

# Billboard

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The International  
Music-Record-Tape  
Newsweekly

CARTRIDGE TV PAGE 24

HOT 100 PAGE 84

TOP LP's PAGES 86, 88

## FM Stations, 2 Labels to Use E-V Encoder

By CLAUDE HALL

BUCHANAN, Mich.—With in the next few weeks a vast number of FM radio stations coast-to-coast will begin broadcasting in quadrasonic sound using a new encoder developed by Electro-Voice. Some will start broadcasting in quad next week. In addition, two record labels will soon have product on the market—compatible 4-channel music—using the Elec-

(Continued on page 90)

## Col Hot 100, LP Champ; Kinney Group Top Corp.

By FRED KIRBY

NEW YORK — Columbia Records finished first in a 12-month survey of Billboard's Hot 100 and Top LP's charts, while the Kinney group of labels was first among corporations on both charts for 1970. Columbia's 46 singles accounted for 7.16 percent of the chart action.

Only .35 percent separated the next four labels. Atlantic Records' 31 titles accounted for 4.62 percent, Motown has 16 disks and 4.60 percent, Capitol, 40 singles for 4.45 percent, and RCA, 31 pressings, 4.27 percent. Atlantic is a Kinney label as

are Reprise, eighth with 17 records for 2.67 percent, and Warner Bros., 10th with 15 singles and 2.40 percent. Also, among the first 10 labels were A&M, sixth with 16 pressings and 3.42 percent; Dunhill, seventh with 21 titles and 2.75 percent; and Apple, 13 disks and 2.58 percent.

Columbia's 88 albums added up to 13 percent of the Top LP's action last year, topping Capitol's 64 sets and 7.3 percent. Completing the first 10 in the survey, with number of LP's in parentheses, were RCA (62), 5.6

percent; Atlantic (27), 5.1 percent; A&M (28), 4.5; Reprise (28), 4.2; Dunhill (22), 4.1; Atco (25), 3.5; Motown (18), 3.44; and Apple (13), 3.35.

Warner Bros. led the Top LP's corporate survey with 132 albums and 18.4 percent, beating the 15.3 percent for 113 CBS sets. In addition to Atlantic, Atco, Warner Bros., Reprise and other Atlantic and Warner Bros. subsidiary labels, the Kinney totals include pressings of Elek-

(Continued on page 13)

## B'way Tuning Up With Five New Cast LP's

By MIKE GROSS

NEW YORK—The Broadway musical season is gaining momentum, and a flock of record companies are hopping aboard with original cast albums. There are six major musicals already locked in for the second half of the 1970-71 season with an original cast album spread among five rec-

(Continued on page 8)

## VIDCA-Billboard Meet to Bare CTV Survey Results

NEW YORK—The results of a survey being made of 28 manufacturers of cartridge TV equipment around the world will be published for the first

time at the First International Cartridge TV, Videocassette and Videodisc Conference sponsored by Billboard and VIDCA to be held in Cannes, France, April 19-23.

The survey, which is being

(Continued on page 4)

## Ampex Debuts Quad 8 Titles

NEW YORK—Ampex is releasing its first quadrasonic 8-track cartridge and reel-to-reel titles for under \$9.98 beginning in July.

The product will be introduced at the Consumer Electronics Show in Chicago, June 27-30, and will be shipped shortly thereafter.

The release will encompass product from a majority of the

(Continued on page 90)

## KFAC Acts to Boost Classical

By ELIOT TIEGEL

LOS ANGELES — A Listeners Guild has been formed by KFAC, this area's only classical programmer, to generate public support for classical music.

The guild will have two

(Continued on page 13)

## CTV a Boon: Vegas Hotels

By LAURA DENI

LAS VEGAS—Local hotels see cartridge television programs of their shows as stimulating people to see the attractions in person. "Cartridge TV shows will just whet the public's appetite to see the entertainer live," said the International Hotel's Bruce Banke.

"CTV will be just like a television show. Regardless whether

you are watching TV or films, you're still seeing a canned show. People will still want to see the live show."

Jim Seagrave of the Flamingo and Mike Cummings at the Frontier concur. "CTV will be great publicity for the hotel and additional exposure for the star," stated Seagrave who feels

(Continued on page 24)

World  
Festival  
Calendar  
of Events  
See Page 63

MIDEM  
71  
MIDEM  
SPECIAL  
Outlook '71  
See Page 53

## Tape Cos. With Disk Wings Finding Business Clipped

By BRUCE WEBER

LOS ANGELES — Several tape companies with record wings are getting a business jolt.

In large measure the unfavorable picture is traceable to tape companies hurrying into record ventures without recognizing the pitfalls.

Record divisions were born because of long-term moves by tape companies to protect their lucrative tape business. They were established in a burst of euphoria because the major recording companies paid little attention to tape in its early days. Since the tape boom began, though, major record pro-

ducers decided to handle their own tape business. Smaller labels were content to license

(Continued on page 16)

## Colleges Delay Spring Booking

By BOB GLASSENBERG

NEW YORK—Gate-crashing at college and university concerts across the country have forced many schools to postpone artist bookings for the spring semester. At schools where there were incidents, the union or concert managers felt that they are sitting on a potential powder keg. Most of the gate-crashing occurred at concerts where well-known artists were featured. Colleges and universities which tend to feature local talent have not run

(Continued on page 32)

## Bell in Distrib Deal With Crewe

NEW YORK—Bell Records is completing a deal to distribute Crewe Records.

Larry Uttal, president of Bell, admitted that he and

(Continued on page 6)

(Advertisement)

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## S. Remo Gets New Organizers

By PEPPLO DELCONTE

SAN REMO, Italy — The San Remo Town Council will not organize the 21st Italian Song Festival, set for the 2,000-seat Ariston Theater Feb. 25-27. The council has assigned the job to outside professionals.

From some 20 applicants, the council chose Ezio Radaelli and Gianni Ravera to be co-impresarios — the same couple who promoted last year's festival. Their festival regulations were accepted by the council and submitted, for approval, to AFI (the Phonographic Industry Association) and to CISAS, the leading Italian artists' trade union.

According to these regulations, the deadline for application by Italian songwriters to compete in this year's festival is Friday (15). The organizers however, have expressed doubt as to whether this deadline will be met.

"Too much time has been wasted already by the council to decide who would organize the festival," Radaelli said, "and our contract with the council is still to be ratified by

local government representatives."

Furthermore, said Radaelli, the song selection is expected to be made by a special committee. He also guaranteed the participation both of foreign artists as well as new Italian talent.

Finally, Radaelli confirmed that the three nights of the contest will be televised in Italy, as per previous agreements between AFI and RAI, the Italian state-owned radio-television company.

## ITA Slates Expansion Talks in London, Holland

NEW YORK—The International Tape Association (ITA) will hold exploratory talks with top tape traders in London and Holland later this month, with a view to expanding its membership to these areas.

Larry Finley, ITA's executive director is scheduled to meet Wednesday - Thursday (13-14) with 35 leading British tape manufacturers including EMS, Radio Mobile, Motorola, Bell & Howell and Philips Electrical to work out the details of establishing a chapter of the organization in the British capital.

Following the London talks, Finley will move to the MIDEM convention in Cannes, France, where he will meet with other European tape traders. Again talks will be centered around standardization and other problems facing the tape industry, and the feasibility of establishing ITA chapters in the various European capitals.

The European tour will draw to a close Jan. 18, when Finley meets with executives of Philips of Holland in Baarn. Finley

## A View of the Copyright Copout—Stall, Separatism & Stand-Off

By MILDRED HALL

WASHINGTON — For too many years, too many excuses have been made for the congressional copout on copyright, particularly the failure to protect American creativity in sound recordings even against wholesale counterfeiting. Unlike films, which were given protection in the early years of the century, U.S. sound recordings can be counterfeited, peddled at

home and on the world market for the sole benefit of the bootlegger, who makes a pure profit out of what the copyright law should have made a criminal act.

Industries dependent on copyright law have also been to blame for the blocking of copyright revision now heading into its sixth year of congressional action—or inaction. The deadly internecine warfare of one segment against another for a profit edge has left U.S. copyright-based industries in a Kafka castle of 62-year-old law buttressed by innumerable costly and contradictory court decisions.

Unfortunately for those who live and earn by copyright—authors, composers, sound recorders, movie makers, publishers—they do not have that prime necessity to educate Congress on their fundamental needs, a well-heeled lobby. There are a number of hard-working attorneys, researchers, publicists and associations—but each acts for a different segment. None speaks for the whole, as happens in

oil, steel, car manufacturing, cigaret making, broadcasting.

### Opposite Camps

Instead, the history of the revision has seen each segment—beginning with the panel studies back in 1955—line up in opposite camps and tear the whole revision bill to shreds, rather than yield a hair's breadth in competitive compromise. Almost too late, they are seeing the danger in the explosion of new technologies that can cheaply and with lightning speed, pick up, record, re-tape, duplicate, store, disperse over air, wire, laser, any material, audio or

(Continued on page 90)

## MGM ACQUIRES, DISSOLVES TRC

LOS ANGELES — MGM Records has purchased and phased out Transcontinental Record Corp., which administered distribution for the label in 1970. TRC was a separate operation of Transcontinental Investing Corp.

MGM continues to use Transcontinental Distributing Corp.'s branches in Connecticut, Burlington, Calif.; Woburn, Mass. and Denver. Bud Frasier, former head of TRC, shifts to MGM in an as yet untitled position.

## Sour Takes AGAC Job to Spearhead Member Drive

NEW YORK—Bob Sour has taken over the newly created office of consultant on membership relations at the American Guild of Authors & Composers. Sour, who will headquarter at AGAC's headquarters in New York, will spearhead the 41-year-old organization's drive to increase membership.

Commenting on his new career, Sour said, "I feel that every author and composer owes it to himself and his fellow writers to join this great organization. Not only because of the collection of royalties — but almost more important—because together with ASCAP, BMI and NMPA, AGAC is working zealously to obtain a proper revision of the outdated, antiquated Copyright Act of 1909. Powerful lobbies in Congress are fighting us every step of the way. The U.S. is the only country in the world in which performances royalties are not paid by jukebox owners. The jukebox industry has enormous strength in the Congress and thus far has managed to

SOUR

block a fair and equitable revision. They have offered a pitifully small amount to be administered by government tribunal, which, by the time the expenses of administration are deducted, would leave 'peanuts' for the writer."

Sour has been with BMI since Feb. 19, 1940, 19 days after it opened for business. Starting as lyric editor, he moved up the ranks to become president of the organization in 1965.

## Lib/UA Sues 3 for Piracy

CHARLOTTE, N.C. — Liberty/UA has brought a suit here alleging piracy against three defendants: Eastern Tape Corp., G&G Sales, Inc., and J.M. Pettus, president of Eastern State. The suit asks for an injunction, and an accounting of profits and damages.

A preliminary injunction was issued Jan. 7 by Judge Frank Snepp of Superior Court of Mecklenburg County, N.C. The defendants gave notice of appeal and were given 45 days in which to file the appeal.

predicts the establishment of several European chapters during the course of this year.

Finley has also assured that the establishment of a Japanese office of the ITA will become a reality before the end of 1971.

In a State of the Association message forwarded to the organization's 84 members, Finley said the ITA plans to have all its subcommittees fully functional by mid-February. "In March, an integrated committee comprised of all the subcommittee chairmen will meet on our recommended standards so that an ITA Seal of Approval will be meaningful," he added.

Finley assured his members that the organization was making inroads in Washington, in its continuing efforts to have minimum standards established for the tape industry.

He said, "Mrs. Virginia Knauer of the President's Office of Consumer Affairs, has been most cooperative, and arrangements have been completed for the ITA to process and handle complaints of our members' products."

He added that, along with M. Warren Troob, the ITA's legal counsel, he had had several meetings with Mrs. Knauer and William D. Lee, Deputy Assistant Secretary of the U.S. Department of Commerce.

"During 1971 we will be meeting with various other gov-

(Continued on page 14)

## ABC/Dunhill Hold Confab

LAKE GENEVA, Wis. — ABC/Dunhill brought together its field promotion force and a&r staffers on a "grass roots level" on the Jan. 8-10 weekend at the Playboy Club here.

About 40 promotion men attended the meeting, which introduced new LP product. Home office personnel in attendance included Steve Barri, Ed Szmczyk, Ed Michel, Harvey Bruce, Barry Gross, Marty Kupp Larry Ray and Marv Helfer, who coordinated the event.

In a \$1,000 prize contest revolving around airplay for the last quarter of 1970, three men tied for first-place money. They were Bob Schwartz, Detroit; Bob McKenzie, Washington, and Matty Singer, Philadelphia. Fourth place went to Micky Wallach, Sue Mezick finished fifth.

## BMI License To CBS-TV After Order

NEW YORK — Broadcast Music, Inc. (BMI) has issued a license to the CBS Television Network following an order and supplemental opinion by Federal Judge Morris E. Lasker. CBS is required by the court to pay \$1,607,000 for 1970 as an interim fee subject to adjustment following presentation of evidence which will assist the court in determining an equitable price for use of BMI repertoire.

