and one-half after its debut in America. Before this, there were very few reel-to-reel pre-recorded tapes sold.

Mentioned briefly was the pricing of pre-recorded tapes, with 8-track priced 30 to 40 percent higher than the equivalent LP's, and cassettes 10 percent higher than LP's.

The rapid growth of the cartridge business in Japan can be at-

tributed to at least four reasons, Kasajima said. They are:

—An early standardization of the cartridge.

—An easy access to cartridge players at a reasonable price. (There are more than 30 player manufacturers, and more than 4 million cars are equipped with units, with some 8-track players available as low as \$55.)

—An expansion of distribution points. In addition to 5,000 record stores, some 20,000 outlets like gas stations, auto parts and accessory locations and specialty outlets are supplying consumers with tape goods.

The cassette, too, has achieved an upsurge in sales due to several factors, including:

—The sound quality of cassette players has improved.

—More units were placed on the market.

(Continued on Page IMIC-8)

JAPAN GAINS

• Continued from page IMIC-7

—Cassette equipment is becoming more than an instrument for music; it is finding its way in the spoken word (non music) market.

Kasajima believes the introduction of quadrasonic 8-track car and home units is certain to provide a boost to the tape industry, if properly merchandised, as would several other technical developments, like improved tape.

In predicting the sales growth of the industry in Japan, he feels that cartridges will grow at the rate of 10 to 15 percent in the next few years, and cassettes will increase yearly between 40 and 45 percent for the next few years.

Cartridges will continue to dominate, even though cassettes will increase at a faster pace, according to Kasajima. He sees cartridges representing about 75 percent of the total market this year, 70 percent next year and 65 percent in 1973. In turn, cartridges would continue to be a vehicle for autos, while cassettes will achieve greater sales in the home field.

"The rapid growth of the tape industry in Japan does create new problems and revive some old ones," he said. "For example, efforts are being made to maintain the present price structures against possible price dumping. Other problems include over-production, over-inventory and piracy.

"In spite of all these problems, the industry is expected to grow provided the tape companies continue to take effective and aggressive steps to increase sales through innovative merchandising techniques," Kasajima said.

South American Sales Slow Now; Continent Offers a Good Tomorrow

The South American tape cartridge market has been slow to develop into a major area for players and tapes, but Manuel Camero predicted that within two or three years factories will be manufacturing players. And this will put the cartridge concept "within the reach of the man on the street."

As it stands now, the cassette concept is the best selling, with blank tapes outselling prerecorded four to one. The 3M Company has been working on a raw tape factory in Brazil—the first tape facility in South America, which will begin supplying Brazil plus the other nations belonging to ALALC, the Latin-American Common Market, this year.

The South American market has taken on individual national characteristics, Camero pointed out. Venezuela, Colombia and Peru are

the suppliers of tape players. Brazil, Argentina and Venezuela are the best places in which to build a factory for the assembly and manufacture of machines.

Venezuela, Colombia and Peru are the best countries from which to obtain imported blank and pre-recorded cartridges.

"With regard to the importation of players, the main countries involved are Argentina, Brazil and Venezuela, although the other countries do import small quantities."

Since there is a restricted group which has the high income capability, such technological developments as 4-channel sound do not portend a means of boosting mass sales.

A year and a half ago, a pre-recorded tape sold in Brazil for \$8. Today the price has come down to \$6 because of the market's growth, however small it has been.

"The lack of production of local players is the major problem (holding back the growth of the market), and since the players are considered a superfluous item, there is a strong customs barrier. A tape player costing \$50 sells for \$280 in any South American country."

Players are imported from Japan in great numbers; some from Europe and very few from the United States. Ninety percent are portable cassette machines.

The 100 million inhabitant South American market offers good potential, Camero said. "We are dealing with a continent which is fully cognizant of the fact that progress

Investment Appeal

• Continued from page IMIC-2

the business. It is most definitely a business of rapid change."

Fisher noted optimism for the industry's future because of audio tape and the forthcoming development of audio-visual cartridges. "I might add that a part of my confidence about the industry's future is based on the belief that the ownership of the program material is the key—and that the emergence of new media and technologies simply presents increased opportunities for the use of this program material."



Manuel Camero

is not a prerogative of rich nations. Those who know cities such as Sao Paulo, Buenos Aires, Rio de Janeiro and others, are aware that this is possible."

European Mart

• Continued from page IMIC-7

have it that an intensive cassette promotion by Philips has made inroads into the auto market there. Sweden, with its 8 million population and high personal income, is becoming one of Europe's fastest developing tape markets.

West sees new distribution outlets opening up for tape sales such as auto outlets, camera stores, tape centers, hi fi dealers and bookstores. Ampex feels that by the end of this year upwards of from 15-17 million cassette players of all kinds will be sold in Europe. And cartridge unit sales should increase by 50 percent to 525,000 units, with 95 percent of that in car models.

Record Licensing

• Continued from page IMIC-4

individual basis, with all considerations taken into account. However, he said that certain basic clauses exist in all contracts.

Another discussion dealt with payment to record companies of a mechanical fee for records imported. Roemer said the contract should be explicit on this point, and the subpublishers should be protected.

One publisher, in the English language discussion, suggested that Roemer's speech should be published as a manual, available to the music industry everywhere.

Although the matter was not brought up on the floor, there was also considerable discussion on dealing with underdeveloped nations.

SESSION 6:

YOUTH AND MUSIC

CHAIRMAN: Hal B. Cook, Vice President & Publisher, Billboard Publications, Inc., New York, N. Y.

SPEAKERS: Geoffrey Cannon, Editor, Radio Times, BBC, London, England; George Greif, Greif & Garris, Los Angeles, Calif.; David Lease, Executive Director, National Academy of Recording Arts & Sciences, Los Angeles, Calif.; Sid Bernstein, President, Bernstein & Fields, New York, N.Y.

Rock, the Catalyst of Youth Changes, Lifestyles

In his analysis of the meaning for music companies of the changing life styles of youth, Geoffrey Cannon linked the recent violent deaths of Sharon Tate, Meredith Hunter at Altamont and Weatherman Diana Oughton with rock music in order to define the difference between the music today and the pop music of a decade ago.

"Pop music a decade ago merely illustrated the changing life styles of youth. Not now. Now, rock music is the catalyst of change," Cannon asserted. "It is the primary source of energy for its audience. And it is capable of being the catalyst for styles of death as well. Rock music, in the wrong ears, can be accessory to murder. And who's to keep it in the right ears?"

The significance of these deaths, Cannon claimed, cannot be extricated from the culture which rock music has helped to create, adding that "it used to be said that pop

was music to pet by, because kids used to pet and listen to pop music at the same time. Now, by the same logic, rock music is to stab and stomp and bomb by."

Alternatively, Cannon suggested that one of the beneficial results of the music is that, as can be noticed at successful rock festivals, the music generates a feeling of community and sharing among its audience. "Everyone's heard that a good time can be had at rock festivals," Cannon added, "but for me, after maybe 25 festivals, I've not ceased to marvel at the open, spontaneous and generous behavior of the participants.

"Rock music is the primary source of energy for its audience. And that's the answer to the question, is rock music bad or good? It can be both because it's important."

Telling IMIC registrants that they were neither in the entertain-

ment or the art business, Cannon continued: "If rock were nothing other than benign, it would be nothing more than a game. The fact that it can reflect and magnify evil demonstrates that it's as serious as life itself. The leading musicians create cultures and voice them, and these then gain their meaning through drawing an audience, who then voice the culture back, through buying records, going to festivals, applauding, through what they wear, how they talk, what they come to believe in.

"Kids discover themselves by rock, which has created languages of sensation, uncontaminated by the old ideas built into religion, politics, art, and language itself. By climbing back into their bodies, the kids find their minds."

Cannon added that it was impossible to determine the direction of music from a study of life styles in order to profit from it. "Now music creates styles of life. Life styles do not create music. You will find no clues to the most profitable music by looking outside of the music itself.

"There's no question of banning or bending rock music. It will stand. I can only ask you to give musicians room, time, the best people you can hire, and, no doubt, patience."

Asked if music was replacing print as an expression of thought and a medium of information, Cannon said he felt this was certainly the case "in certain parts of the world, most notably California and regions which were catching up to California, like England. But in most other parts of the world, like Afghanistan, that is unlikely."

In response to a query on the similarity of youth in Europe and America, Cannon felt that the similarity of attitudes in England and America was close, but that in most parts of Europe this was not the case.

Education the Way For Industry to Shoot Down Drug Problem

George Greif, in discussing industry applications to attempt a solution to the drug problem, suggested the only avenue open was that of education.

"The claim that rock has an effect in turning people on to drugs is completely without foundation," he emphasized. "If there was any basis to it, why was there no widespread use of drugs in the days of Billie Holiday and the drug-lyrics of that time?"

"Addiction to drugs is more a result of wars and ghetto life than for any other reason. The music industry and songs merely reflect the times, no differently now than in the past. But as an industry that suffers from the problem, we should be concerned with it," he added.

"But the only positive step we can take is in the education of our young people on the subject. President Nixon made a statement on drugs recently which showed absolutely no understanding of the subject, and by doing it turned away the young people who knew more about it than he does. As an industry which is aware of the problems of drug usage, we are better suited to offer the required education. The music industry as a whole, and individual record companies, should budget funds to establish an educational program on drugs and carefully select the people who will plan and implement that program.

"We can also speak to our government leaders to educate them to treat drug addiction not as a crime, but as an illness," Greif added. He said that he had recorded an anti-drug song, but that he didn't think it would do any good. "A song can't clean up a junkie, just as it can't create one."

Bill Sammeth of Hansen Publications, who works with the Osmond Brothers, said the act had recorded four anti-drug songs which had received little airplay and released four articles discussing the problem which had been ignored by all but one American publication. The concern of the group is now so strong that they have established the Osmond Foundation to which they are donating 20 percent of their total income to aid rehabilitation organizations. The foundation is currently working with Synanon.

Dewey Hughes of Dewey Hughes Enterprises in Washington expressed opinion that "kids are fed (Continued on Page IMIC-16)



Geoffrey Cannon, English critic and George Greif, American personal manager. Both have serious thoughts about pop music and youth.



Hal B. Cook, Billboard publisher and BPI vice-president, while chairing closing session.

Controversy and How the Industry Reacts Is Probed by David Leanse

The American recording academy's new executive director, in making his first public appearance before an international group, used questions as his means of stimulating people's minds.

David Leanse sought to have the closing-day audience think about just what the roles of various people in the record industry are when controversy raises its head.

He wanted to know what the role of the industry should be toward youth. Should a company refuse to handle a controversial record? Should its distributors refuse to offer the product? Should stores refuse to stock it? Should radio programmers and executives refuse to air songs because the message is not of their own bent?

Leanse cited Tex Ritter's recording for Capitol of a ballad for Lt. Calley, the American Army officer accused of murder, as having been halted by Stan Gortikov because the company did not want to be associated with a controversial tune.

Leanse said he had tried to hear another version on Los Angeles' three country radio stations but was unable. "Obviously someone was at work there too," he noted.

"Should the government have a say in what is to be broadcast? God save us all if the government or the FCC tells us what to play," Leanse's other questions included:

What is the role of the a&r man in the production of a disk? Should a personal manager let his artist's creative juices just flow and not step in at any time? Should ASCAP and BMI suggest that their members only write about certain subjects? Just how far from the creative recording does the music publisher have to be?



David Leanse

And should a concert promoter decide what the public gets?

Leanse suggested — once he stopped raising questions — that people in the industry could help cultural activities by staffing organizations and programs in their community. He spoke of NARAS' four educational seminars this summer for young people. "The time is now for people to help cultural events. We don't need the big fortunes of the foundations."

Woodstock Type Festival Not Possible Again in U.S.: Bernstein

There is little likelihood that another Woodstock Festival can be developed as a massive showcase to launch rock stars, personal manager-promoter Sid Bernstein predicted.

In their stead, coffee houses, theaters and the college campus will continue to be the launching pads for pop music stars and eventual superstars.

The record industry provides a larger amount of exposure to talent than 10 Woodstocks, Bernstein added, providing the artist's song catches the fancy and taste of young record buyers.

Woodstock in retrospect showed that several hundred thousand strangers could make it through together without disruption and panic while showing a solidarity in their hearts for good music, peace and brotherhood, he pointed out.

Bernstein spoke of the departments within record companies which assist managers in booking personal appearances as a new major development in aiding talent.

Such clubs as the Troubadour and Whisky a Go Go in Los Angeles and the Bitter End, Gaslight Club, Scene and Cafe Go Go in New York were all important talent exposure halls or alternatives to Woodstock.

"The world does not come to an end because one man closes two theaters," Bernstein said in referring to Bill Graham's decision to close his Fillmore East and West operations. "There'll be new theaters and clubs to showcase talent," Bernstein continued, although he never mentioned Graham by name.



Sid Bernstein

"We have to forget words like impossible, too hard and it can't be done." New talent will emerge which will infuse excitement into the industry.

Bernstein said it was important to help youth in every way in their desire for world peace. "It's reflected in their music," he said. "We must provide more outlets for this music" and also help further the cause of a peaceful world.

Toward gaining knowledge and developing communication with people, Bernstein seconded a suggestion from Leslie Gould of Famous Music in London that

more blacks should attend future IMC conferences.

"Next year 20 percent of the audience should be black," Bernstein said, suggesting that it might be economically feasible for some executives to help pay the way for blacks who could contribute to the business seminar dialogs.

Leonard Evans of the Tuesday Publications Record Club noted there were a few blacks at the conference and that perhaps one reason why others did not attend was because their interests in the field were not aligned with the topics.

SEMINAR 1:

RECRUITING, SELECTING, TRAINING AND MOTIVATING MANPOWER

CHAIRMAN: Nesuhi Ertegun, President, Kinney Record Group International, New York, N.Y.

RESOURCE PANEL: Guiseppe Ornato, President, RCA S.P.A., Rome, Italy; Harvey L. Schein, President, CBS International Division, New York, N.Y.; Leonard G. Wood, Group Director, EMI Records Ltd., London, England; Rogiero Azcarraga, President, Orfeon Records, Mexico City, Mexico

Executive Life Short In U.S., Long in Europe Executives Comment

A stellar array of some of the foremost chief executives in the world's record-music industry attended this seminar. The atmosphere was relaxed and led to a free and easy exchange of opinion and information. Some of the highlights follow:

There is a basic difference in attitude toward management between companies in the U.S. and those in Europe, according to Harvey Schein. In the U.S., he said, management is treated as talent. It is well rewarded as long as it performs well, but once the performance has dropped, the management is likely to be dropped, Schein said. This explains the frequent changes in management at U.S. firms.

In Europe, Schein said, management is treated as if it were a member of the family. Often management will remain with a firm for life. The rewards will not be as high; it takes the good with the bad. By comparison with the U.S., management changes are far less frequent in Europe.

Nesuhi Ertegun footnoted this by stating that in Japan the "family" attitude is even more deeply

entrenched. When an individual is hired, it is considered by tradition to be for life. This, Ertegun said, explains the complete lack of mobility of manpower from one firm to the other. Schein agreed, but said that there are recent signs in Japan to indicate that this static situation is starting to break down.

Rogiero Azcarraga said that in Mexico top managers usually are hired away from the competition. The scarcity of top management people prompts these periodic raids, he said.

As to the traits sought in management people, Schein said he looks for a combination of creativity and business acumen. "If we had only creative people, we'd enjoy a high and fast ride, but a short one," Schein said. "However, if we had men who were businessmen only, I'm afraid we'd never get off the ground. It takes a combination of both capabilities to assure artistic as well as fiscal success," he said.

The topic of manpower recruitment brought a question from Ertegun as to how the record industry in Germany is able to cope



Top executives from around the world banter informally.

with its serious management shortage. The answer was that ads are placed in newspapers in Denmark and other countries in search of people, and this plus the pirating of capable men from other labels outside of Germany has been the course followed.

Jerry Oord, of Bovema in Holland, said his company is always scouting the 1,200 record retailers in his market for young people who would be likely candidates for jobs in his firm. These people are well suited for positions in artist and repertoire, marketing and sales. Oord said youth enters the record business at the dealer level, for it's the youngster who is attracted to music and records who elects working for a record store rather than seeking a job elsewhere.

Schein seconded this, stating that record companies are better off

hiring the individual who is a true music fan and who has demonstrated his dedication to music and records.

At his firm, Schein said, a basic IQ test is used for applicants. In the International Division, he said, he prefers to give preferential consideration to hiring management people from the country where they will serve as opposed to placing Americans in charge of firms abroad.

Dick Broderick questioned this practice, and asked whether this wasn't, in fact, discrimination against Americans? Schein said that if everything else were equal—that is to say, a man's qualifications are given prime consideration regardless of his nationality—he feels it is wiser to have the individual who is to hold a management position in a foreign country to be

from that country. "He knows the market, the people and their tastes, and he is well versed in the manner in which business is done in his native land," Schein said. "Americans don't have all the answers." CBS International has only five Americans working abroad, and only one is in a management position, Schein said.

Broderick asked if this policy of hiring native management isn't contrary to the established procedure of some of the non-American international firms such as Philips. He said that Philips invariably uses Dutch to head its companies in other countries. This caused a flurry of denials from members of the Philips and DGG groups with examples of instances where Broderick's statement was in error.

(Continued on Page IMIC-16)

Publishing Stronger than Ever

The challenge of videocassette technology, the unfair competition from publishing companies owned by radio stations and the continuing importance in certain territories of sheet music, were among major themes of discussion at the first of the two music publisher seminars.

Despite the various problems facing the industry, Ben Nisbet, managing director of Feldman's, U.K., claimed that the music publisher today had never been in a stronger position, with record companies eager to record his copyrights and to help him in every possible way.

Felix Faecq, head of World Music, Brussels, recalled the time when publishers sought to oppose the entry into music publishing of the record companies and said: "It was wrong to try to stop this happening and the best antidote in these situations is always for the publisher to get into the record-producing business."

Fred Fox, of the Sam Fox Publishing Co., New York, argued, however, that in the present age of specialization, the publisher had enough to do just taking care of publishing and that to extend activities to recording or management was weakening his position. "I try to operate from strength," he said, "so that artists and record companies will seek me out. It is no longer a question of the publisher going after the artist. The roles have been reversed and I have dispensed with my professional department."

Chairman Sal Chiantia suggested that since publishers were concerned in finding talent and songs, it was not a big step for them to become record producers, particularly since record companies seemed in many cases to have abandoned their creative role.

Philippe Boutet, of April Music,

Paris, observed that the privilege of making records was increasingly restricted to the rich publisher because the smaller publisher could not afford the expense and he wondered if this meant that small publishers would eventually go to the wall.

Panelist Jimmy Phillips affirmed that the publisher today had to be active in all areas and to disseminate songs in all possible ways. There were still 20,000 bands performing in the world and income from performance fees should not be overlooked.

On the subject of sheet music, Fred Fox said that many publishers had lost sight of the fact that this was their main product. The standard publishers in the U.S.A., and particularly those in the educational field, derived lots of income from sheet music. There

Panelist Hans Sikorski said that with a few exceptions, record companies were not able to exploit copyrights in the same way as traditional publishers. In particular, young executives did not know how to handle sheet music. "But in my belief a publisher loses his claim to be a publisher if he does not print sheet music."

"Some record company publishers simply sit back and take 50 percent of mechanicals just to offset pressing and release costs," he added.

Jury Krytiuk, of Morning Music, Canada, said the majority of older publishers with "graveyard gems" concentrated on printed music and waited for the money to roll in. "Yet today 90 percent of bands and producers can't read. Our job is to get out and hustle songs, not to wait for the artist



England's Jimmy Phillips and Sweden's Stig Anderson at the publishing seminar.

SEMINAR 2:

THE POTENTIAL IMPACT OF NEW TECHNOLOGY ON THE FUTURE OF PUBLISHING

CHAIRMAN: Salvatore T. Chiantia, President, MCA Music, Inc., New York, N.Y.

RESOURCE PANEL: Stig Anderson, Sweden Music AB, Stockholm; Rolf Marbot, S.E.M.I./Meridian, Paris, France; James John Turner Phillips, Managing Director, KPM Music Group, London, England; Dr. Hans Wilfried Sikorski, President, Internationale Musikverlage, Hamburg, Germany

were, for example, 8,000 school bands in Japan.

Reverting to the question of the publishing outlets of record companies, panelist Stig Anderson said that one danger was that record company publishing firms would tend to keep good songs confined to artists on its own label rather than seek to place them with the most appropriate artist, regardless of label.

to come to us." He added that his company had one person solely concerned with looking after previous hits and getting new records on them.

Geoffrey Everitt of Management Agency and Music Ltd., London, asked where the younger statesmen of publishing were and pointed out the need for publishers to employ young people operating on a wavelength that could reach the groups.

Philippe Boutet, discussing the question of radio and television stations entering the music publishing field, recalled that the industry in France had brought several suits against the ORTF, the French state radio and TV corporation, and had won in each case. But it was hard to fight privately owned radio stations and an international movement was needed to stop this.

Everitt pointed out that before a radio station could act as a publisher, a publishing company had to approach it with an offer of copyrights. "The answer is in your own hands," he told the attending publishers. "If your song is good enough there is no need to offer a co-publishing deal to a radio station. No radio station would refuse to play a good song."

Chiantia maintained that any publisher who split a song with a radio station was selling his own birthright, but Boutet pointed out that on many occasions it was the songwriter who approached the radio company proposing an interest in his song in return for radio plays.

Chiantia said such practices in the U.S. would run afoul of the antitrust laws and Sikorski said it was difficult in Germany to get legislation preventing private radio

stations from entering the publishing field, although publicly owned stations were not permitted to run publishing companies.

Rolf Marbot urged all publishers to refuse co-publishing deals with radio stations and said that an international resolution on these lines was being prepared for dissemination to authors' societies and associations throughout the world.

Felix Faecq said it was important in framing the resolution to advise publishers not only not to make such deals with radio stations but also to refuse to accept them when they were offered by radio stations.

On the subject of foreign language adaptations of successful songs, Gene Goodman, of Regent Music Corp., New York, asked why it was that an American copyright released on record in Germany yielded 12½ percent for the German lyric writer, whether his lyric was used or not.

Dr. Sikorski said such an arrangement depended on the contract that was made with the sub-publisher of the song. "Today," he said, "all the clever American lawyers put clauses into sub-publishing contracts excluding the local writer from any revenues coming from other countries."

Int'l Lawyers Discuss Copyright Protection, Restrictive Practices

Attorneys from at least six different nations questioned each other on current legal problems and situations in their respective countries.

Their interests ranged from the new BIEM contract to relationships between manufacturer and publisher in compulsory license countries, and from copyright protection to problems under antitrust and restrictive trade practices legislation.

Among the more pertinent issues

was enforcement of public performance and broadcasting rights in recordings, where lawyers exchanged views on collection societies, protected vs. unprotected repertoire and how to deal with governmental and nongovernmental users.

While many legal topics have been in the forefront of the industry for several years, the status of the videocassette (cartridge TV)

and other audio-visual devices was briefly discussed.

A major portion of the seminar concerned trends in royalty provisions for artists, independent producers and licensors of master recordings.

Ideas, solutions, opinions and legal requirements were outlined on guarantees, advances against royalties, deductions and royalty provisions in countries where no retail list price is permitted by law. When reviewing enforcement of

SEMINAR 3:

CURRENT PROBLEMS IN CONTRACT DRAFTING AND INTERPRETATION

CHAIRMAN: Sidney A. Diamond, Partner, Kaye, Scholer, Fierman, Hays and Handler, New York, N.Y.

RESOURCE PANEL: M. Curtil, Avocat a la Cour de Paris, Paris, France; C.B. Dawson Pane, Manager, International Copyright, EMI Ltd., Hayes, Middlesex, England; Otto Lassen, Attorney at Law, Copenhagen, Denmark; J.H. West, Director, Asian & Pacific Area Regional Office, International Federation of the Phonographic Industry, Hong Kong

public performance and broadcasting rights, several viewpoints came up on payments to foreign record

producers and artists and the coding system for crediting performances.

National, Company Differences Pointed Out in Merch-Ad Areas

The record industry showed itself at its most insular in attempting to outline practices used in different countries in the advertising, merchandising, promotion and publicity sectors. Differences in how to sell remain proliferate right down via national level to company level.

This seminar proved the value of exchange of view even if no

concrete overall lines of action were adopted.

American radio networks remain a little known factor to European promotion men. The role of press advertising differed widely; however, here the emphasis was on its relative lack of power in most countries.

Audio means were best to sell audio products, Bruce Lundvall advocated, outlining the average

American company's procedure on airspace advertising and plugging. In Europe, there is little commercial radio and no record advertising. France is one of few countries to have duplicated commercial radio networks and Simon Hosemans, of Labrador Paris, made the pointed remark that if a disk jockey on one station plugged a new release, it would be immediately picked up by two others.

Japan alone stood out as allowing widespread advertising of records, with some companies buying up to 100 plugs a month, but seminarists viewed Japanese rates, as high as \$100 a time, as rather excessive. Monty Presky said Pye had used TV commercials to promote a new budget catalog but the success was limited.

Lundvall outlined to Europeans a typical U.S. campaign costing \$6,000 over 20 stations with an average of 18 spots a day for a



International contract experts field questions. From the left: Denmark's Otto Lassen, France's M. Curtil, America's Sidney Diamond, C.B. Dawson and J.H. West, Hong Kong.

week. In Europe, choice was limited to acceptance of new releases by disk jockeys. The major problem of press advertising was in knowing how to gain mass readership in a wide area.

Lundvall admitted that radio advertising "while having no influence, doesn't hurt" when it comes to a station's choice of airplay.

Hosemans summed up the general European situation as being a state where record companies had

to know the personal tastes of disk jockeys in "song, women and wine." Europe too had its limits on radio play of recorded music and local production. In Germany, Kinney's Siegfried Loch said that there were movements for promoting national product. In France there was an "unspoken agreement" of about 75-25 percent in favor of French productions.

Lundvall summed up radio pro-
(Continued on Page IMIC-12)

SEMINAR 4:

THE ROLE OF ADVERTISING AND PUBLICITY IN THE INDUSTRY

CHAIRMAN: Bruce G. Lundvall, Vice President, Merchandising, Columbia Records, New York, N.Y.

RESOURCE PANEL: Arne Bendiksen, Director, Arne Bendiksen A/S, Oslo, Norway; Monty Presky, Product Director, Pye Records Ltd., London, England

Rack jobbing in the United States is a "disease" which has created a "sickness" in the music industry, according to a consensus of those attending this distribution seminar.

The charge was first made by J. W. Assman, director of N. V. Grammoservice, Heemstede, Holland. Gerard Purcell, of GWP records in the United States, voiced quick agreement.

The matter stemmed from an explanation regarding rack jobbing with a notation that some 74 percent of all distribution in the U.S. is now handled by the racks.

Contending that the rack jobbers now are dictating many of the terms of record distribution, which are crippling most of the record manufacturers, Assman said other nations could take a lesson from this and prevent it happening elsewhere. Purcell said the manufacturers most affected are the less powerful ones. "Instead of creating free enterprise they are developing monopolistic distribution patterns," Purcell said.

Assman outlined the "enviable" condition in the Netherlands in which an admitted monopolistic situation exists. "We have no outside competitors and we intend to keep it that way," he stated. "If anyone came in and discounted, we would simply pull the racks out of the store." His is a private investment company which services the non-traditional outlets such as supermarkets. The traditional dealers service the conventional shops. Although the rack-jobbing in Holland constitutes only 7 percent of

Rack Jobbing 'Disease' in America Called Music Industry 'Sickness'

the market, it is industry protected and no discounting is allowed. The profit margin thus is substantial

Assman said the same sort of industry protection is afforded in such nations as Belgium, France, Sweden, Norway, Switzerland and, to a degree, Germany. Japan, according to Takayasu Yoshida, is somewhere in between. While that nation has no rack jobbers, per se, there is some direct discounting.

Goran Stenberg, speaking for Sweden, noted that in his country the manufacturer cannot dictate price. The retailer sets the price of a record, and it can be any amount he wants.

Italy has no rack jobbers, according to Vergio de Gennaro, because there presently is no whole-

saler set-up to handle such an operation. "Efforts have been made to set up a central distributor owned by the record companies, but no agreements have been reached,"

he said. However, he stated that it has been agreed that no one would be given control of the racks. One of the problems existing is the necessity of a license to sell

SEMINAR 5:

IMPROVING THE RELATIONSHIPS BETWEEN RECORD COMPANIES AND RECORD WHOLESALERS

CHAIRMAN: S.L.G. Gottlieb, Philips Phonographische Industries and Deutsche Grammophon, London, England

RESOURCE PANEL: Sergio de Gennaro, General Manager, Messaggerie Musicali S.P.A., Milan, Italy



International registrants listen to discussion on distribution.

records. However, he explained that a measure currently is pending to eliminate such a necessity. Currently, record companies in Italy sell directly to the big chain stores and the super markets. Such outlets receive discounts ranging from 7 to 12 percent. Rack jobbers, he feels, would ask for a higher discount.

S. L. G. Gottlieb said the United Kingdom is in the process of creating new markets where traditionally no records were sold. Unlike

Holland more than just "hit" records are stocked.

Some figures were given to point up the distribution situation in the various countries. Holland, with a population of 13 million, has 1,200 traditional dealers and 2,000 non-traditional. Together they account for about \$70 million annually in retail stores. England has 5,000 retail stores which sell some \$132 million worth of product. Sweden has 800 retailers doing a volume of \$30 million. Italy gave a more complete breakdown. Forty million records produce \$50 million, with 90 percent of the sales in single records. Cassette sales there are increasing dramatically, although they currently represent less than 3 percent of the market. Japan is selling 130 million records, 90 million of which are singles. The record market there annually does a volume of \$250 million. Cassettes and 8 tracks account for another \$100 million, with the bulk of this in 8-track. There are more than 6,000 record dealers, all of whom also handle tape, and another 14,000 who deal with tape and not records. These are mostly filling stations and the like. Most of the eight tracks are being sold for use in automobiles.

Purcell said that rack jobbers in the United States are putting both distributors and small record companies out of business. "New artists are automatically excluded from 74 percent of the sales," he said. "We have reached the point where we now have to take their records to Europe to make them popular, and then bring them back home."

The American system of royalty collection proved of interest to Europeans, who found Mrs. Theodora Zavin of BMI a bundle full of eager information.

Mrs. Zavin felt that the Common Market would affect the European publishing industry if collection societies began to merge. One adverse reaction against merger she said was the "grave disadvantage of bigness." She also mentioned lower efficiency and less service to members once an organization became too big. "The notion of one society for the Common Market will result in less efficient service to members," she said.

H.H. Strangeways, in slow, deliberate tones, noted that an effective answer for royalty collection was a national society.

"The most costly ingredient for a publisher is the determination of documentation," stated G.P. Willemsen, in moving the topic into another area. Mrs. Zavin commented that machines have been developed which will lower logging costs, adding: "Our own machines have produced good results. But machines cannot make a publisher make out a clearance form properly."

In discussing the movement of songs from catalog to catalog, Mrs. Zavin sought to know whether other societies charged for the changes. In England there is no charge. In Holland there is a real-

Europeans Seek American Ways; BMI's Mrs. Zavin Has Answers

istic cost, Willemsen said, based on the amount of time required to work up the papers. It was approximately \$1 per title. These charges are affixed only if the total catalog is changed within the first three years.

A unique situation for the publisher has emerged in America centering around the usage by local market radio stations of songs in commercials without permission. Local sponsors have been using pop songs and tying in products for their markets, Mrs. Zavin pointed out.

Willemsen wanted to know whether there was competition in America for songwriter membership among the societies. Salvatore Candilora of SESAC pointed out that the market was indeed competitive, with SESAC and BMI offering competition to ASCAP. BMI and SESAC negotiate directly with the American television networks while ASCAP's fee can be fixed by a federal court because of a previous situation in history. "The societies work better for their members because there is this competition," Mrs.

Zavin said. She did acknowledge that one society in the U.S. would be better for the users of music "if she were concerned with the users."

As it stands now the Europeans

were told, each individual music user has to sign up with the three licensing societies if he wants to use their material.

Willemsen wanted to know if societies refused to accept members. BMI tries to exclude "song sharks" or firms which promise to record or publish a song for a fee. Although there was no ASCAP representative at the seminar, Mrs. Zavin noted that that agency's admission policy had changed greatly from its earlier days when it refused membership.

SEMINAR 6:

ROYALTY COLLECTION AND DISTRIBUTION PROCEDURES

CHAIRMAN: Roland Kluger, President, R.K.M., Brussels, Belgium

RESOURCE PANEL: Salvatore Candilora, Vice President, SESAC, Inc., New York, N.Y.; Elie Rocchioli, SECAM, Paris; H.H. Strangeways, The Performing Right Society Ltd., London, England; G.P. Willemsen, General Manager, Dutch Performing Right Society BUMA, Amsterdam, Holland; Theodora Zavin, Senior Vice President, Broadcast Music Inc., New York, N.Y.



BMI's Mrs. Theodora Zavin explains her society's operation as Roland Kluger listens.

The importance of an expert maintenance staff and the unreliability of equipment when delivered from the manufacturers were two interrelated topics which came up for discussion.

It was agreed that a fully qualified maintenance staff was essential in any properly conducted recording studios — "good maintenance is money in your pocket," as Hollywood's Wally Heider put it. And equally the view was put forward that a studio can suffer if sensitive clients start putting out rumors of unreliable equipment.

Chairman George Martin recalled working in one privately owned studio where there was leakage on the board from one track to another as a result of an electrical fault. "There was no excuse for such an occurrence," commented Martin. "I didn't go back again."

Turning to equipment generally, the session heard complaints about the state in which equipment arrives from the makers. Heider claimed that it always needed checking and told of once spending two days working on a 16-track

Studio Maintenance, Unreliability of Equipment Irks Soundmen

machine delivered from a factory quite near to his studios.

Peter Burkowitz, DGG recording supervisor, alleged that in 25 years he had never come across a manufacturer who was completely reliable in supplying equipment. It always needed remaking or refinements.