(Continued on page 13)

## Cornyn & Graham to Speak At NARM Parley Feb. 27

PHILADELPHIA — Stan Cornyn, vice president and director of creative services for Warner Bros. Records, and Bill Graham of the Fillmore Corp., will discuss the interrelationship between the new rock culture and the music industry at the opening business session of the 1971 NARM Convention scheduled for Feb. 27 at the Century Plaza Hotel, Los Angeles.

Cornyn will speak on the new problems faced in the industry as a result of the increasing importance of rock music and youth in the business; while Graham will focus on the topic, The Youth Gods—a Phenomenon of Our Times.

The session titled, The Rock Psychology, will follow the keynote address by Clive Davis of Columbia Records, on the convention theme, Decade for Decision."

Wrapping up the session will be a panel of mass merchandisers of recorded product. The panelists, including James Schwartz, Amos Heilicher, Jack Grossman, Russ Solomon, Sam Goody, David Rothfeld, Marvin

Saines and Carl Cook, will discuss the implications of the contemporary trends in music to the merchandising of the product.

## Tibbs Named to AGMA Post

NEW YORK — DeLloyd Tibbs is the new national executive secretary of the American Guild of Musical Artists, succeeding Hy Faine, who resigned to accept a position with the University of California. Tibbs joined AGMA in 1956 as assistant executive secretary. He had served as associate executive secretary since 1967.

Before joining AGMA, Tibbs appeared with the New York City Opera, Cincinnati Summer Opera, and the Jones Beach Summer Operetta.

For More Late News See Page 90

# Colossus Sets World Accord With DGG

NEW YORK—Colossus Records has set a new three-year worldwide distribution deal with DGG. The previous three-year deal had one year to run, but the recent popularity of Colossus in the South American market during the past 12 months spurred the new arrangement, which reportedly involves guarantees running into six figures.

The deal will have DGG distributing Colossus and Heritage records and tapes in the U.K. and Canada, for the first time, as well as countries all over the world.

Colossus scored in all of the South American countries and Mexico with Shocking Blue's "Venus" coming through as top single of the year. Also strong were the Shocking Blue's "Mighty Joe," Tee Set's "Ma Belle Amie," "Little Green Bag," by the George Baker Selection, and Bill Deal and the Rhondels' "I've Been Hurt." The George Baker group is now on

## Hot Wax Distributed By Buddah Label

DETROIT — Hot Wax Records is distributed by Buddah Records and is not a subsidiary label as inadvertently stated in a recent story.

a concert tour of South America.

Shocking Blue's new single, "Never Marry a Railroad Man," is on many of the charts in South America, Japan, Italy, Spain and Holland.

## Polydor Slates Meets to Herald 9-Album Release

NEW YORK—Polydor Records will hold a series of special sales/promotion meetings with distributors, retailers and rackjobbers throughout the country to introduce one of the label's biggest releases to date.

Nine albums are planned for release in January under the logo of "The Polydor Papers." The artists with LP's due to hit the market include Joe Simon (Spring Records); Ted Nugent and the Amboy Dukes; Roy Ayers Ubiquity; the Bells; P.J. Colt; White Lightning; the Frank Barber Percussion; a new LP by the British cast of "Hair," and a special late January release of Bobby Gosh.

The promotion campaign for these albums will be concentrated in 30 key cities throughout the country. Polydor has recently completed several days of sales and promotion meet-

## FANTASY EYES PRESTIGE BUY

SAN FRANCISCO—Fantasy Record is eyeing a purchase of Prestige Records for a reported \$3 million. Prestige is one of the lone remaining pure jazz lines. Fantasy started in jazz, but expanded into pop music.

ings here. Teams made up of the regional sales manager and the regional promotion manager for the various markets will meet with distributors and dealers under the guidance of Irv Trencher, director of sales, and Sid Love, national sales manager for the classical division and director of all tape product.

## LaValle Sets Up Label; 1st Disk

NEW YORK — Rare Bird Records has been set up by Tony LaValle. First release is a recently purchased master, "Groovy Little Things," by Pete Lemongello from Stereo Media Records.

In addition, Rare Bird Records has signed Earl Lewis and the Channels, the Paragons, the Classics, the Regents; Genesis with Maryann Farra, Brenda Parker, Elmer Parker, Charles Erlan and comedian Don Sebastian.

## 'Wonderama' Star Disk Out

NEW YORK—Roulette Records has released a single by Bob McAllister, host of the children's TV show "Wonderama." The single, "Fingleheimer Stomp," was played repeatedly during the holidays on McAllister's show, drawing heavy mail and phone response and a demand for a commercial single. The disk was produced and arranged by Artie Kaplan and Herb Rosen.

## CTV Survey To Be Bared

• Continued from page 1

conducted by James O. Rice Associates, planners of the Conference, is asking the manufacturers of current systems, and systems still to be announced, questions regarding price range of their equipment, the price range of their cartridge, the availability of their product on the market, their plans to sell or lease their product, and what they expect the price range of their product to be in five years.

Registrations for the Conference are coming in the educational field, the film industry, TV production organizations, hardware manufacturers, and the music industry. The broad nature of the audience is keyed to opportunities they all see in the new audio-visual medium as a communication tool on an international level.

For further information about the program contact Billboard-VIDCA Conference, 300 Madison Ave., New York, N.Y. 10017 (212) 687-5523.

## Studio Track

By CLAUDE HALL

One of the major problems in the recording studio business today is the race for equipment, believes Norman Petty, who operates the Norman Petty Studios in Clovis, N.M., and has been responsible for a string of hit records ranging from "Party Doll" by Buddy Knox on Roulette to "Sugar Shack" by Jimmy Gilmer on Dot, and "Bottle of Wine" by the Fireballs on Atco. "It seems that most studios are in a race about what kind of equipment they have rather than what they can do with the equipment they've got," he said. "The result is that many studios, especially in the metro markets, are on the verge of pushing themselves into bankruptcy paying for equipment." Petty, who has been concentrating on in-house production (rather than custom work) for some while, said that "surprisingly enough, a lot of hit product is still being done in 4-track. If you have the business to justify 16-track and 24-track equipment, and need that type of equipment, good. But there were only three or four sessions over the past year in which we could have used 16 tracks and we managed to accomplish what we wanted by jumping tracks between 8-track and 4-track equipment. We use mostly the 8-track recorder, but still do a lot of 4-track work; to spread some groups over 8-tracks is purposeless." Petty said that his studio is very involved in recording Canadian groups right now and, in fact, is producing more Canadian acts than U.S. acts. "There are 16-track studios in both Toronto and Vancouver, but these groups come down here not because of tracks, but because of what we can do for them." Projects include sessions with the Happy Feeling, one of the eight Canadian groups Petty is working with, and the Group Axis and the country duo of Dot & Jimmy Vaughn. In addition, Petty is producing the Christian Folk.

Record Plant on the West Coast has had Dory Previn, Media-Arts Records; Johnny Rivers, Liberty Records; and the Flying Burrito Brothers, A&M Records, in cutting. . . . Location Recorders, New York, just cut comedian Uncle Dirty for Elektra Records live at the Gaslight. . . . Bob Gallo is producing this week Ox, Sonny Bottari, and Ersel Hickey at Soundview Studios, Kings Park, N.Y., for Louis Lofredo Associates. Shadow Morton is due into the studio to work on his own album. Soundview is one of the "get-away-from-it-all" studios on Long Island not too far from New York City and seems to be gaining in popularity. Louis Lofredo manages; engineers include Gallo, Bob Dorsa, and Vinny Traina.

Producer Huey Meaux, though he operates his own Grits & Gravy Recording Studios in Jackson, Miss., was in Century Sound

Studios in New York last week mixing down an album featuring the Beat Brothers; Meaux' next project, of course, is to try to sell the master, and Meaux is a master of mastersellers. . . . Herman Edel Associates has moved to 219 East 49th St., New York, 758-4120; in addition to commercials for radio-TV, the firm is producing music for a half-hour documentary film with original score by composer Elmer Bernstein. In radio-TV, music work by Herbie Hancock, Dick Behrke, Walter Raim, Al Gorgoni, Horace Ott, Bob Freedman, and Jerry Alters were used on commercials ranging from Close-up for Doyle Dane Bernback to Texaco for Benton and Bowles.

Producer and CTI Records president Creed Taylor is in Van Gelder's studio in Englewood Cliffs, N.J., producing Astrud Gilberto as you read this. . . . Producer Dan Hartman was in the Baldwin Sound Productions studio in Mechanicsburg, Pa., the other day producing the Hydraulic Peach for Arpeggio Records; Donald (Doc) Whittacar engineered the session. . . . Good buddy Pat Jaques, who operates Broadway Recording Studios in New York, was busy last week engineering a session produced by Johnny Pacheco. The act was Santos for Fania Records. Pat Jaques is one of the best engineers in the business.

Tom Rizzi, who has just moved his firm of Total Concept Creative Management from New York City to Mamaroneck, N.Y., has launched Total Concept Productions in association with Mick Guzauski who operates Soundex Studios in Rochester, N.Y. They've been busy producing the Skull, the Rage, Mantis, 1984, Battery, and the Red Horse. . . . Would you believe a swinging studio in Odessa, Texas, land of rattlesnakes and oilwells? Yep. It's Trans Global Media Inc. The 24 x 39 studio features an Ampex 8-track. Equipment available includes a Yamaha organ, a Yamaha grand piano, and a Mellotron. Neumann microphones are used. Videotape equipment is on hand. Dr. John Sheets is chairman of Trans Global Media; L. Frank Crockett is president and Larry Tamblin is studio director.

## UA Phasing Out Lib & Imperial

LOS ANGELES — United Artists has phased out the Liberty and Imperial record lines with the new year. The company's record operation will center on one logo: United Artists. UA's president, David Picker, is scheduled to explain the structure to local office people here this week.

## Jobete Special LP Pushes 100 Top Songs in Catalog

LOS ANGELES — Jobete Music has prepared a special album featuring more than 100 Top 10 songs from its catalogs for submission to independent producers and a&r men. The songs are from the catalogs of Jobete Music (BMI) and Stein & Van Stock (ASCAP).

The album, called "Top Ten Story in Sound," was produced by Marty Wesker, who heads the Jobete office in New York. Along with the LP is a booklet

listing all the tunes, their writers and the hit recordings.

The songs have been programmed in mini-form and run alphabetically from "ABC" through "You've Really Got a Hold on Me."

The album will be heavily exploited by Wesker and the Jobete staff in New York, as well as Lindy Blaskey, Leroy Lovett and Gillian Roberts, who comprise the Hollywood-based staff.



ASCAP CONTINUES its drive in the pop field with the signing of Swamp Music, a new publishing company headed by independent record producer Huey Meaux, Houston. At opening ceremonies of Meaux's new office for Music Enterprises Inc. and the establishing of the new publishing wing are, from left, air personality Steve O'Donahue of KBNO-FM in Houston; Meaux; Cotillion Records artist James Anderson, and Ed Shey of ASCAP's Nashville office.

## In This Issue


CAMPUS	32
CARTRIDGE TV	24
CLASSICAL	52
JUKEBOX PROGRAMMING	46
COUNTRY	40
INTERNATIONAL	77
MARKET PLACE	50
RADIO	33
SOUL	36
TALENT	26
TAPE CARTRIDGE	16
FEATURES	
Stock Market Quotations	8
Vox Jox	34
CHARTS	
Best-Selling Jazz LP's	50
Best-Selling Soul Albums	37
Best-Selling Soul Singles	36
Action Records	51
Hits of the World	81
Hot Country Albums	44
Hot Country Singles	42
Hot 100	84
Tape CARTRIDGE Charts	18
Top 40 Easy Listening	51
Top LP's	86
Year-End Charts	10, 11, 13
RECORD REVIEWS	
Album Reviews	38, 44, 51
Single Reviews	82

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# Billboard

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Hamburg: Walter Mallin, 334 Wolfenbuttel, Hermann-Lons-Weg 6. Tel: (05331) 3267.  
YUGOSLAVIA: Borjan Kostic, Balkanka 30, Belgrade. Tel: 64.56.92.

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PRODUCTION MANAGER: Bob Phillips

CLASSIFIED ADVERTISING MANAGER: Miles T. Killoch (New York)

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Vol. 83 No. 3

## Engelbert LP Push by London During Date

NEW YORK—London Records is running an intensive promotion on Engelbert Humperdinck as the artist completes his engagement at Las Vegas' Riviera Hotel. Parrot Records, London's subsidiary and Humperdinck's label, is rushing a new album, "Sweethearts," by the artist.

Herb Goldfarb, London's vice president for national sales and distribution, explained that the major promotion and merchandising drive will center around the new set. Included are streamers, hangers, stickers, bumper tags, mobiles, empty jackets, blow-ups and other related devices. A major ad budget also has been allocated for trade and consumer magazines and local newspapers.