"It forces you to keep a well-educated technical staff, particularly in a large operation where you are involved in classical recording where extreme quality is asked for," said Burkowitz.

Although there was some feeling that possibly transportation contributed to problems encountered on delivery, Burkowitz strongly opposed this view. "Too large a percentage of equipment is not sufficiently meeting specifications

when delivered. This is not due to transportation difficulties. It is due to careless assembly."

Martin added that he was puzzled by the attitude of major manufacturers in failing to seek out from operators information about what exactly is required. He mentioned seeing 16-track machines at a trade fair in Los Angeles, none of which had a clock for counting.

In a discussion of equipment, the meeting expressed doubts about the advantages of any further sophistication of the now widely accepted 16-track technique.

Commented Heider: "I'll be dead and gone before 24-track comes in, I hope."

And there were also many reservations about the values of quadrasonic sound as a commer-

cial proposition, although Martin pointed out that it was right that a recording studio should be able to offer mix-down facilities in quad form for the benefit of groups who would certainly want to experiment with this kind of recording.

Burkowitz said that much experimentation was taking place, but expressed the hope that the tendency would be to develop a "pleasing over-all effect" rather than utilize the system for its gimmick value.

"It needs an integrated effort that starts from the first artistic idea," said Burkowitz, who felt that quadrasonic stereo offered a new challenge to composers to write specially for it.

Burkowitz also wondered whether the industry was running a risk in thinking that a new trend could be developed while the reality provided no proof that this was the case. The buying public had been educated into an appreciation of stereo product, but rumors about something new might induce a

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SEMINAR 7:

OPERATING AN EFFECTIVE AND PROFITABLE RECORDING STUDIO

CHAIRMAN: George Martin, Chairman, A.I.R., London, England

...regulations agreed that, while sales of classical records remained steady and there is no waning of consumer interest, there is nevertheless a number of problems in the field which are begging solutions.

The unanimous opinion at the seminar was that sales of classical records should cease to be compared with sales of pop records. As Jim Frey of Ampex put it: "You sell a lot more candy bars than you do snails. Classical music is a solid business, not a risk business."

According to Roger Hall, executive director of the North Carolina School of the Arts Foundation, "There are full-line record shops in university areas of the United States whose proprietors will tell you that sales of classical records account for 25 percent of total sales."

But Hall also said that "In America today, one of the most serious problems is that the composer can work and live in complete isolation from the public. He writes for a small select group of admirers. One of the things the composer must do is get back into the public arena."

Dario Soria, managing director of the Metropolitan Opera Guild, suggested that the government provide additional funds to make performances available to the broad public at cheaper ticket prices. "How can we think of opera as being popular when tickets

Classical Music Needs New Ideas And No Pop Sales Comparisons

to the Metropolitan Opera cost \$17," he added.

Another major problem affecting the classical business is the duplication of repertoire, Frey pointed out. "In pop music there is generally only one album of a work, which is written by the group that performs it. But in classical music there are so many recorded versions of the same work. Young people wishing to buy classical records are faced with an identity crisis. Manufacturers have got to learn that the artist does not run the record company."

Delegates were at variance over the prospect of quadrasonic sound as it will relate to classical recordings. Jim Goodfriend, editor of Stereo Review magazine, felt that "there is only a small percentage of the classical repertoire that would benefit from the medium. Four-channel, if it does anything, is going to be a pop medium and a hi-fi demonstration medium," while Bob Berkovitz of Dolby Laboratories said that "while it adds importantly to classical recordings, I don't think the vast majority of classical listeners are

willing to pay for it, to double the cost of their equipment."

Tokugen Yamamoto of Japan Victor in Japan said that it was the Japanese experience that people were prepared to pay for new equipment, and Norio Ohga, president of CBS-Sony, suggested that four-channel "will give people the incentive to hear the old classical repertoire all over again with new excitement."

existing, primarily adult market.

Among solutions offered to brighten the outlook for the classical market were:

- Improvement of distribution and availability of product.
- Improvement of pressing quality, particularly in the United States.
- Increase of advertising and promotion budgets by the record companies for classical material,

SEMINAR 8:

THE FUTURE OF CLASSICAL RECORDINGS

CHAIRMAN: Warren B. Syer, Vice President, Billboard Publications, Inc. Publisher—High Fidelity/Musical America, Great Barrington, Mass.

RESOURCE PANEL: Dr. Peter Hanser-Strecker, Corporation Lawyer (Syndikus) and General Manager of Record Dept., B. Schott's Sohne, Mainz, West Germany; Dario Soria, Managing Director, The Metropolitan Opera Guild, New York, N.Y.; Roger Hall, N.C. School of the Arts Foundation Inc., Winston/Salem, N.C.

And while Frey added that quadrasonic sound will allow the listener in the home to be creative, to participate in the work by adjusting the sound, Berkovitz warned against the promotion of the medium on the basis of presenting a concert hall sound. "The well-produced stereo recording allows the listener to hear the music in more detail than he could in the concert hall," Berkovitz claimed.

Soria asserted that "one of the major problems in classical music is non-profitability. Recording costs are high, and if the industry wants to have a chance with new systems the business has to be put on a base of profitability." This would require an increase in retail prices, and Frey suggested that it was not the consumer who was unwilling to face a price increase, but the distributor.

Attention was also given to some of the new marketing approaches adopted by some American companies to make classical product appealing to the youth market. Soria warned that some of these approaches were likely to lose the

together with inter-company cooperation to stimulate the market in general.

• Again in the U.S. publication of a statement by the industry leadership and government that classical music should be a part of the nation's entertainment, coupled with an effort to get classical music back on the commercial radio and television networks for at least two or three hours a week. Yamamoto said that in Japan while magazine coverage proved more important in promoting the

music, classical music had benefited tremendously from exposure in large doses on both government and independent radio and television outlets. Soria suggested that the American government be enlisted to further support classical music by contributing funds to purchase time on the commercial networks.

• Increased emphasis on classical music in education. (Yamamoto said that the study of classical music in Japan was mandatory up to the college and university level.)

• In recording, the duplication of works should be halted, and the number of artists and releases by each company reduced, leaving extra money for the promotion of what remains. Artists should be selected on the basis of their visual appeal, appeal to the youth market, willingness to experiment in new performance environments and their potential for at least two geographical markets in addition to their basic musical ability. Record companies should cease the building of new artists by having them begin with recording the standard repertoire, while at the same time collaborations of star performers and pop-classical fusions should be encouraged.

• Record companies should make a concerted effort to persuade the film industry to make more intensive use of classical music in film scores.

• Active involvement by classical labels should be taken in new technical developments.

• And finally, a nationwide committee should be established to develop and institute these and other solutions.

Billboard covers the worldwide music-record-tape scene each week. Are you on the scene?



Dario Soria, Roger Hall, Warren Syer and Peter Hanser-Strecker analyze the needs of classical music.



Bruce Lundvall and Monty Presky at the merchandising seminar.

Studio Maintenance, Equipment Problem

• Continued from page IMIC-11

wait-and-see attitude to the detriment of existing product.

There were some interesting operating comparisons revealed during discussion on studio rates and facilities. Martin, for instance, pointing to the tendency of groups to record throughout the night or at least in the afternoon, said that he had special low rates to attract business in the morning. Heider, on the other hand, said that he had tried this method but had changed to having the same rates for the whole day—and business had doubled.

Martin noted that after midnight his studio charges went up by 25 percent, but Anders Burman of Metronome, Sweden, said that daytime costs remained the same—about \$75 per hour for 16-track facilities—but after 7 p.m. there was a "little overtime" for engineers, but no extra profits for the studio.

But where Heider offers similar rates throughout the day, Dolby facilities cost an extra \$5 per hour, something which Martin said would not happen in London where Dolby units were considered obligatory in new studios.

On discounting, Geoffrey Everitt, now participating in a new London studio, mentioned an offbeat innovation being offered. Everitt said that rather than discounting on individual sessions, an effort was being made to encourage long-term clients by volume discounts on the lines of \$500 worth of free



George Martin at the head of the table conducts the recording studio discussion on a patio outside the Palace Hotel.

studio time for every \$5,000 spent.

Heider said he was prepared to offer a 7½ percent discount to anybody who spent \$20,000 a month in his studios and paid up in seven days. "It's worth discounting if you can get payment that quickly," he commented, adding that bad debts ran in the region of a modest 2½ percent and that he didn't make use of C.O.D. sessions.

Heider's disclosure that there are 94 studios in Los Angeles, with

another five in various degrees of construction, was greeted with surprise by the audience.

"Anybody who builds a studio in Los Angeles without knowing where his business is coming from is making a terrible mistake. Some people there are just hanging on now," he said.

And Martin said that London had reached saturation point. "My advice would be against further expansion. It will be difficult to make money."

National, Company Differences

• Continued from page IMIC-10

motion by saying that press publicity tended to add velocity to what was already exposed on radio and that it was "senseless" to advertise an album not initially exposed.

The use of agencies for publicity brought a "no" from Elektra's Mel Posner who said his firm found that in-house methods were more in tune with product. Walter Woyden of Precision Tapes, London, used both—in-house for the musical press and agencies for wider coverage, with all media viable for both tape and record product.

Divergencies between the U.S. and Europe were equally wide in the domain of point-of-purchase activities. The U.S. was virtually dependent on the rack jobber, while Europe clung to the dealer outlet. Lundvall, though, reported that the trend was moving noticeably back to the dealer in the States even if jobbers controlled 70 percent of distribution.

Display was vital in Europe because of lack of airplay. Lundvall went on. But Presky commented that display was difficult with the amount of good product available. The cover was vital in the U.S. and Japan, where large sums were spent on intricate jackets. Yet in Japan, like in Europe, jacket covers were open to customers, while they were shrink-sealed in the U.S.,

leaving clients with little information.

Loch maintained that in Europe, sales were made in the retailer store, whereas they were pre-sold in the U.S.

Packaging and pilfering dominated tape talk and the conclusion on the former was that this was an overemphasized situation. Stores which unlocked racks showed only slightly higher pilfer rates, while turnover jumped noticeably, Lundvall said. The blister pack proved successful in Germany and was spreading in France, while Woyden reported on new EP-size packs in the U.K. for both cassettes and cartridges.

One promotion method in Britain came from a public telephone "Dial-a-Disk" facility, and also the record token, where customers buy tokens, mainly as gifts at Christmas, to be redeemed anywhere in the country. In Holland a token "clearing bank" had been tried to give the seller and redeemer a share in discounts offered by record companies.

Germany used links with mass-circulation magazines which shared in production costs to launch promising new talent, Loch said. Under this, the magazine had its title line on the disk sleeve while assuring wide editorial-publicity in special features in its pages.

The lack of simultaneous releases of U.S. product in Europe proved another promotion problem.

Internal Communications Linked To Creation of Realistic Budgets

This session, devoted to free-flowing communications between all operational centers of a firm, triggered an enthusiastic exchange among the participants attending.

Among the first topics treated was budgeting and the essential role communications plays in determining a realistic budget.

Harvey Schein said he prefers to have the managers involved to establish their own budgets and then have the budgets refined by the financial people. To have the fiscal experts set a budget without communications from the individuals who have to live within that budget is unrealistic, he said, because the financial people really have no basis for forecasting costs. Schein also stressed that an incentive bonus should be tied in with adherence to the budget, thereby giving the manager involved a reason other than personal obligation to stay within the confines of his budget.

According to Leonard Wood, emphasis too often is placed on sales rather than on profits. "If you push sales," he said, "you'll get sales, but you'll find you are losing money with some of those sales increases. The budget must be profit-based to deliver what you want, which are profits. It's really a matter of what is stressed. I feel one should not be cost-conscious but rather to be profit-conscious."

Gerry Oord of Bovema said managers must receive a monthly report whereby they can be shown the profit margin. The profit margin is more important than anything else in showing how well a manager is doing his job, Oord said.

Azcarraga Notes

Rogelio Azcarraga said that in industries other than the record business—particularly in firms such as Procter & Gamble, Colgate, among others—companies use a system of product line managers. Each manager is responsible for a specific line, and follows it through from production to marketing. He has a budget for his operation and is committed to deliver projected profit results within that budget. Azcarraga posed the question as to whether this same system of management would be applicable to the record business.

This suggestion spurred a discussion and it was developed that within some record firms the system has been in use successfully with product managers devoting their efforts to singles, LP's, tape, among other facets of their operation.

Schein said that the budget is in reality the product of negotiation. A good budget, he said, is a balance of pressures. The manager sees the need for additional expenditures in the hope of expanding his operation, while those who hold the rein on expenses seek to cut down. The proper balance between these two results in a negotiated budget which serves the objectives of both sides.

He said the contingency budget is important but difficult to structure as well as follow. In the contingency budget, he said, one tries to project what steps would be taken in the event actual profits fall short of forecasts.

"What do you do," he asked, "if sales drop 10 percent? Or, 20 percent? What steps can be taken? What cuts do you make, and how soon do you make them? When do you start moving?"

Dario Soria said that a good sales budget is the result of communications between the artist and repertoire and marketing departments. The budget is the result of studying industry statistics, evaluating the potential of specific artists and their releases in light of those statistics.

In America, Schein said, we tend to believe statistics if they are favorable, but we don't believe them if they're not.

Yanks Are Open

"I have found that Americans are more open when it comes to statistics," Wood said, "and this factor should create a basis for more enlightened planning. In

England, we try to keep as close-mouthed as we can."

"We used to have more of a statistical basis than we now have," Schein said. "Billboard used to sell a share-of-market service, and, of course, when we had the excise tax figures there was an official yardstick to measure the growth of our business."

"You can forecast all you want," countered Nesuhi Ertegun, "but one album by the Beatles—one or two hits—and all your projections are completely thrown overboard."

That is the primary problem in the record business, Wood said. One can't really plan because one never knows when a hit takes over, or when a release which by all indications should be a hit fails to take off.

"The record business in the U.S. has become one of extremes," Schein said. "A release in America either is a smash or it's nothing. An album either will sell 500,000 copies, or end up with just a 2,000 copy sale."

Schein said this situation is peculiar to the U.S. market, which is more hit-conscious than any other. He said that in other markets there is a far broader sales middle ground which provides a profit source for the labels. Schein pointed out that since so many marketing trends originate in the U.S., he felt he should mention this phenomenon in the American market as a possible indicator of what may occur in other markets throughout the world.

Ertegun Makes Point

Ertegun returned to his point that the budget is at the mercy of hit product. He said a label no longer can bank on catalog but must survive on its production of hit product. "Hits become more important, and budgeting less important," Ertegun said.

Soria said that when he was with EMI-Angel, a full 80 percent of the label's sales were catalog. John Fruin, in an effort to interpret why catalog has diminished in importance in the U.S. market, said that in America the great emphasis is on "what's new," that this is true in all fields, and therefore carries over into records. Therefore, he reasoned, catalog takes the back seat while new releases grab prime attention. Out of these new releases merge the current hits.

Azcarraga countered these points, stating that catalog for its own sake may be secondary in market interest, but that a different form of catalog importance is emerging. This, he said, is the catalog of a top-selling artist. When an artist achieves hit status, he said, then his entire catalog takes on a new meaning in the market place. Fans who were introduced to the artist through his hit releases are now promoted to want to own his other recordings. They will go back to earlier releases in their newborn desire to own everything this artist has recorded. This, Azcarraga said, is particularly true in Mexico.

Ertegun agreed that hit artists enjoyed greater catalog importance but said that in some instances one can sense a waning of sales strength even in this area. He found that diminution of strength in catalog sales was directly in proportion with the growing importance of rackjobbing in the U.S.

The issue of moving international product came to the fore. Schein pointed out that records produced abroad have an "American sound." This, he said, was true of records produced in England, Holland, and other countries.

Wood on Guarantees

Ertegun said it's extremely difficult to sell international repertoire in the U.S. He said it has been tried time and again, but for the exception of a few releases, it doesn't seem to work.

Wood touched upon the importance of keeping a sharp eye on the international contracts. "Our American friends like to give those generous guarantees,"

he said, "but it is extremely important to know whether circumstances warrant the commitment."

Promotion and Airplay

Promotion and airplay triggered a vigorous discussion. Oord said in his opinion promotion was of even greater importance than sales as a record company function. "That's why I maintain a very strong promotion department," he said. "Intensive promotion will result in increased sales anyway."

Schein questioned the policy on the part of European labels in restricting airplay. "In these countries," he said, "you actually get paid for the records that are played on the air. This is one of the rare times that a manufacturer is paid for having his product promoted."

Guiseppe Ornato said there is a great danger of overexposing a given release. The manufacturer loses control of his product by not being able to determine the amount of airplay a record re-



World leaders at IMIC: Guiseppe Ornato, Rome; Len Wood, England; Nesuhi Ertegun, United States; Rogelio Azcarraga, Mexico, and Harvey Schein, United States.

form of promotion. Let us see to what extent it helps and to what extent it causes us to lose sales."

The discussion then turned to production costs. Rogelio Azcarraga asked, "How do you control production costs?" Harvey Schein said, "Ertegun probably knows more about that than anyone in the room."

"You can attempt to control them," Ertegun said, "but you can't force recording artists to adhere to your controls. You can find that you have \$50,000 in-

labels charge recording costs against an artist's royalties. He asked, "Do you pay a higher royalty to those artists who agree to have production costs charged back against their royalties?"

Labels Risk

At MGM, it was stated, it was customary to pay a higher royalty to those artists who pay their own production costs out of royalties.

Schein further developed the reasoning behind this practice: "An artist is new. The record company takes the risk. Some 95 to 97 percent of new artists flop. If the artist makes it, we are reimbursed for our investment. A contract usually runs for five years. Now, however, it has changed. As soon as an artist makes it, we tear up the old contract and write a new one, otherwise the artist refuses to record. The opportunity to recoup investment is minimized by this practice. By having the artist pay for the production costs out of his royalties, the label has some check on investment. The problems start, however, as old contracts are torn up and replaced with new ones when artists show sales strength."

The procedure in Europe, Schein continued, is different. An artist is paid an advance, plus royalties, and sometimes a premium. The use of a premium or bonus, Schein said, is particularly prevalent in France. This often adds an additional hurdle in negotiating for artists, he said. A request was made by the panel that a member of the French industry explain how the premium system works.

Simon Hosemans of Paris heatedly denied that premiums were paid by any French label. A brief flurry resulted with Hosemans continuing to deny the existence of the premium practice. It ended with knowing smiles from members of the panel and other participants around the table in apparent concurrence that the premium practice in France is very much alive.

What happens if an artist refuses to record unless a new contract with more favorable terms is written? asked Azcarraga.

Ertegun replied that in that event, if the label finds a new contract unrealistic, the artist cannot record for anyone else. The label then has to convince the artist that whatever gains he may have made as a result of his releases to date will be lost and that the artist needs a record in the marketplace now.

Schein pointed out that the problem becomes more complicated when groups break up. Each member then joins or forms groups of his own. The company which holds the contract with the original group, as a group and with its individual members, now finds that it is chasing four different groups at various labels.

Ertegun said that the best way to handle this problem in the U.S. is to maintain friendly relations with the other labels. Azcarraga said that in Mexico labor laws prevent labels from suing artists to enforce contracts.

Mrs. Misa Wanatabe said that in Japan the recording company association blocks artists from label-hopping.

Fruin on Reports

The question of interdepartmental communications was raised. John Fruin asked, how does one get record people to write reports?

Gerry Oord replied, "The balance sheet is the best report."

Azcarraga said that a weekly meeting is held at his firm which is attended by all department heads. At this meeting all immediate

(Continued on Page IMIC-18)

SEMINAR 9:

IMPROVING THE USEFULNESS OF INFORMATION SENT TO THE CHIEF EXECUTIVE

CHAIRMAN: Nesuhi Ertegun, President, Kinney Record Group International, New York, N.Y.

RESOURCE PANEL: Guiseppe Ornato, President, RCA S.P.A., Rome, Italy; Harvey Schein, President, CBS International Division, New York, N.Y.; Leonard G. Wood, Group Director-Records, EMI Ltd., London, England; Rogelio Azcarraga, President, Orfeon Records, Mexico City, Mexico

ceives, he said. Furthermore, Ornato feared that a market can be saturated by a record to where its sales appeal has evaporated.

Schein countered, stating: "In the U.S., we've found the more a release is played on the air, the better the sales."

"I agree with Guiseppe," Wood said. "We at EMI have carried on experiments and have found that indiscriminate play of a given release will cut into its sales. We used pirate radio, for example, and found that in areas where the reception was good, the sales of the records were down. In those areas where the reception was poor, the sales were high. In other words, the consumer had no reason to buy a record if he could hear it for nothing over the air."

Schein Differs

"Our view is diametrically opposed to that position," argued Schein. "We feel we were fortunate to come to England just at the time pirate radio was in operation. We attribute a good measure of our success in gaining a foothold in that market and our rapid growth there to the exposure we were able to achieve on pirate radio."

Said Wood: "You'll never convince me that unlimited air exposure doesn't hurt a record's sales."

What started to take on the semblance of a sharp clash of opinion was deftly smoothed by Nesuhi Ertegun with his statement: "There appears to be an interesting difference between the U.S. and U.K. markets. We have had records with only two or three plays in the U.K. which have sold extremely well there, but I can't think of any instance where this has occurred in the U.S."

Roger Lindberg of Finnlevy Records, Helsinki, Finland, said that "during the time in Germany when GEMA and radio there were having their fight and no new releases were being played, record sales in Germany actually went up."

Guiseppe Ornato concluded the discussion with the suggestion: "We are most fortunate to be in an industry where we can enjoy free promotion. I propose that we make a study of the importance of this

made by American music companies, guided by lawyers, came in for severe criticism from European publishers at the second publishers' seminar.

Several speakers pointed to the fact that by making deals which involved large advances and an 85-15 royalty split, American publishers were giving European publishers no chance fully to exploit copyrights and were thus doing a disservice to the composers and lyricists they represented.

German publisher Rolf Budde quoted the case of a sub-publishing deal he offered to an American publisher and said: "I used exactly the same contract that he had given me for an American song—and he was furious about it!"

Budde recalled the days of the 50-50 sub-publishing contract which, he said, tended to disappear with the advent of beat music and the reduced need for a German lyric. "We began to take less and, since then the share has gone down and down," he said. "On the other hand, when we place a song in the USA, we have to give the subpublisher 60 percent because he has to pay 25 percent to the lyricist writing the American version."

Dr. Hans Sikorski said, that, the German-speaking group has formulated a question for American attorney Richard H. Roemer which asked, rhetorically, when the sub-publishing system between the USA and Europe would collapse, and he called upon American publishers to offer sub-publishing contracts which were realistic. "There is strong competition among European publishers for American songs and some of the younger publishers agree to terms which are ridiculous, sometimes as little as 7 percent. This gives them no chance to exploit the song. I feel the blame here attaches to the person who offers the deal and not the one who accepts it."

British Publisher Jimmy Phillips said that where an American publisher was not prepared to make a realistic deal, he would be better off lodging his copyright with the

U.S. Sub-publishing Deals Scored

local collection agency. He claimed that, guided by slick lawyers, American publishers were driving their European counterparts to adopt a quota system in regard to U.S. copyrights and to concentrate more and more on developing and exploiting local material.

"If this tendency grows, the American writers and publishers will suffer," Phillips said.

But Los Angeles lawyer Bob Hirschman attacked the speakers' "blanket condemnation" of all American lawyers. "Naturally," he said, "we want to get as much for our clients as possible. In some cases this may be 90 percent, but in other cases where we are dealing with an enterprising sub-publisher, 50 or even 40 percent may be more equitable."

U.S. publisher Fred Fox asked Hirschman: "Since music publishing is a specialized business, how does an attorney determine whether one publisher can do a better job than another?" He thought it was a tremendous strain on the judgment of an attorney.

Hirschman replied that he could only know by experience and by "asking around."

Phillippe Boutet said, there would always be a publisher around who would accept a stupid sub-publishing deal and he urged that lawyers be prevailed upon to stop drawing up such deals.

In defense of the U.S. music industry lawyers Richard Roemer said: "Sub-publishers in Europe have an obligation to themselves to reject bad deals. For years now Europe has looked to the U.S. as a source of great music and publishers are naturally afraid of losing deals. But the problem between licensor and licensee works in both directions."

"I don't believe in 85-15 deals any more, and I haven't made one for two years; also American companies are now aware that they can't demand huge advances."



Sal Chiantia

lawyers, but this is a good thing. We have an obligation to strike a hard bargain whether for American or European client, but nobody has to accept a deal if he can't live with it."

Stig Anderson suggested that if a European sub-publisher got one local version of a U.S. song, he should keep the rights for five years. If he got two versions, he should keep it for 10 years and, if three versions, should have the sub-publishing right for the life of the copyright.

Replied Roemer: "I agree with this way of protecting the licensee."

Fox suggested that one reason for the development of short-term, big-advance deals, was the fact that publishers today were dealing in one-shot songs. Whereas potential evergreens could be worked on and fully exploited, the less enduring music did not enable the sub-publisher to do a proper job. Sub-publishers, he said, should show more discrimination in the songs they accept.

On the subject of cable television, Mrs. Theodora Zavin of BMI referred to the U.S. Supreme

In the videocassette field, however, a CATV station originating a show with this sound and vision carrier would be liable to pay performance fees.

Mrs. Zavin suggested that if videocassettes proved popular in the home this would reduce fees from television stations because the size of the stations' audience was likely to dwindle. "And videocassette use in the home will not generate performance income because this would not be a public performance."

The use of videocassette players in public places and the development of CATV would yield revenue but not enough, she thought, to compensate for the loss from television.

Dealing with the way in which videocassette programs would be licensed, Mrs. Zavin said there was a strong move by program users to pay a fixed percentage and let the various copyright owners fight over it.

Dr. Sikorski reported that there was a cable television operation in the Netherlands, close to the German frontier, which had been authorized by German TV stations to take programs for which it paid a fee. This, however, created complications in the matter of which collection agency, Dutch or German, should be involved.

On the question of the licensing problems created by world-wide satellite broadcasting, Dr. Sikorski said that the problem was being investigated by CISAC.

Developing the question of composers' and publishers' rights, Boutet condemned radio disk jockeys who invited listeners to record albums from the air.

Dr. Sikorski said that Germany provided some recompense for writers and publishers through the 3 percent tax on recorders and the levy on blank cassettes which was paid to GEMA. Jimmy Phillips added that the British publishers had met with some success in requesting cassette player manufacturers not to mention the "record from the radio" facility in their advertisements.

SEMINAR 10:

THE PUBLISHER IN THE CHANGING WORLD OF MUSIC

CHAIRMAN: Salvatore T. Chiantia, President MCA Music, a Division of MCA, Inc., New York, N. Y.

RESOURCE PANEL: Stig Anderson, Sweden Music AB, Stockholm; Rolf Marbot, S.E.M.I./Meridian, Paris, France; James John Turner Phillips, Managing Director, KPM Music Group, London, England; Dr. Hans Wilfried Sikorski, President, Internationale Musikverlage, Hamburg, Germany

Roemer said that Dr. Sikorski was wrong in saying that lawyers were running the American music business. "This is just not true—although maybe we do get more involved in the business than other

Court's recent ruling that a CATV station picking up a program from an originating station was not transmitting a performance and was therefore not required to pay royalties.

Details of distribution and retailing in various countries, plus practices concerning prices, discounts, taxation, and regulatory controls were brought out in this seminar.

Representatives attending were from Italy, Sweden, Denmark, Spain, Brazil, Greece, Switzerland, the United Kingdom, Germany and the United States.

Japanese representatives, whose spokesman was T. Yoshida of Nippon Columbia, said that the number of retailers in that country would increase sharply in the coming years, but that no rack jobbers would exist. The retailers there are controlled and licensed by the manufacturers, with specific franchise agreements. The manufacturers sell to retailers at 30 percent off the suggested retail list price. The Japanese people will not, as a general rule, buy budget line records because, with the rising economy, they are more interested in quality than in cost. Retailers purchasing records (or tapes) from a manufacturer sign a promissory note, with 100 days in which to pay. Cash payments do occur, however.

Sweden, whose spokesman was Goran Stenbeg, is a nation with four main legitimate distributors. There are 800 outlets, and this figure has been, and will remain stable. Cassettes, which are expanding in sales more rapidly than cartridge, are sold in department stores to some extent, with 65 percent sold in the specialized shops. The manufacturer sells the records or tapes at 33 1/3 percent off the suggested retail price. Some 74 percent of the records sold in Sweden are imported. There are four price lines for LPs, ranging from \$1.20 for the budget line to the full price between \$4-\$5. The low budget price is due to the fact that the LPs are supplied by the Miller Company of Germany, and contain mostly public domain songs which pay no mechanicals. There are no returns at all to the manufacturer. Tape is one established price—approximately \$6.

Foreign Retail Practices Studied

In Denmark there are very few record outlets. However, EMI has recently made a chain store purchase, and distribution through this method will increase. In Norway, the tape market is exceedingly large, the record market quite small. Cartridge sales far outsell cassettes.

England, whose spokesman was Colin Borland of Decca, London, has four price lines for LPs, ranging from \$1.80 to the full price line of approximately \$5. Casette prices go to \$6. However, all prices of all product include a 55 percent tax at the wholesale level, thus reducing sharply the profit margin. Manufacturers here control distribution. EMI, however, distributes directly to the retailer. Others have depots similar to one-stops. With the move of England into the common market, there will be a greater interchange among the countries involved. There will be, of course, no import duty. In England a 50 percent return on records is allowed, although some companies have abandoned this for a no-return policy, particularly on LPs. The tape market is very small, constituting only 3.7 percent of the market, and it is mainly cassette. England's policy on payment is for a 2 1/2 percent deduction if paid in 30 days. However, most payments average 40 to 50 days.

In the United States the charge to a retailer from a distributor ranges from 25 percent to 33 percent below suggested list price. Actual sales prices range all over the scale, what with transshipping, discounting, etc. The manufacturer's rate of the dollar is about 33 to 38 cents. Steps are being made to correct the "incredible" situation in the U.S. in which re-

turns sometimes range up to 90 percent.

In Brazil, cash payments bring a 10 percent discount, and there is no return of records. Otherwise a retailer has 60 days in which to pay, and there is no discount. The manufacturer distributes directly to dealers, who get 48 percent off the suggested list price. However, a tax of 22 percent must be paid, so the dealer's profit is close to 30 percent. The price range is compatible with most other countries, both in records and tapes. However, tape in Brazil constitutes only 10 percent of the market, and most of this is cassettes. There is a Latin-American Free Trade

sells for about \$3.10, the full price is \$5.25. Tapes are basically the same prices, with 8-track going to \$6. Retailers are governed by compulsory retail prices. Retail stores can get a 33 percent discount from the manufacturers if that dealer's gross exceeds \$12,500 annually, but only a 28 percent mark-off if he fails to meet this figure. The determination on gross sales is made by SSV, a manufacture-controlled trade association. This same association must grant permission to open any new shops. Switzerland, with a population of only 5 million, is now duplicating 1 1/2 million cassettes a year.

In Italy, record shops number

SEMINAR 11:

IMPROVING THE EFFECTIVENESS OF THE RETAILER'S OPERATIONS

CHAIRMAN: S.L.G. Gottlieb, Philips Phonographische Industrie and Deutsche Grammophon, London, England.

RESOURCE PANEL: Sergio de Gennaro, General Manager, Messaggerie Musicali S.P.A., Milan, Italy

Assn. which allows an exchange of duty free product. Shipping expenses on large orders are prepaid by the manufacturer, otherwise they are paid by the merchant. Total sales in Brazil amount to about \$3 million monthly. There are 2,000 dealers in the nation.

In Switzerland most records are shipped directly from the manufacturer to the dealer, in regard to both local and imported records. There are no returns. Whatever excess stock exists may be sold to department stores at a rate below cost. The budget LP in Switzerland

2,500 in a nation of 50 million.

Records are sold in all big department stores, chain stores, gas stations, supermarkets and the like, which provide another 500 or more outlets. Ampex and Shell Oil have just concluded a deal whereby all Shell stations will handle the Ampex distribution products. They must charge the same prices as the department stores. Distribution in Italy is directly from the manufacturer to the retailer. Wholesalers, which once were strong, are diminishing. There are no independent distributors. The normal

discount to the dealer in that country is 33 percent below suggested list price, and big chains which buy in volume receive another 10 percent. An 8 percent tax is collected on all invoices.

The budget LPs sell from \$1.60 (1,000 lire) to \$6 for the classical albums. Again, the low price includes many of the Miller LPs, which are basically public domain. Cassettes sell from \$5-\$6, with 8-track going for \$6. Tapes constitute about 25 percent of the total market, amounting to 2,000,000 units. Incredibly, some retailers sell above suggested list price.

Martin Gesar, of Music Box Records, Athens, Greece, said one of the most serious problems in his country was that of tape piracy. He inquired as to steps taken in other nations to solve this problem. Most of the European nations seemed to feel the situation was almost under control, thanks mostly to the various associations which exist. Greece has no present law to protect against piracy.

In Germany retail prices for LPs range from \$1.10 (less than the price of a single) to a full price of \$10 for double albums or cassettes. Some of the latter contain up to 90 minutes of opera. The low-priced album again shows the Miller influence. Prices fluctuate rapidly in Germany, reflecting the zooming economy. Returns in Germany vary with the different companies, but the official policy is for no returns. There is a 28 to 32 percent profit allowance for the retailers, plus bonuses for both volume sales and cash payment. Germany has a mixture of wholesalers, which have some of the features of a rack jobber, a one-stop and a distributor. There are 12,000 retailers in Germany to serve 59 million people.



CBS' Stan Kaven holds Sony's SQ decoder.



CBS Laboratories' Ben Bauer, Sony's Akio Morita and Columbia Records' Clive Davis: they proclaim a new day for sound.



Listeners move to the center of the room to hear the effect of CBS' four-channel record.

CBS's 4-Channel Record Unveiling Excites Conference Registrants

Quadrasonic albums will be a new entertainment medium which will open a new era for stereophonic sound, Aki Morita, the Sony Corp.'s president, predicted during the CBS-Sony world premiere of a four-channel disk system during IMIC.