Among Humperdinck's other tour dates are Anaheim (Calif.) Convention Center, Sunday (17) and King's Inn, Freeport, Grand Bahama Island, Sunday (24). He next will play the Diplomat Hotel at Hollywood-by-the-Sea, Fla.

## Janus Launches Classic Oldies Single Series

NEW YORK — Janus Records has launched an "Antiquity" single series which will include classic oldies. The first four singles in the new series are all by Donovan. They include "Universal Soldier" b/w "Sunny Gooch Street," "Colods" b/w "Josie," "Catch the Wind" b/w "Why Do You Treat Me Like You Do" and "Hey Gyp" b/w "Candy Man."

Janus has mailed samples of the four "Antiquity" singles to all one-stops in the U.S. as part of the company's promotion for the new venture. The singles, which were previously released on another label, are now the property of Janus who will be adding more titles to the "Antiquity" series shortly.

Nick Albrano, director of marketing for Janus, indicated that other singles, such as Janus' hit, "In the Summertime" by Mungo Jerry, will eventually be added to the new series, as well as other records with a long-term demand.

## Bell in Distrib Deal With Crewe

• Continued from page 1

Bob Crewe, head of Crewe Records, were "in the heavy talking stages and it looks like the deal will be completed."

A contract has not yet been signed. With the Crewe distribution deal, Uttal and Crewe will have come full circle. Several years ago, Bell distributed Dynovoice and New Voice Records as part of a Crewe deal, and achieved several hits with Mitch Ryder and the Detroit Wheels and a group called the Toys.

Crewe has created a long string of hits over the years with the Four Seasons and was responsible for creating hit product with a wide number of established artists via independent production deals.

## Executive Turntable

Ed Silvers, president of Viva Music and Records, appointed president of Warner Bros. Music. At the same time, George Lee, vice president of Warner Bros. Music, is leaving the firm for a new post in the music business. Lee will announce his new affiliation shortly. Silvers will continue as president of the Viva firms which will be managed by Warner Bros. Music. Viva holds the copyright of material written by Sly Stone and the Four Seasons, among others. Silvers began his own record, publishing and independent production operation in Los Angeles in 1966. He became president of Viva in 1969.

\*\*\*

Eliot Tiegel named editor of Billboard's new Cartridge TV Department headquartering in Los Angeles. The new assignment will be in addition to his duties as Los Angeles Bureau Chief.

\*\*\*

Gene Settler appointed director of commercial sales, RCA Records. He was formerly director of sales, Epic Records, joining CBS in 1965. Former vice president of the Latin American Record Federation, R. F. Cook named vice president, RCA Ltd., Canada and general manager of its record division. He was formerly president of RCA, Argentina, SAIC since 1965. He originally joined RCA's personnel research department in Camden, New Jersey. . . . Evan Reynolds



COOK

named national promotion director, Decca Records, based at the Universal Studio Tower building. He is a former national singles promotion director, Capitol Records and was associated with Mercury Records. . . . Rocky Groce named national promotion director, Roulette Records and associated labels. He is a former program director, WWRL, New York. . . . Mike Hyland, formerly with Gifford Wallace and Gershman and Gibson PR firms, appointed director of publicity, Capricorn Records, Macon, Ga.

\*\*\*

Laurence L. Cross named general manager, Ampex Stereo Tapes, Europe. He was formerly manager Asia/Hong Kong for Ampex International. . . . Sol Fields, formerly general manager of Matsushita Electric Service and Parts, named general manager of Panasonic's newly established service division. . . . Herbert Winawer appointed account executive by Video-record Corp. of America. He was formerly an account executive for NBC network radio sales.



BLAKE

. . . Buz Craft named special projects manager, Blackbird Records, Dallas, where he was previously vice president, sales. . . . Robert B. Blake named field sales manager, Nortronic Company Inc., Minneapolis. . . . Don Sullivan named unit manager, Lewron Television Inc.

\*\*\*

Larry Fogel named director of contemporary music, Valando Music and subsidiaries, a division of Metromedia Inc. He was formerly vice president of Koppelman and Rubin Enterprises. . . . Sam Hershman named to the new position of national sales manager, Automatic Radio, Melrose, Mass. . . . Greg Kimmelman named Capitol's Cincinnati area LP marketing specialist. . . . Russell Harding joins Motown's Los Angeles office as assistant general counsel. He was formerly with MGM and Capitol. . . . Joe Boyd joins Warner Bros. Studios as director of music services. He has lived in England where he ran his own record production and music publishing companies. . . . Derek Taylor joins Warner Bros. Records Ltd. in London as public relations director, reporting to Mo Ostin, WB's president in Burbank. He will work with Ian Ralfini, managing director of the Kinney Record Group and Martin Wyatt, WB Records European representative. Taylor formerly was press director for the Beatles and Apple Records.



HERSHMAN

. . . Eddie Lambert joins ABC/Dunhill as general professional manager for all the label's music publishing companies. He was formerly in Capitol's New York office as a producer and administrator of Apple Records. He headquarters in Los Angeles. . . . Earl Horwitz, formerly general manager of Liberty/UA's tape division, has been appointed director of sales at Car Tapes, which recently moved to Los Angeles from Chicago. Jim McVitus, president, also announced three promotions, including Ed Swire, vice president of product development; Marv Rose, vice president of midwest operations; and Richard Herst, vice president of engineering. . . . Chris Coburn, executive vice president of GRT, has resigned. Ron Rader, promotion/advertising at GRT, has left. . . . Harold Childs promoted at A&M to national promotion director, headquartering in Los Angeles. He was formerly in the label's New York promotion office. . . . George R. Sayles, vice president of finance and operation of Car Tapes, has been appointed executive vice president.

\*\*\*

*An Apology.*

On December 5, 1970, we ran a full page ad in *Billboard* to promote the success of our Brinsley Schwarz album in the San Francisco market. The ad contained a quote attributed to Paul Drew, Program Director of KFRC in San Francisco.

The quote was brought to our attention by sources we considered reliable; but in our desire to capitalize on Mr. Drew's reported enthusiasm, we neglected to confirm the quote or obtain permission for its use in the Brinsley Schwarz ad.

If, as a result of our indiscretion, we caused Mr. Drew any embarrassment or in any way damaged his professional reputation as an impartial and responsible program director, we at Capitol Records assure both Mr. Drew and KFRC that this was not our intention.

We hope Mr. Drew will accept our most sincere apology.

Schroeder to Launch Label—Use New & Combine's Talent

NEW YORK—A. Schroeder Music Corp. will have a record label in the near future.

The Schroeder firms, headed by Aaron Schroeder, president, and his wife Abby, vice president, include January, Sea-Lark and Arch music companies; and Past, Present and Future Productions, Inc.

Schroeder and his wife are

currently at their London offices for conferences with Arthur Crisford and K.T. Boyle. They are looking into the possibilities of broadening the scope of their operations by the signing of new writers, performers, artists and producers.

In addition to new writers currently being developed, top writers whose material is published by the Schroeder family include Randy Newman, Al Kooper, John Stewart, John Macleod and Tony Macaulay, as well as all of the songs written by the late Jimi Hendrix.

As part of their overseas junket, the Schroeders have scheduled participation in MIDEM '71 before continuing the tour of their European companies. They'll be back here the first week of February.

Avco/Embassy's 'Gershwin' Push

NEW YORK — Avco/Embassy Records is beginning a multimedia merchandising campaign for their new George Gershwin album, "Gershwin: Alive & Well & Underground." The company claims that a budget has been set at \$100,000 for the promotion and publicity campaign under the direction of Bud Katzel.

The effort will feature posters in record stores; AM and FM radio spots; trade and underground newspaper advertising; and parties for distributors, air personalities and reviewers in the Boston, New York and San Francisco markets.

5 New Groups Bow On Warner's LP's

LOS ANGELES—Five new groups debut on Warner's LP's this month. They are Zephyr, Fanny, Curved Air, Peter Green and Tony Joe White.

The label is also issuing a promotional sampler, "Non Dairy Creamer" among the 14 titles as a \$1 mail order item.

Market Quotations

As of Closing, Tuesday, January 5, 1971

Table with columns: NAME, 1971 High, 1971 Low, Week's Vol. in 100's, Week's High, Week's Low, Week's Close, Net Change. Lists various stocks like Admiral, ABC, Amer. Auto Vending, etc.

Super K Deal With Octopus

NEW YORK—Super K Records, lining up its own distribution outlets, will distribute Octopus Records. The first release on the label will be out in about a month.

Super K is now being distributed by Philips Records in the U.K. Hy Gold is leaving for Europe this week to set distribution deals in other countries.

Katz-Kasenetz, headed by Jeffery Katz and Jerry Kasenetz, has also finished disks on the Silver Fleet for Uni Records and on Fighter Squadron for Bell Records. Anthony Riggaloto has joined Katz-Kasenetz to head an easy listening division and Gold is now looking for additional songwriters and producers.

A&R Barsky Holds Confabs on E. Coast

NEW YORK — Ed Barsky, President of A&R Records, is in New York from his Los Angeles base for conferences with Art Ward, Phil Ramone and Don Frey, toppers of A&R Recording, Inc., parent company of the label.

After the meetings, Barsky is scheduled to attend the MIDEM convention in Cannes.

Gold Awards

Bob Dylan awarded a gold record for one of his earliest Columbia albums, "The Freewheelin' Bob Dylan." It marks the ninth gold album award.

Engelbert Humperdinck was awarded a gold album award for "We Made It Happen," on London. It's his sixth gold album award.

As of Closing, Tuesday, January 5, 1971

Table with columns: OVER THE COUNTER, Week's High, Week's Low, Week's Close. Lists various securities like ABKCO Ind., Alltapes Inc., etc.

\*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions.

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Bway in Rhythm With 6 LP's

Continued from page 1

ord labels. This compares with the total of only three major musicals for the first half of the 1970-71 season and only one record company, Columbia, is in the original cast album sweepstakes with two shows, "The Rothschilds" and "Two By Two." No original cast album deal was set for the third show, "Lovely Ladies, Kind Gentlemen."

In the original cast album running for the last half of the season are Columbia, RCA, Capitol, Metromedia and Steady. Columbia has lined up "Lolita" and "70-Girls-70"; RCA has "No, No, Nanette"; Capitol has "Follies"; Metromedia has "Prettybelle," and Steady Records has "Ari."

"Ari," which opens Friday (15) has book and lyrics by Leon Uris and music by Walt Smith. It is based on the first part of Uris' novel, "Exodus." Heading the cast are David Cryer and Constance Towers.

"No, No, Nanette," which opens Tuesday (19), is the revival of the 1925 musical, with

music by Vincent Youmans and lyrics by Irving Caesar and Otto Harbach. The adaptation and additional lyrics are by Charles Gaynor. Featured in the cast are Ruby Keeler, Jack Gifford, Bobby Van, Helen Gallagher and Patsy Kelly.

"Lolita," the musical adaptation of the Vladimir Nabokov novel, has book and lyrics by Alan Jay Lerner and music by John Barry. Set for the cast are John Neville, Annette Ferra, Lorna Luft and Dorothy Loudon. The Broadway opening is scheduled for March 30.

"Follies," an original musical with a book by James Goldman and lyrics by Stephen Sondheim. The cast of 50 will be headed by Alexis Smith, John McMartin, Gene Nelson, Dorothy Collins, Mary McCarthy, Yvonne DeCarlo, Ethel Barrymore Colt and Fifi D'Orsay. The Broadway opening is scheduled for April 4.

"Prettybelle," which is based on Jean Arnold's novel of the same title, will have music by Jule Styne and lyrics by Bob Merrill. Angela Lansbury will star. The Broadway opening date has not yet been set.

"70-Girls-70," which is based on the film, "Make Mine Mink," will have music by John Kander and lyrics by Fred Ebb. Mildred Natwick and Oscar Kosarin have been set for the leading roles. The Broadway opening date has not yet been set.

On the publishing end, Tommy Valando is leading the field. His firms will be represented with "Follies," "Prettybelle" and "70-Girls-70." Valando is also represented on Broadway with the scores for the current musicals, "The Rothschilds" and "Fiddler on the Roof," both by Jerry Bock and Sheldon Harnick, and "Company" by Stephen Sondheim.

"No, No, Nanette" is published by Warner Bros. Music; "Lolita" will be a split publishing deal between E. H. Morris, representing John Barry and the Kirshner Entertainment Corp., representing Alan Jay Lerner; and "Ari" is being published by Arttref Music. Arttref is owned by Art Treferson, who also heads Steady Records.

HEY! RUSS EDEN STOP SHOUTING YOU GOT THE JOB Jan. 14 Dream Machine Records

PHOTO BLOW-UPS Top quality b/w Blow-Ups for publicity, promotion, fan clubs, etc. Also available: Photo Jigsaw Puzzles, Photo Dart Boards and Photo Buttons. SPECIAL! with this ad, 25 2 ft. x 3 ft. Blow-Ups, only \$99.99

A NEW RECORD COMPANY IS BORN!! RARE BIRD RECORDS GROOVY LITTLE THINGS By Pete Lemongello Rare Bird Record #5007 GET READY b/w MY BABY LOVES ME By Brend Parker Rare Bird Record #5006 GOING TO LOUISIANA b/w GOT TO GET BACK TO LOUISIANA By Elmer Parker Rare Bird Record #5005

8-TRACK REEL TO HUB DUPLICATOR BECHT ELECTRONICS 3515 BURBANK BLVD BURBANK, CALIFORNIA (213) 842-5770



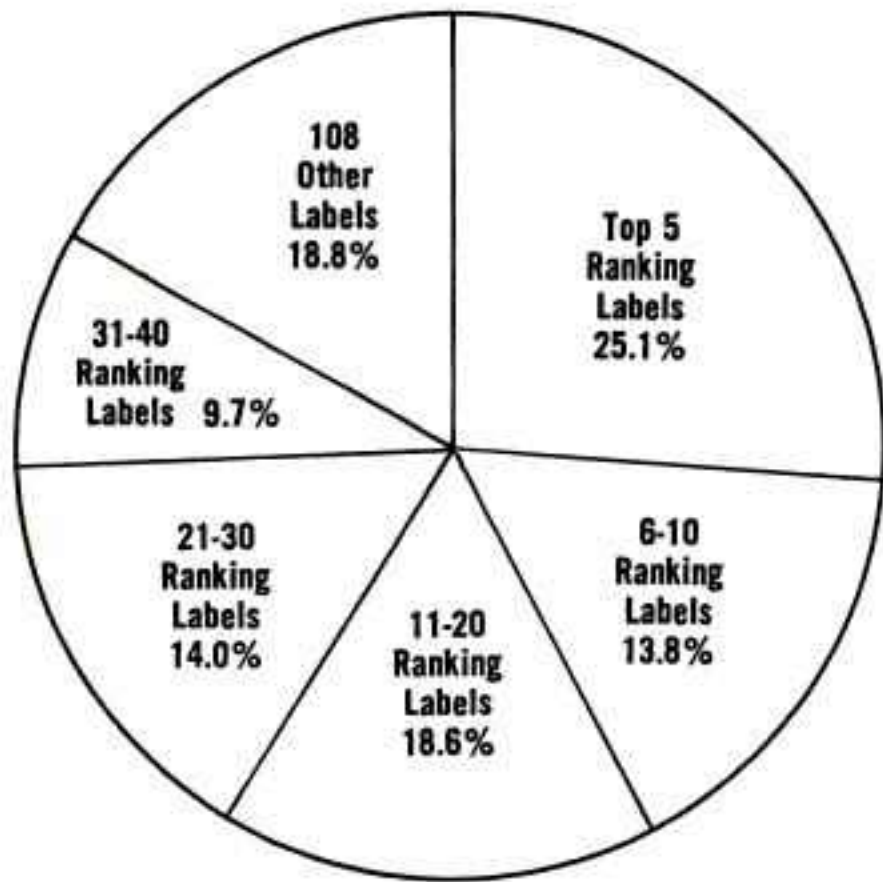


**The duet debut of Tiny Tim and Miss Vicki**  
**"Why"**

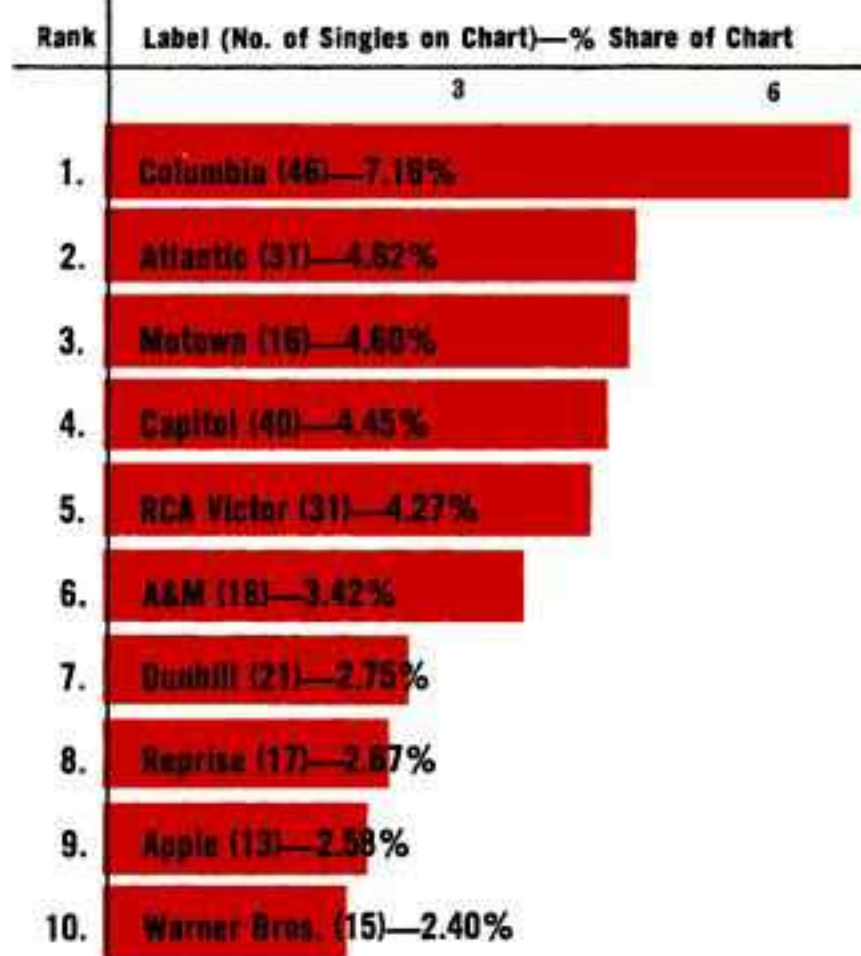
#0985 on Reprise Records and Ampex-distributed tapes.  
**Because.**