Ben Bauer, the CBS Laborato-

ries vice president, who helped invent the four-channel "SQ" disk, said the new medium brought the concert hall into the home and rekindled thoughts of that same expression being used when high fidelity and stereo sound were first introduced.

Columbia Records will be creat-

ing a "SQ" catalog of 50 titles by the end of 1971, with each LP selling for \$1 above normal suggested retail prices. Columbia's Masterworks phonograph line will have one SQ model with Sony building the decoder unit required to create a four-channel signal out of the two channels of sound

pressed into the record.

Listeners packed the main conference room to hear the Columbia demonstration record, based on a matrix recording system which converts four channels of sound into two for pressing into the grooves. The decoder unit provides a reproduction of the original four

channels of information during playback.

David Frost narrated the demonstration disk, which featured music by Peter Matz, Percy Faith, Santana, some large classical orchestral works, a Moog synthesizer, a railroad train, howling wolves and a humpback whale.

Piracy Payment Attitudes Differ

Record and tape piracy shared the concern of participants at this gathering along with auditing by outside accountants, plus payment and accounting procedures in the United States.

Piracy brought the seminar into touch with the morality of music publishers accepting payment from companies illegally duplicating records and tapes.

Ampex's Warren Ling posed the question of whether publishers should accept payment from pirates. Gene Goodman of Regent Music replied they should, but noted that he felt the record companies were not moving swiftly enough to halt the piracy. "If you (the tape companies) went to every licensee and got the right to represent them, it would be a quick battle," Goodman said.

The problem as the seminar emphasized was that in America the copyright law did not apply to unauthorized recordings. Leo Strauss, the audit attorney, continued the train of thought with the statement: "This raises the legal aspect of does the publisher have to accept royalty payments from pirates?"

In Holland publishers have refused, Roland Kluger of Brussels replied. In France, payments are

accepted, commented Georges Roquiere of Chappell.

Adrian Sterling of the IFPI opined that American publishers should not accept payment if they can prevent the illegal duplication. Dave Miller of Miller International strongly stated that "the publishers don't care," which prompted Strauss to reply, "That's not true." The attitude of the publishers seemed to be that if they could not receive their payments, then they wanted the pirates out of business.



Money collection experts: John Gross, Leo Strauss, Roland Kluger, Georges Roquiere and Warren Ling.

"If the record companies and publishers can't work together," noted Warren Ling, "they'll hang separately."

Once a federal law was passed in the U.S., all felt it would help

halt piracy and bootlegging. IFPI's Sterling felt that at an upcoming convention in Geneva in October, legislation will be ratified by many nations against illegal duplication. "In many countries you're dealing with legitimate companies operating because there is no law prohibiting them from illegal duplication. There is also the criminal aspect of the situation in which people knowingly act as pirates."

"In Europe there is more respect for an intellectual property," Miller said.

Touching on another aspect of tape, Ling noted that Ampex, TDK and the Reader's Digest had been discussing a cartridge venture in Japan. Ampex would provide the software, TDK the raw tape and the Digest would be the selling agent. "Ninety-eight and one-half percent of Ampex's tape catalog is for the U.S. and Canada," Ling said. It only handles Fantasy in Japan. Fantasy's president Saul

Zaentz said that accountings from Japan were, in his opinion, accurate, a statement agreed upon by those in the room.

Accountant Strauss touched on what is always a ginger subject: audits. He said that his firm has done some in Europe for the U.S. licensor. "In Europe it's looked on as an insult, but no one should take offense to its being done." Zaentz noted that artists have opened their minds to money matters and now want audits.

Paul Claude of Vogue in France commented that artists are often the composers of their own works and thus the French collection agency maintains a financial accounting which negates an outside audit for the performer.

On the matter of collections, Claude noted that the European system places great responsibility on the record dealer, where return privileges are excellent. "Companies are just finding out about the advantages of central distribution,"

SEMINAR 12:

PROCEDURES TO INSURE PROMPT PAYMENT AND ACCURATE ACCOUNTING AND THE CONTROL OF RECORDING PIRACY

CHAIRMAN: Roland Kluger, President, R.K.M., Brussels, Belgium.

RESOURCE PANEL: John M. Gross, Attorney, Mayer & Nussbaum, New York, N.Y.; Warren Ling, Manager, Repertoire Acquisition and International Activities, Ampex Music Division, New York, N.Y.; Georges Roquiere, Chairman-General Manager, Chappell S.A., Paris, France; Leo Strauss Jr., Partner, Prager & Fenton, New York, N.Y.



Personal manager Seymour Heller raises a point.

The underlying frustrations which artists and their managers feel about the way record companies sometimes handle their recordings highlighted this discussion.

"Many people in our industry are unhappy about relationships between artists and their record companies," stated Sherwin Bash. "There are problems of producing product and not finding it in the shops, and not getting information from the record company. How

Money Matters Matter; Managers Materialistically Manage to Agree

can record companies help us in our relations with our clients? What do we do about artists who ask us, 'Where's my record?'"

Seymour Heller commented that the manager should cooperate to the fullest with the record company in having his artist do radio promotions, write letters and do whatever is necessary to get disk jockeys aware of his record.

"The only time we feel we shouldn't do this is when you unfortunately get tied up with a record company which gives you no help at all, doesn't take any ads, doesn't give any press cooperation and expects the manager to do the whole job. If the record company doesn't help, there is cause to get your artist over to another record company."

Heller pointed out that during his long tenure as a manager he has been an advocate of "using any kind of gimmick" to help promote his artist.

Managers always seem to face the question—which is always hard to explain—about why records aren't available in the stores. "A lot of times it is really not the fault of the companies, because it is impossible for a store to stock everything," Heller said.

When a fan writes to an artist, Heller suggests that the fan be told to ask his local record shop for that artist's records.

One way by which manager George Greif gets product by his artists into stores is through his own mailing. "I have a list of all key stores and when the record starts to get airplay, I send five records to each of these key stores," he said.

Being a personal manager is a very different situation in the United States and Europe. Several managers in the audience felt that U.S. record companies are loathe to give the manager information because they are fearful this in-

formation will be used against them. Personal managers in England have much more information available to them and thus they can disseminate this to their clients. American managers scored this lack of closeness with their labels.

The suggestion was offered that managers strive to have written in their contracts that they should receive sales information on a 30-day basis rather than on the usual six months system. The fact that labels are computerized should allow them to feed out this material, the managers felt.

One manager stated he felt information was withheld from a manager and his client because the labels felt the two were not equally concerned with this data.

Concerning promotional efforts, Bash noted that in one contract he had negotiated, the label gave him \$30,000 for promotion instead of a large advance. "I can

spend that money however I wish on campaigns, ads, hiring promoters, whatever. That way I can do my own direct promotion and advertising."

Gerry Purcell stated the manager's job was to create a demand for his artist. "On one tour I put two developing acts on the bill with a major one." That tour covered 26 colleges in 33 days.

On an international level, the managers showed frustration about a label locking up the world only to have its licensees not issue product in their markets. Some record companies agree that if their licensees don't release that product, the manager can renegotiate a new licensing arrangement provided he gives up from two to five royalty points.

The topic of advances and the problems they can inflict was a sobering area for discussion. Some people felt advances were not good.

Executives Say Life Is Short in U.S., Long in Europe

• Continued from page IMIC-9

The ability of an individual to build a smooth working team under him should be of prime consideration in the selection of an individual for a management position, Oord said.

Giuseppe Ornato said that there is a tendency at RCA to promote local people from within the ranks in its companies abroad. This results in an individual holding a management position who is well steeped in the customs and traditions of the country where he is to operate.

Ertegun said his company now is in the process of forming firms around the world. The policy is to select a native person, give him full authority to run his company according to local procedures. Of course, he said the individual will be asked to spend some time at headquarters in the U.S. to become acquainted with the parent firm's method of operation.

Leonard Wood said EMI maintains a basic training program for personnel, but that only 10 percent of those who go through it end up in the record division. The others go into other areas of EMI's operation. Schein pointed out that EMI has proved to be a great training ground for the record industry's executives, and that many firms around the world today are headed by EMI alumni.

As the discussion got around to the pros and cons of pirating personnel, Colin Hadley, an EMI alumnus and now with Pye Records in London, said that EMI had built up impressive management power by the mid-'60's. The emerging companies at that time started raiding EMI's team for their management staffs. If another American company were to move into the U.K. and tap the existing management talent pool, Hadley said, it would hurt the industry as a whole. He said he hoped that future management recruitment would be from outside the record industry.

A comment that the record industry should improve its image

so that parents would encourage youth to enter the record-music field stirred a storm of protest from others. The industry's image is far from tarnished, it was agreed. Schein said that in this day of youthful rebellion against parental guidance, the fact that a parent may be opposed to a career in the record business would only serve to bring more young people into the industry's ranks.

David Fisher of Capitol Research said that any industry that faces a shortage of manpower must recruit young people. Most young people are at a loss as to which career should be pursued. A member of the Japanese contingent said that in Japan record companies recruit young people as they graduate from college. They have found a majority of them are fascinated by the record business and are eager to join it. It was agreed that training programs specifically aimed to serve the industry should be set up.

Hadley asked why management tends to leave firms as soon as these people are trained and developed to where they can make a worthy contribution to their company. Azcarraga said entering the record business requires a small investment. As soon as someone is successful in working for a larger company, oftentimes he will leave to go into business for himself.

John Fruin said the answer to management shortages within the record business can be solved by bringing in people from other industries. The entire team responsible for the success of the Music for Pleasure project in the U.K. is comprised of people from outside the record industry.

The question of using women in more responsible positions in the industry was considered. Wood said that at EMI the feeling has been that the pop music business is too tough to inflict on a woman. However, he said, EMI has found that women are excellent in the classical field. He said their knowledge is broader and deeper than that of most men when it comes to serious music, and women have



Rogerio Azcarraga, president of Orfeon Records, Mexico, provides insight for the chief executive seminar.

made valuable contributions to the classical record business.

Joyce Lipsus, daughter of Jamie-Guyden Distributing Co's Harold Lipsus, was an articulate spokesman for the fair sex.

Wood also said that women have been used successfully by EMI in running its personnel training program in the days when the company handled its own training. Today, he said, EMI buys training services from independent sources.

Ertegun said that girls have proved to be successful in the promotion field. Schein said the record industry has some outstanding lady executives, among them Florence Greenberg who heads Scepter Records, and Mrs. Watanbe of Japan who is involved in numerous Far East music-record industry enterprises.

A prime problem in using women as executives, it was developed, is that most men refuse to report to a woman. This situation makes recruitment even more difficult since its further narrows the field of likely prospects for jobs in the business. Azcarraga, however, said that in Mexico a third of the bank managers are women, and that they've been found to be most efficient.

The panel was asked to define "manager." Schein said a manager is one who gets others to do his work. Fruin said that if that were true, then everyone in the room

is a failure as a manager since everyone present must agree that he works too much.

Azcarraga said one can delegate, but first he must be creative, keep pace with the changes in the field, and know what to delegate. Leonard Wood said that an essential element in a manager's makeup is his cost consciousness.

Clive Davis commented that a manager must have the "feel" of the marketplace, and must be able to communicate that to the people with whom he works. Ertegun said that good judgment was another factor in the good manager's makeup. As to maintaining the feel of the marketplace, Fruin said that if a manager fails to get out into the field, he can't keep abreast of the constant changes that are taking place.

How does one know whether a manager is doing well? Oord said, "Profits will tell the story." Ornato said the man's performance holds the answer.

Ertegun said you measure a manager's worth by the men he has developed.

A lack of money, Wood said, devalues a man in his own estimation. He must receive fair payment, but he must also continue to be promoted to better positions. Moss returned to his profit-sharing theme, stating that a proper share of the gains will continue to keep a manager's interest alive. Wood said that creative people, such as artist and repertoire men, receive a royalty in addition to their salary at EMI and that this system has been rewarding to both company and employee.

The question of stock options as an incentive was then treated. Wood said that U.K. tax regulations have outlawed the use of stock options. The general feeling was that the dismal showing of the stock market in recent years has caused stock options to be useless as a motivating factor for managers.

Answer to Drug Problems

• Continued from page IMIC-8

up with the anti-drug spots on radio and television. They only make those individuals interested in getting on drugs to see what they're about. The industry should stop concerning itself with anti-drug advertisements and records and instead get the artists who are reformed addicts into the communities to talk to the young people, who will be attracted to attend by the artists' names."

Leonard Evans, of the Tuesday Record Club, said that "the drug ads seem to be an over-reaction. They don't seem to be honest; the kids feel that they've been deceived in the past and they are being deceived again. When some young people and musicians look out their window, they no longer see a world which is inviting. It is an alien world. No one seems interested in them. Some become just a little despondent with the situation.

They give up and become a junkie; they let heroin float them away.

"Everybody knows that music has a certain power," he continued. "I think we have within our power the ability to change things. If we took music that each group of people identified with and incorporated within that a message to change our world, our society, we would all be much better off for doing it. I think it can be done."

Billboard Publications president Bill Littleford observed that delegates were "all concerned that the industry is being accused, rightly or wrongly, for creating a drug habit instead of curbing it. What can we do as the communication center of the industry to help you, as the creating power of the industry, to help get the educational process working? Could we encourage the creative genius of this industry to concentrate on this problem through editorial attention or advertising discounts?"

Lieberson: Reward Creative Folk

How does a company properly compensate its creative people?

This question was raised during the first executive seminar, and the session chairman, Nesuhi Ertegun, noting that Goddard Lieberson, "one of the most creative people in our industry happens to be attending this seminar," called on the CBS/Columbia Group president for his opinion.

Leiberson said: "There are two kinds of people. One is able to look out for himself and, through his negotiation with his company, structure a basis for compensation which properly and fairly takes care of himself.

"There is another type of individual, and usually, this person is to be found on the creative side, who is unable to properly look out for his own interest. It behooves the company to see to it that this individual receives the compensation he deserves."

Companies should avoid the "squeaking-wheel policy" of com-

pensation whereby those who are more demanding receive better treatment.

During this phase of the seminar, a question was raised of the peril that underlings within a company sometimes may end up earning more than their superiors.

"What's wrong with that," asked Ertegun. "If they deserve it, pay them."

Said Lieberson: "Our company was built by people who were paid more money than its president."

Management, he said, must not be jealous of individuals who are paid a considerable sum. These are the creative people who earn it, and deserve it.

Leiberson entered the seminar room while the session was under way. Ertegun interrupted the session to announce Lieberson's presence: "We are honored to have in our midst one of the foremost members of our industry." The other executives greeted Lieberson with applause.



The Chillon Castle is the setting for a cordial gathering featuring Swiss folk songs and international camaraderie.



Goddard Lieberson of CBS and Akio Morita of Sony during the executive seminar.



Wally Heider, remote recording specialist, discusses studio equipment.



The three guiding voices behind the temporary steering committee to establish an international council on cartridge TV standards meets at IMIC-III. They are Denis de Freitas of London, Charles Seton of the United States and O. Ellwyn of Sweden.

Quadrasonic Called Audio Medium of Decade

"Quadrasonic will be the audio medium of this decade," predicted Brad Miller, a Los Angeles sound expert committed to its commercial acceptance.

"Call it what you will: quadrasonic, four-channel stereo, surround sound, q-8, it will not go away, nor will it roll over and play dead for your convenience," he said.

"And it won't stop with prerecorded tape and specialized motion pictures. The implication in the field of audio-visual cartridges not to mention the enormous potential

of cable television, should leave no doubts in your mind as to the revolution now taking place."

Miller cited several quadrasonic radio broadcasts in San Francisco, both live and recorded, as being the first public exposure for the sound system.

"Several major companies and numerous independents have begun the systematic release of four-channel tape product in cartridge and open reel, and by this time next year, there will be sufficient tape hardware on the market in all

price ranges, sizes, and shapes to support this tape configuration by the entire industry."

Miller predicted that tape would be the major consumer medium embracing four-channel sound. Quadrasonic sound "allows the listener to participate, because the total environment of the original recording is faithfully reproduced.

"The sensory perception of man is truly amazing. The ear, capable of discerning direction of sound, distance, height and speed, may now be utilized to its optimum potential, as the conveyor of total communication between artist, creator and listener."

During his 25-minute demonstration, Miller briefly switched off two rear speakers to show the audience that the sound was being created by all four speakers, and that the absence of the rear speakers would give them the feeling of a huge curtain drawn across the room, directly behind their heads.

Miller pointed out that quadrasonic was the reproduction of four separate or discrete audio channels through four pre-amps and four amplifiers and heard through four separate speakers. These speakers are placed in four corners of any given listening area approximating a square or rectangle. "Anything less would be paramount to the electronically rechannelled for stereo era of 10 years ago," he said, "which forced government

regulation upon our industry and delayed the consumer's total acceptance of stereo by at least two years."

Again stressing four-channel discrete sound as a coming revolution, both in tape and disk formats, Oscar Kusisto, president of Motorola's auto products division maintained it would be 8-track which would lead the way in the tape medium.

Four-channel 8-track fulfills requirements in the auto, home and as a portable system, he said. "Although there is a small but loyal following for four-channel reel-to-reel, it (the system) is too bulky and complicated for mass market acceptance. Reel-to-reel also cannot be readily adapted to automotive use.

"Although four-channel will give it some impetus, particularly with the audiophile, there are too many limiting factors to keep its activity minimal," Kusisto said.

He feels that the cassette configuration will also develop a four-channel system, but standards will have to be established before it becomes available.

To point out quadrasonic 8-track's market capability, Kusisto believes it will be a multimillion-dollar industry by the end of this year and could well equal 10 to 15 percent of the total stereo music market in the U.S. by the end of 1972.

More than 150 persons heard

the quadrasonic demonstration and listened to a 19-minute reel-to-reel four-channel tape which included classical music, sound effects, rock music and the first quadrasonic commercial ever broadcast.

The tape was produced by Brad Miller and included his own Mystic Moods orchestra, which he produces for Mercury Records, and a rock act, which performs under his own Mobile Fidelity Productions.

Ampex Corp. provided the amplifiers and JBL speakers for the demonstration.



Brad Miller starts his quadrasonic open reel demonstration tape.



Motorola's Oscar Kusisto speaks on the bright future for four-channel 8-track cartridges.

Dolby, Chromium Dioxide Tape=Cassette Aid

Dolby Lab's executive Robert Berkovitz called the development of chromium dioxide tape, along with the widespread availability of a low-cost, effective noise reduction system, the breakthrough required for cassette tapes.

Berkovitz said these two developments "will make the cassette at last the universal tape medium for home use which the industry has awaited since tape recording began."

One of the reasons for the development of a Dolby system for consumer recording and playback was what Berkovitz called "the inherent potentiality of the cassette as a medium, a potentiality which

high frequencies are recorded and played back through a good sound system, so much noise is present that the effort seems to have been in vain."

New cassette machines are being manufactured which solve the tape movement situation, but they cost about \$250—about five times the cost of a simple recorder.

The Dolby B System developed for home use is "able to transform the cassette from a musical novelty into a full-fledged recording medium that can satisfy all levels of price and quality in a single process."

Berkovitz, speaking in simple layman's terms, explained the sys-

tem rarely raises the recorded level.

"During playback, the same circuit, using almost all of the same parts used during the recording, must decrease playback level by the same amount and in exactly the same places that it operated during recording."

With chromium dioxide tape, which records high frequencies more efficiently than iron oxide tape, playback equalization can be changed, Berkovitz pointed out. This will result in using more "treble cut, producing reduced noise without impairing the overall frequency response."

Using techniques similar to recording studio noise reduction systems, the B-type system for consumer products is designed for the reduction of hiss, Ray Dolby noted. The system retains the advantages of good record/playback matching and low distortion, he said in further clarifying the system.

In sound recording systems, the high frequencies are often emphasized during recording and de-emphasized during reproduction to improve the signal-to-noise ratio. However, the equalization characteristic must be chosen so that even with high levels, high-frequency signals do not have any detrimental effects.

The consumer noise reduction system provides a characteristic, controlled by the incoming signal, which achieves a much more efficient utilization of the tape recording medium. During playback, a complementary characteristic is applied, Dolby said, which restores all signal components to their correct amplitudes and phases and in the process weakens any noise introduced during recording.

The main problem in consumer tapes, hiss, can be handled inexpensively but adequately by the use of a single high-frequency noise reduction band, Dolby said. The band is variable, being responsive to the amplitude and frequency distribution of the signal. In this way it is possible to obtain significant amounts of noise reduction down to quite low frequencies without causing audible modulation of the noise by the signal.

"The B system utilizes the same differential method of signal processing as in the A-type system.

Since high level signals are treated separately from the low levels, there are no high level signal handling problems, the low level signals being the only one which undergo any kind of variable action.

"In partially cancelling the low level noise components from the tapes, the playback half of the system also partially cancels any legitimate low level components of the signal. Therefore, in the record half of the system, there is a pre-compensation for the low level cancellation in the playback. The system is a truly complementary one which preserves the integrity of the signal."

In order to maximize the amount of noise reduction obtained under signal conditions, a high level blocking circuit acts as a high-pass filter. "Under given signal conditions, the cutoff frequency is caused to shift upwards sufficiently to weaken any high level signal components, but not so far as to result in low level signals at high frequencies not passing through.

"It is important that all low level high frequency components be able

to pass through the filter," Dolby said, "since in the playback mode these signals return to produce the noise reduction."

Asked about the spread of the B-type circuit, Dolby replied that 26 duplicating companies were now able to produce master tapes, but only four or five had product currently on the market.

On the hardware side, 18 companies were licensed to make B-type decks and other equipment selling under 31 different brand names. He added that B-type products had been selling in America for about a year and that in about another year all 31 brands would be on the market.

Replying to a question about the extra cost to a recording company using Dolby circuitry, Bob Berkovitz said that the encoding unit costs about \$1,000.

Larry Finley inquired about the number of licenses granted to Japanese manufacturers and Dolby said that there were nine, with first output already delivered by one manufacturer to America and with a second having product ready during the summer months.



Robert Berkovitz and Ray Dolby: two exponents of better sounding cassettes.

has become fully clear only recently."

The belief by some people that the cassette could not become a high fidelity medium has been one of the greatest obstacles to its development as such a medium. Berkovitz felt.

Among the problems associated with cassettes are obtaining uniform movement of tape and the difficulty of recording high frequencies. The latter situation is complicated by the "fact that if

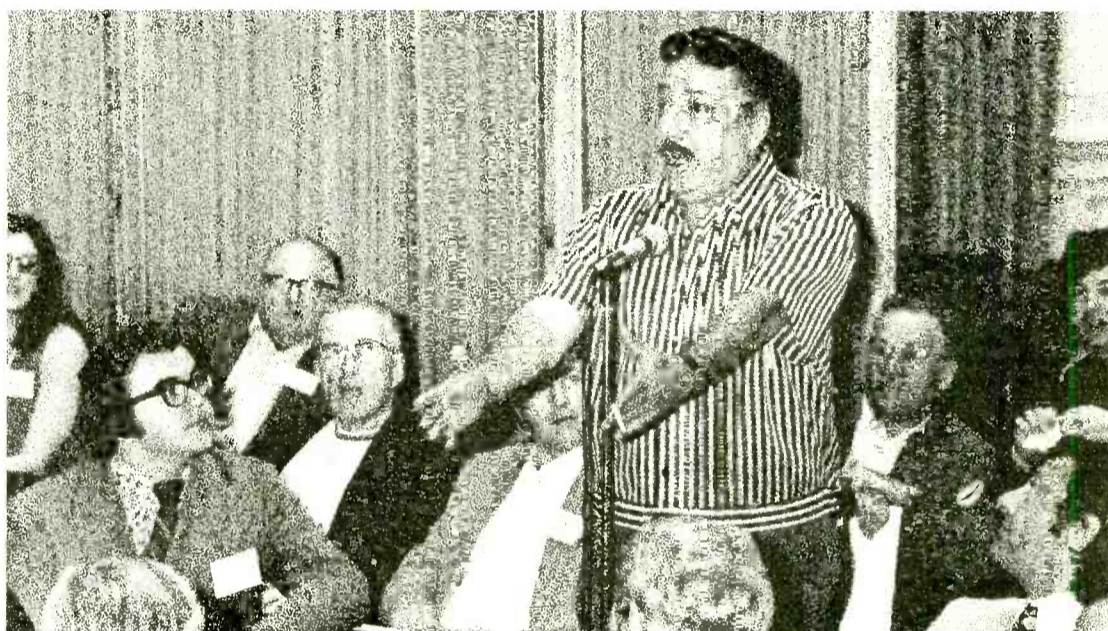
tem thusly: "Before a recording is made with the system, the signal is passed through a circuit which can reasonably be said to listen to the music in a manner based upon some of what scientists have learned lately about the way that the ear and brain hear. Wherever the music can be expected to drown out the noise, the Dolby system does nothing. Wherever the noise of the tape can be expected to be heard, even if this is during the music, the Dolby circuit tempo-



Ray Dolby receives his Billboard Trendsetter Award from the company's Mort Nasatir, following the demonstration of his noise reduction system.

IMIC People

IMIC-3 produced interchange between people from all over the world. Train operating along Lake Geneva promenade helped bring registrants to sessions from nearby hotels (right); A registrant's hands hold three important items for enjoying the conference (below left); Aaron (Goldy) Goldmark of Los Angeles animatedly responds to a statement (below right); Adrian Sterling of London speaks out against disks and tape piracy.



Internal Communications Linked To Creation of Realistic Budgets

• Continued from page IMIC-13

problems are discussed. If a given problem needs immediate attention, an action plan is put into motion at the meeting, and a timetable is established to handle the various steps necessary toward resolving the situation. He said he prefers action to time-consuming reports and would rather have paper work at a minimum.

"At EMI, we feel reports are very important," Wood said. "When you have major investments throughout the world, such as we have, for example, we feel it is essential for us to receive regular information from these various centers. I think there should be a regular reporting system between licensee and record company. I also believe in having department managers provide a regular monthly report."

Oord, who voiced his preference for fewer reports, said that at his firm he has one individual charged with the responsibility of assembling information from the various departments and developing this into a single report. This saves

individuals the time and effort in fashioning their own reports, and spares the recipients from having to wade through so much reading matter.

Azcarraga said his firm prohibits memos as such. Brief minutes are kept by the secretary of the company's weekly meetings, but there is no other inter-office reading material burdening management.

Fruin said he likes the concept of reports, but in a business such as this when things move so rapidly and spot decisions must be made, urgent matters are handled before a report can be written.

"How do you get information from a&r, sales, and other departments, if you don't have reports?" Ertegun asked. Schein questioned, "How can you anticipate problems?"

Soria said that urgent problems are handled via telephonic communications, but that a considerable amount of valuable information can be handled via the feedback of reports.

Capital expenditures and how they are handled was discussed. Schein asked what authority does

top management in subsidiary operations have in determining capital expenditures.

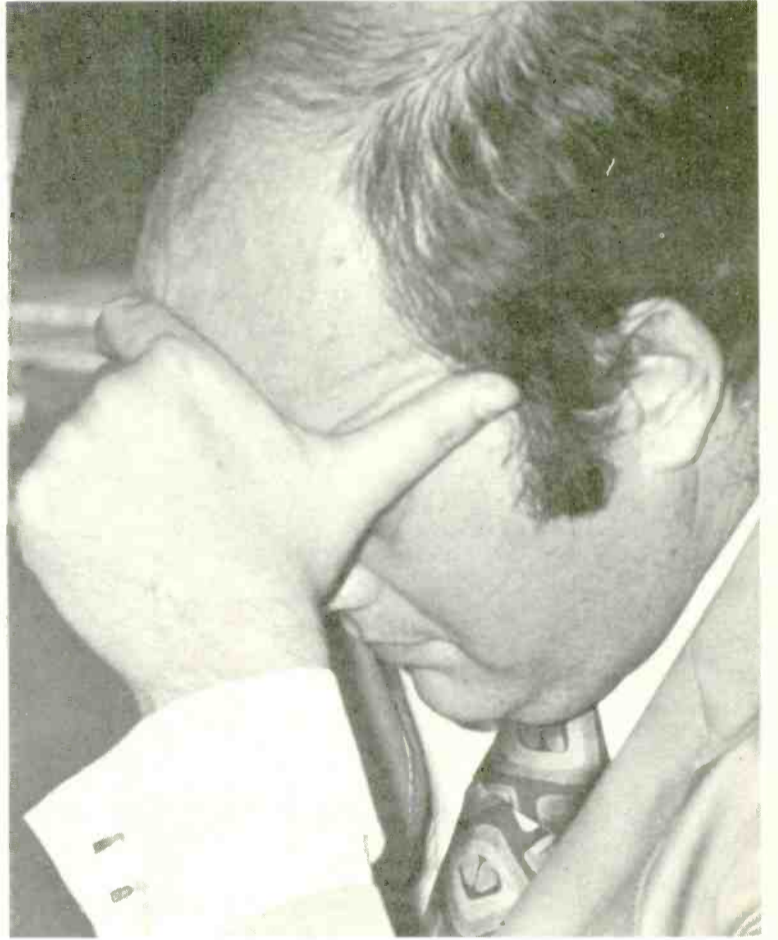
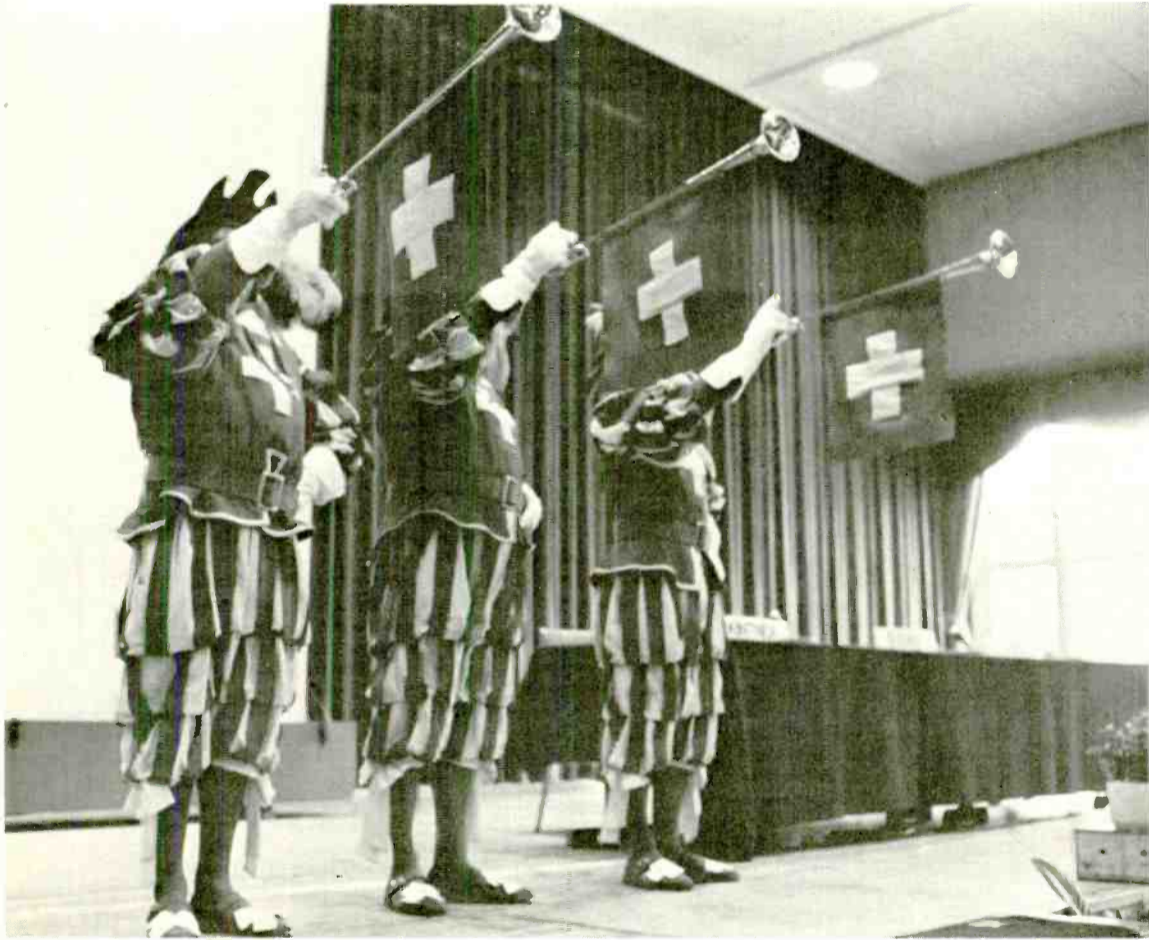
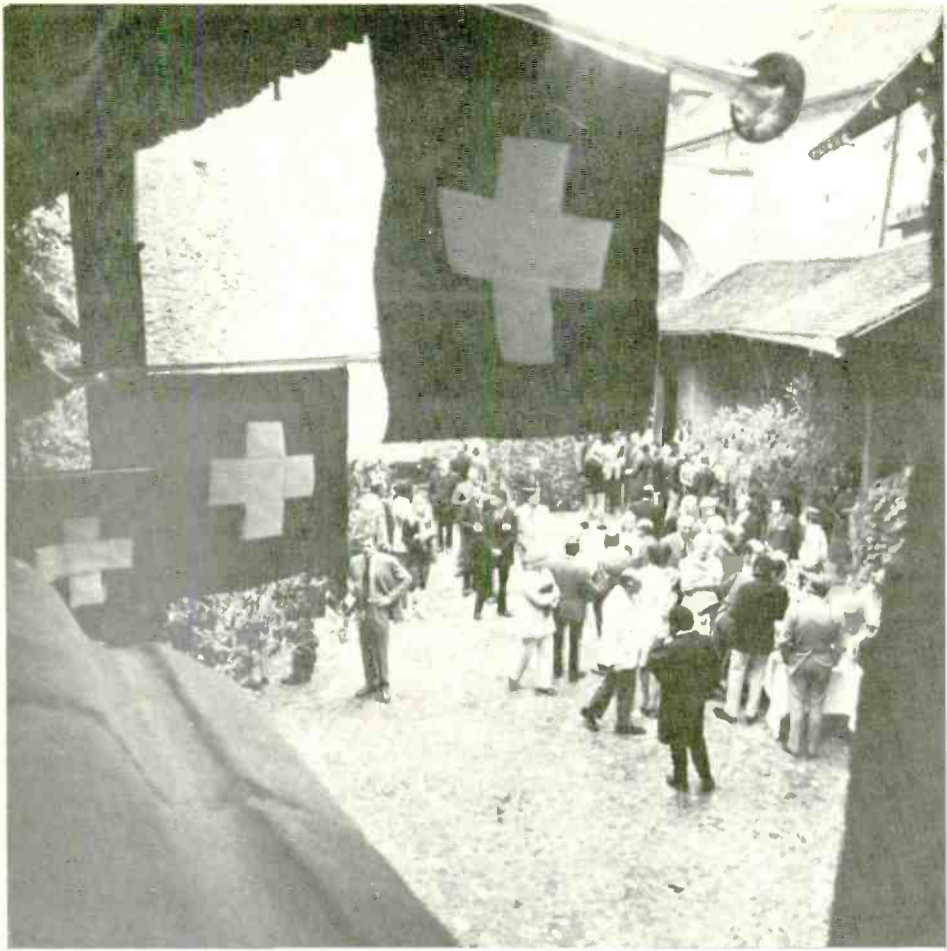
Soria said that in a publicly held company, managers must refer requests for such expenditures to headquarters.