## Singles

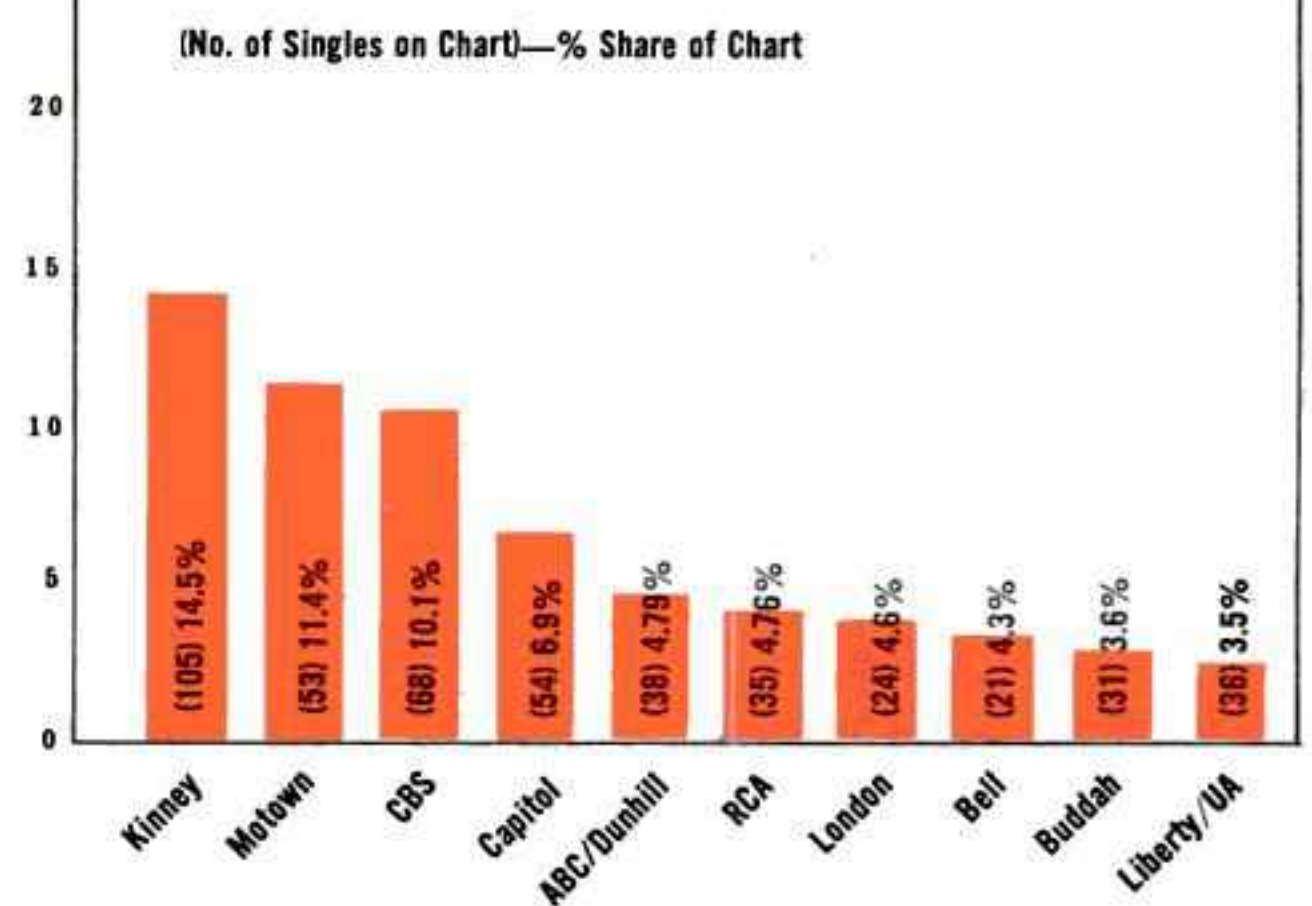
148 LABELS SHARED THE HOT 100 ACTION



HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

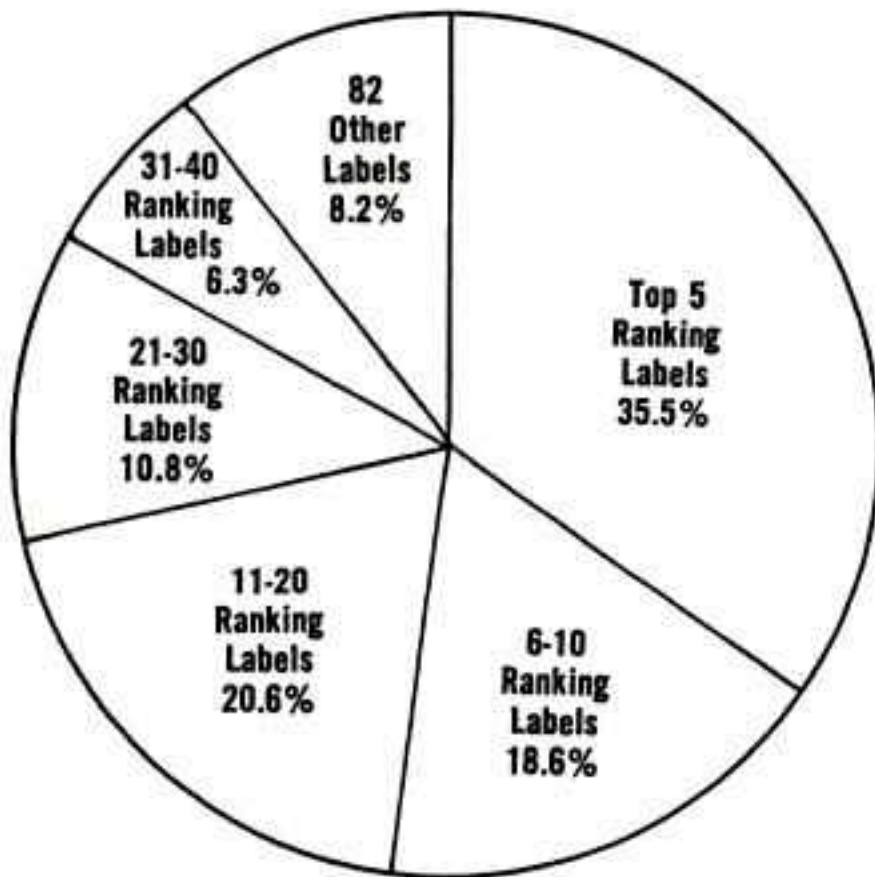


HOW THE TOP 10 RECORD CORPORATIONS SHARED THE HOT 100 CHART ACTION

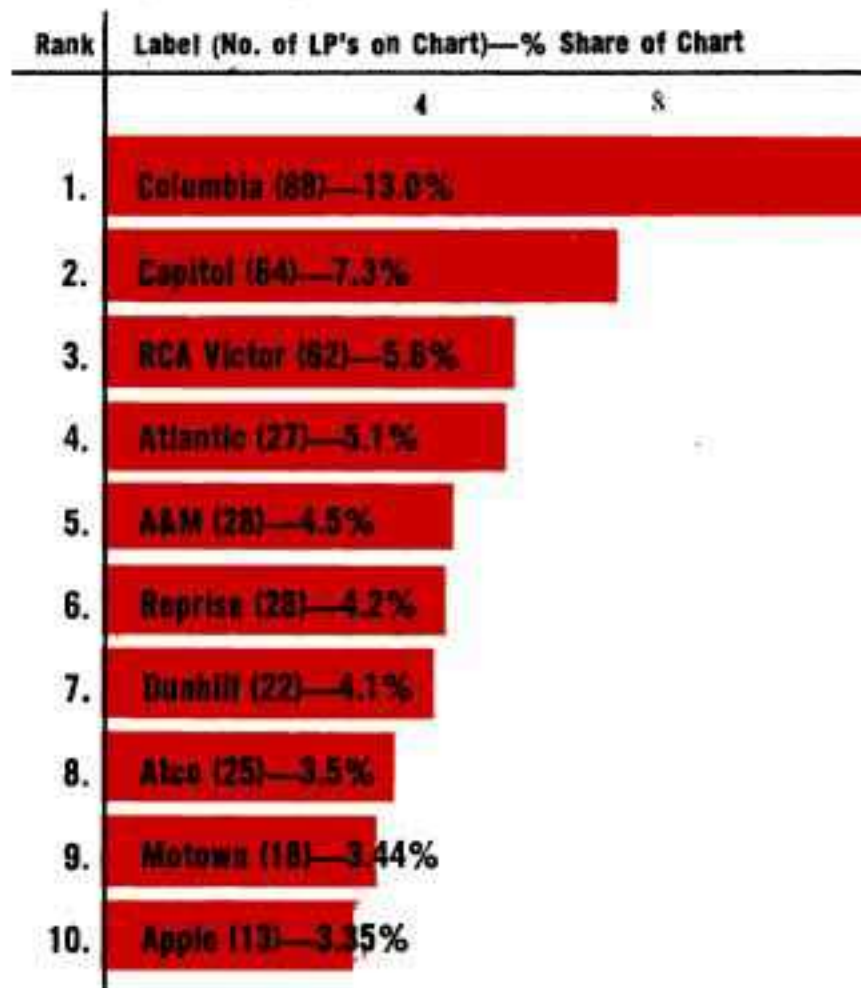


## Albums

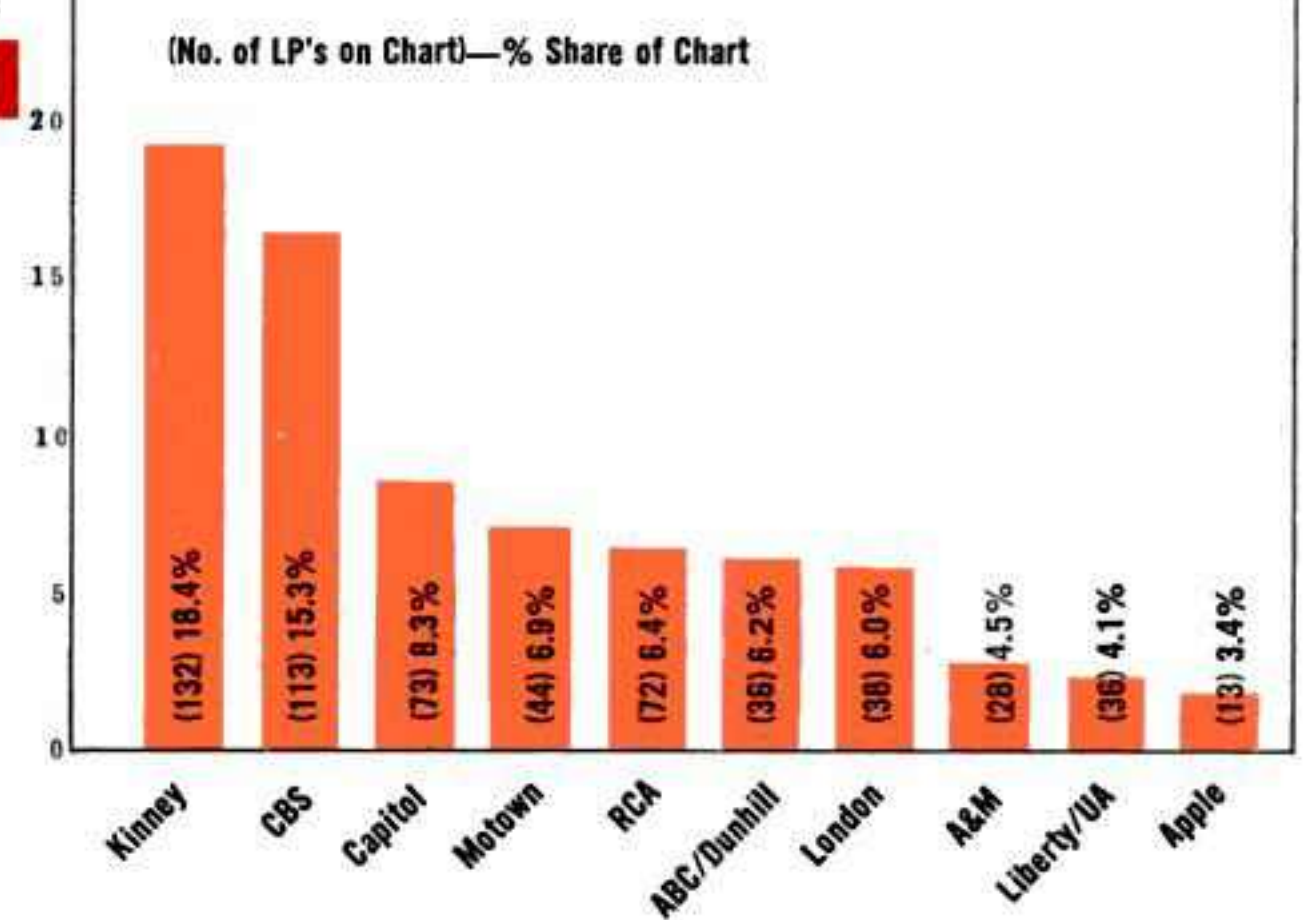
122 LABELS SHARED THE TOP LP'S CHART ACTION



HOW THE TOP 10 LABELS SHARED THE TOP LP'S CHART ACTION

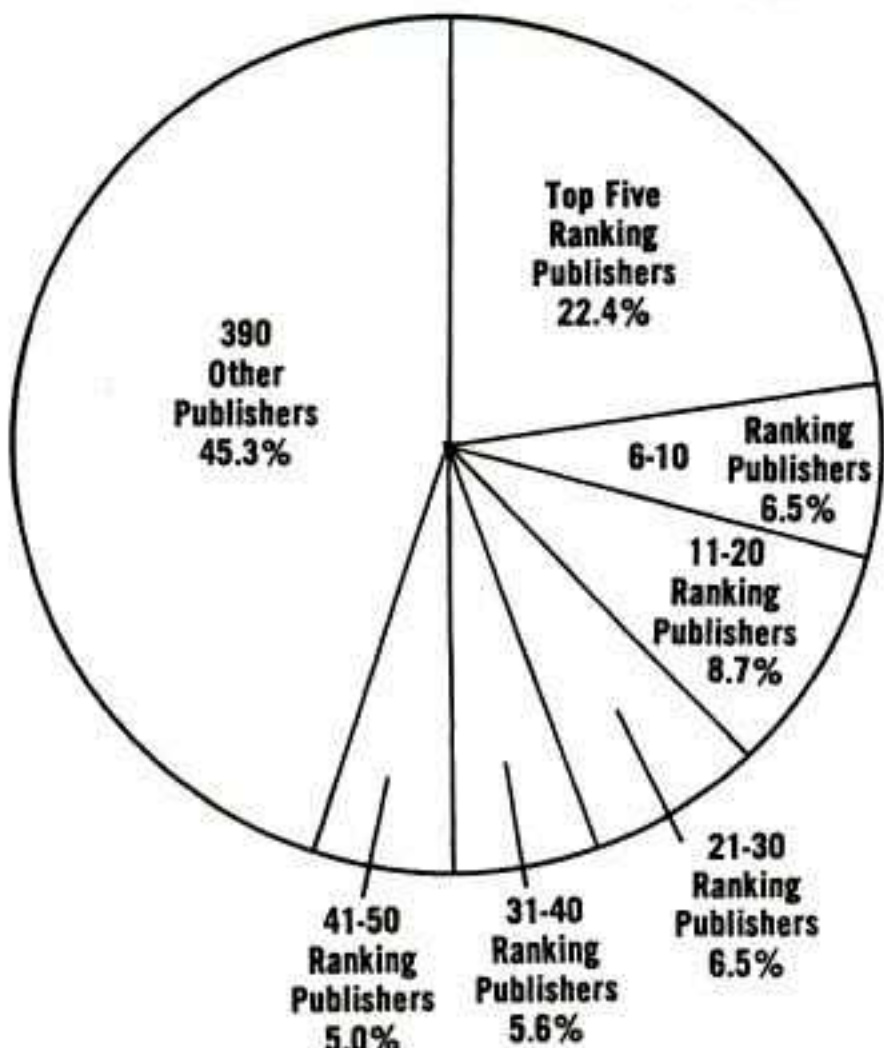


HOW THE TOP 10 RECORD CORPORATIONS SHARED THE TOP LP'S CHART ACTION

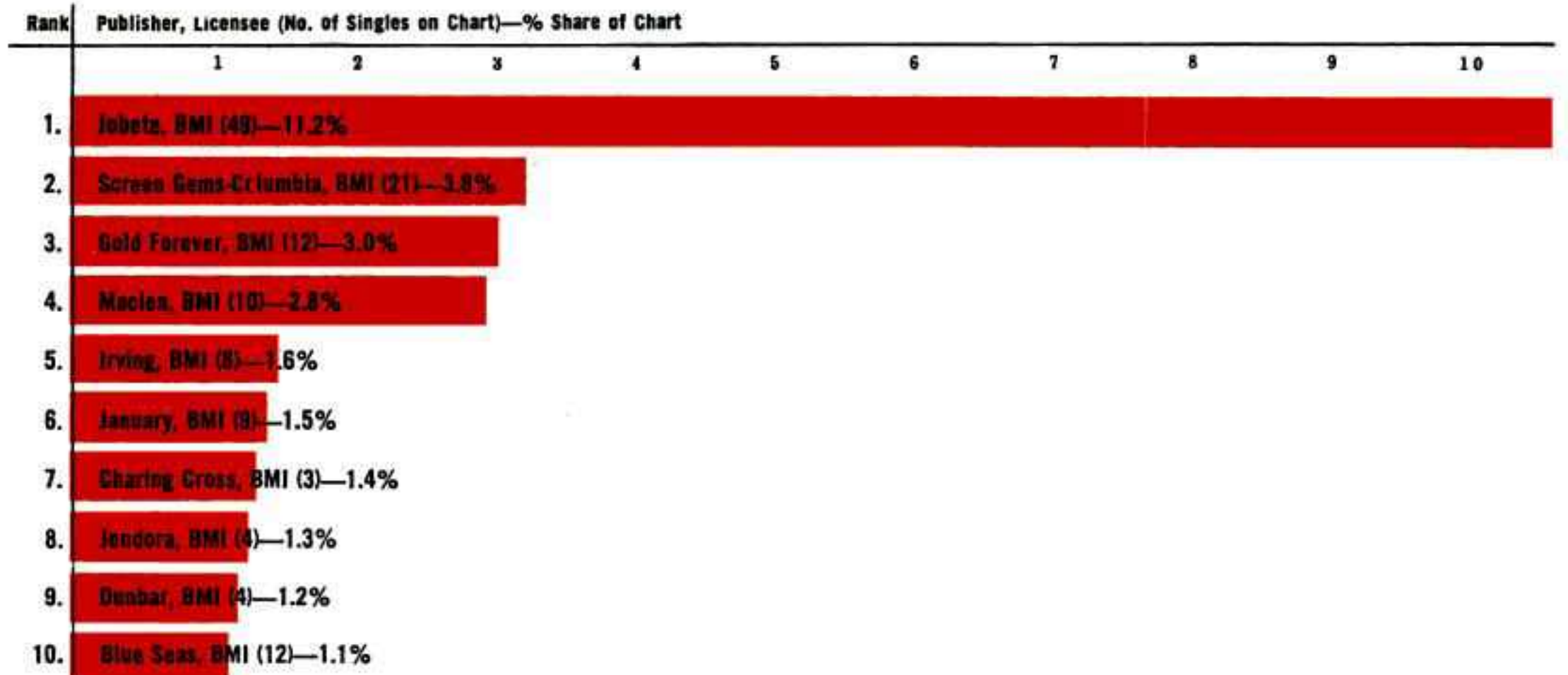


## Publishers

HOW 440 PUBLISHERS SHARED THE HOT 100 CHART ACTION



HOW THE TOP 10 PUBLISHERS SHARED THE HOT 100 CHART ACTION

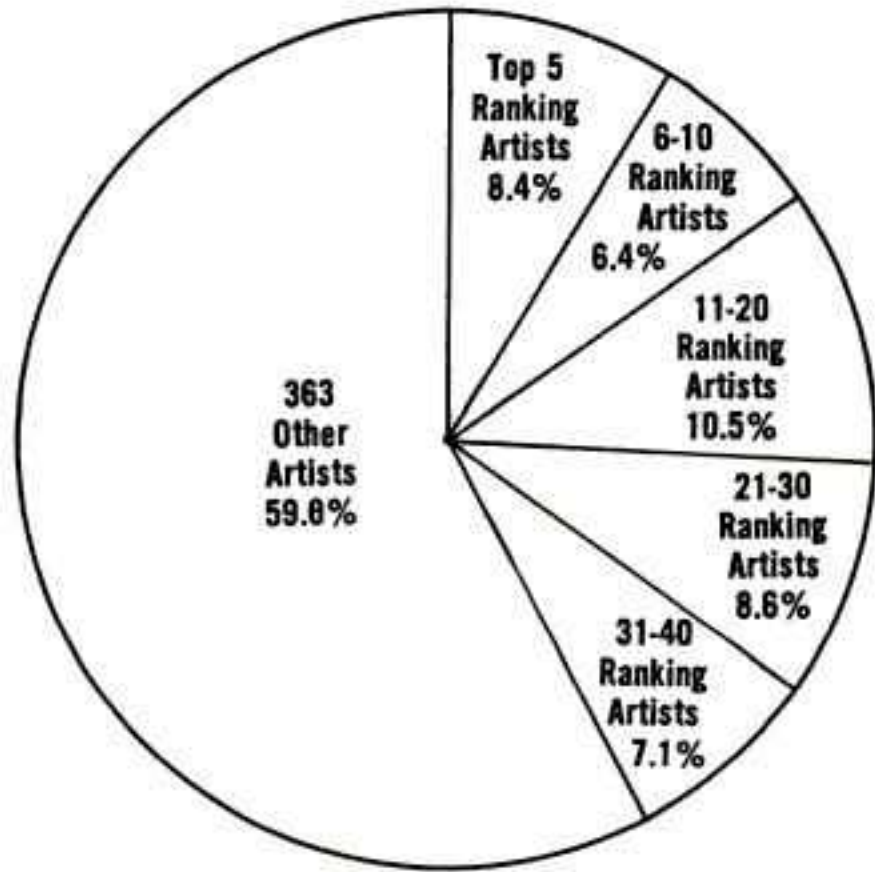


Note: Where two or more publishers shared a record, the points derived from that record were divided equally among those publishers, although each was given full credit in the parenthesized figure showing the number of record each had on the chart.

# PERFORMANCE REPORT

## Artists

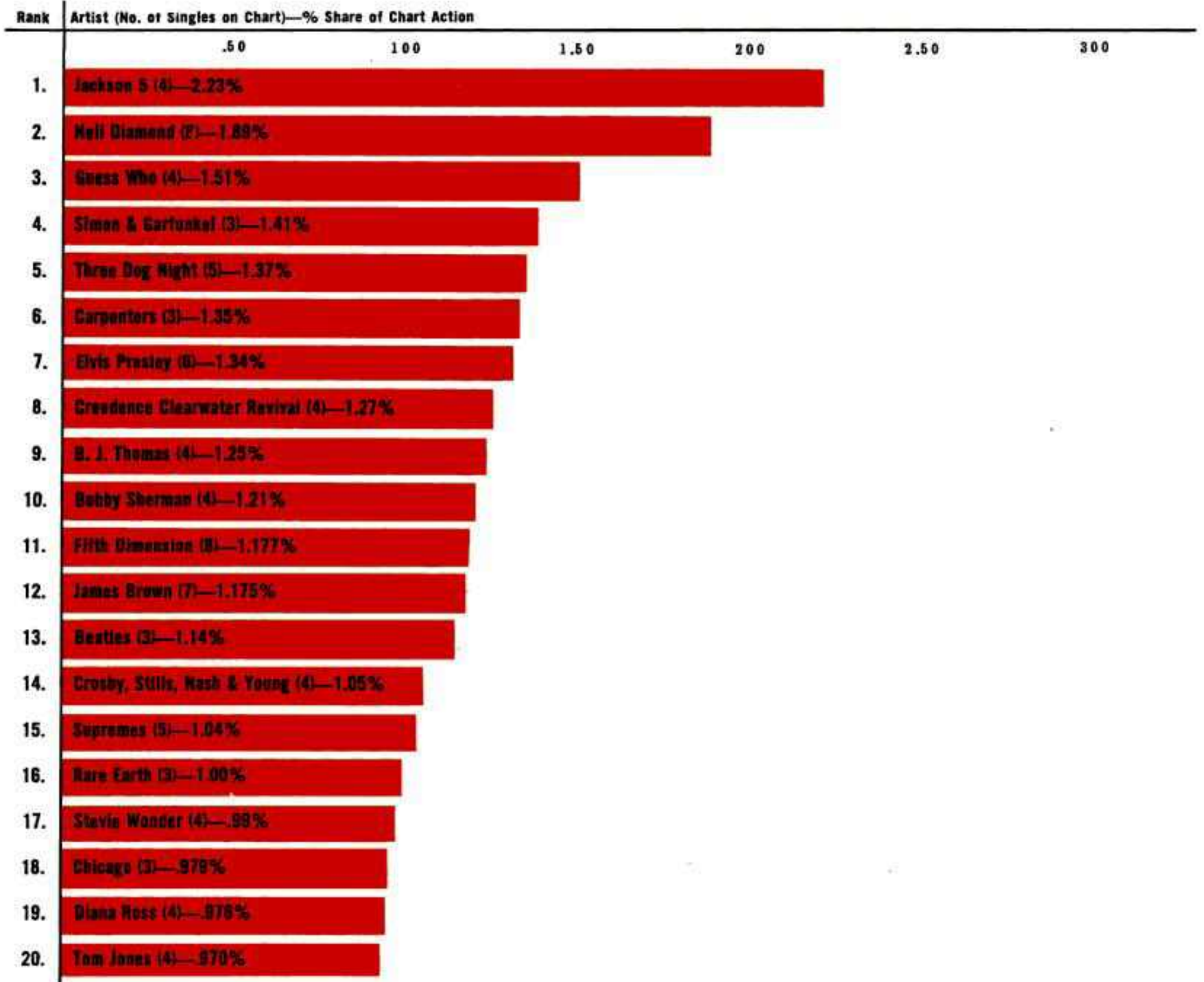