Said Schein: "It is a peculiarity of our business that a manager can commit his company to a \$1-million deal for an artist, but must check headquarters before he can spend \$10,000 on partitions."

Wood said that at EMI, "proposed capital expenditures are budgeted for the year. However, although an expenditure is in the budget, before it can be spent it must go to headquarters for final committee approval." In a way, he said, this is similar to having a check counter-signed by several members of the top management team before it can be drawn.

Fruin said that as a rule, when cash flow is down, managers will postpone capital expenditures on their own, rather than call for them even though they may have been budgeted. Soria said that the answer can be found in the confidence that exists between headquarters and local management.

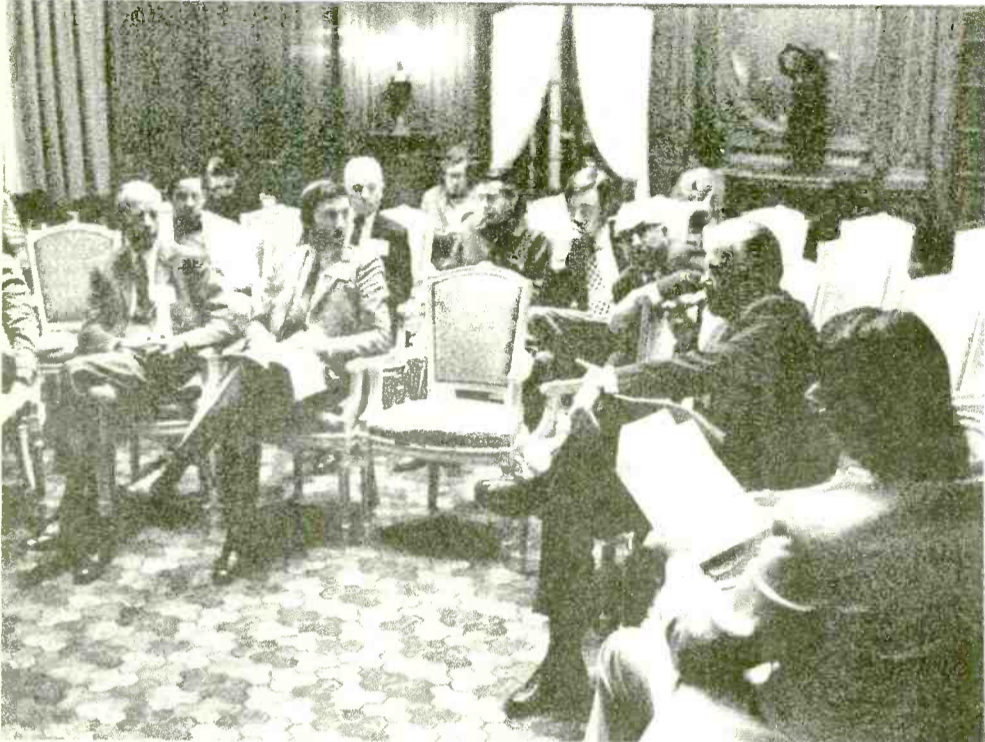




Tom Hanley, Billboard's conference photographer, recorded these background settings at IMIC-3: (top row) registrants socializing at Chillon Castle; Japanese interpreters in their isolation booth working for a large contingent from their country; (middle row) costume clad trumpeters herald the opening of the conference; a study in deep concentration; (left) a packed house listens to the quadrasonic tape demonstration.

Montreux Memories

Montreux Draws International Audience



The international flavor of IMIC-III's audience was spiced by the presence of a strong delegation from the Orient. In the photo above, executives respond to a statement during one of the plenary sessions. Part of the Japanese delegation is shown below listening to their language version of a speech. The intimacy of a seminar group (top left) helped make seminars a popular new feature. The beautiful Chillon Castle (middle left) provided a lovely setting for the opening reception, and the six IMIC girls (below left) provided a gracious aid for the registrants.



Jukebox programming

LP's Unlimited Expands Releases

By EARL PAIGE

NORTHFIELD, Ill. — Despite general skepticism among jukebox programmers who have given up on Little LP's, Dick Prutting of Little LP's Unlimited here continues to believe that the concept is a solid one. He has just released eight new jukebox albums, the firm's largest release in its 1½ years in business.

Prutting said he is now releasing product on 12 labels and maintains about 40 titles in stock. "You must keep product available. I tell one-stops to keep at least five of a number in stock."

Basically, Prutting said he has had sufficient experience in the program now so that he can talk "with confidence" to those one-

stops still not stocking albums. He admits that many programmers are skeptical because of the discontinuing of album programs in the past.

"I see too many orders coming in for 10 of a title. I know the one-stops are selling this product," he said.

The release:

Carole King (149): "You've Got a Friend," "Smackwater Jack," "Will You Love Me Tomorrow?" and "Where You Lead"; James Taylor (150): "Places in My Past," "Love Has Brought Me Around," "Hey Mister, That's Me Up on the Jukebox," "Mud Slide Slim," "Isn't It Nice to Be Home Again" and

"Riding on a Railroad"; Carpenters (151): "Bacharach/David Hit Medley (six songs)," "Superstar," "Let Me Be the One," and "For All We Know"; Peggy Lee (152): "All Right, Okay, You Win," "Heart," "Hallelujah, I Love Him So," "Golden Earrings," "Fever" and "Come Back to Me"; Ella Fitzgerald (153): "Don't Dream of Anybody But Me," "Willow Weep for Me," "Tuxedo Junction," "Days of Wine and Roses" and "Things Ain't What They Used to Be."

Also: Ray Anthony (154): "Love Is for the Two of Us," "Almost Persuaded," "Truck Stop," "Slipping Around," "Stand by Your Man" and "Houston"; Jerry Lee Lewis (155): "One Minute Past Eternity," "Cold, Cold Heart," "Invitation to Your Party," "I Can't Trust Me in Your Arms Anymore," "How's My Ex Treating You" and "Rambling Rose"; Glen Campbell (156): "Wichita Lineman," "Try a Little Tenderness," "By the Time I Get to Phoenix," "Gentle on My Mind," "I Wanna Live" and "Galveston."

Colo. College Programmer Must Search for LP Cuts

By ROBERT LATIMER

BOULDER, Colo. — Being young is an obvious advantage when a programmer has a substantial number of college campus locations. So jukebox programmer Gus Pantelopoulos Jr., a mere 26, mixes easily with campus patrons and learns long in advance which albums are being purchased and programmed on stations. Then he starts to the fight of trying to get singles from these albums.

The programmer in father and son operation Front Range Music Co. here, young Pantelopoulos studies radio station play carefully. Especially the campus stations. He buys regularly from Mile High one-stop where Manny Martinez is a big help, Pantelopoulos said. But Pantelopoulos also keeps in touch with one stops on the West Coast and in the Midwest, in order to chase down singles the minute they are released from albums.

He probably discovered Elton John as early as anyone. "Your Love," released Nov. 14, 1970, continued as a big jukebox favorite around huge University of Colorado up into March. The discovery of Elton John is indicative of Pantelopoulos' advance prognostications of jukebox trends.

While scouting singles from 12-inch albums is one challenge, keeping up with the quality reproduction students demand is another. "They have fantastically exotic stereo systems. So we have to maintain good equipment. He said two for a quarter play is easier with good jukeboxes, too. By the fall semester, he expects two for a quarter will be 80 to 90 percent around campus.

Things aren't slow on campus, even in the summer. He said en-

rollment is probably now, about half what it is in the fall. But summer students don't spend quite as much money in the jukeboxes.

Gus literally grew up in the phonograph-route operation business. His father Gus, Sr., was at one time associated with most of the major music-route operators in Denver, a partner in several, and thoroughly experienced in every phase of the field. Today the father and son team operate in a market which is primarily made up of university locations here, 22 miles northwest of Denver.

Over the past few years, young Pantelopoulos has made something of a fetish out of correctly prognosticating the potential of a new rock 'n' roll or blues disk, weeks before it makes its appearance on the charts. In numerous instances, he has been showing full profit on records as much as six weeks prior to the time that they become top-numbers on the charts. Typical examples include Janis Joplin's "Mercedes Benz," Brewer & Shipley's "One Toke Over the Line," the Rolling Stones' "Brown Sugar," Cat Stevens' "Miles From Nowhere," and Richie Havens' "Here Comes the Sun." Perhaps more than the average operator, he capitalizes on the number of rock shows and special artist appearances at the huge university. He programs many numbers before, during, and after the artist's appearance, with marked success, such as when Doug Kershaw made a sensational appearance in Boulder a few weeks back.

Because he is out constantly mixing with the students, rather than location owners, Pantelopoulos has been able to spot trends as soon as they begin to develop. For example, he was well in front of the local industry when a gradual switch from hard rock to blues began, and had already replaced much rock with blues by the time the trend had developed into fact. He has done almost the same thing with religious-theme releases, noting the popularity of the first few with his college-age market, such as "Put Your Hand in the Hand of the Man." Since then, he has posted record-breaking returns with other religiously tinged records, including "Joy to the World" by Three Dog Night. Other sensational "advanced guesses" which come to mind have included "Love Her Madly" by the Doors and "Layla" by the Dominoes. Some were spotted on as many as 10 locations at once literally a month ahead of their later-on-transcendent popularity.

In no way does he imply that he is infallible. In fact, he confesses, he has frequently been

Programmer's Potpourri

CHICAGO — Elektra Records has released more oldies with title strips available from Sterling Title Strip Co. Doors: "Light My Fire/Love Me Two Times (45051)" and "Hello, I Love You/Touch Me (45052)"; Judy Collins: "Both Sides Now/Amazing Grace (45053)"; Bread: "Make It With You/It Don't Matter to Me (45054)"; New Seekers: "Look What They've Done to My Song Ma/Beautiful (45055)"; Love: "My Little Red Book/Alone Again (45056)."

Greyko Records: "Big Pete's Polka/Prince Polka (GR 119)," Al Morouse Orch.

Coin Machine World

MONY

NEW YORK—At a recent meeting of the Music Operators of New York, a complete definition was given concerning the new ruling of the Common Show and Licensing Department of the City of New York to allow certain games within the confines of luncheonettes in the city of New

York. Five specific games were disclosed as applicable to placement in luncheonettes.

A complete definition of luncheonette was also given. There was also a discussion concerning the illegal placement of games in candy stores and a warning given about each practice.

In addition, it was disclosed that the Coin Operated Amusement Device Tax was in the process of being reviewed by the city's consumer affairs department. After the revisions were read to the over 80 members in attendance, it was decided that the membership condoned the levying of a fine and the shutting down of unlicensed machines, but was opposed to having to report to the Consumer Affairs Department every time a machine was moved to a new location.

A drive was opened for new membership and two new members, Harold Amusement Corp., Brooklyn, and Westcoast, Bronx, were welcomed into the MONY ranks.

Jukebox Hits Often Vary From Charts

By GEORGE KNEMEYER

LOS ANGELES — The recently expanded "What's Playing?" column continues to show radical differences between jukebox play and chart action. In an effort to probe the specialization of jukebox programming, categories for campus, jazz, polka and Latin have been added. Easy listening, reflecting the affinity between jukebox and radio programming, is now used in place of adult.

With more programmers moving to two for a quarter play, thus getting more revenue and putting

it back into better programming, the era of programming specialization has arrived in the industry. Thus only four or five categories in "What's Playing?" does not reflect the total jukebox programming specialization.

The additional categories also help to point up the sometimes radical differences between jukebox play and record charts. Two instances of such differences occurred in the June 26 "What's Playing."

(Continued on page 30)

Kansas Jukebox Programmer Also Very Active Univ. Coed

EMPORIA, Kan.—If it seems surprising that Janell Wingrave of Emporia Music Service here is a full time jukebox programmer and full time college student, it should. Especially since she carries a substantial 14-hour schedule at school. But she can handle the load because her father owns the business and she therefore has the keys to the shop. Obviously, she works at programming at night often, and on weekends.

However, it's not at all surprising that Miss Wingrave gravitated to the jukebox programming job. Being the daughter of nationally prominent Music Operators of America treasurer Harlan C. Wingrave, she literally grew up in the business. "I can remember being in the shop when I was just a little kid, doing odd jobs like arranging title strips and sorting records into location bins," she said.

Much of what the 19-year-old sophomore learned about programming was picked up from Mrs.

Harlan Wingrave, who formerly handled the duties. But being in college gives Miss Wingrave many insights as to what young people want on jukeboxes.

Making Miss Wingrave even more ideally suited for her role here is her college major in accounting. Thus, like many programmers, she doubles as a valuable office assistant. She laughed easily when kidded about being drafted by her father's national jukebox operator's association (one of MOA's prime objectives under president Les Montooth's current reign is to adopt computerized accounting services for operators. Miss Wingrave and her father have had many interesting discussions about the prospects of this dramatic business breakthrough in the jukebox industry).

But she doesn't really know what she wants to do as a career. "I'm only nineteen," she said. "I have a lot of time."

Right now, she's having a lot of fun programming her father's jukeboxes. In fact, the other college students think that Miss Wingrave's job is so much fun she shouldn't be paid for doing it.

Asked about how her contemporaries on campus view the so-called crime syndicate image of the jukebox business, she paused to consider carefully. "I have never heard any reference to that. They do indicate that they think we're making all the money in the world. They see the money when the checkers count and assume this," she said, echoing a long-time gripe of jukebox programmers.

"I think they view me as a member of the establishment. I work for the establishment. Well, so do many of the other students. They are coming to grips with this reality." She said that her school, Emporia State, has not had

(Continued on page 30)



JUKEBOX programmer Gus Pantelopoulos Jr., 26, mixes easily with the college students around Boulder, Colo., where he programs jukeboxes and is often months ahead of the charts.



JANELLE WINGRAVE is another jukebox programmer who mixes easily with college students around Emporia, Kan. because she is one—a sophomore at Emporia State. Her friends think her job is so much fun she shouldn't be paid for it.

Campus Stops Want Album Cuts

• Continued from page 29

young Gus is probably the busiest in this college town, which he considers actually an asset, inasmuch as it gives him an opportunity to confront his customers daily. He, for example, never goes anywhere without a pocket note-

book in which he can jot down customer comments as well as requests. And he never fails to likewise introduce himself to as many college-level players as possible. The fact that he is young and has a very youthful appearance at that is, of course, a continuing asset—since none of his

customers are inclined to "clam up" as would often be the case otherwise.

Top 40 outlets KIMN and KTLK as well as KLAC for country music, make up part of his radio monitoring. But the college stations are very important, too.

He never stints on any request, even if it means a 44-mile round trip to Denver, or a long distance call to an East Coast or West Coast supplier. He keeps doggedly at it until the request is filled.

Despite the 22-mile distance to Mile High, he makes the trip frequently, indulging his penchant for discovering new singles. While he is extremely LP-conscious, he does not use Little LP's, having tried them years before with little success.

At first glance, people assume that young Pantelopoulos is a recent college graduate turned route operator. Actually, however, he has spent no time whatever in college classrooms. He's been too busy with his father's multiple music, game and vending operations since his early teens.

Kansas Jukebox Programmer Also Very Active Univ. Coed

• Continued from page 29

the serious ferment of emotions seen on other campuses, even in Kansas. Another college in town, the College of Emporia, which has many eastern students, is perhaps more volatile in terms of the popular cliché describing campus unrest.

It's from the other campus, where eastern students predominate, that she has received some of her more interesting programming insights. "They go home on breaks and come back with requests for records we just have never heard of. The East is at least two months ahead of Kansas."

Thus, she first heard of groups such as Poko and the James Gang from the eastern students. She ticked off several big recordings on campus jukeboxes here that never saw chart action. "You just don't see some of the James Taylor and Taj Mal Hal records on the charts that do wonderfully on our jukeboxes," she said.

So charts are just one criteria in her programming. The feedback from students is equally vital, as well as the different radio stations she tunes in and the playlists from stations she studies.

Two One-Stops

Miss Wingrave also buys from two different one-stops in an effort to solve one of the more vexing

problems of programming on campus: requests for material out of 12-in. albums being aired on stations. "My friends believe me when I tell them how difficult it is to come up with cuts from 12-in. albums, but other students think I'm putting them on or not interested enough."

As for radio, she listens to pop stations KVOE here; KEWI, Topeka, Kan.; WHB, Kansas City, Mo., and KOMO, Oklahoma City. For heavy music, she listens to "Beaker Street," a nightly program out of Little Rock over KAAY.

Requests, of course, are important. She is a little disappointed about the 60 percent fill from both one-stops but said this is probably "pretty good at that." Obtaining oldies gives her the biggest headache.

Emporia music's service cycle is split between every other week and every week stops. She changes five records in every other week locations and four or five even in every week stops. "After all, these are good locations or we wouldn't be checking them each week, so they deserve that many records."

She therefore buys records at least two times a week.

Do fellow classmates ever steer her wrong? "No, not really. What happens is that they're often onto some record that is just doing nothing nationally. Like we had a group called Moses with a big local recording "Take This Load Off My Back." But it was strictly a local hit. The students here discovered Brewer & Shipley long before they became popular too."

A busy girl, Miss Wingrave said she selects early classes so she can get into the shop in order to make up the daily 3 p.m. bank deposits and attend to as much programming as possible. The real key to her success is, of course, the key. "My dad owns the business so I have a key and can come in nights and weekends."

About the only part of the job that isn't much fun is picking country records. "I try to do a good job, but I have to put in an effort when it comes to country music." Although about one third of the total enrollment at her college is enrolled now in summer school, Miss Wingrave is not.

"It's more fun just being a programmer sometimes."

Jukebox Hits Vary

• Continued from page 29

"Cry Baby" by Janis Joplin was still a top money earner for Mary Roth at Servomation of New Mexico in a campus location even after being off the charts and never gaining mass success. Another example was "Here Comes the Sun" by Richie Havens still being the No. 1 money earner in a campus location despite being off the charts.

Mrs. Pat Schwartz of Modern Specialty Co. in Madison, Wis., said in the May 29 "What's Playing" that one of her campus locations had "Jumpin' Jack Flash" by Johnny Winter and "Ooh Poo Pah Doo" by Ike and Tina Turner among the top five earners, even though Winter's song was not on the "Hot 100" and the Turners' number was only No. 81.

It should be noted that most of the songs listed above were taken from albums, reflecting the willingness of college students to play songs in the jukebox that are pulled from hit albums, even though the singles may not be big successes.

In Easy Listening locations, Robert Hesch of A&H Entertainers in Arlington Heights, Ill., reported in the June 12 issue that "Joy to the World" by Three Dog Night and "Chick-A-Boom" by Daddy Dewdrop were pulling big money, despite not hitting the Billboard "Top 40 Easy Listening" Chart.

Even in the other categories the differences between charts and jukebox play are evident. One of the most dramatic examples comes from Eva Shelhamer of Montana Music Rentals in Missoula, Mont., who has the Beatles "Let It Be" as a big money earner despite its having been out for over one year.

On the opposite end of the spectrum, Stan Sowinski of Mitchell Novelty Co. in Milwaukee reported in the May 1 issue that "Happy" by Hog Heaven was his No. 1 moneymaker in a teen location, despite being a new release and getting little airplay around the country.

The crossover record still occurs with frequency. Dominic Menard of Gerald's Amusement Co. in Lafayette, La., reported both "Joy to the World" and Brewer and Shipley's "One Toke Over the Line" were doing very well in soul locations.

Two instances concerning one record also show how a record can be a jukebox hit without making it nationally. "Don't Make Me Pay for His Mistakes" by Z.Z. Hill was the No. 1 money earner for a week for both Larry Geddes of Lew Jones Music Co. in Indianapolis and Moses Proffit of South Central Novelty Co. in Chicago. The record was a minor soul hit and just barely made the Hot 100.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Cadillac, Mich.; Easy Listening Location

Bill Bryan, programmer, Bryan Bros. Music Co.



Current releases:
"Rainy Days & Mondays," Carpenters, AGM 1560;
"Don't Pull Your Love," Hamilton, Joe Frank and Reynolds, Dunhill 4276;
"I'm Sorry I Answered the Phone," Mills Bros., Paramount 0095.
Oldies:
"Release Me," Engelbert Humperdinck;
"For the Good Times," Ray Price.

Chattanooga, Tenn.; Country Location

Lloyd Smalley, programmer, Chattanooga Coin Machine Co.



Current releases:
"Muddy Mississippi," Mel Street, Tandem 004;
"I'm Just Me," Charley Pride, RCA 9996;
"Bright Lights, Big City," Sonny James, Capitol 3114;
"Take Me Home, Country Roads," John Denver With Fat City, RCA 0445.

Emporia, Kan.; Campus Location

Harlan C. Wingrave, operator; Janelle Wingrave, programmer; Emporia Music Service



Current releases:
"It's Too Late," Carole King, Ode '70 66015;
"Mr. Big Stuff," Jean Knight, Stax 0008;
"Sooner or Later," Grass Roots, Dunhill 4279.

La Cross, Wis.; Teen Location

Jim Stansfield, operator; Belle Southwick, programmer; Jim Stansfield Novelty Co.



Current releases:
"It's Too Late," Carole King, Ode '70 66015;
"Sooner or Later," Grass Roots, Dunhill 4279;
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276.

Mankato, Minn.; Teen Location

Carole De Vries, programmer, C & N Sales



Current releases:
"Sooner or Later," Grass Roots, Dunhill 4279;
"Never Ending Song of Love," Delaney & Bonnie & Friends, Atco 6804;
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276.

Ottawa, Ill.; Country Location

Jerry Duffy, programmer, McDonald Merchandising Co.



Current releases:
"I'm Just Me," Charley Pride, RCA 9996;
"Bright Lights, Big City," Sonny James, Capitol 3114;
"Someday We'll Look Back," Merle Haggard, Capitol 3112.
Oldies:
"Fifteen Years Ago," Conway Twitty, Decca 32742;
"The Taker," Wayland Jennings, RCA 9885.

Peoria, Ill.; Campus Location

Bill Bush, programmer, Les Montooth Phonograph Service



Current releases:
"Indian Reservation," Raiders, Columbia 45332;
"Rainy Days and Mondays," Carpenters, AGM 1260;
"Don't Pull Your Love," Hamilton, Joe Frank & Reynolds, Dunhill 4276.
Oldie:
"Lookin' Out My Back Door," Creedence Clearwater Revival.

Robinson, Ill.; Teen Location

Alleta Hanks, programmer, Hanks Vending & Music



Current releases:
"Me and You and a Dog Named Boo," Lobo, Big Tree 112;
"Beginnings," Chicago, Columbia 45417;
"Love Me," Rascals, Columbia 45300;
"Draggin' the Line," Tommy James, Roulette 7103.

Seattle; Campus Location

Odell Lovre, programmer, Hit Parade Music Co.



Current releases:
"Mr. Big Stuff," Jean Knight, Stax 0008;
"Reservation Shuffle," Ashton, Gardner & Duke, Capitol 3060;
"It's Too Late," Carole King, Ode '70 66015.
Oldies:
"White Rabbit," Jefferson Airplane, 0796;
"Light My Fire," Jose Feliciano, RCA 0822.

Syracuse, N. Y.; Campus Location

Bernard J. Golden, programmer, Columbia Music



Current releases:
"Ain't It High Time We Went," Joe Cocker, AGM 1258;
"Beginnings," Chicago, Columbia 45417;
"Mean Shadow," Cat Stevens, AGM 1265.
Oldies:
"Take the 'A' Train," Duke Ellington, RCA 0873;
"Sing, Sing, Sing," Benny Goodman, RCA 0879.

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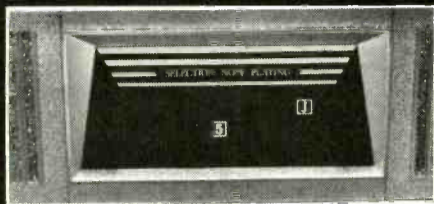
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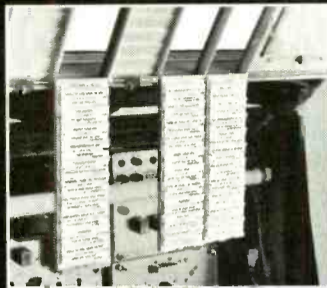
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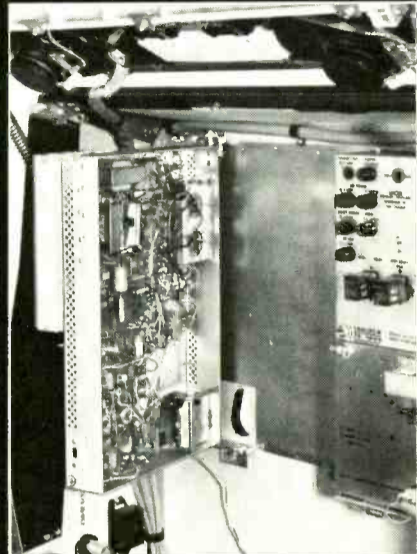
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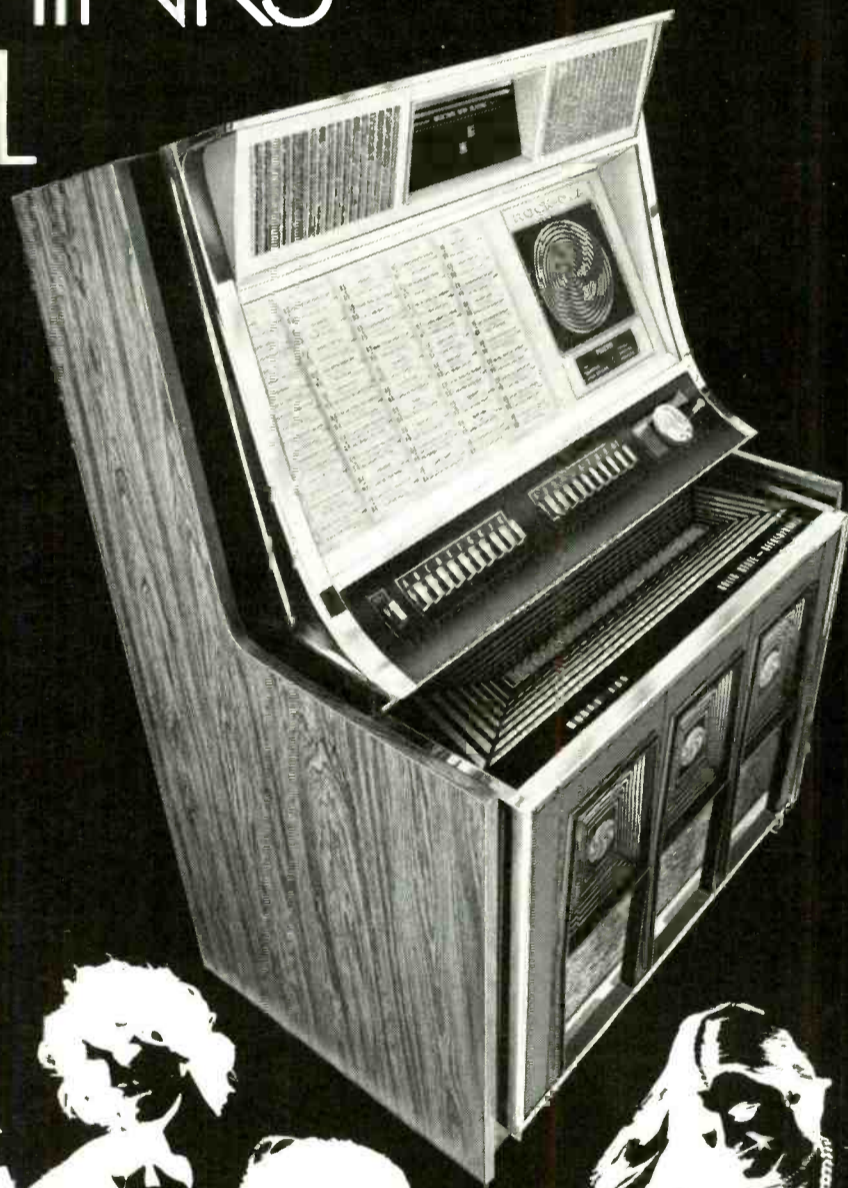


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Country Music

Nashville Execs Set Spring Country Music Fan Fair

NASHVILLE — Record labels, artists and others are pooling talent and resources to bring about the First Annual International Country Music Fan Fair in the spring of 1972. The project, co-sponsored by the Country Music Association and WSM, Inc., will be held over a four-day period, April 12-15, at both the Municipal Auditorium and Opryland.

The labels already committed to the business-and-pleasure affair include Capitol, Columbia, Decca, Paramount-Dot, MGM, Mercury, RCA and UA. Among the artists, who already have pledged support, are Bill Anderson, Jan Howard, Chet Atkins, Danny Davis, Marty Robbins, Loretta Lynn,

Conway Twitty, Sonny James, Merle Haggard, Johnny Cash, Lynn Anderson, Porter Wagoner, Dolly Parton, Roy Clark and Buck Owens. The eventual artist participation is expected to be 75.

The Fan Fair, an idea born about a year ago, is an outgrowth of the autumn-held Opry Birthday Celebration and CMA annual meeting. The October conclave now draws 6,000 registered guests. It was felt something for the fan should be planned. The Fan Fair, it is felt, will start big and continue to grow.

Planning activities is a committee, headed by Hubert Long, and, including Irving Waugh, Danny Davis, Jack Geldbart, Har-

old Hitt and Frances Preston.

"We have felt for a long time that the country music fan needs an annual country music event designed for him," Long said. "Plans have been arranged so that we can have great shows, featuring top artists; tape and autograph sessions; and fan club business meetings."

Waugh, president of WSM, added: "We have been concerned for some years as the Opry Anniversary Celebration has grown and expanded to the point that industry functions preclude many desirable fan-associated activities. WSM's original concept, in creating the fall festival, was to recognize the vital role played by the country music disk jockey and his station and to honor that contribution to country music on the anniversary of the 'Opry'."

In actuality, there has been steady criticism that fans had infiltrated the October sessions and lessened the role of the disk jockey. Fans have countered that they were excluded from most of the "Opry" functions, and wanted something of their own.

Wade Pepper, CMA president and Capitol Records executive, said he is hopeful that the festival will "generate enough enthusiasm that television coverage will result from the vast amount of top talent concentrated in Nashville."

Initial plans call for live after-
(Continued on page 34)

New Canuck Music Firm Breaks Into U.S. Market

NASHVILLE — Jury Krytuik, chief of year-old Boot Records, Toronto, Can., has established Morning Music, U.S.A., Ltd., and Bathurst Music, Ltd., here and appointed Maggie Cavender to actively seek recordings in the South. Krytuik has also set up sub-agents in Los Angeles and New York, but because his material is country-oriented, places the greater emphasis here.

Boot has two subsidiaries: Cynda, which leases product primarily; and Summus, a pop arm. All three are distributed by London. Krytuik said his first U.S. release will be by Stompin' Tom Connors, a leading Krytuik writer.

Krytuik began full-time in music early in 1969 with Canadian Music Sales Corp., Ltd., where he worked the Dominion label. He formed a publishing company with the firm and Don Williams, veteran regular on WWVA's Jan-boree, Wheeling, W. Va. Krytuik says he has signed Roy Payne and Jack Jackson as writers. He also said he has the soundtrack rights for a Canadian movie, "The Incarnate."

Producing for Krytuik is Mark Altman, a 19-year-old Israeli, recently moved to the Dominion, who will run the pubbery in Toronto.

Nashville Scene

By BILL WILLIAMS

Mel Tillis into the syndicated TV field this past week with the taping of a pilot of a projected series by Nashville Teleprojects. Pilot features Sammi Smith and Bobby Bare. Mel is moving his enterprises, including his publishing companies, to a new location at 1722 West End Avenue here.

Producer Scotty Turner has been working at Woodland Studios with Del Reeves and Penny DeHaven. Rick Horton engineers.

Carl Phillips of the Happy Tiger label is being booked by Wil-Helm and is work-

ing steadily on the road. He also played the "Opry" a week ago.

Ralph Emery's "Open House" for the balance of the summer, will be broadcast from the stage of the "Opry" House on Friday nights, 11:05 p.m. to 4:00 a.m. No admission charge, and plenty of guest artists will be there.

Tom T. Hall's brother was critically burned and his brother's wife and child were killed in a house fire recently. Boots Walker, wife of Billy Walker, suffered a stroke in Texas. Jimmy Dick-

(Continued on page 34)

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

NOTICE TO ALL BRITE STAR ARTISTS

Brite Star promotions plans to be producing TWO Movies next year in Nashville and Memphis, one Country, and one ROCK. We will not be able to get all of our folks in the movies, so we will first have to allow for a screen test for the folks that have a current contract with Brite Star Promotions. If you have a promotion contract with Brite Star, that is in effect, then you are already REGISTERED for a screen test and will be notified.

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This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	10
2	2	JUST ONE TIME Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	10
3	3	RUBY (Are You Mad) Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	11
4	4	YOU'RE MY MAN Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	10
5	5	GWEN (Congratulations) Tommy Overstreet, Dot 17375 (Paramount) (Shenandoah, ASCAP)	12
6	13	BRIGHT LIGHTS, BIG CITY Sonny James, Capitol 3114 (Conrad, BMI)	4
7	8	THE CHAIR/SEVENTEEN Marty Robbins, Columbia 4-45377 (Mariposa, BMI/Mariposa, BMI)	8
8	9	PLEASE DON'T TELL ME HOW THE STORY ENDS Bobby Bare, Mercury 73203 (Combine, BMI)	9
9	6	SOMETHING BEAUTIFUL Slim Whitman, United Artists 50775 (Stallion, BMI)	11
10	10	THEN YOU WALK IN Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	9
11	7	ME AND YOU AND A DOG NAMED BOO Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	8
12	21	INDIAN LAKE Freddie Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	5
13	17	TAKE MY HAND Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	6
14	22	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	5
15	15	CHARLEY'S PICTURE Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	10
16	12	I'VE GOT A RIGHT TO CRY Hank Williams Jr., MGM 14240 (Recordo, BMI)	12
17	20	NASHVILLE David Houston, Epic 5-10748 (CBS) (Tree, BMI)	5
18	23	RIGHT WON'T TOUCH A HAND George Jones, Musicor 1440 (Glad, BMI)	5
19	11	I WON'T MENTION IT AGAIN Ray Price, Columbia 4-45329 (Seaview, BMI)	17
20	26	SHE DON'T MAKE ME CRY David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	7
21	31	DREAM LOVER Billy "Crash" Craddock, Cartwheel 196 (Screen Gems-Columbia/Hudson Bay/Hill & Range, BMI)	4
22	28	I'M JUST ME Charley Pride, RCA Victor 47-9996 (Tree, BMI)	3
23	38	FADED LOVE Tompall & the Glaser Brothers, MGM 14249 (Hill & Range, BMI)	5
24	30	MOUNTAIN OF LOVE Bobby G. Rice, Royal American 32 (Wren, BMI)	8
25	16	TOMORROW NIGHT IN BALTIMORE Roger Miller, Mercury 73190 (Tree, BMI)	13
26	14	COMIN' DOWN Dave Dudley, Mercury 73193 (Addell, BMI)	13
27	43	JOY TO THE WORLD Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	4
28	19	NEW YORK CITY Statler Brothers, Mercury 73194 (House of Cash, BMI)	12
29	35	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	2
30	18	STEP ASIDE Faron Young, Mercury 73191 (Blue Echo, BMI)	16
31	32	(I Heard That) LONESOME WHISTLE Don Gibson, Hickory 1598 (Peer Int'l, BMI)	8
32	50	SINGING IN VIETNAM TALKING BLUES Johnny Cash, Columbia 4-45393 (House of Cash, BMI)	3
33	41	BABY, YOU'VE GOT WHAT IT TAKES Charlie Louvin & Melba Montgomery, Capitol 3111 (Meridian/Eden, BMI)	5
34	36	LIFE Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	6
35	38	COUNTRYFIED George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	8
36	29	MARRIED TO A MEMORY Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	11
37	24	ONLY A WOMAN LIKE YOU Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	12

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	49	YOU'RE JUST MORE A WOMAN Bob Yarbrough, Sugar Hill 013 (Chart) (Sue-Mirl, ASCAP)	8
39	40	LOVE ON BROADWAY Jerry Lee Lewis, Sun 1125 (SSS International) (Champion, BMI)	3
40	37	THERE'S A WHOLE LOT ABOUT A WOMAN Jack Greene, Decca 32823 (MCA) (Forrest Hills, BMI)	14
41	33	IT'S TIME TO LOVE HER Billy Walker, MGM 14239 (Forrest Hills, BMI)	10
42	57	TREAT HIM RIGHT Barbara Mandrell, Columbia 4-45391 (Don, BMI)	3
43	44	LOST IT ON THE ROAD Carl Smith, Columbia 4-45382 (Stallion/Xenia, BMI)	6
44	59	DON'T CHANGE ON ME Penny DeHaven, United Artists 50787 (United Artists, ASCAP)	4
45	65	UNDER YOUR SPELL AGAIN Waylon Jennings & Jesse Colter, RCA Victor 47-9992 (Central Songs, BMI)	4
46	54	THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI)	3
47	61	WELCOME TO MY WORLD Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI)	2
48	25	OH, SINGER Jeannie C. Riley, Plantation 72 (SSS Int'l) (Singleton, BMI)	15
49	34	TOUCHING HOME Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	16
50	27	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca 32801 (MCA) (Bros. 2, ASCAP)	17
51	51	FISHIN' ON THE MISSISSIPPI Buddy Alan, Capitol 3110 (Blue Book, BMI)	6
52	48	AND I LOVE YOU SO Bobby Goldsboro, United Artists 50776 (Mayday/Yahweh Tunes, BMI)	7
53	53	LONELY IS Dottie West, RCA Victor 47-9982 (Jack & Bill, ASCAP)	7
54	55	AWARD TO AN ANGEL Wayne Kemp, Decca 32824 (MCA) (Tree, BMI)	7
55	—	THE PHILADELPHIA FILLIES Del Reeves, United Artists 50802 (Milene, ASCAP)	1
56	56	WALK ALL OVER GEORGIA Ray Sanders, United Artists 50774 (Palo Duro, BMI)	7
57	75	GOOD ENOUGH TO BE YOUR WIFE Jeannie C. Riley, Plantation 75 (SSS Int'l) (Belwin-Mills, ASCAP)	2
58	71	SWEET BABY ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Whitmark & Sons, ASCAP)	2
59	70	THE LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	2
60	—	I'M GONNA WRITE A SONG Tommy Cash, Epic 5-10756 (CBS) (Flagship, BMI)	1
61	62	HE'S MY MAN Melba Montgomery, Capitol 3091 (Champion, BMI)	4
62	—	EASY LOVING Freddie Hart, Capitol 3115 (Blue Book, BMI)	1
63	63	HAPPY ANNIVERSARY Roy Rogers, Capitol 3117 (Forrest Hills, BMI)	3
64	69	MAHOGANY PULPIT Dickey Lee, RCA Victor 47-9988 (Bannock, BMI)	4
65	66	PINE GROVE Compton Brothers, Dot 17378 (Paramount) (Brothers 2, ASCAP)	5
66	60	SUNDAY MORNING CHRISTIAN Harlan Howard, Nugget 1058 (Wilderness, BMI)	14
67	68	BLACK LAND FARMER Sleepy LaBeef, Plantation 74 (SSS Int'l) (Peer Int'l, BMI)	4
68	73	I CAN'T GO ON LOVING YOU Roy Drusky, Mercury 73212 (Moss-Rose, BMI)	2
69	64	ALL I NEED IS YOU Carl Belew & Betty Jean Robinson, Decca 32802 (MCA) (4 Star, BMI)	10
70	—	HERE I GO AGAIN Bobby Wright, Decca 32839 (MCA) (Contention, SESAC)	1
71	—	GREYSTONE CHAPEL Glen Shirley, Mega 615-0027 (Hill & Range, BMI)	1
72	72	YOU WERE ON MY MIND Bobby Penn, 50 States 1A (Accusound) (Whitmark & Sons, ASCAP)	2
73	74	TAKE ME HOME, COUNTRY ROADS John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP)	3
74	—	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	1
75	—	THE YEAR THAT CLAYTON DELANY DIED Tom T. Hall, Mercury 73221 (Newkeys, BMI)	1



She's going to tell you a story every girl should know

'TREAT HIM RIGHT'

COLUMBIA #4-45391

Barbara Mandrell

PRODUCED BY BILLY SHERRILL

Exclusively on
COLUMBIA RECORDS

Country Music

Nashville Scene

• Continued from page 32

ens is off on the fair circuit with **Carl and Pearl Butler**, **Rex Allen Jr.** and **Goldie Hill**. . . . **Joe and Rose Lee Maphis** have now seen their second son make it big. One youngster, **Jody**, is a regular member of the **Earl Scruggs Revue**. The younger son, **Dale Walter**, made his "Opry" debut last week as an instrumentalist. . . . **Carl and Pearl Butler** made an honest mistake, admitted it, and came out fine. For the first time in 12 years they missed a date, because of a simple goof. They called the promoter in Pennsylvania, leveled with him, and he not only admired their honesty, but booked them to play the date later. . . . **Stu Phillips** is back from three weeks in Canada where he played rodeos. . . . **Skeeter Davis** has a new album in the making which will include a bluegrass version of "Fire and Rain." It also has three country waltzes. . . . **Clyde Beavers'** show is booked solidly for the rest of this year throughout the U.S. and overseas. . . . Westpark's **French Burke**, front man for the **Johnny Bush** band, has released a single, a **Mac Davis** song, produced in the Red Room at Soundville, Houston. Also at the same studio, **Jimmy Duncan** just finished mixing a single by the Gemini group from Oklahoma. And, in the Blue Room at the same place, **Louis Cabazza** is working on a single group, **Crystal**. . . . **B. Thomas Eby**, who now has his own label, has been booked to appear in the Rebel Room in Augusta, Ga., July 5-17. The date was set by Napeg Talent Assoc. of Nashville. . . . **Ron Clark**, an old-time bass player from Florida, now is appearing with his 19-year-old daughter, **Kathy**, in this area. She is doing many demo's and working clubs in the vicinity. . . . Metropolitan Music studios stay busy. Those recording have been **Tom T. Hall**, **Dave Dudley**, **Norro Wilson**, **Bobby Bare**, **Faron Young**, **Jerry Lee Lewis**, **Gary and Randy Scruggs**, **Bob Yarborough**, and **Jerry Jaye**. . . . Future personal appearances for RCA's **George Hamilton IV** are being booked by Acuff-Rose Artists Corporation. The arrangement was made with **Jim Halsey**, Hamilton's personal manager. **Howdy Forrester** will handle the bookings.

Country Music Fair

• Continued from page 32

noon shows, followed by live album recordings and syndicated show tapings in the evening. There will be business meetings for the fan club organizations and others, to be followed by more live shows. The Friday sessions will include more shows and additional business meetings, involving both WSM and the CMA, and Saturday will be devoted to a Bluegrass Spectacular to be held at the Opryland site. Among those who will perform are **Bill Monroe**, **Lester Flatt**, the **Osbornes**, **Jim and Jesse**, **Earl Scruggs**, and **Jimmy Martin**. Plans are under way to bring in the world's greatest fiddlers for a contest. Many events, other than shows, will run concurrently so that fans will have a choice of activities.

The committee suggested that accommodation arrangements be made as soon as possible because of limited facilities. Further announcements will detail registration procedures.

The event will precede by about two weeks the formal opening of Opryland. WSM's new \$35 million complex.

CLAYTON DELANEY LIVES in Tom T. Hall's new hit single "The Year That Clayton Delaney Died"

(73221)

Tom's boyhood hero, guitar-pickin' Clayton Delaney, is the subject of another chapter in Tom T. Hall's life in Olive Hill, Kentucky.

Second side: "Second Handed Flowers".

Both sides written by Tom T. Hall. Published by Newkeys Music, Inc. Exclusive representation: Key Talent, Inc. 1531 Demonbreum St. Nashville, Tennessee 37203

Tom T. Hall recording exclusively on Mercury Records.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 7/10/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	1 WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	5
2	3	A MAN IN BLACK Johnny Cash, Columbia C 30440	4
3	5	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	11
4	2	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	12
5	6	ROSE GARDEN Lynn Anderson, Columbia C 30411	29
6	7	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	5
7	4	HAG Merle Haggard, Capitol ST 735	13
8	12	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	24
9	11	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA)	10
10	9	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	14
11	10	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	10
12	8	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30685 (CBS)	8
13	13	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	45
14	14	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	20
15	19	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	3
16	17	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	24
17	16	WILLY JONES Susan Raye, Capitol ST 736	14
18	15	ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA)	9
19	33	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	2
20	20	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	10
21	21	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	3
22	18	JOSHUA Dolly Parton, RCA Victor LSP 4507	11
23	37	SOMETHING SPECIAL Jim Reeves, RCA LSP 4528	2
24	26	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657 (CBS)	7
25	32	JUST ONE TIME Connie Smith, RCA LSP 4534	2
26	27	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor LSP 4525	4
27	22	EMPTY ARMS Sonny James, Capitol ST 734	12
28	28	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679 (Word)	13
29	24	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353 (MCA)	25
30	23	ANNE MURRAY Capitol ST 667	13
31	30	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	9
32	31	BED OF ROSE'S Statler Brothers, Mercury SR 61317	26
33	29	PROMISED LAND Freddie Weller, Columbia C 30638	7
34	36	THERE'S A WHOLE LOT ABOUT A WOMAN (A Man Don't Know) Jack Greene, Decca DL 75283 (MCA)	2
35	35	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury SR 61336	9
36	25	CASH COUNTRY Tommy Cash, Epic E 30556 (CBS)	7
37	34	A MAN FROM DUCK RUN Roy Rogers, Capitol ST 785	3
38	40	BEST OF ROY CLARK Dot DOS 25986 (Paramount)	16
39	39	STEP ASIDE Faron Young, Mercury SR 61337	14
40	42	SNOWBIRD Anne Murray, Capitol ST 579	41
41	38	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	24
42	45	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor LSP 4527	3
43	43	LESTER 'N MAC Lester Flatt & Mac Wiseman, RCA LSP 4547	2
44	—	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount)	1
45	—	LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530	1

Faron Young Country Music's Hitmaker

Singing Sheriff Captures Industry

When Faron Young was in an automobile accident about a year ago and suffered multiple facial injuries, there were those who would have written off his career. It would have been an incredible career even at that time. At the age of 38 he already had recorded enough hits to make him a legend.

Others who knew "The Singing Sheriff" knew better. They were aware he would overcome whatever adversity presented itself, and return to making records that would take him to the top.

The career began professionally at the age of 19, when he had his first big song. Now, at 39, he has racked up 58 of them, each in the top ten of the charts. All of his last 11 records on Mercury have made the top ten. His new one, "Leavin' and Sayin' Goodbye," also is headed that way.

Not unlike other country singers, Young got into music after his father bought a small dairy farm and the family moved away from the city. That city was Shreveport. It was on the farm when he got his first guitar, and sang mostly to the cattle.

The change in direction of his career, singing to people instead, came when he was given an opportunity to sing on the Louisiana Hayride on radio station KWKH in Shreveport. He did so well they kept him for two years. He had done a little high school singing, most of it of the pop variety, and he sang for a number of years with another pretty well-known performer, Webb Pierce.

Faron was singing on the Hayride in 1951 when a talent scout for a small record label heard him on the show. Not long after that, he recorded "Tattle Tale Tears,"

and had his first hit. That was on the Gotham label.

Young, by this time, was also doing a 15-minute morning radio show for KWKH, and was heard by Ken Nelson, the brilliant country producer for Capitol, who geared many artists toward success. Nelson is one of those to whom Young attributes much of what he has accomplished.

After a second Gotham release, Nelson negotiated a purchase of Young's contract, and signed him to Capitol. In Nashville, Jack Stapp also was made aware of Young's ability.

Stapp, then program manager of WSM and the "Grand Ole Opry" and now owner and president of Tree, International, invited Young to make two guest spots on the "Opry" to see how the crowd reacted. He came for two weeks and stayed as a feature performer on the show for 11 years. He left it then only because of his need for travel time for personal appearances, and even today makes occasional guest appearances.

In Shreveport, Young had come to know Hubert Long, a one-time record distributor, who was to make himself a name as one of the all-time agents for country talent in the business. Long was headed for Nashville, and he drove Faron to Music City.

Long did much more than drive Faron to the city of his destiny. He guided him, booked him, managed him, helped get him into the movies, and maintained a friendship with him which has withstood the years. Again, he points to Long for much of his success.

One of the movies Young made in the early 1950's was a thing

called "The Young Sheriff." It was here that he got his lawman's label. He later called himself "The Singing Sheriff," because he really couldn't stay young forever.

Faron became a close friend of many of the top artists in the business. One of these was the late Hank Williams, whom he had known in Shreveport. It was Young, in fact, who arranged a date between Williams and Billy Jean Jones, who later was to marry Williams shortly before his death.

In Nashville, Young not only became one of the "Opry's" biggest names, but had his own early morning radio show, a 15-minute segment on WSM. Those days of live radio talent kept Young eating through the lean days, and also kept him sleepy.

He was booked then by the Hubert Long Talent agency (later the Moeller Agency), and his play dates increased with his record sales. He had scores of hits for Capitol, and all was well.

Young, however, made some bad business moves. He invested heavily, trusting in personalities rather than in wise judgment, and he lost virtually everything. Almost totally broke, he went into an eclipse, or low plateau.

"I woke up one morning and realized I was cheating myself," Young said. "I could do better, I could make more money, I could rejuvenate myself and give a lot to this industry. So I did."

The rest, as the saying goes, is history. Young, who then worked for as low as a few hundred dollars an appearance, has lifted himself up to a minimum which ranges between \$1,800 and \$2,500 a night. (Continued on page 36)



Faron's quick wit delights Mike Douglas on the latter's syndicated show.

Kennedy: Young a Real Pro

"The Faron Young I know is a professional."

These are the words of Jerry Kennedy, Mercury's producer in Nashville, who has guided the last 11 consecutive hits recorded by the label's superstar.

"Discount the fact that we had been friends even before coming to Nashville. With him in a studio it's all business, and it's all professional."

Kennedy said Faron comes to a studio prepared to record. "He has his material ready, he knows what he's doing, and working with a man such as this makes life really enjoyable."

Kennedy said Young responds "beautifully" to suggestions, has many of his own to offer, and his sessions always "come off."

"With some people there just isn't much accomplished in a session. With Faron we know we're

going to get as many cuts as the rules allow, and frequently his 'takes' are done in just one or two tries. There are a few which take longer, the more complicated ones, but there is never any doubt as to getting the job done."

Sessions are planned well in advance, and Young can be depended upon to show up, on schedule, as he does for his dates on the road.

Kennedy came to Nashville as a musician to work with Shelby Singleton, but rarely plays a session any more. His production work with Mercury takes most of his available time. However, he is frequently identified by his guitar licks in the big recording of "Harper Valley P.T.A."

"If every artist in the world were as easy to work with as Faron, it would be a simple life," he concluded.

July 5, 1971

Faron....

....Congratulations on FARON YOUNG MONTH! You deserve it!

We did a little research and found that you have recorded the Tree songs listed below:

RIVERBOAT
FACE TO THE WALL
HELLO WALLS
CONGRATULATIONS
KEEPING UP WITH THE JONESES
HONKY TONK HAPPY
A WORLD SO FULL OF LOVE
I MISS YOU ALREADY
I JUST CAME TO GET MY BABY
LAST NIGHT AT A PARTY
MY FRIEND ON THE RIGHT
STAY LOVE
SWEET LOVE AND HAPPINESS
THREE DAYS

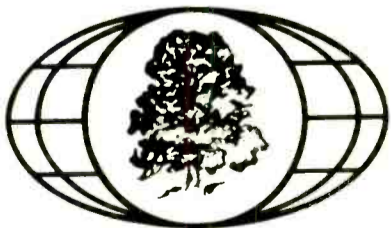
THAT'S WHERE MY BABY FEELS AT HOME
I CAN'T FIND THE TIME
I LET IT SLIP AWAY
WHEN I'VE LEARNED
OUT OF MY HEART
HONKY TONK SONG
LET'S PRETEND WE'RE LOVERS
MAMA SANG A SONG
NO ONE TO BLAME BUT MYSELF
PO' FOLKS
POOR BOY
TAKE A LETTER MISS GRAY
A MOMENT ISN'T VERY LONG
I CAN'T FIND THE TIME
THE PART WHERE I CRY

We greatly value the close personal friendship we have shared with you all these years.

We thank you! Also....we thank you for your latest hit single....

LEAVIN' AND SAYIN' GOODBYE

Buddy - Jack



Tree International

708 Seventeenth Avenue, So.
Nashville, Tennessee 37203

Singing Sheriff Captures Industry

• Continued from page 35

In January of last year he concluded a plan which had been in his mind for five years, luring Billy Deaton away from a lucrative booking and promotion business in San Antonio, and installing him as his full-time manager and booker. The pair have worked wonders together.

He dressed up his band, the Deputies, and made their appearance compliment their ability. Today they are one of the closest units in the business, and perform

as one. Working with Faron are such talents as Dave Hall, Skip Jackson, Red Hayes, Hank Singer, Jerry Hunley, and Odell Martin. Hunley, his drummer, has been with him for 11 years. Hayes, among other talents, is the composer of "Satisfied Mind."

Today, after 58 hit records and 150 selected bookings a year, Faron travels in his \$80,000 MC-7 Custom-made bus with private bedrooms, lives in a \$300,000 home (paid for) with his German-born wife and four children, operates from a plush office just off

Music Row, and has business interests galore. In fact, the next big building to go up there will be Young's Inn of Stars, a \$3½ million, 250-room hotel one block from the Hall of Fame.

Young owns Music City News, an outstanding consumer publication, which just celebrated its 8th anniversary. He lets others run it, and he pays for his own ads in it, and he never allows the editorial to be slanted his way. He founded the paper because he felt there was a need for a consumer journal. He has invested heavily in it, and had charts removed from it so there could be no criticism of his continually high chart positions.

Eventually Faron plans to build 30 or 40 hotels across the nation, all of them called Inn of Stars, and each will have a 6,000 square-foot convention hall.

Young also owns considerable property, and he has his publishing company, Court of Kings.

As a record-seller, Young has few peers. There are not many who can match his consistency over the years. Some felt that when he departed Capitol for Mercury a few years ago, the situation might change. On the contrary, he has come up with 11 successive hits under the production arm of Jerry Kennedy. Each has been bigger than the last one.

As an entertainer, he best showed his abilities at a recent appearance in a country package at Madison Square Garden. Having to follow Sonny James is an almost impossible task, and Faron was the first to admit it. But he came on the stage and enthralled the massive audience, and completely won them over. His rapport with an audience is unexcelled. A few weeks before he had prayed for a medical gathering, and his repartee with the doctors was something to behold. A few weeks

(Continued on page 38)

**We're Proud to Have Been
A Part of Your Growth in
the Music Industry and
Wish You Many Years of
Continued Success.**

**Special Thanks for "If I
Ever Fall in Love (With a
Honky Tonk Girl)."**

Jimmy Key

Jack Key

NEWKEYS MUSIC

LP, Film & TV Fact Sheet

Major songs recorded: "Hello Walls," "Riverboat," "Yellow Bandana," "Country Girl," "If You Ain't Loving, You Ain't Living," "Live Fast, Love Hard, Die Young," "Tattle Tale Tears," "Sweet Dreams," "Back Track," "Your Ode Used to Be," "Going Steady," "You're Still Mine," "My Dreams," "Wonderful World of Women," "She Went a Little Bit Farther," "Wine Me Up."

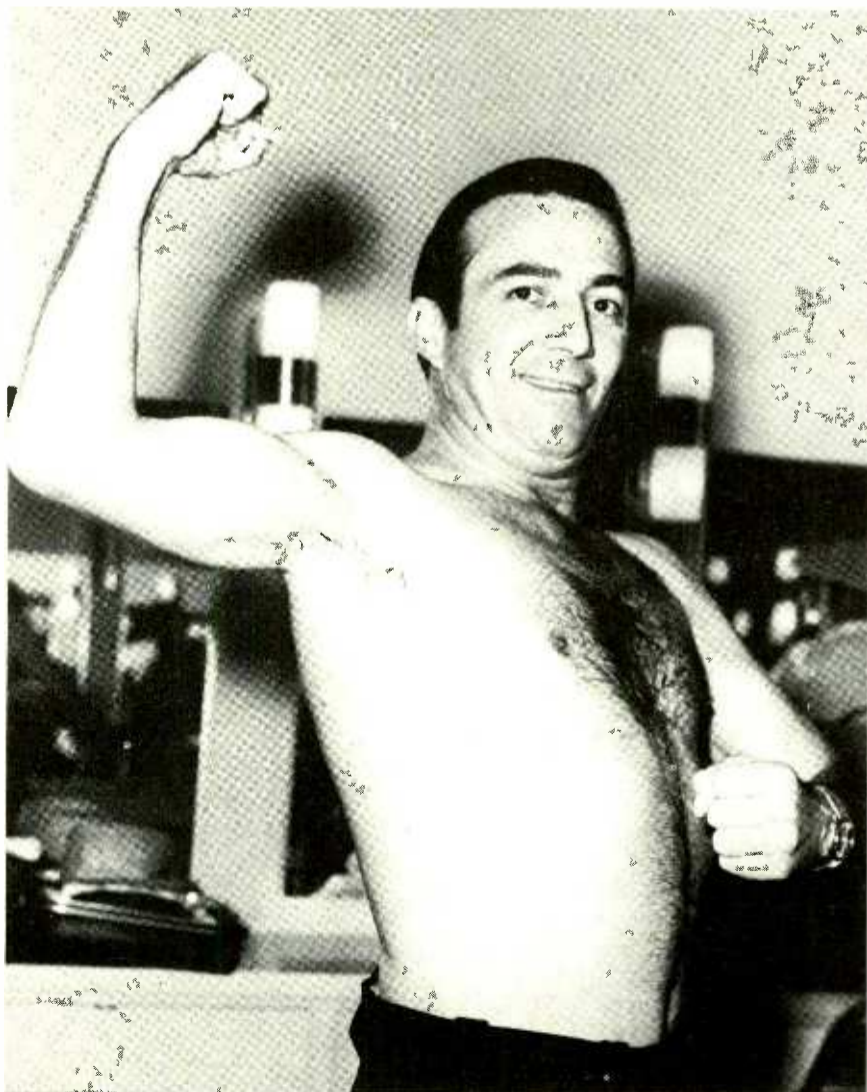
Major albums recorded: "The Best of Faron Young," "The Object of My Affection," "Talk About Hits!," "This Is Faron Young," "Hello Walls," "Sweethearts or Strangers," "Faron Young Sings the Best of Jim Reeves," "Faron Young's Greatest Hits," "Faron Young's Greatest Hits, Vol. II."

Network TV: Jimmy Dean Show, Johnny Cash Show, Hee Haw, Kraft Music Hall.

Syndicated TV: David Frost Show, Merv Griffin Show, Porter Wagoner Show, Allen Ludden Show, Wilburn Brothers Show, Billy Walker Show, Mike Douglas Show, etc.

Movies: "Daniel Boone," "Country Music Holiday," "Hidden Guns," "The Young Sheriff."

Countries Visited: Europe, Canada, Mexico.



Faron,

**When I showed
RUBY*
this picture
it was love
at first sight.**

**It's been a
great 20 years.**

**Congratulations.
Buck Owens**

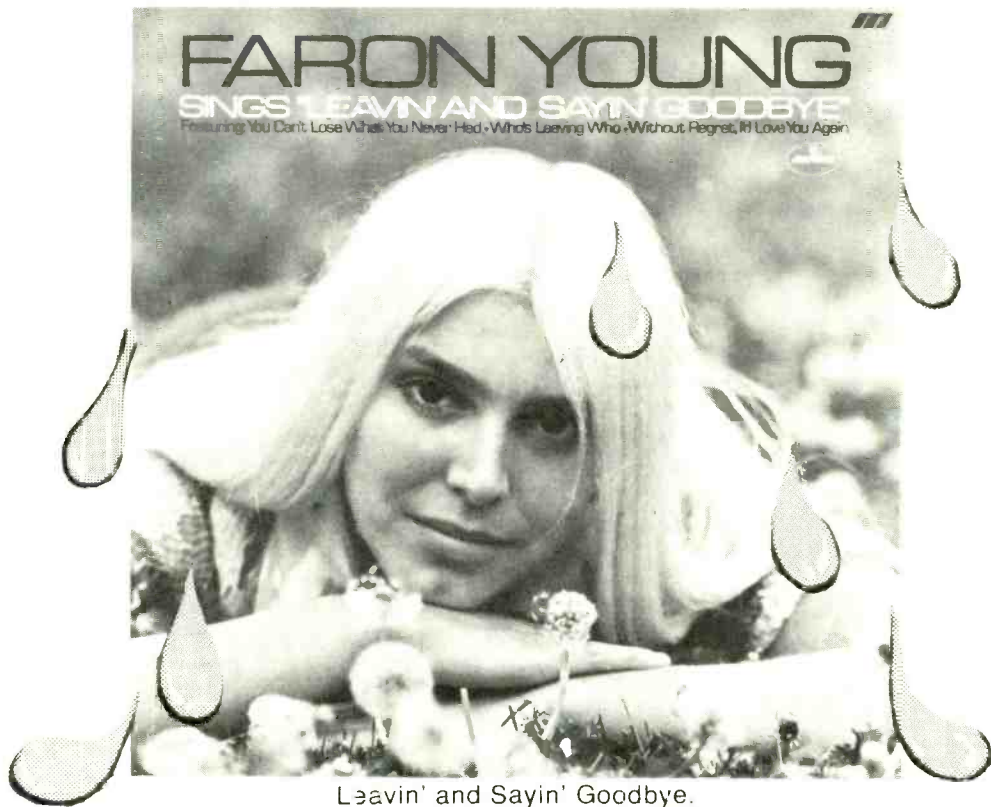


*Capitol® ST 795

Personal Management:
Jack McFadden
403 Chester Avenue
Bakersfield, CA 93301
(805) 327-1000

JULY FORECAST: FARON HOTTER

It's Faron Young Month!
Featuring Faron's new hot single "Leavin' and Sayin' Goodbye" (73220) plus his sizzling album of the same name.



Leavin' and Sayin' Goodbye.
SR-61354 8-Track MC8-61354 Musicassette MCR4-61354

Co-Featuring these other Faron Young Greats



The Best of Faron Young
SR-61267 8-Track MC8-61267
Musicassette MCR4-61267



Wine Me Up
SR-61241 8-Track MC8-61241
Musicassette MCR4-61241



Occasional Wife
SR-61275 8-Track MC8-61275
Musicassette MCR4-61275



Precious Memories
SR-61212 8-Track MC8-61212
Musicassette MCR4-61212

Faron Young recording exclusively for Mercury Records. Single written by Jeannie Seely. Produced by Jerry Kennedy.
Bookings and Management: Billy Deaton Agency, 1314 Pine Street, Nashville, Tennessee 37203, (615) 244-4259

Singing Sheriff Captures Industry

• Continued from page 36

later he was scheduled to repeat—this time before a law gathering in Texas. He still plays the big halls and the small clubs, but he and Deaton are selective about where they play. He has a flair for showmanship that is incredible, developed through natural talent and years of hard work.

Faron the television artist also is much in demand. He has done the Mike Douglas show repeatedly and was one of the first country artists on the David Frost Show. He also has done the Johnny Cash Show, appeared numerous times on "Hee Haw," and has guested on virtually all of the syndications which originate in the Nashville area.

Young also is exceedingly big in the field of commercials. For three years he did a Pearl Beer Show (produced by Deaton), and for the past two years has done most of their commercials. He has done the BC headache powder commercials for three consecutive years, and this firm spends \$4 million yearly in using those commercials on television. This arrangement, set up through Jane Dowden at Show Biz, has been a lucrative one for all concerned. Faron also has done Prince Albert Smoking Tobacco spots in the past, and still does them for Old Style Beer in La Crosse, Wis. He soon will be doing them also for Country Club beer.

Above all of his attributes is the story of Faron Young, the man. Among those he has befriended, and who are quick to point it out, are Roger Miller, Johnny Cash and Willie Nelson. Miller, who once needed a job, found the going rough. Faron needed a drummer at the time, so he went to a dealer, bought Miller a set of drums, and helped him learn to play them. Miller drummed with Young for a long time, before he hit it big himself. It was Young who helped get Cash on the "Opry" in 1957 when the going for Johnny was at it roughest. Cash recently reminded Faron of this. Willie Nelson, the RCA artist, once tried to sell Faron one of his big songs because he needed ready cash. Young, instead—recognizing the potential of the song—forwarded him the money, refused to take the song, and let Willie reap the rewards later. He never forgot. It was Faron Young who gave Kris Kristophersen a job as a carpenter in his building to tide the young songwriter over until he could get on his feet. Now Kristophersen is one of the new great songwriters. There are countless other stories, some too personal in nature to relate. Suffice to say that Faron Young, over the years, has aided hundreds, and perhaps thousands.

Young had to overcome setbacks other than those outlined. Just when his career was getting off the ground, in the early 1950's, he was drafted into the army, and his pay moved down to \$80.00 a month. He didn't record during

that time, and literally had to start all over.

But it was while in the army, at Fort McPherson, that he met and married the former Hilda Macon, whose father is an army sergeant. He first saw her at the swimming pool on the base, and felt she was the most beautiful woman in the world. He still feels this way. She was born in Germany, and moved to America at the age of eight. Her father again is back in Germany.

They have four children: Damon, who is just turning 16; Robin, who is 13, Kevin, who is six, and his first-born daughter, Alana, who is 2½. He spends as many available hours as possible with them.

At work in his own building, Young maintains office hours to be accessible to people, mostly to those in the music industry. He spends his recreation hours golf-

ing, again with people in the industry, whom he finds most compatible.

Young has been associated with music people for most of his adult life. While in Shreveport, he shared a two-room house with guitar great Jimmy Day and with Floyd Cramer, who made his own mark later with the piano. When he first moved to Nashville, again he shared quarters with musicians and artists.

One of Faron's closest friends is Charley Pride, with whom he has performed together for a number of years. They are frequent visitors at each other's homes. Paradoxically, the only two persons who ever received a standing ovation from everyone in the Municipal Auditorium at San Antonio, Texas, were Young and Pride.

This past August, astronaut Pete
(Continued on page 40)



Manager Billy Deaton, left, and Faron go over a sequence on the Johnny Cash television show.