HOW 403 SINGLES ARTISTS SHARED THE HOT 100 CHART ACTION



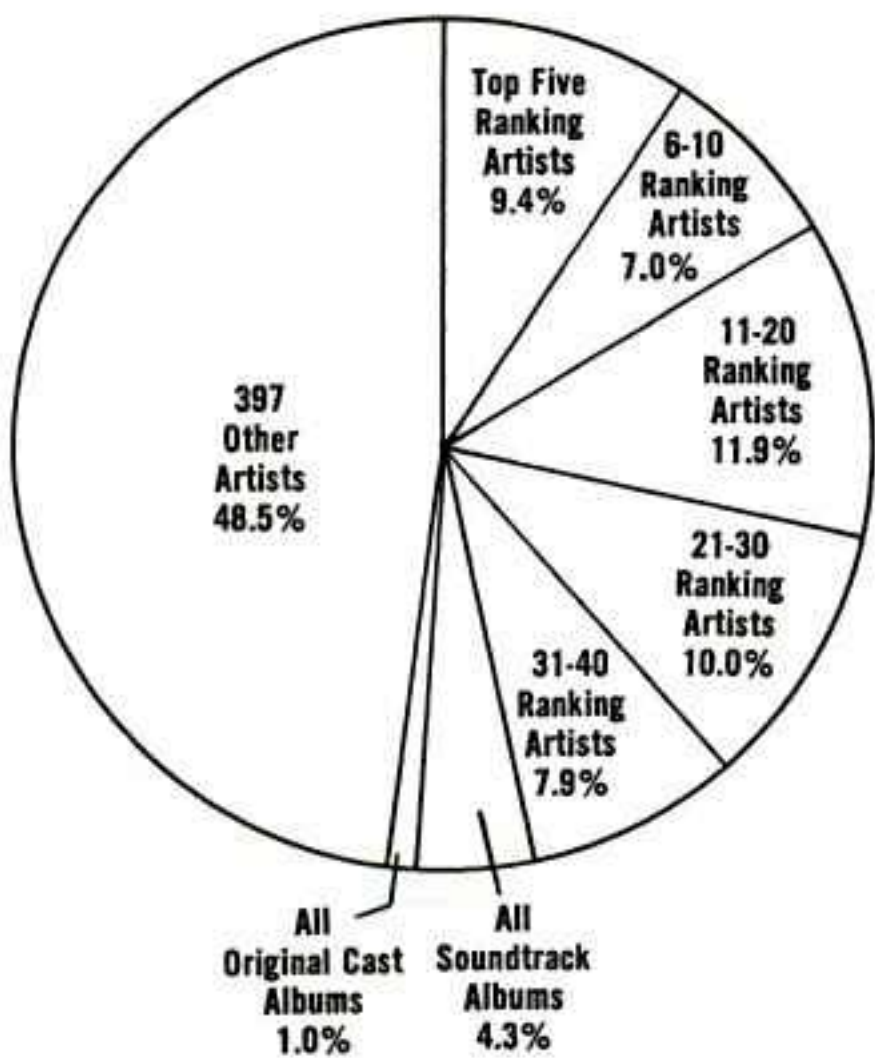
Notes: Where two different major artists shared a record, such as Diana Ross & the Supremes, each artist received 50% of the points derived from that record, although full credit was given to each artist in the parenthesized figure which shows the number of Singles each had on the chart.

Percentages have been carried to hundredths of a percentage point, and further where necessary, rather than just tenths, to better reflect the relative rank based on actual percentage of chart action accomplished by each artist.

HOW THE TOP 20 ARTISTS SHARED THE HOT 100 CHART ACTION



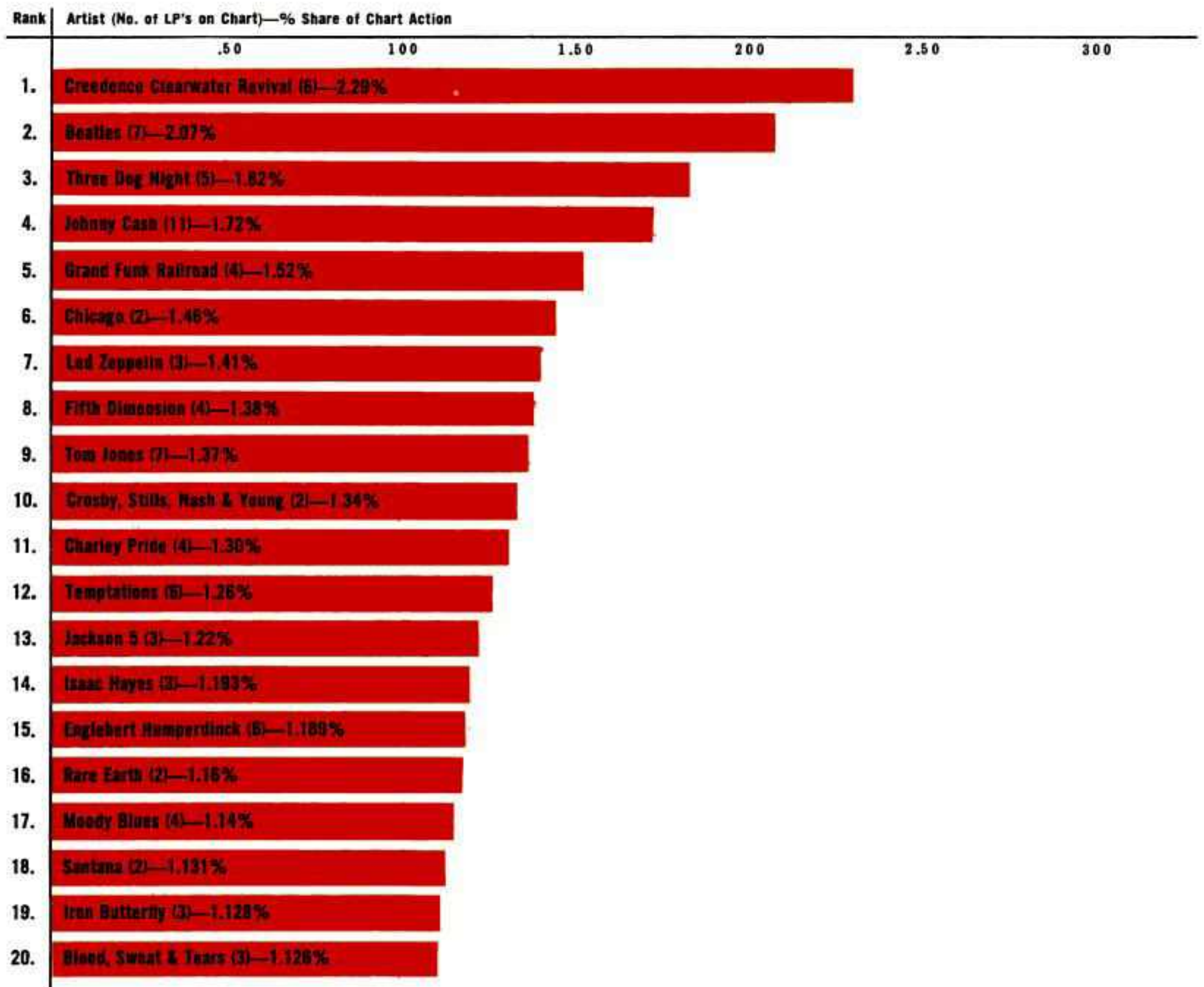
HOW 437 ALBUM ARTISTS SHARED THE ALBUM CHART ACTION



Notes: Where two different major artists shared an album, such as the Supremes and the Temptations, each artist received 50% of the points derived from that album, although full credit was given to each artist in the parenthesized figure which shows the number of LP's each had on the chart.