CONGRATULATIONS SHERIFF

On 57 Top Ten Records—

Real Happy For You.

Charlie Brown

WORLD RECORDS

NEW MOON PUB. (BMI)

NEW PLANET PUB. (ASCAP)

We Love You FARON

Jim Reeves Enterprises

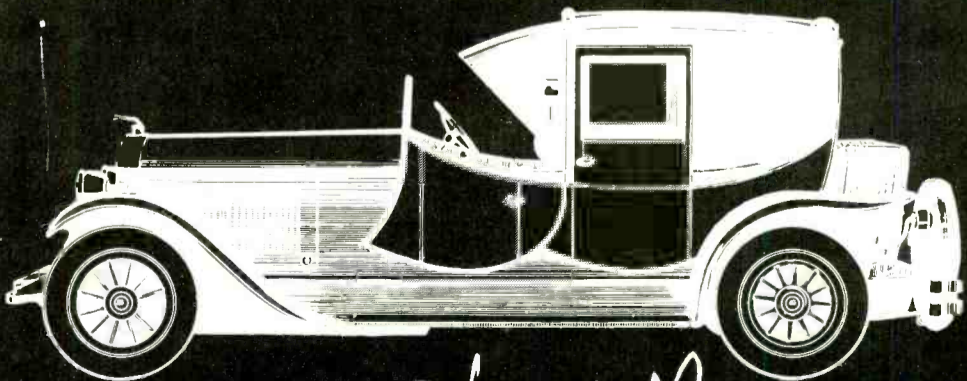
CONGRATULATIONS FARON ON YOUR 57th HIT RECORD



We're Very Happy To Represent You And Hope We Have 57 More
BILLY DEATON TALENT AGENCY

1314 PINE ST.
NASHVILLE, TENN.

IN 1951 WE RODE INTO MUSIC CITY TOGETHER, MY HOW TIME FLIES.



TO YOUR CONTINUING SUCCESS

Johnnie Lee



**BEST WISHES
FARON, FOR
CONTINUED
SUCCESS IN
OUR BUSINESS
from your
label mates**

Bobby
Bare

Roy
Drusky

Dave
Dudley

Tom T.
Hall

Jerry Lee
Lewis

Linda Gail
Lewis

Roger
Miller

Patti
Page

Statler
Bros.

Norro
Wilson



mercury

Singing Sheriff Captures Industry

• Continued from page 38

Conrad, commander of Apollo 12 and the third man to set foot on the moon, was awarded a certificate at NASA by the Country Music Association. It was for his broadcast of country music during his space flight a year earlier. It was Faron Young and Charley Pride who presented the award to Conrad. The astronaut, a life member of the CMA, earlier had visited Faron at his home. And some of the music programmed in space was that of Young's. He played Faron's "San Antonio Rose" and Pride's "The Louisiana Man."

Probably the most popular song ever recorded is "Hello Walls." Released in February of 1961, it eventually sold more than two million records. Some call this a venture into the pop field, but Young has always remained country.

The association of Deaton and Faron Young has turned out to be a blessing for everyone. With all of his various enterprises, and his constant road trips, Faron has little time for details. Deaton and Young have worked up a close relationship, whereby they discuss bookings, talk over recordings, plan advertising budgets, and generally work hand-in-glove. Faron needs full-time attention, and gets it from the Mississippi-born manager, who expends all his energies on "his man."

Young, too, has a close association with Bob Woltering, who is the head man at Music City News, and with charming, capable Audrey Winters, his right arm, who knows everything about everybody in the music industry, and who is a friend of virtually everyone. The two make an outstanding pair in publishing this consumer paper, which has grown tremendously in circulation over the years and is showing a profit. In the early days, one of the editors was Dixie Dean, now married to songwriter artist Tom T. Hall.

"Both business and entertaining work hand in hand," the Sheriff says. "You can't have a career just because you can sing. I'm making a lot of money for this work and I must back that with a good business sense. Of course the business side can get in the way sometimes. It's hard to do paper work then find time to listen to new material. And it's hard to put

together a 10-day tour and then record. But it's got to be done."

It's being done, of course, and there are few, as stated, who can match the road performances, the television performances, the business ventures, the personal

friendships, and the 58 successive hit songs that Faron Young has managed.

One more credit line: the association with Mercury has been unsurpassed in relationship between artist and company.

**CONGRATULATIONS
FARON ON BEING A
CREDIT TO OUR
INDUSTRY!**

THANKS FOR USING OUR
RECORDING FACILITIES FOR
YOUR NEW BC COMMERCIALS.

*George
Will
& Jack*

AND ALL THE GANG AT

**NATIONAL
SOUND
STUDIOS**

1314 PINE ST.
NASHVILLE, TENN.
(615) 259-2905

Congratulations to the Sheriff!
Not only one of our greatest
entertainers but one of our
closest friends.

You have no idea how proud
I am to have the opportunity
to handle national promotions
for you all these years—
You're the Greatest.

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International News Reports

No Rock Plunge, Says Davis At a Reception in London

LONDON—Clive Davis, president of Columbia Records, refuted critics who predict the downfall of American contemporary music, at a reception here, organized by Record & Tape Retailer and Record Mirror.

Purpose of the reception was to honor Davis for his "outstanding contribution" to the record industry, and the occasion was marked by the presentation of an inscribed silver salver by Mort Nasatir, president of Billboard's international operations.

Speaking to an audience comprising a cross-section of the British record industry, Davis emphasized that despite remarks to the contrary the American market remained strong for albums.

"The closing of Fillmore West

has nothing to do with contemporary music in general, he added, claiming publicity has gotten out of hand. He suggested Bill Graham, the Fillmore owner, had made it a "personal mission" to criticize the state of rock.

"I am greatly disappointed that more people have not spoken up frankly," Davis went on, pointing out that although it was not so easy for a group to go "zooming to the top" and that there were more acts demanding top money, it did not mean that the business was not growing.

Davis pointed to the achievement of Columbia in selling two million copies of Janis Joplin's "Pearl" album since January and also the seven million worldwide sales of "Bridge Over Troubled Water" by Simon and Garfunkel, which sold 4.3 million copies in America.

Davis also congratulated the CBS company in Britain for its marketing, sales and promotion efforts. "They have done wonders for the American roster and have broken records in Britain which we didn't break in the States," he said, noting the U.K. success of Andy Williams' "Home Lovin' Man" and the Byrds' "Chestnut Mare."

He said it was Columbia's intention to make "our position here what it is in the other major centers of the world."

SOS Promo Rep. Northcott

VANCOUVER—SOS Promotions, which was started recently by Sheldon Siegel, has signed a promotion agreement with Studio 3 Productions and Bruce Allen Talent, to represent Tom Northcott. Northcott is currently scoring with a double-sided hit, "Suzanne" b/w "Spaceship Races."

SOS is to commence an immediate Northcott promotion campaign in both the U.S. and Canada.

5 Million Gain by U.K. PRS

• Continued from page 1

chairman Laurence Swinyard accented the continuing effects of inflation on the society's receipts whereby a 9.1 percent increase in gross revenue to \$22,820,000 and an 8 percent increase in net distributable revenue to a total of \$19,800,000 had to be viewed in the context of a "more than 7 percent fall in the value of money." Swinyard emphasized that the increases were to a large extent attributable to income from foreign affiliated societies for performances of U.K. works abroad which had increased to \$9 million worth of "invisible" exports for last year.

Swinyard also reported that the PRS had still been unable to negotiate a new blanket agreement with the BBC for the use of its copyright music and that the matter was once again being referred to the Performing Right Tribunal. He spoke of the inadequacy of the \$4,500,000 paid by the BBC last year and compared this figure with the \$2 million paid by the commer-

cial television companies under the agreement negotiated in 1967.

"It is ironic that the commercial broadcasting interests should apparently be more willing to recognize the value of the access which the society gives them to the world repertoire of copyright music than is the BBC with its unique obligations for patronage of the arts," Swinyard explained.

Referring to the Diplomatic Conference in Paris next month for the revision of the Berne and Universal Copyright Conventions, Swinyard said that it was hoped that this revision conference "will finally exorcise the spectre of the notorious 1967 Stockholm Protocol to the Berne convention."

Swinyard paid tribute to Sir Stephen McAdden (chairman of the Music Users Council) who has successfully piloted the Society's Copyright Amendment Bill through the House of Commons to remedy a defect in the provisions of the 1956 copyright act regarding the Performing Right Tribunal.

Song Contest Is Without 1st Prize Winner

SZLANCSEV BRIJAG, Bulgaria—There was no first-prize award this year in the Bulgarian Song Contest portion of the Seventh International Golden Orpheus Song Festival, held at this Black Sea bathing resort between June 3-7.

The all-Bulgarian jury did not find any national song worthy of the award of first prize in the "Golden Orpheus" Grand Prix Finals.

Two songs received second-prize awards—"Don Quichote," by Viktor Raitchev and Ivan Theophilov, and "You Can Be Anybody," by Atanasse Kossev and Alexander Guerov. Third prize went to the song "My Spring" by Jossif Tzankov—last year's Grand Prix winner—and N. Vaptzarov.

In the International Singer Contest part of the Festival, 31 singers—both male and female—represented as many countries. Each singer had to sing one original Bulgarian song plus another song from his or her own repertoire.

Hungarian girl singer Kati Kovacs was the "Festival Sweetheart," but the international jury awarded the following prizes:

Grand Prix "Golden Orpheus"—Maria Pahomenko (USSR); two first prizes to Ben Cramer (Holland) and Omara Portuondo (Cuba); two second prizes to Boris Godshunov (Bulgaria) and Euson (Island of Aruba), and two third prizes to Jaime Mory (Spain) and Kati Kovacs (Hungary).

Apart from the two contests, there were also recitals by famous international artists. Last year's second-prize winner, Elaine Delmar (USA) gave a much-acclaimed concert, but the undoubted hit of the entire Festival was France's Gilbert Beaud, who held the audience spellbound during a phenomenal 40-minute recital.

U.K. Radio 'Discriminates' Against U.K. Pop Music

LONDON—The British Broadcasting Corp. is accused of "flagrant discrimination" against British music in a survey of radio output between 1967-70 carried out on behalf of the Songwriters' Guild by treasurer Reynold Wreford.

Published in the latest issue of Guild News, the survey claims that of the net increase of 11,222 Brit-

U.K. Industry Leaders Meeting on Bootlegging

LONDON—A positive step against bootlegging was taken at the first meeting of the British Phonographic Industry with the formation of a special sub-committee, chaired by John Fruin, Polydor managing director, which will create a united industry policy against both bootlegging and piracy.

The sub-committee also includes Ian Ralfini, managing director of the Kinney Group, Charles Dawson-Pane, EMI international copyright control manager and Keith Turner, legal advisor for Philips-Polydor.

Twenty-six record companies, about half of the BPI's total membership, were represented at the meeting, called primarily to elect officials and the management committee. The BPI was first constituted in the 1930's, but has been revived to provide a united industry front in dealing with such questions as value-added tax and bootlegging.

The BPI's president, elected at the meeting, is Sir Edward Lewis, chairman of British Decca, with Len Wood, EMI group director-records elected as chairman and Geoffrey Bridge, Pye general manager as deputy chairman.

The 11-man management committee consists of Richard Robinson (CBS), Bill Townsley (Decca), Philip Brodie (EMI Records), John Fruin (Polydor), Fred Marks (Philips), Ken Glancy (RCA), Martin Davis (United Artists), Ian Ralfini (Kinney Group), Gerry Sharp (Topic), Stephen James (DJM), and John Deacon (A&M).

The management committee's first meeting is on Wednesday (30). Included on the agenda are the formation of separate sub-committees to investigate certain subjects, including the transition period from purchase tax to value-added tax. Also on the agenda will be the abuse of purchase tax exemption certificates.

ish and American items broadcast during 1970 on Radios 1-2, regional and local stations, only 820 were British.

It also estimated that only 37 percent of popular and light music broadcast in 1970 was British compared with an American representation of 54 percent.

"Bearing in mind that British popular music is still high in most of the world's charts, such flagrant discrimination against British items by the BBC must surely justify criticism," writes Wreford.

Radio, however, is seen as being a greater supporter of indigenous product than other networks. The survey reveals that while Radio 1's output in 1970 declined by 32,741 items compared with 1969, the Americans suffered more with 21,000 items fewer being broadcast.

However, while Radio 1 output went down, a major increase is noted for both Radio 2 and local-regional stations, where British music was less well represented.

Radio 2 aired an extra 21,068 items, compared with 1969, of which British representation went up by 3,167 more plays against American compositions which increased by 16,963 items.

In the regions and on local stations there were 19,521 more broadcasts, with British representation increasing by 5,171 items and Americans by 14,434 items.

Looking at the four-year period, Wreford notes that from a 1967 figure of 160,114, the total output

An informal meeting was held on Monday between BPI deputy chairman Geoffrey Bridge and Philip Ashworth, steering committee chairman of the British Tape Industry Association, to discuss the current rift between the BTIA and the British Phonographic Industry.

Although no details of the meeting have been revealed, Ashworth reports that it was "useful and amicable and enabled us to discuss together the respective aims and objectives of our two organizations." The first meeting of the Association of Professional Recording Studio's special bootleg sub-committee took place last week, with the aim of formulating a common policy against bootlegging.

Representatives of the major record companies, the Mechanical Copyright Protection Society and all the British pressing plants were at the meeting.

W. German Disk Tax TV Discussion

MAINZ—A final effort to rid the industry of the crippling purchase tax charges was begun by the West German record companies during a late-evening program on ZDF (Mainz) on June 22. ZDF is the second-largest West German television station.

Theme of a 15-minute report on the subject was the very recent attempt in interesting the West German public in the problems of the record industry. Classical music artists such as singer Dietrich Fischer-Dieskau and pianist Friedrich Gulda agreed that records should be accepted, like books and art, as part of the culture of any country—and should not suffer the 11 percent-plus tax rate.

Prominent West German music industry bosses like Dr. Ladislav Veder (EMI Electrola) and Richard Busch (DGG), said in answer to questions that these tax problems—which were first raised officially with the government three years ago when tax relief was sought—have long since been forgotten.

Asked by a TV reporter to explain the reason why the question had been forgotten, one of the industry leaders explained: "We had to rebuild an industry which was almost completely destroyed by war—and we had to make money!"

The result of this forgetfulness has meant that the West German record-buying public has continued to pay 6 percent more in taxes for records than for any book or paper. This means that in time the West German economy, as a whole, is likely to experience a degree of stagnation.

But the West German Federal Government argues that if it agrees to a tax reduction for the record industry, it will lose more than 30,000,000 marks a year.

However, the fight for lower tax rates is the number one theme right now in the West German music world and the hope is that some decision by the government will be made before parliament recesses for the summer vacations.

of popular and light music had risen by 1970 to 282,296 items, of which pop accounted for 258,340 items. But the balance between British and American popular music has scarcely varied during the time. In 1967 there was 57.36 percent American music broadcast compared with 35.45 percent British. Last year the figures were 58.30 percent (American) and 35.38 percent (British).

(Continued on page 44)

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From The Music Capitals of the World

LONDON

A united industry front against bootlegging was created last week when it was agreed that the Association of Professional Recording Studios will be represented at future meetings of the British Phonographic Industry's management committee. The agreement was reached from the first meeting of the APRS bootleg subcommittee chaired by Jacques Levy and Denis Comper of the APRS with members of the BPI. . . . Pye has signed a three year UK and Europe licensing deal for the Electric Fox, House of Fox and House of Gospel labels owned by Leland Rogers Enterprises of Nashville. Most of the product is soul and gospel orientated and will be marketed in the UK on a split Pye-Fox logo. First releases will be made in the Autumn with an album by Nitro Function, a group led by former Jimi Hendrix bass player Billy Cox. . . . Singles taken from Elektra albums in future will carry one song on the A side and a montage of other tracks from the album on the B side. The move has already been adopted in America. . . .

Dick James Music has extended the existing deal with Uni in America for release of Elton John

product on that label in the USA and Canada. Deal was negotiated in London by Dick James and MCA president Mike Maitland and extends the contract until February 1975. . . . Michael Alfandary and Harvey Goldsmith have organized a week-long festival of rock films to be held in Amsterdam all this week. There are four shows a day, with films dating from 1951 to the present day. Meanwhile the two promoters are staging an event at the Crystal Palace on July 31 headlined by Elton John, Yes and King Crimson. . . . The indie Deacon budget label has secured an export deal with the Music Machine company of South Africa. Deal is for three years and guarantees Music Machine a minimum of 500,000 records and 200,000 cassettes. . . . United Artists has organized an 'All Good Clean Fun' tour of Switzerland for three of its contemporary UK acts, Gypsy, Man and Help Yourself, covering five cities from July 6-10. . . . Bill Barrett (60), secretary of the Association of Professional Recording Studios, collapsed and died at his home last week. Barrett recently retired as a chief engineer at the BBC where he had worked for 25 years. He succeeded John Borwick as secretary of the APRS three months ago. . . . Brian Auger and his group, Oblivion Express have been signed by Polydor to a three-year contract for all territories excluding America and Canada and Italy. The act remains with RCA for North America. . . .

Shapiro-Bernstein has assigned its catalog with Teal's Laetrec Music company for the South African territory. Deal is for a three-year period and is backed dated to June 1. . . . The first three singles produced by April Music—the publishing company owned by CBS—have now been leased for release by RCA. The singles are by Pumpkin Hill, Box and Cox and Buster Jangles' Flying Mattress.

PHILIP PALMER

TORONTO

New single from Crosstown Bus is "High Grass," which Ann Stark claims has nothing to do with drugs. . . .

Several new distribution announcements expected this month. . . . Capitol has introduced a "sizzle sheet" to keep PD's abreast of Capitol-Apple-Daffodil product. . . . Announcement expected imminently from the CRTS on the CHUM network's bid to acquire CFOX in Montreal. . . . A&M's Montreal promotion director, David Brodeur, is in Los Angeles this week.

RITCHIE YORKE

Scandia Buys Finndisc Label

HELSINKI—Finndisc, the record company formed in 1966 by Eric Lindstrom and Rolf Krongqvist—each having a 50 percent share interest—has been bought by Scandia Musiikki.

The deal includes all material, tapes, matrices and records on the Safir label. Among these were all the recordings by the biggest hit-maker of 1967, Martti Inananen, a Billboard trophy winner of that year.

Scandia Musiikki will continue to activate the Safir label with more recordings by various artists. A new record by Inananen is on the way.

Both Lindstrom and Krongqvist have gone their separate ways. Lindstrom is continuing as an independent record producer and composer. Incidentally, a recording by Helena Siltala (Blue Master) of one of his compositions—"Petit minidette"—will be awarded a gold disk on August 16 for sales of more than 30,000. The song was first published in 1959—by Lindstrom himself.

Krongqvist has taken up a post in the music instrument department of PSO.

U.K. Record Sales Rising

LONDON—Record sales during March this year continued to rise steadily and were worth \$7.6 million compared with \$6.7 million in February, according to statistics released this week by the Department of Trade and Industry. Home sales fell by 3 percent but exports, which accounted for 17 percent of the total, rose by 16 percent.

Although the total figure for the month is slightly down on the same period for last year, overall sales for the first quarter of this year are 4 percent up on the first three months of 1970, mainly due to an increase again of 16 percent in the value of exports.

Production in March, at 9,220,000 records, was 5 percent more than in the same month of 1970. Production of LP's rose by 13 percent while the number of singles pressed declined by 4 percent.

The DTI has also revised its figure for the value of total sales throughout 1970. \$94,399,200 worth of records are now estimated to have been sold last year compared with the Department's former figure of \$94,113,600.

Need English Language TV

QUEBEC—There are still some 600,000 English-speaking and 400,000 French-speaking Canadians without a TV service in their own language, according to Pierre Juneau, chairman of the Canadian Radio-Television Commission.

Juneau said this week that a top-priority drive to extend TV service to those who don't have any or who have inadequate service, is urgently needed.

The Commission has made official representation to the Government and begun discussions with the CBC and other Federal authorities to implement such a program.

Juneau was speaking to the annual meeting of the Electronic Industries Association of Canada at l'Estrel, Quebec.

Bolivian Artists Get Revenue Fight Help

By RON SCHLACHTER

LA PAZ, Bolivia—Recording, radio and variety artists from four neighboring countries are rallying around Bolivian recording artists in their fight to collect more revenue from national record companies.

This show of support came at the June 7-14 seminar meeting of the Syndicate of Radio, Music and Variety Artists in Cordoba, Argentina. Artists from Argentina, Paraguay, Uruguay and Chile, as well as Bolivia, attended the meeting and shortly they will be sending a letter to Bolivian President Juan Jose Torres to demand payment of the revenue to the Bolivian artists.

The issue dates back to 1960 when the government of ex-president Victor Paz Estenssoro issued a legislative decree that Bolivian recording artists must receive a 5 percent tax on any record manufactured or sold in the country, regardless if the record was national or imported. At that time, the artists were represented by an unofficial organization, the Federacion Nacional de Trabajadores del Arte (National Federation of Workers of Art). Two years later in 1962, an official association was formed called the Confederacion Boliviana de Trabajadores del Arte (the Bolivian Confederation of Workers of Art).

Throughout the '60's, a series of economic and political factors prevented the artists from receiving the revenue and the artists remained locked in battle with the record manufacturers over the tax. Finally, the Confederation took its case to the Supreme Court and in February, 1970, the court ruled that the 1960 decree was unconstitutional and unapplicable.

However, this decision has not crushed the Confederation's campaign. The association is now seeking a lump sum settlement from the record manufacturers. "We won't settle for anything less than \$18,000 to \$20,000," said Roberto Cuevas, spokesman for the Confederation.

On the other side, the record manufacturers are holding firm to their decision to refuse payment. Miguel Dueri, president of the Camara Boliviana del Disco (the Bolivian Record Association), which represents all manufacturers, distributors and retailers in the Bolivian record industry, and president of the Lyra Record Co., explained:

"It's an illegal tax and an unconstitutional one. Under the Bolivian constitution, a tax can't be imposed over the majority in favor of the minority. The Supreme Court upheld this in its 1970 ruling.

"Through the years, none of the record manufacturers here have applied the 1960 decree. It's ridiculous. It puts a tax on all records,

whether national or imported. Local recordings are only a part of our business—25 or 30 percent.

The tug-of-war between manufacturers and artists reached showdown in March when the companies stopped recording.

"We stopped recording for the month of March," said Dueri. "It was our decision. Now we are recording again and all the artists are desperate to record. Our studio is booked for the next two months."

"An artist is no one before his records but afterwards he begins to demand more and more. The artists are even talking about an intervention—taking over our companies and studios. As for a lump sum settlement, it would come out of our pockets."

Both Dueri and Cuevas said that the two sides are trying to reach a solution.

Improject in Jingles Deal

MONTREAL—Improject Marketing (Canada) announced this week that it had signed a deal with Joey Reynolds Associates of California to represent the latter company in this market and to distribute the Up Your Ratings Radio jingles package.

The Up Your Ratings package of personalized spot ID's is used by many major market U.S. stations, including the RKO-Drake outlets.

Improject will offer the jingles to Canadian stations. The company operates Canada's largest radio programming service.

'Discrimination'

• Continued from page 42

However, the picture is slightly better for British light music, although the survey points out that the total number of items hardly changed—in 1967 it was 23,504 and last year stood at 23,956, the latter figure almost 3,960 items better than in 1967.

But in three of the four years under review, British share had exceeded 50 percent and in several months in 1970 exceeded 60 percent, reaching an all-time high in September of 71.29 percent.

The survey alleges that the BBC has failed to fulfill instructions given in 1964 by the Postmaster General to ensure that "proper proportions" of British material are included in programmes.

It is suggested that minimum percentages for British material should rise from 45 percent this year to 60 percent in 1973.



PEDRO FLORES, veteran Puerto Rican composer, center, receives from Ignacio Mena, left, recording manager of Kelvinator Sales, RCA distributors, a gold record for the LP recorded by RCA's Mexican artist Marco Antonio Muniz with 12 of Flores' biggest hits. Ange Fonfrias, head of Peer International of Puerto Rico, right, sponsors the celebration.

Euro Singers For Antibes

ANTIBES, France—Record artists from five countries will be guests at the Antibes Song Festival which opens here for three days Wednesday (9).

Appearing will be Cliff Richard, Roger Whittaker and Olivia Newton-John from the U.K.; Peter Maffay and Mary Roos from Germany, Alain Barriere from France, Sergio Endrigo and Patty Pravo from Italy, and Focus from Belgium.

The contest will feature 12 young French singers and Norrie Paramor will head the international jury. The festival is being jointly sponsored by the Antibes Tourist Office and Allo Music of Paris and the final will be broadcast by Radio Luxembourg and Radio Monte Carlo.

As promotion for the winning artist and song, Lido Music of Paris will press 5,000 records of the winning song and offer a copy free to all customers buying one album from the store.

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HITS OF THE WORLD

ARGENTINA

- (Courtesy Escalera a la Fama)
his/week
1 VUELO A VIVIR VUELO A CANTAR—Sabu (Music Hall)—Pamscio Kleimann
2 LOVE STORY—Francis Lai (Music Hall); Alain Debray (RCA); Claudio Achaval Rodo (CBS); Johnny Mathis (CBS); Henry Mancini (RCA); AI De Lory (Odeon)—Korn
1 CANCOIN PARA UNA MENTIRA —Los Del Suquia (Microfon); Hernan Figueroa Reyes (CBS)—Edifon
1 EL CORAZON ES UN GITANO—Nicola Di Bari (RCA); Elio Roca (Polydor)—Relay
1 LA FUERZA DEL AMOR—Luis Aguilé (CBS)—Melograf
1 TE QUIERO TE QUIERO—Nino Bravo (Polydor)—Korn
1 LA CHICA DE LA BOUTIQUE—Helena (RCA)—Relay
1 THINKING ABOUT MY BABY—Madri Gras (Music Hall); Marvin Gaye (MCA)—Odeon
1 RECIBI CARTA DE JUAN—Los Bombos Negros (Magenta)—Relay
1 KNOCK THREE TIMES—Dawn EMI; Las Sandias (CBS)

AUSTRALIA

- (Courtesy Go-Set)
his/week
TO YOUNG TO BE MARRIED—Hollies (Parlophone)
ANOTHER DAY—Paul McCartney (Apple)
HOT LOVE—T. Rex (Parlophone)
CHIRPY CHIRPY, CHEEP—Cheep—Middle of the Road (RCA)
SHE'S A LADY—Tom Jones (Decca)
EAGLE ROCK—Daddy Cool (Sparmac)
PUT YOUR HAND IN THE HAND—Allison Durbin (Columbia)
I AM . . . I SAID—Neil Diamond (MCA)
JOY TO THE WORLD—Three Dog Night (Probe)
ME AND BOBBY MCGEE—Janis Joplin (CBS)

BELGIUM

- (Courtesy Humo)
his/week
SOLDIER'S PRAYER—Oscar Harris & the Twinkle Stars (Decca)
POUR UN FLIRT—Michel Delpach (Barclay)
EIN MADCHEN FUR IMMERN—Peter Orloff (Decca)—Apollo
LES ROIS MAGES—Sheila (Carrere)
PUT YOUR HAND IN THE HAND—Ocean (Polydor)—Ardmore & Beechwood
DOUBLE BARREL—Dave & Ansil Collins (Fontana)—Primavera
IRINA—Paul Sevets (Start)
ROSETTA—George Fame & Alan Price (CBS)
I AM . . . I SAID—Neil Diamond (Philips)—Ardmore & Beechwood
LOOP DI LOVE—J. Bastos (Pink Elephant)

BRITAIN

- SINGLES
(Courtesy Record Retailer)
*Denotes local origin
his Last/week
1 CHIRPY CHIRPY, CHEEP—Cheep—Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
8 DON'T LET IT DIE—Hurricane Smith (Columbia)—Rak (Norman Smith)
3 THE BANNER MAN—Blue Mink (Regal Zonophone)—In Music (Blue Mink)
6 HE'S GONNA STEP ON YOU AGAIN—John Konges (Fly)—Essex Int'l (Gus Dudgeon)
9 CO-CO—Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
2 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Britico (Mitch Murray/Peter Callander)
4 I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
5 LADY ROSE—Mungo Jerry (Dawn)—Our Music (Barry Murray)
7 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)
13 JUST MY IMAGINATION—Temptations (Tamla-Motown)—Jobete/Carlin (Norman Whitfield)
16 I DON'T BLAME YOU AT ALL—Smoke Robinson & the Miracles (Tamla/Motown)—Jobete/Carlin (Smoke Robinson/Terry Johnson)
21 PIED PIPER—Bob & Marcia (Trojan)—Robbins (Bob Andy)
12 OH YOU PRETTY THING—Peter Noone (Rak)—Titanic/Chrysalis (Mickie Most)
4 I AM . . . I SAID—Neil Diamond (Uni)—KPM (Tom Catalano)
5 HEAVEN MUST HAVE SENT YOU—Elgins (Tamla/Motown)—Jobete/Carlin
5 26 WHEN YOU ARE A KING—White Plains (Deram)—Air (Roger Greenaway)
7 44 MONKEY SPANNER—Dave & Ansil Collins (Technique)—B&C (Winston Riley)

- 32 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Famous Chappell (Phil Gernhard)
19 30 BLACK & WHITE—Greyhound (Trojan)—Essex (Dave Bloxham)
20 14 RAGS TO RICHES—Elvis Presley (RCA)—Frank
21 15 INDIANA WANTS ME—R. Dean Taylor (Tamla/Motown)—Jobete/Carlin (R. Dean Taylor)
22 33 RIVER DEEP, MOUNTAIN HIGH—Supremes/Four Tops (Tamla Motown)—Leiber Stoller (Asford/Simpson)
23 31 (And the) PICTURES IN THE SKY—Medicine Head (Dandelione)—April/Biscuit (Keith Relf)
24 20 I THINK OF YOU—Perry Como (RCA)—Melanie (Don Costa)
25 24 JOY TO THE WORLD—Three Dog Night (Probe)—(Lady Jane)/BMI (Richard Podolor)
26 — TOM-TOM TURN AROUND—New World (Rak)—Rak (Mike Hurst)
27 17 MY BROTHER JAKE—Free (Island)—Blue Mountain (Press)
28 22 MOZART 40—Waldos de los Rios (A&M)—Rondor (Rafael)—Trabucchielli
29 40 LEAP UP & DOWN—St. Cecilia (Polydor)—Jonjo (Jonathan Mills)
30 23 LAZY BONES—Jonathan King (Decca)—Lawrence Wright (Jonathan King)
31 18 BROWN SUGAR/BITCH/LET IT ROCK—Rolling Stones (Rolling Stones)—Essex (Jimmy Miller)
32 43 GET DOWN & GET WITH IT—Slade (Polydor)—Barn (Chas. Chandler)
33 28 HEY WILLY—Hollies (Parlophone)—Cookaway/Timothy (Ron Richards)
34 19 MALT BARLEY BLUES—McGuinness Flint (Capitol)—Gallagher & Lyle (Glyn Johns)
35 25 JIG-A-JUG—East of Eden (Deram)—Uncle Doris/April (David Hitchcock)
36 36 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
37 39 IF YOU COULD READ MY MIND—Gordon Lightfoot (Reprise)—ATV Kirshner (Lenny Waronker/Joe Wissert)
38 34 SUGAR SUGAR—Sakkarin (RCA)—ARV Kirshner (Jonathan King)
39 37 LOVE STORY (Where Do I Begin)—Andy Williams (CBS)—Famous/Chappell (Dick Glasser)
40 49 I LOVE YOU BECAUSE/MOONLIGHT & ROSES/HE'LL HAVE TO GO—Jim Reeves (RCA)—Bourne
41 45 RAIN—Bruce Ruffin (Trojan)—Ivan Mogul/Essex (Chin Loy/Anthony)
42 — TONIGHT—Move (Harvest)—Roy Wood/Carlin (Roy Wood/Jeff Lynne)
43 29 IT'S A SIN TO TELL A LIE—Gerry Monroe (Chapter One)—Francis, Day & Hunter (Les Reed)
44 27 DOUBLE BARREL—Dave & Ansil Collins (Technique)—B&C (Winston Riley)
45 — GIRLS ARE OUT TO GET YOU—Fascinations (Mojo)—Camad (Curtis Mayfield)
46 46 IT'S IMPOSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altschuler)
47 — STREET FIGHTING MAN/SURPRISE, SURPRISE/EVERYBODY NEEDS SOMEBODY TO LOVE—Rolling Stones (Decca)—Mirage
48 38 ROSE GARDEN—Lynn Anderson (CBS)—Chappell (Glen Sutton)
49 47 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)
50 35 A TREE, A BENCH, A STREET—Severine (Philips) Chappell (Jean-Claude Petit)

CANADA

- (Courtesy Maple Leaf System)
his/week
1 INDIAN RESERVATION—Raiders (Columbia)
2 SIGNS—Five Man Electrical Band (Polydor)
3 RAINY DAY & MONDAYS—Carpenters (A&M)
4 IT'S TOO LATE—Carole King (A&M)
5 SWEET CITY WOMAN—Stempeders (Quality)
6 LUCKY MAN—Emerson, Lake & Palmer (Warner Bros.)
7 DRAGGIN' THE LINE—Tommy James (GRT)
8 BROWN SUGAR—Rolling Stones (Warner Bros.)
9 SUPERSTAR—Murray Head (MCA)
10 NEVER ENDING SONG OF LOVE—Delaney & Bonnie & Friends (Warner Bros.)