Percentages have been carried to hundredths of a percentage point, and further where necessary, rather than just tenths to better reflect the relative rank based on actual percentage of chart action accomplished by each artist.

HOW THE TOP 20 LP ARTISTS SHARED THE TOP LP's CHART ACTION



# **The original smash instrumental hit: "WHOLE LOTTA LOVE" by a great new group, C.C.S.**

**A new single, on a new label, from the man who helped you sell 125 million records over the last five years.**

Mickie Most brings his Rak Records to America with the release of "Whole Lotta Love" by C.C.S.

This is the original instrumental, "Whole Lotta Love." Currently, it's Top 10 in England. And even before its official American release, it's getting airplay in cities where the English pressing has found its way, including: Denver, Phoenix, El Paso, Lansing, Akron, Providence, Cincinnati and New York.

From now on you'll be able to receive all Rak Records in America, from your Columbia distributor.

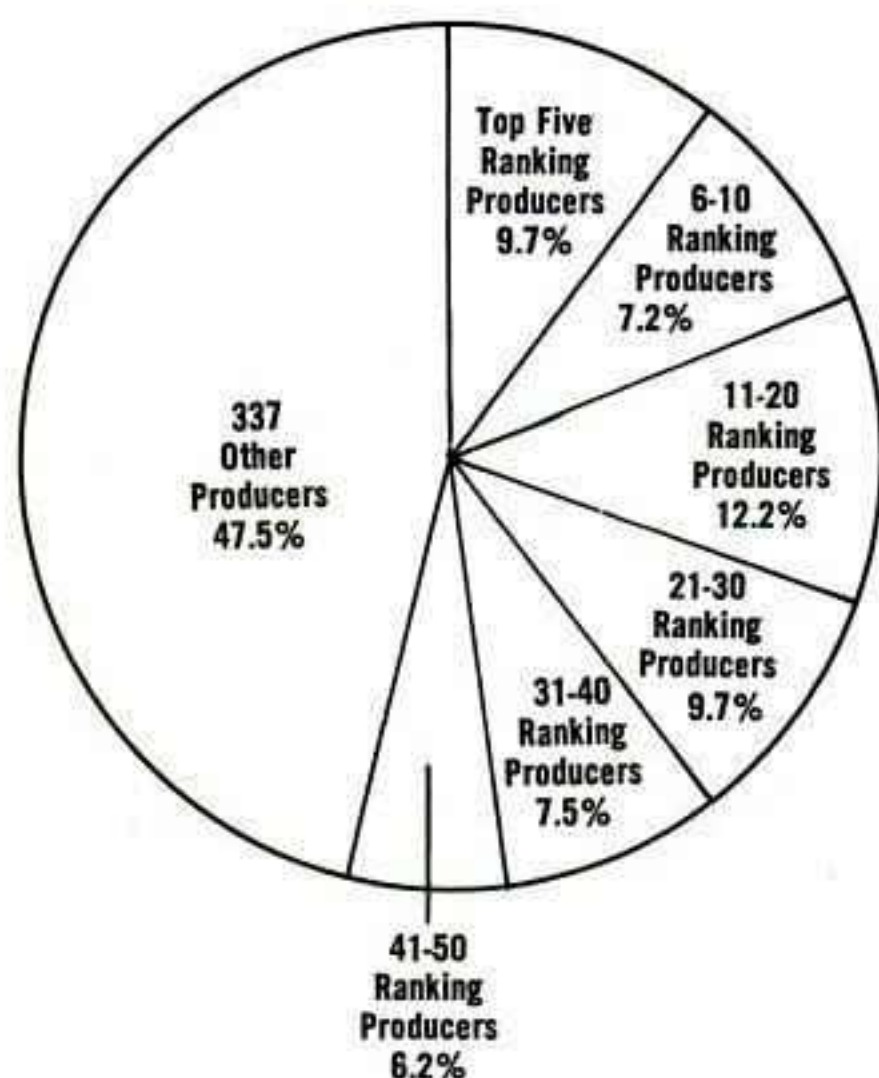
With a whole lotta love.

**On Rak Records**



# YEAR-END INDUSTRY PERFORMANCE REPORT

## HOW 387 PRODUCERS SHARED THE HOT 100 CHART ACTION



## HOW THE TOP 10 PRODUCERS SHARED THE HOT 100 CHART ACTION

Rank	Producer (No. of Singles on Chart)—% Share of Chart
1.	Norman Whitfield (13)—2.66%
2.	Jeff Barry (16)—2.01%
3.	Rick Hall (11)—1.86%
4.	Richard Podolor (8)—1.62%
5.	Frank Wilson (6)—1.57%
6.	Corporation (Motown) (3)—1.51%
7.	Peter Sullivan (7)—1.49%
8.	Paul Simon, Arthur Garfunkel & Roy Halee (3)—1.41%
9.	Burt Bacharach & Hal David (5)—1.40%
10.	Jack Daugherty (3)—1.35%

Note: Where two or more producers shared a record, the points derived from that record were divided equally among those producers, although each was given full credit in the parenthesized figure showing the number of records each had on the chart.

Percentages were carried out to hundredths of a percentage point, rather than just tenths, to better reflect the relative rank based on actual percentage of chart action accomplished by each producer.

## KFAC Acts to Boost Classical

• Continued from page 1

purposes, said Bruce Johnson, KFAC's general manager. First, it will harness public opinion to have classical music courses returned to the schools which dropped them this year because of state budget cuts. Second,

it will offer its opinion to the station on the kinds of music it feels should be programmed on KFAC's AM and FM bands.

The guild will try to promote concerts and recitals using local performers at prices which young people can afford. It will establish a dialog

with education officials, the musical community and the station itself so that all parties are kept aware of trends and attitudes.

The station plans to survey guild members for its musical preferences at two meetings, Jan. 24 and Feb. 7 at the Ahmanson Theatre. A membership of \$3 is being charged, with the Ahmanson's 2,000 seats sold out for both meetings.

Johnson claims this is the first time any classical station in the United States has formed an organization which will help in programming while also becoming a "lobby" for music.

"We are willing to make some changes based on what the guild feels best serves the community. We feel it is a critical time for classical music and classical stations." In 1965 there were 32 full-time classical broadcasters; now there are 17, according to Johnson. KFAC lost a semi-classical compatriot this summer when KCBH-FM was sold and became KJOI, an automated pop-formatted operation.

The 38-year-old station has been playing the same kinds of classical and serious shows for the past 30 years, Johnson said, emphasizing it is time for a change.

The first guild meetings will discuss the future of classical and serious music, with the audience asked to comment on what should be aired. Panelists include Mel Powell of the California Institute of the Arts; conductor Carmen Dragon, and Henry Temianka, director of the California Chamber Symphony.

A sextet, the KFAC Performing Arts Ensemble will perform material by Bach, Vivaldi, De Falla and Mozart.

Membership dues will pay for the rental of the hall and the musicians. A full-time administrator will be hired, with the guild planning scholarships for disadvantaged students.

## Diamond Jim Into Soul—Producer Paul Joins Hilton

LOS ANGELES—Six-month-old Diamond Jim Productions is moving into soul music. Clarence Paul has joined Jim Hilton, the firm's top producer.

Paul, formerly a Motown producer who has worked with Stevie Wonder, Marvin Gaye and Martha and the Vandellas, is expected to retain production ties with Motown.

Diamond Jim is set up to handle all forms of pop music, with the company paying all production costs and then selling a label on a complete concept.

The company opened its own 16-track studio last week in the building housing its executive offices plus those of General

Audio Industries, owned by Bob Smith (Wolfman Jack, the radio personality). General Audio built the studio and is a stockholder in Diamond Jim Productions.

Artists which the company will record include Eddie Brown, formerly of the Joe and Eddie duo, Circle of One, a six-man rock band plus Tony Martin Jr. and Guy Finley. Buddy Kaye, the firm's president and administrator of its two publishing firms, Checkered Vest and Pin Stripe Music (BMI), sits in on all artist evaluation meetings with Hilton and the artist.

The company is being developed to provide a multi-service capacity. There is: GAI Talent Management, run by Don Kelley which provides management to new acts; Cherry Tree Productions which creates promotional films for television airing and is run by Jesse Kirshenbaum and a radio syndication arm which handles the Wolfman Jack show (now heard on 12 stations).

## Dickson Distrib Net Completed

NEW YORK — Dickson Productions Ltd. has completed the lineup of its distribution network around the country.

The distributors recently set are F&F Arnold, Charlotte, N.C.; Davis Sales, Denver; H.W. Daily, Houston; Campus Latino, Miami; Jather Distributing, Minneapolis; Universal Distributing, Philadelphia; and Commercial, St. Louis.

## Sudbrink Buys WZIP

CINCINNATI — Station WZIP here, news and modern country music outlet, has been purchased by Sudbrink Enterprises of Fort Lauderdale, Fla., for a reported \$750,000. Sale has been approved by the FCC. It has not been announced when Sudbrink will take over WZIP or whether a change in format is planned for the station.

## License to CBS-TV

• Continued from page 3

The court also directed CBS to pay the full amount for 1970 within 10 days after issuance of the license in a form prepared by the court. BMI delivered the license to CBS prior to the close of business Dec. 31.



DAVID V. PICKER, right, president of Liberty/UA's record and tape organization, welcomes Bob Cato to the firm as graphic consultant. Cato will redesign the graphic image of the firm and install a contemporary look in all media.



ROCCO LAGINESTRA, standing left, president of RCA Records, presents a gold record to Jim Brown for two million-selling singles, "Grazing in the Grass" and "Going in Circles," by the Friends of Distinction. Brown's company, Brown, Block & Coving, manages the group.

## Col Hot 100, LP Champ

• Continued from page 1

tra Records after that company was acquired by the conglomerate during the year. The CBS figures include Columbia, Epic, Barnaby and subsidiary labels.

One percentage point separates positions 4 to 7 following Capitol's 73 albums and 8.3 percent. Following, with number of sets in parentheses, are Motown (44), 6.9 percent; RCA (72), 6.4; ABC/Dunhill (36), 6.2 and London (38), 6.0. Rounding out the leading 10 were A&M (28), 4.5 percent; Liberty/UA (36), and Apple (13), 3.4 percent. Lon-

don's totals include Parrot, Deram, Threshold and other subsidiary labels, while Colgems and Kirshner figure in RCA's totals, and Invictus is included in Capitol's tallies.

In the Hot 100 corporate survey, Kinney's 105 chart singles produced a 14.5 percent share, topping Motown's 53 disks and 11.4 percent and the 10.1 percent obtained by 68 CBS titles. Also in the first 10, with number of 45's in parentheses, were Capitol (54), 6.9 percent; ABC/Dunhill (38), 4.79; RCA (35), 4.76; London (24), 4.6; Bell (21), 4.3; Buddah (31), 3.6; and Liberty/UA (36), 3.5.

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SIR EDWARD LEWIS, right, chairman of the Decca Record Co., Ltd. of Great Britain, introduces the Moody Blues at a recent press reception in New York hosted by London Records. The group was presented with three gold records for albums which surpassed the level of \$1 million in sales in the American market.



BROOKS ATKINSON, right, former New York Times drama critic, discusses his new book, "Broadway," with Bob Baumgart, head of Chappell's theater department, during a recent taping of "Chappell's Broadway" radio segment. The show will be aired Friday (15) over WQXR.

## Ten 12-inch LP's marking Canyon Label's 20th Year

By PHIL STRASSBERG

PHOENIX—Canyon Records, a label specializing in American Indian music, is marking its 20th year with the simultaneous release of 10 12-inch LP's.

Ray and Mary Boley, owner-producers of the label, since 1950 have been collecting the tribal music of American Indians. They've travelled to remote reservation locations in this and other states and, in many cases, engaged in lengthy negotiations with tribal leaders to find the most notable soloists and groups.