ISRAEL

- (Courtesy Galei Zahal Broadcasting)
his/week
1 PAMELA—Boaz Sharabi (Hataklit)—April
2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA); Laly Stott (Phondor)—Flamingo
3 WHAT IS LIFE/MY SWEET LORD—George Harrison (Parlophone)—Harrison
4 ROSE NEL BUEIO—Ray Conniff Orch. & Chorus (CBS)—Subar

- 5 I AM . . . I SAID/DONE TOO SOON—Neil Diamond (Uni)—April
6 ANOTHER DAY—Paul McCartney (Parlophone)—Northern
7 BRIDGET THE MIDGET—Ray Stevens (CBS)—KPM
8 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Intune
9 AS THE YEARS GO BY—Mashmakham (CBS)—April
10 ANI VEATA—Arik Einstein (Phonodor)—Hagar

ITALY

- (Courtesy Discografia Internazionale)
*Denotes local origin
his/week
1 PENSIERI E PAROLE—Lucio Battisti (Ricordi)—Acqua Azzurra
2 ERA IL TEMPO DELLE MORE—Mino Teitano (Durium)—Fiumara/Ariston
3 LA RIVA BIANCA, LA RIVA NERA—Iva Zanicchi (Ri-Fi)—Mascotte/Ri-Fi
4 AMOR MIO—Mina (PDU)—PDU/Acqua Azzurra
5 SEMPRESI, SEMPRESI—Peppino Gagliardi (King)—Indios
6 DONNA FELICITA—I Nuovi Angeli (Car Juke-Box)—Chappell
7 LOVE STORY—Francis Lai (Paramount)—Chappell
8 SING SING BARBARA—Laurent (Joker)—Saar
9 VOLA CUORE MIO—Tony Cucchiara (Joker)—Saar
10 LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast)—RCA
11 ANOTHER DAY—Paul McCartney (Apple)—Ritmi E Canzoni
12 SUSAN DEI MARINAL—Michele (Ri-Fi)—Ri-Fi
13 CASA MIA—Equipe 84 (Ricordi)—Fono Film
14 SO CHE MI PERDONERAI—I Nomadi (Columbia)—Numero Uno/Belriver
15 VIA DI CICLAMINI—Orietta Berti (Polydor)—Suvini Zerboni
16 UNA STORIA COME QUESTA—Adriano Celentano (Clan)—Margherita
17 L'AMORE E' UN ATTIMO—Massimo Ranieri (CGD)—Suvini Zerboni
18 WE SHALL DANCE—Demis (Philips)—Minos Allo
19 MY SWEET LORD—George Harrison (Apple)—Aromando
20 IL GIGANTE E LA BAMBINA—Rosalino (Variety)—RCA
21 TWEEDLE DEE TWEEDLE DUM—Middle of the Road (RCA)—RCA
22 IT DON'T COME EASY—Ringo Starr (Apple)—Sugar
23 ANONIMO VENEZIANO—Stelvio Cipriani (CAM)—Campi
24 EPPUR MI SON SCORDATO DI TE—Formula 3 (Numero Uno)—Acqua Azzurra
25 FREEDOM—Jimi Hendrix (Polydor)—Esedra

JAPAN

- (Courtesy Music Labo Co., Ltd.)
his/week
1 MATA AU RI MADE—Kiyohiko Ozaki (Philips)—Nichion
2 KIZUDARAKE NO JINSEI—Koji Tsuruta (Victor)
3 FUTARI NO SEKAI—Teruhiko Aoi (RCA)—Suisaisha
4 SABAKU NO YONA TOKYO DE—Ayumi Ishida (Columbia C.J.)—Geiei
5 TSUITE KURU KAI—Akira Kobayashi (Crown)—Crown
6 YOKOHAMA TASOGARE—Hiroshi Itsuki (Minoruphone)—Yomiuri Pack
7 LOVE STORY—Andy Williams (CBS/Sony)—Nichion
8 LOVE STORY (JAPANESE)—Andy Williams (CBS/Sony)—Nichion
9 WATASHI NO JOYKA MACHI—Rumiko Kovanagi (Reprise)—(Watanabe)
10 SARABA KOIBITO—Masaaki Sakai (Columbia)—Nichion
11 ANOTHER DAY—Paul McCartney (Apple)—Folster
12 ANO SUBARASHII AI O MO ICHIDO—Kazuhiko Kato Osamu Kitayama (Capitol)—P.M.P.
13 LOVE STORY—Soundtrack (Francis Lai)—Paramount—Nichion
14 ATSUI NAMIDA—Akira Nishikino (CBS/Sony)—Rhythm
15 TENSHI NI NARENAI—Okiko Wada (RCA)—Tokyo
16 ANATA MAKASE NO YORU DAKARA—Hideo Ohki, Yoshiko Ninomiya (Minoruphone)—Daichichi
17 FUTARI DAKA NO TABI—Narihiko Hashida & the Climax (Express)—Art
18 SHIRETOKO RYOJO—Tokiko Kato (Grammophon)
19 OFUKURO SAN—Shinichi Mori (Victor)—Watanabe/Ai
20 KURAI MINATO NO BLUES—King Tones (Polydor)—J & K

POLAND

- (Courtesy Music Clubs Co-Ordination Council)
his/week
1 STRANGE KIND OF WOMAN—Deep Purple (Harvest)
2 ME AND BOBBY MCGEE—Janis Joplin (Columbia)
3 JOY TO THE WORLD—Three Dog Night (Dunhill)
4 POWER TO THE PEOPLE—Plastic Ono Band (Apple)
5 WALKING—C.C.S. (Rak)
6 BROWN SUGAR/BITCH/LET IT ROCK—Rolling Stones (Rolling Stones)
7 DZIEWCZYNA, W KTORA WIERZIE—Dzamble (Muza)
8 EPIDEMIA EUFORII—Klan
9 NOCNE CALOWANIE—Czerwone Gitary
10 LAYLA—Derek and the Dominos (Atco)

PUERTO RICO

- (Courtesy of WKAQ-El Mundo)
*Denotes local origin
his/week
1 MI NEGRITA ME ESPERA—Ismael Rivera (Tico)
2 LOVE STORY (Spanish)—Chucho Avellanet (UA Latino)
3 REY DE AMORES—Iris Chacon (Hit Parade)
4 SANCOCHO PRIETO—Sonora Poncena (Inca)
5 SI ECHO PA'ALANTE—Agustin Arce (Borinquen)
6 JESUCRISTO—Danny Rivera (Velvet)
7 PA' LOS CACERIOS—Cortijo Combo (Actuality)
8 POR MI ORGULLO—Lucecita (Hit Parade)
9 AH YO NO SE . . . NO—Johnny Ventura (Kubaney)
10 MORENO—Johnny Pacheco (Fania)

SOUTH AFRICA

- (Courtesy the Southern African Record Manufacturers' and Distributors' Assn.)
his/week
1 JOY TO THE WORLD—Three Dog Night (Stateside)—Lady Jane, BMI
2 FUNNY FUNNY—Sweet (RCA)—Phil Wainman, Teal
3 IF NOT FOR YOU—Olivia Newton-John (Polydor)—Francis Day, Trutone
4 LONG DAYS AND LONELY NIGHTS—Lincoln (Map)—Angela, GRC
5 MOZART SYMPHONY NO. 40—Waldo De Los Rios (Hispavox)—Hispavox, Gallo
6 PUT YOUR HAND IN THE HAND—Alan Garrity (Gallo)—Ardmore & Beechwood, Gallo
7 THE SEAGULL'S NAME WAS NELSON—Des & Dawn Lindberg (IRC)—Chappell, Teal
8 IT DON'T COME EASY—Ringo Starr (Parlophone)—Essex, EMI
9 WHEN LOVE COMES KNOCKING AT YOUR DOOR—Deallians (Gallo)—Laetrec, Gallo
10 SHILO—Neil Diamond (IRC)—Ardmore & Beechwood, Teal

SPAIN

- (Courtesy of El Musical)
*Denotes local origin
his/week
1 QUE SERA—Jose Feliciano (RCA)—RCA
2 ROSE GARDEN—Lynn Anderson (CBS)—CBS Armonico
3 WHAT IS LIFE—George Harrison (EMI)—Essex Espanola
4 LOVE STORY—Andy Williams (CBS)—Chappell Iberica
5 ANOTHER DAY—Paul McCartney (EMI)—EGO
6 TIERRAS LEJANAS—Basilio (Zafiro)—Zafiro-Fontana
7 BORRIQUITO—Peret (Ariola)
8 BROWN SUGAR—Rolling Stones (Hispanvox)—Essex Espanola
9 LOVE STORY—Soundtrack (Hispanvox)—Chappel Iberica
10 POWER TO THE PEOPLE—John Lennon (EMI)—Ego

New Spanish Label Launched

MADRID — Productora de Grabaciones S.A., owners of the Accion label, whose main artist is the group Aguaviva, has just launched a new label—Opalo. Opalo will be distributed by Movieplay. Opalo's initial release consists of five singles—French singer Laurent, with his own song, "Sing, Sing, Barbara" (sung in English); Drafi with "Unidad" (United), based on the Eurovision theme; Italian singer Simon Luca singing (in Spanish) "Como Toda La Vida" (As the Whole Life), and two Spanish releases—Vainica Doble's "Refranes" (Refrains) and Gypsy's "Mirame" (Look at me).



By BOB GLASSENBERG

The Fourth Annual Billboard Radio Programming Forum will be held in Chicago at the Hotels Ambassador, Aug. 19-21. Any student broadcaster who wishes to attend will have to cough up \$50 for registration. The program for the forum can be found elsewhere in this magazine. There are special rates of \$13 a night for a single room and \$23 for a double. Send your checks, payable to the Radio Programming Forum, to the Radio Programming Forum, ninth floor, 300 Madison Ave., New York, N.Y. 10017. You might also drop me a line to tell me if you plan to attend. It should prove to be quite an educational experience.

★ ★ ★

A new theater has emerged over the past years throughout the country. Some call it confrontation theatre. Some call it theatre of the streets. Dave Sheppard, who has been doing this type of thing in clubs and on campuses since the early fifties, has revived his touring company and wants to take it to campuses this summer, as well as for a fall tour. Actually, his group and modus operandi involves audience participation to the fullest extent. The audience chooses the theme which the players act out and the audience can change the theme and method anytime it so chooses. If a spectator does not like what is happening on stage, he can try to play the part. In fact, Sheppard says that the best actors come from the audience. "It is a theatre for spectators and involves confrontation of events as they happen," said Sheppard. I saw one such performance, which Sheppard calls 4 DTV. It is actually a fourth dimension. The dimension is called reality. Sound interesting? Drop Sheppard a line at 13 W. 89th Street, New York, N.Y. 10024. Or call him at (212) 877-0540.

★ ★ ★

Temple University will offer what is probably the nation's first post-doctoral study on communications beginning in September. The purpose of the program, according to Dr. Kenneth A. Harwood, dean of the School of Communications and Theater, is to provide a program for students whose post-doctoral activities include advance research for publication and supervision of graduate research in communications. Participation in the program will be by invitation only. It will be limited to six students having doctoral degrees and be supervised by Dr. Harwood.

David Wilkes called me last week from Vanguard Records. He is interested in getting Vanguard product to all campus radio stations. Are you interested in receiving it? Write him at Vanguard, 71 West 23rd Street, New York, N.Y. 10010. Call (212) 255-7732. He has good product and promises better product by the fall.

★ ★ ★

Congratulations to Mahalia Jackson, who received the St. Vincent de Paul Award from DePaul University, Chicago, for "serving God through the needs of men." She received the award at the 73rd annual DePaul University commencement exercises held in June.



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

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CAROLE KING Tapestry Ode '70 SP 77009 (A&M)	14 ●
2	2	CARPENTERS A&M SP 3502	6 ●
3	3	ROLLING STONES Sticky Fingers Rolling Stones COC 59100 (Atco)	9 ●
4	4	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	6 ●
5	5	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	34 ●
6	6	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	10 ●
7	9	JETHRO TULL Aqualung Reprise MS 2035	9 ●
8	7	ARETHA FRANKLIN Aretha Live at Fillmore West Atlantic SD 7205	6 ●
9	8	CROSBY, STILLS, NASH & YOUNG 4 Way Street Atlantic SD 2-902	12 ●
★10	15	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	5 ●
11	12	ELTON JOHN 11-17-70 Uni 93105 (MCA)	7 ●
12	10	PARTRIDGE FAMILY Up to Date Bell 6059	15 ●
13	14	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	4 ●
14	11	GRAND FUNK RAILROAD Survival Capitol SW 764	11 ●
15	16	GRAHAM NASH Songs for Beginners Atlantic SD 7204	4 ●
16	13	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	20 ●
17	20	CAT STEVENS Tea for the Tillerman A&M SP 4280	23 ●
18	18	LEON RUSSELL & THE SHELTER PEOPLE Shelter SW 8903 (Capitol)	7 ●
19	19	BURT BACHARACH Close to You/One Less Bell to Answer A&M SP 3501	4 ●
★20	47	EMERSON, LAKE & PALMER Tarkus Cotillion SD 9900	2 ●
21	23	GUESS WHO Best of RCA Victor LSPX 1004	13 ●
22	17	DOORS L.A. Woman Elektra EKS 75011	10 ●
23	22	TEMPTATIONS The Sky's the Limit Gordy GS 957 (Motown)	10 ●
★24	28	OSMONDS Homemade MGM SE 4770	3 ●
★25	31	JOHN DENVER Poems, Prayers & Promises RCA Victor LSP 4499	13 ●
26	21	CURTIS MAYFIELD Curtis Live Curton CRS 8008 (Buddah)	7 ●
27	25	THREE DOG NIGHT Naturally Dunhill DS 50088	31 ●
28	27	CARPENTERS Close to You A&M SP 4271	43 ●
29	24	JACKSON 5 Maybe Tomorrow Motown MS 735	11 ●
30	30	JAMES GANG Thirds ABC/Dunhill ABCX 721	13 ●
★31	34	CHASE Epic E 30472 (CBS)	10 ●
★32	37	RAIDERS Indian Reservation Columbia C 30768	4 ●
33	35	ELVIS PRESLEY Love Letters From Elvis RCA Victor LSP 4530	3 ●
34	26	TOM JONES SINGS SHE'S A LADY Parrot XPAS 71046 (London)	8 ●
★35	39	CARLY SIMON Elektra EKS 74082	12 ●

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	33	BLACK SABBATH Paranoid Warner Bros. WS 1887	21 ●
37	41	THE PARTRIDGE FAMILY ALBUM Bell 6050	37 ●
38	38	GORDON LIGHTFOOT Summer Side of Life Reprise RS 2037	7 ●
39	29	JANIS JOPLIN Pearl Columbia KC 30322	24 ●
★40	153	JONI MITCHELL Blue Reprise MS 2038	2 ●
41	43	EDDIE HARRIS & LES McCANN Second Movement Atlantic SD 1583	7 ●
42	42	CHICAGO III Columbia C2 30110	24 ●
43	32	SANTANA Abraxas Columbia KC 30130	40 ●
44	40	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	70 ●
45	45	LEE MICHAELS 5th A&M SP 4302	6 ●
46	44	ROBERTA FLACK Chapter Two Atlantic SD 1569	46 ●
★47	59	JERRY REED When You're Hot, You're Hot RCA Victor LSP 4506	11 ●
48	36	HUDSON & LANDRY Hanging in There Dore 324	14 ●
49	50	RAY PRICE I Won't Mention It Again Columbia G 30510	5 ●
50	49	EMERSON, LAKE & PALMER Cotillion SD 9040	23 ●
51	46	JIMI HENDRIX Cry of Love Reprise MS 2034	19 ●
52	52	GLADYS KNIGHT & THE PIPS If I Were Your Woman Soul SS 731 (Motown)	9 ●
53	48	ELTON JOHN Tumbleweed Connection Uni 93096 (MCA)	25 ●
★54	—	BLOOD, SWEAT & TEARS B S & T 4 Columbia KC 30590	1 ●
★55	66	WALDO DE LOS RIOS Sinfonias United Artists UAS 5802	6 ●
56	54	RICHIE HAVENS Alarm Clock Stormy Forest SFS 6005 (MGM)	27 ●
★57	68	JOHNNY CASH A Man in Black Columbia C 30440	3 ●
58	53	LILY TOMLIN This Is a Recording Polydor 24-4055	16 ●
★59	75	ELECTRIC HOT TUNA First Pull Up Then Pull Down RCA Victor LSP 4550	3 ●
60	62	PROCOL HARUM Broken Barricades A&M SP 4294	10 ●
61	55	SLY & THE FAMILY STONE Greatest Hits Epic KE 30324 (CBS)	36 ●
62	65	ALICE COOPER Love It to Death Warner Bros./Straight WS 1883	17 ●
63	57	OSMONDS MGM SE 4724	24 ●
64	56	ANDY WILLIAMS Love Story Columbia KC 30497	21 ●
65	58	BOOKER T. & THE MGs Melting Pot Stax STS 2035	22 ●
66	60	RAY CHARLES Volcanic Action of My Soul ABC ABCS 726	7 ●
67	67	NEIL YOUNG After the Gold Rush Reprise RS 6383	43 ●
★68	81	MANDRILL Polydor 24-4050	12 ●
69	64	GRAND FUNK RAILROAD Live Album Capitol XPAS 633	32 ●
70	61	BREAD Manna Elektra EKS 74086	16 ●

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	71	STEVIE WONDER Where I'm Coming From Tamla TS 308 (Motown)	10 ●
72	73	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	32 ●
73	69	FIFTH DIMENSION Love's Lines, Angles & Rhymes Bell 6060	18 ●
74	63	GLEN CAMPBELL Greatest Hits Capitol SW 752	13 ●
75	76	MARY TRAVERS Mary Warner Bros. WS 1907	13 ●
76	70	OCEAN Put Your Hand in the Hand Kama Sutra KSB5 2033 (Buddah)	7 ●
77	51	LOVE STORY Soundtrack Paramount PAS 6002	28 ●
★78	—	IKE & TINA TURNER What You Hear Is What You Get/ Live at Carnegie Hall United Artists UAS 9953	1 ●
79	74	ELTON JOHN Uni 73090 (MCA)	41 ●
★80	91	HAMILTON, JOE FRANK & REYNOLDS Dunhill DS 50103	4 ●
81	77	NILSSON The Point! RCA Victor LSPX 1003	19 ●
82	78	BARBRA STREISAND Stoney End Columbia KC 30106	21 ●
83	80	B.B. KING Live at Cook County Jail ABC ABCS 723	21 ●
84	84	DONNY HATHAWAY Everything Is Everything Atco SD 33-332	7 ●
85	83	STEPPENWOLF Gold/Their Greatest Hits Dunhill DSX 50099	19 ●
86	86	NEIL DIAMOND Tap Root Manuscript Uni 73092 (MCA)	34 ●
87	87	JOHNNY WINTER AND Live Columbia C 30475	18 ●
88	79	BLOODROCK III Capitol ST 765	14 ●
89	90	BEST OF WILSON PICKETT, Vol. 2 Atlantic SD 8290	8 ●
90	94	DELANEY & BONNIE & FRIENDS Motel Shot Atco SD 33-358	15 ●
91	85	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	51 ●
92	92	CHICAGO Columbia KGP 24	74 ●
93	95	SUPREMES Touch Motown MS 737	3 ●
94	106	DONNY HATHAWAY Atco SD 33-360	9 ●
95	98	TEMPTATIONS Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	42 ●
96	104	CHICAGO TRANSIT AUTHORITY Columbia GP 8	113 ●
97	97	CREEDENCE CLEARWATER REVIVAL Pendulum Fantasy 8410	29 ●
98	96	RAY PRICE For the Good Times Columbia C 30106	44 ●
99	105	OSIBISA Decca DL 75285	2 ●
100	101	WOODSTOCK Soundtrack Cotillion SD 3-500	58 ●
101	102	PERRY COMO I Think of You RCA Victor LSP 4529	3 ●
102	111	CAROLE KING Writer Ode '70 SP 77006 (A&M)	11 ●
103	99	LYNN ANDERSON Rose Garden Columbia C 30411	27 ●
104	88	ENGELBERT HUMPERDINCK Sweetheart Parrot XPAS 71043 (London)	21 ●
105	100	IKE & TINA TURNER Workin' Together Liberty LST 7650	32 ●

(Continued on page 50)

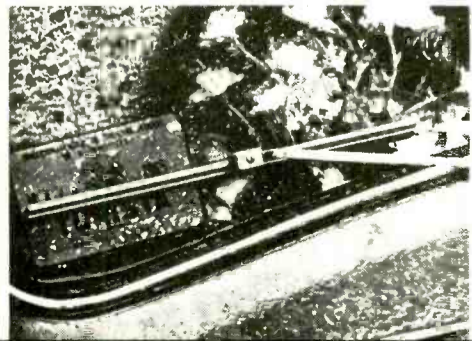
HERE COMES
THAT RAINY DAY
FEELING
AGAIN

A NEW ALBUM BY
THE FORTUNES



*It's Raining
It's Pouring
Sales Are Soaring.*

THE FORTUNES
Here Comes That Rainy
Day Feeling Again
Hear The Band • I Gotta Dream ©



*Here Comes That Rainy Day Feeling Again.
A new album by The Fortunes. From the
single of the same name.*

*This week on the single charts at ...
#19 in Billboard
#15* in Casibox
#16 in Record World.*

*On Capitol.
That rainy day label.
(When it rains, it pours.†)*

*Single #3086
Album #ST-809*

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HAPPY SUMMER BUSINESS WITH CAPITOL

*Ask your Capitol man

Continued from page 46

POSITIONS 106-200

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Rows include Woodstock 2 Soundtrack, Simon & Garfunkel Bridge Over Troubled Water, Jefferson Airplane Worst of, Buddy Miles Them Changes, Neil Diamond Gold, etc.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Rows include Honey Cone Sweet Replies, Bells Stay Awhile, Isaac Hayes Movement, Who Tommy, Edgar Winter's White Trash, Donny Osmond Album, etc.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Rows include Rod Stewart Gasoline Alley, Faces Long Player, Marty Robbins Greatest Hits, No, No Nanette Original Cast, Earth, Wind & Fire Warner Bros., etc.

Table with columns: ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Rows include Lynn Anderson Atomic Rooster, Burt Bacharach, John Baldry, Shirley Bassey, Black Sabbath, etc.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
130

LAST WEEK
104

*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

CREEDENCE CLEARWATER REVIVAL— SWEET HITCH-HIKER (2:51)

(Prod. Creedence) (Writer: Fogerty) (Greasy King, BMI)—It's been a while since their Top 10 winner "Have You Seen the Rain." This driving swinger with another wild Fogerty vocal workout was worth waiting for. More Top 10 material. Flip: "Door to Door" (2:05) (Standup, BMI). Fantasy 665

*BARBRA STREISAND—WHERE YOU LEAD (2:51)

(Prod. Richard Perry) (Writer: King) (Screen Gems-Columbia, BMI)—By far one of the best written, performed, produced and engineered disks of the week. The combination of Carole King and the "today" Streisand sound spells a Top 10 smash, a topper for "Stoney End." Flip: "Since I Fell For You" (3:25) (Warner Bros., ASCAP). Columbia 4-45414

TEMPTATIONS—IT'S SUMMER (2:56)

(Prod. Norman Whitfield) (Writers: Whitfield-Strong) (Jobete, BMI)—Follow-

up to their No. 1 item, "Just My Imagination" is a smooth funky beat ballad with that summertime smash sound. Flip: (No Information Available). Gordy 7109 (Motown)

RARE EARTH—I JUST WANT TO CELEBRATE (2:55)

(Prod. Rare Earth & Tom Baird) (Writers: Zesses-Fekaris) (Jobete, BMI)—Swingin' group haven't missed the Top 20 yet and this driving rocker, culled from the "One World" LP, could easily prove their biggest ever. Powerful material and performance. Flip: (No Information Available). Rare Earth 5031 (Motown)

*BOBBY GOLDSBORO—COME BACK HOME (3:58)

(Prod. Bob Montgomery & Bobby Goldsboro) (Writer: Goldsboro) (Detail, BMI)—Goldsboro wrote this moving, gospel flavored ballad, with a potent lyric line, and it should prove the sales potency of another "Honey" for him. Strong thought that should be heard. Flip: (No Information Available). United Artists 50807

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

STEPPENWOLF—RIDE WITH ME (3:15)

(Prod. Richard Podolor) (Writer: Bonfire) (Duchess, BMI)—Funky beat blues rocker serves as a powerful follow up to "Snow Blind Friend" with more sales and chart potential. Flip: (No Information Available). Dunhill 4283

*HELEN REDDY—CRAZY LOVE (2:48)

(Prod. Larry Marks) (Writer: Morrison) (Warner Bros./VanJan, ASCAP)—"I Don't Know How to Love Him" took her right into the teens of the Hot 100. This strong follow up, penned by Van Morrison and delivered in top vocal workout offers much of the sales and chart potency of the initial entry. Flip: "Best Friend" (2:17) (Buggerbugs/Inner Sense, BMI). Capitol 3138

DADDY DEWDROP—

FOX HUNTIN' (On the Weekend) (2:45)

(Prod. Dick Monda & Don Sciarrotta) (Writer: Monda) (4 Star, BMI)—Follow up to their smash "Chick-A-Boom" is another infectious novelty that has much of the play and sales ingredients of the debut disk. Flip: (No Information Available). Sunflower 111 (MGM)

SEATRAIN—SONG OF JOB (3:44)

(Prod. George Martin) (Writers: Kulberg-Roberts) (Kulberg/Roberts/Open End, BMI)—Producer George Martin's group made a heavy Hot 100 chart dent with their initial "13 Questions." The follow up, a cut from their LP, is right in today's gospel rock bag . . . a strong commercial entry for Top 40 and the Hot 100. Flip: (No Information Available). Capitol 3140

ROBIN McNAMARA—RISE AND SHINE (3:33)

(Prod. Jeff Barry) (Writers: McNamara-Goldberg) (Heiress, BMI)—That "Lay

a Little Lovin' On Me" guy, back starring in Broadway's "Hair," comes up with a powerful piece of rock ballad material with a strong lyric line. Much Hot 100 potential here. Flip: "Lost in Boston" (3:03) (Heiress, BMI). Steed 735 (Paramount)

*ARCHIES—A SUMMER PRAYER FOR PEACE (2:50)

(Prod. Jeff Barry) (Writer: Barry) (Kirshner/ATV, BMI)—This compelling ballad, a cut from their "Sunshine" LP, went to No. 1 in South Africa and is now released here. A different approach for the group, the moving Jeff Barry material could prove a giant. Flip: "Maybe I'm Wrong" (2:06) (Kirshner/ATV, BMI). Kirshner 63-5014 (RCA)

BILL ELLIOT AND THE ELASTIC OZ BAND— GOD SAVE US (3:10)

(Prod. John, Yoko, Mal Evans, Phil Spector) (Writers: Lennon-Ono) (Ono/MacLenn, BMI)—More of that positive thinking of faith and hope set to a driving rock beat and a potent vocal workout. Should put the John Lennon group way up the Hot 100. Flip: "The Oz" (3:09) (Ono/MacLenn, BMI). Apple 1835

CHIRPY CHIRPY CHEEP CHEEP—MIDDLE OF THE ROAD/MAC AND KATIE KISSOON (2:56/2:50)

(Prod. G. Tosti & I. Greco/Mike Dalton) (Writer: Stott) (Alfiere S.I.A.E., ASCAP)—The catchy Lally Stott rhythm item, now No. 1 in England via the RCA version, is also well done by the Kissoons, with equal play, sales and chart potential. The much recorded number is also available by the California Gold Rush on Scepter and the original by Stott on Philips. Flip: "Rainin' and Painin'" (3:28) (Sunbury, ASCAP)/"Walking Around" (3:12) (Young Blood, ASCAP). RCA 74-0407/ABC 11306

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

IKE & TINA TURNER—I've Been Loving You Too Long (3:40) (Prod. Bob Krasnow & Tina Turner) (Writer: Redding & Butler) (East Memphis/Time/Curtom, BMI)—From the "Outta Season" LP, comes this potent cut of the Otis Redding blues ballad featured by the Turners in the Rolling Stones flick "Gimme Shelter." Blue Thumb 202

IDES OF MARCH—Tie-Dye Princess (3:15) (Prod. Bob Destocki & Frank Rand) (Writer: Peterik) (Bald Medusa, ASCAP)—From their "Common Bond" LP, comes the rocking salute to the Tie Dye Princess and it offers much for the Top 40 and the Hot 100. Warner Bros. 7507

BUDDY MILES—Them Changes (3:00) (Prod. Robin McBride & Buddy Miles) (Writer: Miles) (Miles Ahead/Three Bridges, ASCAP)—This driving cut from the LP of the same name was released last year and is now re-issued with a new number and more sales and chart potential than the initial entry. Mercury 73228

PROCOL HARUM—Broken Barricades (2:17) (Prod. Chris Thomas) (Writers: Brooker-Reid) (Blue Beard/London, BMI)—Title tune of their current LP is a funky beat blues ballad with much FM, Top 40 and Hot 100 potential. A&M 1264

ROD STEWART—Reason to Believe (4:07) (Prod. Rod Stewart) (Writer: Hardin) (Koppelman-Rubin, BMI)—As his "Every Picture Tells a Story" LP rides toward the top of the LP chart, this cut of the Tim Hardin folk-rock ballad is released as a single. Much chart potential here. Mercury 73224

CRAZY HORSE—Dance, Dance, Dance (2:10) (Prod. Jack Nitzsche & Bruce Botnick) (Writer: Young) (Broken Arrow/Cotillion, BMI)—Driving rocker, with much of that "Ballad of New Orleans" flavor and feel in its rhythm is delivered in top form by Crazy Horse. Reprise 1025

*BRENDA LEE—If This Is Our Last Time (3:05) (Writer: Frazier) (Blue Crest, BMI)—The Dallas Frazier ballad serves as potent material for the stylist and she sings it for all it's worth. Much Top 40, MOR and country potential here. Decca 32848 (MCA)

TONY JOE WHITE—Lustful Earl & the Married Woman (3:17) (Prod. Tony Joe White) (Writer: White) (Moccasin, ASCAP)—More of that funky beat blues ballad material with wild lyric line delivered in top form by White. Has it to bring him back to the Hot 100. Warner Bros. 7505

*TWIGGY AND FRIENDS—Zoo De Zoo Zong (2:56) (Prod. Roger Greenaway & Roger Cook) (Writers: Cook-Greenaway) (Maribus, BMI)—Novel summertime rhythm ballad marks the label debut of the fashion model and it could prove a left field smash via MOR play. Bell 45-115

TONY BURROWS—In the Bad Bad Old Days (3:24) (Prod. Tony Macaulay) (Writers: Macaulay-MacLeod) (January, BMI)—This is the bubblegum, summertime rocker that should bring Burrows back to the Hot 100 via the top 40 play and sales. Bell 45-116

LEER BROS. BAND—Daydreamer (3:10) (Prod. Bob Feldman) (Writer: Leer) (Brown Trout, BMI)—Driving rhythm item backed by big brass sound and a strong vocal workout offers much for Top 40 and the charts. Mercury 73204

CLIMAX—Precious & Few (2:43) (Prod. Larry Cox) (Writer: Nims) (Caesar's Music Library/Emerald City, ASCAP)—Top vocal workout on an easy beat rock item with strong possibilities for Top 40 play and sales. Carousel 30,055 (Bell)

*PAUL EVANS—Think Summer (2:20) (Prod. C.R. Grean & Stanley Mills) (Writers: Evans-Parnes) (September, ASCAP)—The composer of this catchy summertime rhythm item comes up with a top commercial reading for MOR and Top 40. Laurie 3571

DUFFEY'S PLANTATION BAND—Merrilee Thompson (2:48) (Prod. Tony Moon) (Writers: Wirtz-Ife) (Screen Gems-Columbia, BMI)—Infectious rhythm backs a heavy vocal workout on this rocker loaded with Hot 100 possibilities . . . the country label's move into pop. Royal American 42

DANNY HORTTER—Little Bit of Your Love (2:22) (Prod. Marzani-Calvert Prod.) (Writer: Christian) (Kama Sutra/Big Hawk, BMI)—Former member of the Yellow Payges, Hortter goes it solo with an infectious bubblegum rocker and it should bring him to the Hot 100. Buddah 223

BOB McDILL—Lend a Hand (3:08) (Prod. Dickie Lee & Allen Reynolds) (Writer: McDill) (Gold Dust, BMI)—Powerful rock item with a strong lyric line offers much for Top 40 play. Polydor 2-14075

TOP 20 SOUL

Spotlights Predicted to reach the
TOP 20 of the TOP SELLING SOUL SINGLES Chart

TEMPTATIONS—IT'S SUMMER (See Pop Pick)

RARE EARTH—I JUST WANNA CELEBRATE (See Pop Pick)

RUBY ANDREWS—HOUND DOG (3:05)

(Prod. B. Eaton & R. Williams) (Writers: Stoller-Leiber) (Presley/Lion, BMI)—She's been hitting close to the top of the charts, but this dynamite wild vocal workout on the Presley classic will put her right up there . . . with pop possibilities as well. One of her best. Flip: (No Information Available). Zodiac 1022

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

BILL ANDERSON—QUITS (2:24)

(Writer: Anderson) (Stallion, BMI)—Anderson follows his top 10 winner "Always Remember" with an infectious rhythm ballad that will fast top that recent hit. Flip: (No Information Available). Decca 32850

JERRY LEE LEWIS—WHEN HE WALKS ON YOU (Like You Have Walked on Me) (2:28)

(Prod. Jerry Kennedy) (Writers: Frazier-Owens) (Blue Crest/Hill & Range Songs, BMI)—Hot on the heels of the smash "Touching Home," Lewis comes up with another winner in this ballad beauty from the pen of Dallas Frazier and "Doodle" Owens. Flip: "Foolish Kind of Man" (2:33) (De Capo, BMI). Mercury 73227

LYNN ANDERSON—HE EVEN WOKE ME UP TO SAY GOODBYE (2:40)

(Prod. Cliff Williamson) (Writers: Newbury-Gilmore) (Acuff-Rose, BMI)—This Mickey Newbury ballad beauty, a past smash for Jerry Lee Lewis, is given a top reading that will put it right back up there again. Flip: (No Information Available). Chart 5136

MEL TILLIS and the STATESIDERS— BRAND NEW MISTER ME (2:45)

(Prod. Jim Vienneau) (Writer: McCown) (Sawgrass, BMI)—His "The Arms of a Fool" put him right in the Top 10 and this clever rhythm ballad will continue that solid hit streak. Flip: "Brand New Wrapper" (2:16) (Cedarwood/Sawgrass, BMI). MGM 14275

HANK THOMPSON—THE MARK OF A HEEL (3:27)

(Prod. Joe Allison) (Writers: Merritt-Wilson) (Central Songs, BMI)—Thompson comes up with another dynamite ballad performance with a clever lyric that will fast top his "Next Time I Fall in Love" on the charts. Flip: "Promise Her Anything" (2:22) (Akard, SESAC). Dot 17385

PATTI PAGE—I'D RATHER BE SORRY (2:30)

(Prod. Jerry Kennedy) (Writer: Kristofferson) (Buckhorn, BMI)—The Kris Kristofferson ballad serves as potent material and it's delivered in an equally potent performance that will fast top her successful "Make Me Your Kind of Woman." This one has that Top 10 sound. . . with much pop appeal as well. Flip: "Words" (3:11) (Nemperor, BMI). Mercury 73222

ARLENE HARDEN—CONGRATULATIONS (You Sure Made a Man Out of Him) (3:58)

(Prod. Frank Jones) (Writers: Garman-Hoffman-Barr) (Cross Keys, ASCAP)—Exceptional ballad performance follows her hit, "Married to a Memory," and this one has it to make a heavy pop dent as well. Flip: (No Information Available). Columbia 4-45420

WANDA JACKSON—BACK THEN (3:15)

(Prod. Larry Butler) (Writer: Crutchfield) (Duchess, BMI)—This compelling ballad penned by Jerry Crutchfield and sung for all it's worth could easily prove the biggest seller of all time for Miss Jackson. Flip: "I'm Gonna Walk Out of Your Life" (2:20) (Party Time, BMI). Capitol 3143

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

ERNEST TUBB—Don't Back a Man Up in a Corner (2:26) (Wilderness, BMI). DECCA 32849 (MCA)

DANNY DAVIS & THE NASHVILLE BRASS—Ruby, Don't Take Your Love To Town (3:18) (Cedarwood, BMI). RCA 74-0506

PENNY & HER FRIENDS—Odds and Ends (Bits and Pieces) (2:06) (Central Songs, BMI). UNITED ARTISTS 50790

CLAY HART—A Poor Man's Gold (2:51) (B'nB, BMI). METROMEDIA 221

LYNDA K. LANCE—Will You Love Me Tomorrow (2:50) (Screen Gems-Columbia, BMI). ROYAL AMERICAN 35

CLYDE BEAVERS—How Can Anything So Wonderful Be So Wrong (2:41) (Ensign/Aquila, BMI). DOT 17382

DIANA TRASK—The Chokin' Kind (2:30) (Wilderness, BMI). DOT 17384

Merle Haggard's STRANGERS—Song From "Sleep Walk" (2:44) (Hudson Bay, BMI). CAPITOL 3144

ALICE CREECH—I Won't Be Responsible (2:29) (Golden Arrow, BMI). TARGET 00135

JOHNNY DOLLAR—If I Make the Front Door Woman (I'm Gonna Kiss You) (2:03) (Sue-Mirl, ASCAP). CHART 5135

RAY GRIFF—Wait a Little Longer (2:47) (Blue Echo, BMI). ROYAL AMERICAN 38

CHART

Spotlights Predicted to reach the
SOUL SINGLES Chart

Z.Z. HILL—You Don't Love Me (2:30) (Modern, BMI). KENT 4550

FUNKADELIC—Can You Get to That (2:45) (Bridgeport, BMI). WESTBOUND 185 (Janus)

UNIFICS—Dawn of a New Day (3:08) (Unificsongs, BMI). FOUNTAIN 100

BRENSON WOOD—Sad Little Song (2:19) (Big Shot, ASCAP). DOUBLE SHOT 156

BARBARA LYNN—(Until Then) I'll Suffer (2:51) (Crazy Cajun, BMI). ATLANTIC 2812

BILLY SHA-RAE—Let's Do It Again (2:36) (Ham, BMI). SPECTRUM 120

HUGH MASEKELA & THE UNION OF SOUTH AFRICA—Dyambo (Dee-yambo) Weary Day Is Over (2:35) (Semanya, BMI). CHISA 8014 (Motown)

MAIN EVENTS—Girl, I Want You to Remember! (2:36) (Unart, BMI). UNITED ARTISTS 50810

FREDDIE NORTH—She's All I Got (2:45) (Williams/Excellorec, BMI). MANKIND 12004 (Nashboro)

WHATNAUTS—We're Friends by Day (Lovers by Night) (2:50) (Gambi, BMI). STANG 5030 (All Platinum)

C.P. LOVE—I Found All These Things (3:50) (Malaco/Roffigna, BMI). CHIMNEYVILLE 438 (Cotillion)

PREPARATIONS—You Don't Want Me (3:12) (Put 'Em First, BMI). JARDA 91241

BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	IT'S TOO LATE/I FEEL THE EARTH MOVE 10	Carole King (Lou Adler), Ode '70 66015 (A&M)
2	2	INDIAN RESERVATION • 14	Raiders (Mark Lindsay), Columbia 4-45332
3	3	TREAT HER LIKE A LADY 14	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
4	4	RAINY DAYS & MONDAYS 9	Carpenters (Jack Daugherty), A&M 1260
5	5	DON'T PULL YOUR LOVE 8	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4276
6	8	YOU'VE GOT A FRIEND 6	James Taylor (Peter Asher), Warner Bros. 7498
7	12	MR. BIG STUFF 7	Jean Knight (Wardell Quezzerque), Stax 0088
8	6	WANT ADS • 14	Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
9	9	WHEN YOU'RE HOT, YOU'RE HOT 10	Jerry Reed (Chet Atkins), RCA Victor 47-9976
10	16	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE 13	Carly Simon (Eddie Kramer), Elektra 45724
11	11	SHE'S NOT JUST ANOTHER WOMAN 9	8th Day (Holland-Dozier-Holland Prod. Staff), Invictus 9087 (Capitol)
12	10	IT DON'T COME EASY 11	Ringo Starr (George Harrison), Apple 1831
13	7	BROWN SUGAR 11	Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
14	25	DRAGGIN' THE LINE 5	Tommy James (Tommy James & Bob King), Roulette 7103
15	24	SOONER OR LATER 6	Grass Roots (Steve Barri), Dunhill 4279
16	39	HOW CAN YOU MEND A BROKEN HEART? 3	Bee Gees (Bee Gees & Robert Stigwood), Atco 6824
17	17	FUNKY NASSAU—Part 1 10	The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
18	19	I DON'T WANT TO DO WRONG 6	Gladys Knight & the Pips (Johnny Bristol), Soul 35083 (Motown)
19	20	HERE COMES THAT RAINY DAY FEELING AGAIN 9	Fortunes (Roger Cook & Roger Greenaway), Capitol 3086
20	30	TAKE ME HOME, COUNTRY ROADS 12	John Denver With Fat City (Milton Okun), RCA 74-0445
21	23	BRING THE BOYS HOME 6	Freda Payne (Greg Perry/Holland-Dozier-Holland), Invictus 9092 (Capitol)
22	27	NEVER ENDING SONG OF LOVE 8	Delaney & Bonnie & Friends (Delaney Bramlett for Delvon), Atco 6804
23	14	DOUBLE LOVIN' 9	Osmonds (Rick Hall), MGM 14259
24	13	SWEET AND INNOCENT 16	Donny Osmond (Rick Hall), MGM 14227
25	28	HIGH TIME WE WENT/BLACK EYED BLUES 8	Joe Cocker (Denny Cordell), A&M 1258
26	15	DON'T KNOCK MY LOVE—Part 1 • 12	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
27	18	NATHAN JONES 10	Supremes (Frank Wilson), Motown 1182
28	36	DOUBLE BARREL 5	Dave & Ansil Collins (W. Riley), Big Tree 115 (Ampex)
29	26	PUPPET MAN/RESURRECTION SHUFFLE 8	Tom Jones (Gordon Mills), Parrot 40064 (London)
30	34	GET IT ON 8	Chase (Frank Rand & Bob Destocki), Epic 5-10738 (CBS)
31	22	NEVER CAN SAY GOODBYE 9	Isaac Hayes (Isaac Hayes), Enterprise 9031 (Stax/Volt)
32	40	WILD HORSES 4	Rolling Stones (Jimmy Miller), Rolling Stones 19101 (Atco)
33	44	SIGNS 7	Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	37	LOVE THE ONE YOU'RE WITH 4	Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 930 (Buddah)
35	35	ESCAPE-ISM 5	James Brown (James Brown), People 2500 (Starday/King)
36	38	YOU'VE GOT A FRIEND 5	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2808
37	59	BEGINNINGS/COLOR MY WORLD 3	Chicago (James William Guercio), Columbia 4-45417
38	43	SUMMER SAND 4	Dawn (Tokens & Dave Appell), Bell 45,107
39	41	CHICAGO 6	Graham Nash (Graham Nash), Atlantic 2804
40	48	MOON SHADOW 3	Cat Stevens (Paul Samwell-Smith), A&M 1265
41	42	STOP, LOOK & LISTEN (To Your Heart) 6	Stylistics (Thom Bell), Avco Embassy 4572
42	29	ALBERT FLASHER 13	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0458
43	45	AJAX LIQUOR STORE 12	Hudson and Landry (Lew Bedell), Dore 855
44	46	CHANGE PARTNERS 5	Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2806
45	50	RINGS 5	Cymarron (Chips Moman), Entrance 7500 (CBS)
46	70	MERCY MERCY ME (THE ECOLOGY) 2	Marvin Gaye (Marvin Gaye), Tamla 54207 (Motown)
47	56	LOVE MEANS (You Never Have to Say You're Sorry) 7	Sounds of Sunshine (Randy Wood & Wilder Bros.), Ranwood 896
48	51	IF NOT FOR YOU 7	Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA)
49	88	HOT PANTS PT. 1 (She Got to Use What She Got to Get What She Wants) 2	James Brown (James Brown Prod.), People 2501 (Starday/King)
50	63	RESURRECTION SHUFFLE 4	Ashton, Gardner & Dyke (Ashton, Gardner & Dyke), Capitol 3060
51	52	YOU'RE THE REASON WHY 5	Ebony's (Gamble-Huff), Philadelphia International 3503 (CBS)
52	60	WATCHING THE RIVER FLOW 3	Bob Dylan (Bob Dylan), Columbia 4-45409
53	57	HEY! LOVE/OVER & OVER 4	Delfonics (Stan Watson & Staff), Philly Groove 166 (Bell)
54	49	I KNOW I'M IN LOVE 7	Chee Chee & Peppy (J. James), Buddah 225
55	53	HOUSE AT POOH CORNER 12	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
56	61	WALK AWAY 7	James Gang (James Gang & Bill Szymczyk), ABC 11301
57	67	SHE DIDN'T DO MAGIC/I'M THE ONLY ONE 3	Lobo (Gernhard Enterprises), Big Tree 116 (Ampex)
58	62	RAINY JANE 4	Davy Jones (Jackie Mills), Bell 45,111
59	47	LIGHT SINGS 8	Fifth Dimension (Bones Howe), Bell 999
60	64	FOLLOW ME 8	Mary Travers (Milton Okun), Warner Bros. 7481
61	73	MIGHTY CLOUDS OF JOY 2	B.J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12320
62	65	DO YOU KNOW WHAT TIME IT IS? 5	P-Nut Gallery (Bobby Flax & Lanny Lambert), Buddah 239
63	66	HE'S SO FINE 3	Jody Miller (Billy Sherrill), Epic 5-10734 (CBS)
64	74	RIDERS ON THE STORM 2	Doors (Bruce Botnick & the Doors), Elektra 45738
65	68	I LOVE YOU LADY DAWN 3	Bells (Cliff Edwards), Polydor 15027
66	71	I'M A BELIEVER 3	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 586

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	54	CAN'T FIND THE TIME 14	Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
68	77	CRAZY ABOUT THE LA LA LA 2	Smokey Robinson & the Miracles ("Smokey," Henry Cosby, Terry Jackson), Tamla 54206 (Motown)
69	76	SMILING FACES SOMETIMES 3	Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
70	75	MOZART SYMPHONY NO. 40 IN G MINOR 4	Waldo de los Rios (Rafael Trabuccelli), United Artists 50772
71	72	TALKING IN YOUR SLEEP 4	Gordon Lightfoot (Joe Wissert), Reprise 1020
72	—	LIAR 1	Three Dog Night (Richard Podolor), Dunhill 4282
73	81	DEEP ENOUGH FOR ME 3	Ocean (Greg Brown & Ocean), Kama Sutra 525 (Buddah)
74	82	THE LAST TIME I SAW HER 3	Glen Campbell (Al De Lory), Capitol 3123
75	—	MAYBE TOMORROW 1	Jackson 5 (Corporation), Motown 1186
76	80	WHATCHA SEE IS WHATCHA GET 2	Dramatics (Tony Hester), Volt 4058
77	79	IN THESE CHANGING TIMES 2	Four Tops (Frank Wilson), Motown 1185
78	78	NEVER DREAMED YOU'D LEAVE IN SUMMER 4	Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
79	83	WHEN MY LITTLE GIRL IS SMILING 3	Steve Alaimo (Chips Moman), Entrance 7501 (CBS)
80	89	SUSPICIOUS MINDS 3	Dee Dee Warwick (Dave Crawford & Brad Shapiro), Atco 6810
81	85	I HEAR THOSE CHURCH BELLS RINGING 5	Dusk (Tokens & Dave Appell), Bell 990
82	—	I'M LEAVIN' 1	Elvis Presley, RCA 47-9998
83	94	HILL WHERE THE LORD HIDES 2	Chuck Mangione (Chuck Mangione), Mercury 73208
84	—	WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN 1	Tom Clay (Tom Clay), Mowest 5002 (Motown)
85	87	DAY BY DAY (Every Minute of the Hour) 4	Continental 4 (Bobby Martin), Jay Walking 001 (Soulville)
86	99	ONE-WAY TICKET 2	Tyrone Davis (Willie Henderson), Dakar 624 (Cotillion)
87	90	MELTING POT 14	Booker T. & the MG's (Booker T. & the MG's), Stax 0082
88	92	MOTHER NATURE'S WINE 3	Sugarloaf (Frank Slay), United Artists 50784
89	—	HOW DID WE LOSE IT BABY 1	Jerry Butler (Gerald Sims & Billy Butler), Mercury 73210
90	—	MAGGIE 5	Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (CBS)
91	—	I'VE FOUND SOMEONE OF MY OWN 6	Free Movement (Joe Porter), Decca 32818 (MCA)
92	93	K-JEE 2	Nite-Liters (Fuqua III Prod.), RCA 74-0461
93	95	WE'RE ALL GOIN' HOME 3	Booby Bloom (Jeff Barry), MGM 14246
94	96	LOVE IS LIFE 2	Earth, Wind & Fire (Joe Wissert), Warner Bros. 7492
95	98	LOVE ME 3	Rascals (Felix Cavaliere), Columbia 4-45300
96	97	NEAR YOU 2	Boz Scaggs (Glyn Johns), Columbia 4-45408
97	—	GONNA BE ALRIGHT NOW 1	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4281
98	—	HE'S GONNA STEP ON YOU AGAIN 1	John Kongos (Gus Dudgeon), Elektra 45729
99	—	SATURDAY MORNING CONFUSION 1	Bobby Russell (Snuff Garrett), United Artists 50788
100	—	I BEEN MOVED 1	Andy Kim (Jeff Barry), Steed 734 (Dot/Paramount)

HOT 100

Ajax Liquor Store (Meadowlark, ASCAP)	43
Albert Flasher (Dunbar/Cirrus/Expression, BMI)	42
Beginnings (Aurelius, BMI)	37
Black Eyed Blues (TRO-Andover, ASCAP)	25
Bring the Boys Home (Gold Forever, BMI)	21
Brown Sugar (Gideon, BMI)	13
Can't Find the Time (Interval, BMI)	67
Change Partners (Gold Hill, BMI)	44
Chicago (Giving Room, BMI)	39
Color My World (Aurelius, BMI)	37
Crazy About the La La La (Jobete, BMI)	68
Day by Day (Every Minute of the Hour) (Mardix/Dan-Jose, BMI)	85
Deep Enough for Me (Conini, ASCAP)	73
Do You Know What Time It Is? (Kama Sutra, BMI)	63
Don't Knock My Love—Part 1 (Erva, BMI)	26
Don't Pull Your Love (Cents & Pence, BMI)	5
Double Barrel (Interglobal, BMI)	29
Double Lovin' (Fame, BMI)	23
Draggin' the Line (Big Seven, BMI)	14
Escape-ism (Dyntone, BMI)	35
Follow Me (Cherry Lane, ASCAP)	60

A TO Z—(Publisher-Licensee)

Funky Nassau—Part 1 (Sherlyn, BMI)	17
Get It On (Cha-Bil, ASCAP)	30
Gonna Be Alright Now (Trousdale/Soldier, BMI)	97
Here Comes That Rainy Day Feeling Again (January, BMI)	19
He's Gonna Step on You Again (TRO-Andover, ASCAP)	98
He's So Fine (Bright Tunes, BMI)	63
Hey! Love (Nickel Shoe, BMI)	53
High Time We Went (TRO-Andover, ASCAP)	25
Hill Where the Lord Hides (Rahaba/Roosevelt, BMI)	83
Hot Pants Pt. 1 (She Got to Use What She Got to Get What She Wants) (Cried, BMI)	49
House at Pooh Corner (Pamco, BMI)	55
How Can You Mend a Broken Heart? (Casseroles/Warner-Tamerlane, BMI)	16
How Did We Lose It Baby (Butler, ASCAP)	89
I Been Moved (Heiress, BMI)	100
I Don't Want to Do Wrong (Jobete, BMI)	1
I Feel the Earth Move (Screen Gems-Columbia, BMI)	18
I Hear Those Church Bells Ringing (Rocket Fuel on Tunes/Saturday, BMI)	81
I Know I'm in Love (Kama Sutra/James Boy, BMI)	54
I Love You Lady Dawn (Martin Cooper, ASCAP)	65
If Not for You (Big Sky, ASCAP)	48

I'm a Believer (Screen Gems-Columbia, BMI)	66
I'm Givin' (Presley/Olen, BMI)	82
I'm the Only One (Famous/Kaiser/Big Leaf, ASCAP)	57
I've Found Someone of My Own (Manga/Run-A-Muck, BMI)	91
In These Changing Times (Jobete, BMI)	77
Indian Reservation (Acuff-Rose, BMI)	2
It Don't Come Easy (Storling, BMI)	12
It's Too Late (Screen Gems-Columbia, BMI)	1
K-Jee (Ruth, BMI)	1
The Last Time I Saw Her (WB, ASCAP)	92
Liar (Mainstay, BMI)	72
Light Sings (Sunbeam, BMI)	59
Love Is Life (Hummit, BMI)	94
Love Me (Purusa, ASCAP)	95
Love Means (You Never Have to Say You're Sorry) (Bon Ton, ASCAP)	47
Love the One You're With (Gold Hill, BMI)	34
Maggie (Novarene/Blackwood, BMI)	90
Maybe Tomorrow (Jobete, BMI)	75
Melting Pot (East/Memphis, BMI)	87
Mercy Mercy Me (The Ecology) (Jobete, BMI)	46
Night Clouds of Joy (Low-Sol, BMI)	61
Noon Shadow (Tring, BMI)	40
Mother Nature's Wine (Claridge/Dream Canyon, ASCAP)	88
Mozart Symphony No. 40 in G Minor (Morro, BMI)	70

Mr. Big Stuff (Malaco/Caraljo, BMI)	7
Nathan Jones (Jobete, BMI)	27
Near You (Blue Star, ASCAP)	96
Never Can Say Goodbye (Jobete, BMI)	31
Never Dreamed You'd Leave in Summer (Jobete, BMI)	78
Never Ending Song of Love (Metric, BMI)	22
One-Way Ticket (Julia/Brian, BMI)	86
Over & Over (Nickel Shoe, BMI)	53
Puppet Man (Screen Gems-Columbia, BMI)	29
Rainy Days & Mondays (Almo, ASCAP)	4
Rainy Jane (Screen Gems-Columbia, BMI)	58
Resurrection Shuffle (Ashton, Gardner & Dyke) (Edwards Coletta, ASCAP)	50
Resurrection Shuffle (Tom Jones) (Edwards Coletta, ASCAP)	29
Riders on the Storm (Doors, ASCAP)	64
Rings (Unart, BMI)	45
Saturday Morning Confusion (Pix Russ, ASCAP)	99
She Didn't Do Magic (Famous/Kaiser/Big Leaf, ASCAP)	57
She's Not Just Another Woman (Gold Forever, BMI)	11
Signs (Four Star, BMI)	33
Smiling Faces Sometimes (Jobete, BMI)	69
Sooner or Later (Zaklay/Paris, ASCAP)	15
Stop, Look & Listen (To Your Heart) (Bellboy/Assorted, BMI)	41

Summer Sand (Pocket Full of Tunes/Saturday, BMI)	38
Suspicious Minds (Press, BMI)	80
Sweet and Innocent (Tree/Tune, BMI)	24
Take Me Home, Country Roads (Cherry Lane, ASCAP)	20
Talking in Your Sleep (Early Morning, ASCAP)	71
That's the Way I've Always Heard It Should Be (Quackenbush/Kensha, ASCAP)	10
Treat Her Like a Lady (Stage Door, BMI)	3
Walk Away (Pamco/Home Made, BMI)	56
Want Ads (Gold Forever, BMI)	5
Watching the River Flow (Big Sky, ASCAP)	52
We're All Goin' Home (Heiress, BMI)	93
What the World Needs Now is Love/Abraham, Martin & John (Blue Sues/Jac, ASCAP/Rainique, ASCAP)	84
Whatcha See Is Whatcha Get (Groovesville, BMI)	76
When My Little Girl is Smiling (Screen Gems-Columbia, BMI)	79
When You're Hot, You're Hot (Vector, BMI)	9
Wild Horses (Gideon, BMI)	32
You're the Reason Why (World War Three, BMI)	51
You've Got a Friend (Roberta Flack & Donny Hathaway) (Screen Gems-Columbia, BMI)	36
You've Got a Friend (James Taylor) (Screen Gems-Columbia, BMI)	6

We're betting on Matthews' Southern Comfort

We have a hot tip on "Mare Take Me Home," their beautiful new single following on the heels of the smash hit, "Woodstock," both from their Decca album "Later That Same Year."

With that kind of track record, it looks like "Mare Take Me Home" is sure to finish in the money.

"MARE TAKE ME HOME" 32845

b/w "THE BRAND NEW
TENNESSEE WALTZ"



DL 75264

Matthews' Southern Comfort, Another member of the MCA Sound Conspiracy.
Decca Records & Tapes



Beverly Hills in Drive in Country, Soul and Hip Rock

LOS ANGELES—Beverly Hills Records—distributed in the U.S. by United Artists Records—has launched a drive into country, soul, and progressive rock, according to Morris Diamond, president of the small independent record label.

His first two soul releases are "Spring Fever, Part I" by a girl named Joi, produced by Ugene Dozier and "Where," by the Different Bag, produced by Diamond. In the country music field, he has just released "Two-Fisted Patriot Man," by Tommy Graham, produced by Dave Diamond, an air personality on KRLA in Los Angeles, and "When Momma Comes to Town," by Garland Frady, produced by Terry Stafford for Don Perry Productions. Progressive rock material, so far, includes a single by a group called the Zekes and an album that will be out shortly. This group is produced by Rob De Mars and Bob Duffy, working out of Living Sound recording studios in Arcadia, Calif. De

U.K. Acts Jolly Good

• Continued from page 10

if the English can take constructive criticism and understand that term. It is not a personal comment in the U.K. It is, rather, a comment which will help the artist, producer, arranger and even the engineer grow."

Finally, Holzman likes the speed at which an English group can record. "One of our new groups, Lindisfarne, can record three or four tracks a day. None of the groups play around in the studio because they know what it costs," he concluded.

FIND Swings Into Action as Mfr Shipments Begin to Roll

• Continued from page 1

completed by FIND for the leasing of trucks to supplement the manufacturers' transporting of product into the FIND warehouse.

Meantime, the computer print-out continues on schedule for the initial FIND catalog. Participating dealers will receive their initial shipment of the catalog about a week prior to the Sept. 1 publication date.

The FIND catalog will list all active product of domestic record/tape manufacturers participating in the FIND program. It will serve as a basis for customer orders (through dealers) of special order merchandise. Only that merchandise in the Terre Haute warehouse will be listed in the FIND catalog; and shipments will be made to participating dealers only on the basis of documented customer orders.

An innovation of the FIND catalog will be the introduction (to the industry) of Music Industry Code (MIC) numbers. Manufacturer's product in the FIND will be identified

3-M Enters Field

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pany the introduction of high energy and extended range product (for every five coupons which are enclosed in the packages, the customer receives a free C-90 cassette in an album box).

Price of the new tape at retail: high energy C-30 (\$3.20), C-60 (\$3.70) and C-90 (\$5.35); extended range C-30 (\$2.25), C-60 (\$2.65), C-90 (\$4) and C-120 (\$5.35); Highlander C-30 through C-120 (\$1.39, \$1.69, \$2.49 and \$3.79).

Highlander, the promotionally priced line, will be made available in a 12-cassette dispenser box and commencing Aug. 1 C-60 Highlander cassettes will be available in a three for \$3.69 bag package.

FREE CONCERTS BEGIN JULY 6

NEW YORK—Thad Jones/Mel Lewis band will perform Tuesday (6) at Bryant Park, 42nd Street and Sixth Avenue, to bow the first in a series of more than 90 events that are free to the public.

Other performers who will be featured during the summer include Marian McPartland, Jimmy McPartland, Lionel Hampton, Max Kaminsky, Sy Oliver, Sol Yaged, Eddie Barefield and Howie Mann. Performances will be given in parks throughout New York through Aug. 31.

Music for the series is provided by a grant from the Music Performance Trust Funds, a public service organization financed by the recording industry and the American Federation of Musicians. The grant was obtained with the cooperation of Local 802.

Chappell U.S. Push on 'Intl' Tunes

NEW YORK—Chappell Music is pushing its European-originated songs into the U.S. market. "Chirpy Chirpy, Cheep Cheep," an English song, has U.S. versions running by Middle of the Road (RCA), Mac and Katie Kisson (ABC), the Gold Rush (Scepter) and Lally Stott (Philips).

The song, published by Intersong-U.S.A. (managed by Chappell through its exclusive representation of the Intersong group), has been a Top 10 song throughout Europe, Mexico and Argentina.

The current heavy flow of hit foreign songs is being handled by Nick Firth, head of the international department (Chappell-New York), working closely with veteran professional staffer Buddy Robbins. Top American lyricists

currently setting English lyrics include Johnny Mercer, Carl Sigman, Rod McKuen, Norman Gimbel and Charlie Singleton.

International vice president George Lee is involved with all Chappell offices to facilitate the development of appropriate material for the American and international market, and to assure the flow of all material to the worldwide Chappell group.

Among the European hits Chappell is working on here is the just-released original version of the No. 1 winner in the Eurovision song contest, "Un Banc Un Arbre, Une Rue," sung by Severine (Philips). The Chappell-France song, known here as "A Brand New Day," has an English lyric by Norman Gimbel. Scheduled for release soon is the Andy Williams version of "Music From Across the Way" on Columbia, a German song by European composer-conductor-artist James Last, and handled by Chappell for Last's Happy Music-Intersong. The English lyric was supplied by Carl Sigman. Being readied by Rod McKuen is an American version of "Le Meteque."

Emanating from the British team of Vince Hill and Ernie Dunstall is the current Robert Goulet record, "I Never Did as I Was Told" (Merlin-MGM), while their "In the Eyes of a Child" is scheduled for release on Reprise by Don Ho. Other British product includes the latest Tom Springfield song "Make Me an Instrument of Your Peace"

by both the manufacturer's product number and the MIC number. The MIC numbers will be used by dealers in ordering merchandise from FIND's warehouse. All orders will be processed within 48 hours of receipts by FIND.

The FIND catalog is intended to be a professional directory for retailers to use with their customers. It will not compete with any known catalog service such as Phonolog with retailers or the Schwann and Harrison catalogs for consumers.

Equipment Sales

• Continued from page 14

sound resulted in a general consensus that most of the matrixing systems are compatible. However, Fisher Radio's James Parks said, "There's no question but what discrete is best." He said matrix and discrete would each exist and find their role, and that the matrix concept is a "beautiful way to bridge the gap until discrete finally arrives." JVC's Gerald Orback said one could easily tell the difference between 2-channel, matrix and his firm's discrete. Dynaco's Morely Kahn said dealers have a 2-channel inventory and should take the "evolutionary" step of selling matrix systems.

Major Yeast Co. Has Home Ec EVR

• Continued from page 16

award for the best motion picture in its field.

The cassettes will be distributed to high schools, libraries, utilities and others, by Association Sterling Films, or can be purchased outright for \$25. More than 200 free loan 16 mm prints of the film are in circulation to community groups and television stations.

Rock Musicians Look at Stardom Via Dark Glasses

• Continued from page 1

"If it matters at all, we're a mixed group. They write out of tape the sax parts or any vocals I'm supposed to do, so I can practice it alone and then with them at the next rehearsal." Wilson said that being a doctor and a musician "gives me a new dimension." He added, "Medicine and music aren't so far apart. Both make you aware of people. A good musician is sensitive to his audience. A good doctor has to be sensitive to his patients."

Rosa Comment

Mike Rosa, drummer of the Quinn Ames Band and a veteran of the Myddle Class and other Lovin' Spoonful-era groups, said, "I just realized that in six years we moved from the Nite Owl to

Berde's. We're musicians. There's nothing else we want to do; there's nothing else we can do. I've been waiting to be a star for six years. This is the first year I don't want it. That's why Jimi Hendrix is dead."

Rosa continued, "I feel that I have yet to do what I want to do musically. I can't give you a definition because it changes every week. We just keep trying and trying. I try to make magic; all musicians do. But everytime I want to do something I run into the money problem. The business end of music business drive you up the wall. I don't want a blank check, but I'd like to have enough money to do what I want to do musically, without ending up 'owing' everybody money I never made. When I was in the Myddle Class we did a lot of Monkee tracks. We got to hating each other, hating what we were doing. That's unhealthy. Music is supposed to make you feel good."

Brewer explained that he and Shipley left Los Angeles, where they were contract songwriters, because there was a lack of spontaneous music. He said, "It got to be as if we were a jukebox, just cranking out songs. We are forced to be in the music business, but the music business isn't music."

"There are a lot of messed-up musicians because nobody will listen to them," said Rosa. "I've seen so many good musicians go down the drain. I sound bitter, but I'm not really bitter. There's nothing else besides music I can think of doing, except work at a record company, where I can help people. The music industry is like a merry-go-round—sometimes you fall off the horse and sometimes you don't."

Brewer added, "Music—it's just what we do. It's just what I'd do, whether I made money at it or not. It's our life-style . . . music is just a reflection of our life-style."

headed for the U.S. on the Wizdom label.

Already released and moving up the charts is Rod Stewart's latest album, "Every Picture Tells a Story," which Chappell controls through its administration of the Mercury Records' MRC publishing companies.

Currently Firth is engaged in making deals for representation of Chappell companies. Recently concluded deals cover Gordon Lightfoot's Early Morning Music and Blythwood Music for the territories of Germany and Italy, and a worldwide contract with National General's publishing affiliates Montage Music Publishing, and Carthay Music Publishing Inc. for numerous movie scores.

Musicians CTV Role

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the TV and live music department, says there are around 850 members who work these elite dates. The local has 20,000 members.

"Cartridge TV should be a new outlet for more men," Robertson says. "Up to now, the market could only endure a certain amount of men in the studios. We have plenty of supply but there wasn't enough demand. We hope the demand will increase."

There are currently between 1,000 and 2,500 young rock musicians in the union. These players will get the jobs in CTV the union feels—when they come—because they are graphic-and-visually oriented.

"This has to be the greatest invention of mankind, and, properly used, everyone will benefit, and this is the way I'm going to think. Normally when you represent labor everything is a defensive attitude," Di Bari said.

All the board members agreed they would like to have guidelines already in place before the new medium took off. "We have to think about 350,000 members," Di Bari said, noting that the American Federation of Musicians' national convention in Seattle last week was discussing the CTV topic.

"No, you're really talking about money," interjected Lyle (Spud) Murphy, president of the Los Angeles chapter of the American Society of Music Arrangers. "You must have some artistic endeavor first and that's spelled money."

New Tape Concepts

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ment. It has fast forward and can record and playback in 4-channel.

FARADAY'S cartridge is approximately two inches square and one-quarter inch deep. It contains up to 80 minutes of monaural, 40 minutes of stereo and 20 minutes of quadrasonic. The miniature continuous loop cartridge will be marketed with an accompanying player being developed by Staar S.A., Brussels, Belgium.

Price Fixing In Germany

• Continued from page 1

free flow of goods from one common market country to another, the question is raised on certain companies being exclusive licensees for certain territories.

What makes it attractive for a German dealer to import LP's from France is that the added value tax in France is 25 percent compared with 11 percent in Germany. Thus, although the retail prices may be roughly similar, a dealer importing records from France without added value tax gets them much cheaper than he does from his normal supply sources in Germany.

Following the European Court decision, DGG announced that it was notifying dealers that there would be no more price fixing of DGG and Polydor products as of July 1.

Kent Enters Deal With 2 Labels

NEW YORK — Distribution deals with two independent record labels have been negotiated for Kent Records by Warren Lanier, president, Warren Lanier Enterprises, whose firm represents Kent in Advertising, marketing and promotion.

Earthquake Records and Gaitor Records, two West Coast-based labels, are being distributed nationally by Kent. Earl Foster's "Jodine" is the first release on the Earthquake label. Gaitor enters the distribution pact with a single by Brenda George, "I'm Not Trying to Make You Pay," produced by Miles Grayson.

it's him...

Andy Kim

*with his 10th straight hit record
the 1st summertime smash of '71*

"I Been Moved"

STA-734

1



Produced by Jeff Barry

Distributed by Paramount Records





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