The Boleys feel that now more than ever there's a consciousness on the part of ethnic

groups for preserving cultural heritages. They plan to accelerate the gathering and compilation of this authentic Indian material.

Canyon is at present converting many of its titles to 8-track tape cartridges.

The Boleys and Canyon Records are located at 6050 North 3rd St., Phoenix.

## WB Folio on Tunes From CSN&Y LP's

NEW YORK—Warner Bros. has released a folio containing 19 songs from Crosby, Stills, Nash & Young's three Atlantic Records albums. The 10-page songbook contains group and individual photographs of the artists and separate lyric pages of all 19 songs.

## Expansion Talks

• Continued from page 3

ernment agencies in an effort to solicit their assistance in realizing our projected accomplishments in the tape industry," he said.

Finley also hinted that plans for the first ITA general meeting and seminar are on the drawing-boards, and that a date and place for the meeting will be announced shortly.

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## Chappell Sets Drive on Songs By Aznavour

NEW YORK — Chappell & Co. has set up a promotional campaign aimed at artists and a&r men on Charles Aznavour's songs. Chappell's international department headed by Nick Firth, working jointly with Al Altman, professional department head, is preparing a promotional kit which includes an EP of four songs, lead sheets, photographs and other information for distribution in mid-January.

The EP, which features Aznavour performing a cross-section of his current material (Continued on page 90)

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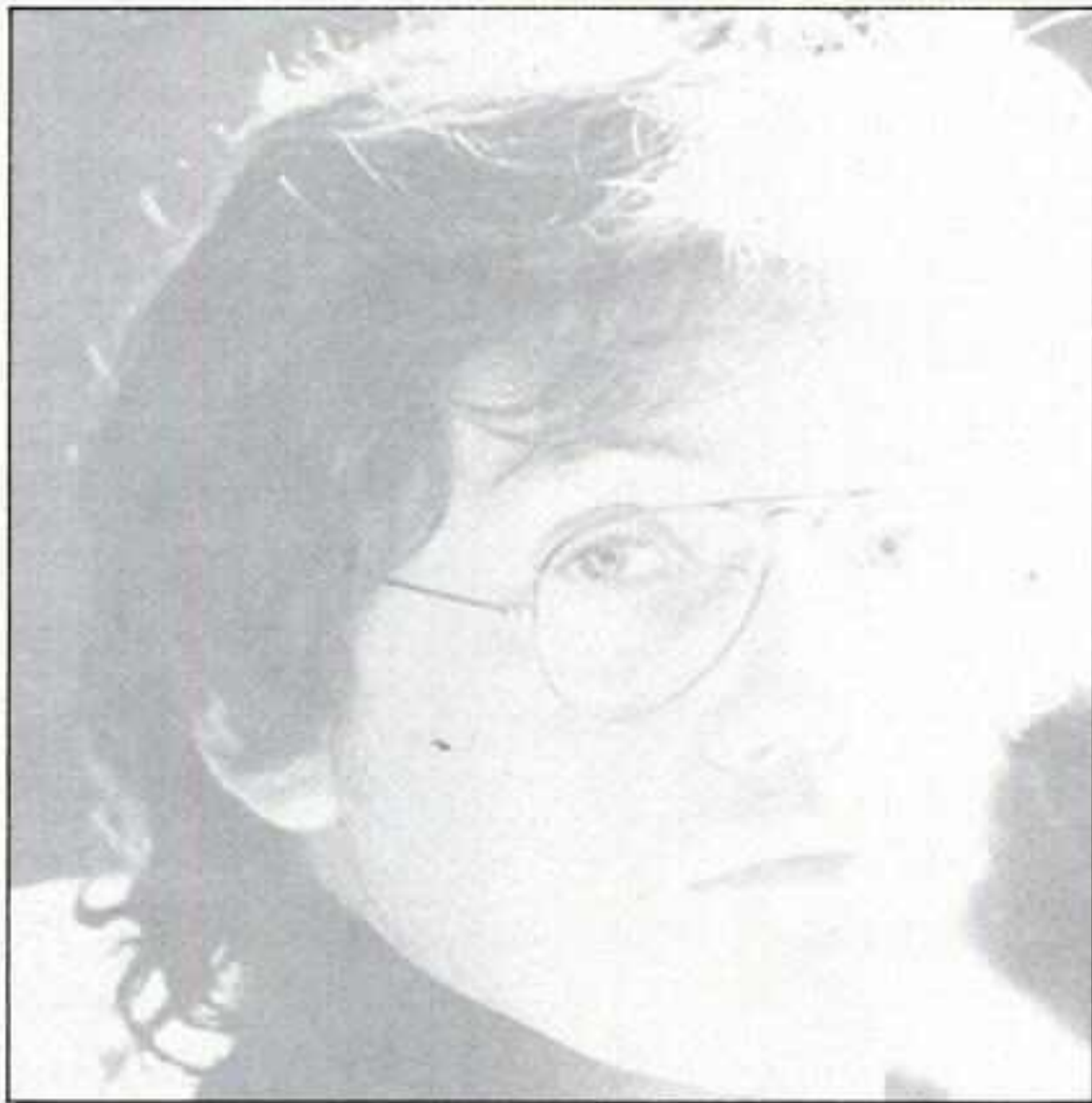
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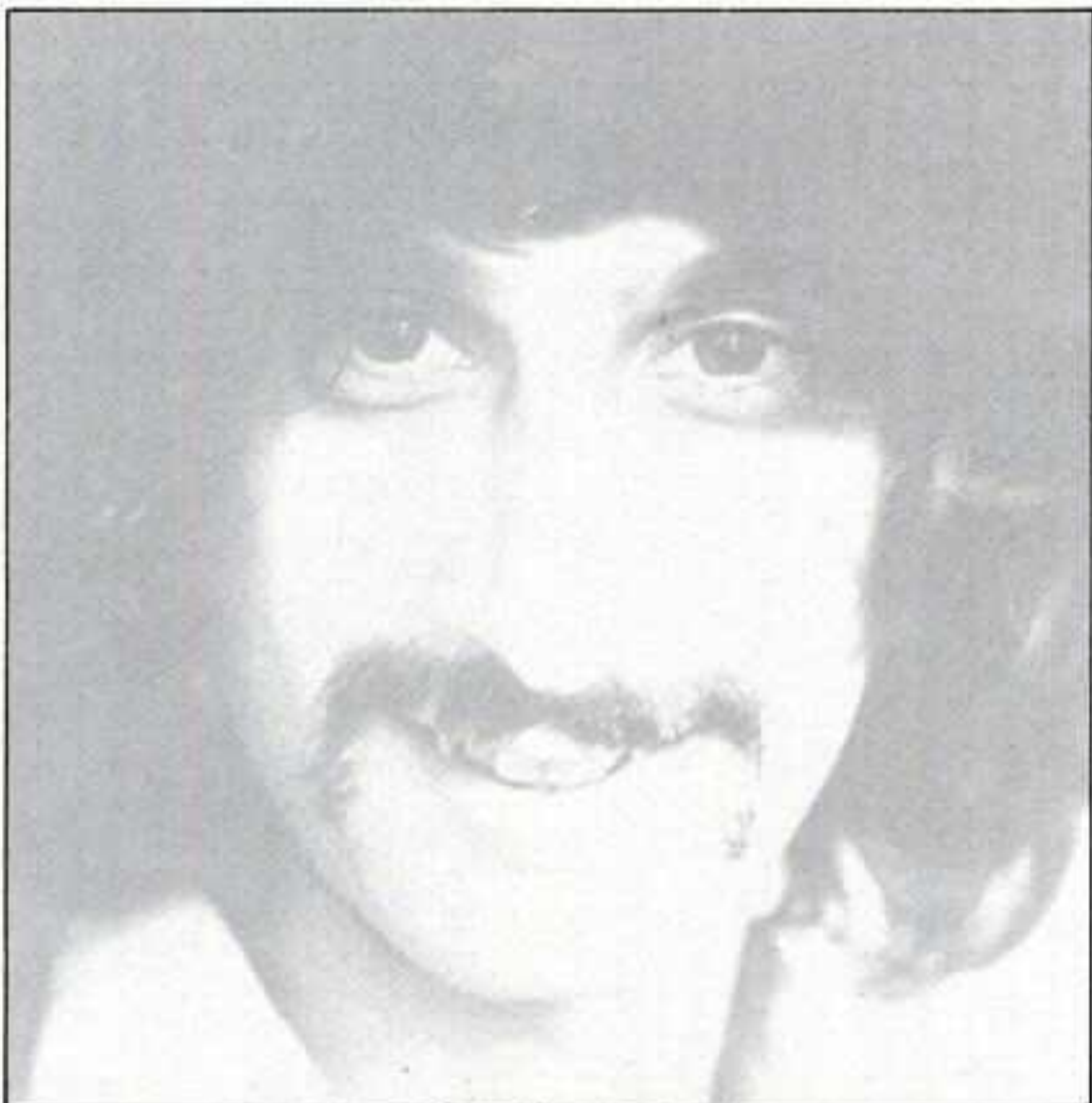
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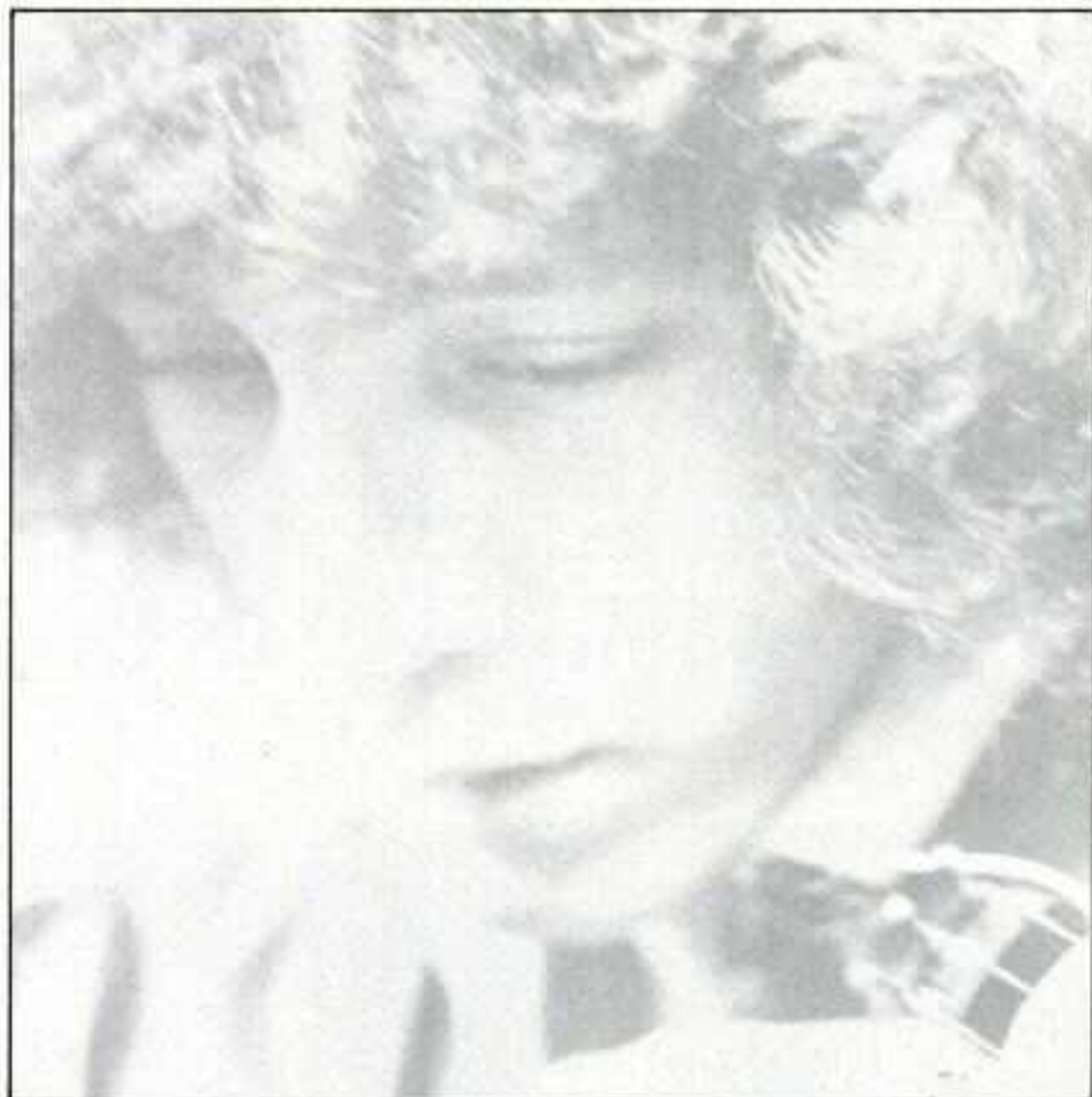
JIM ROBERTS—*Lyricist*



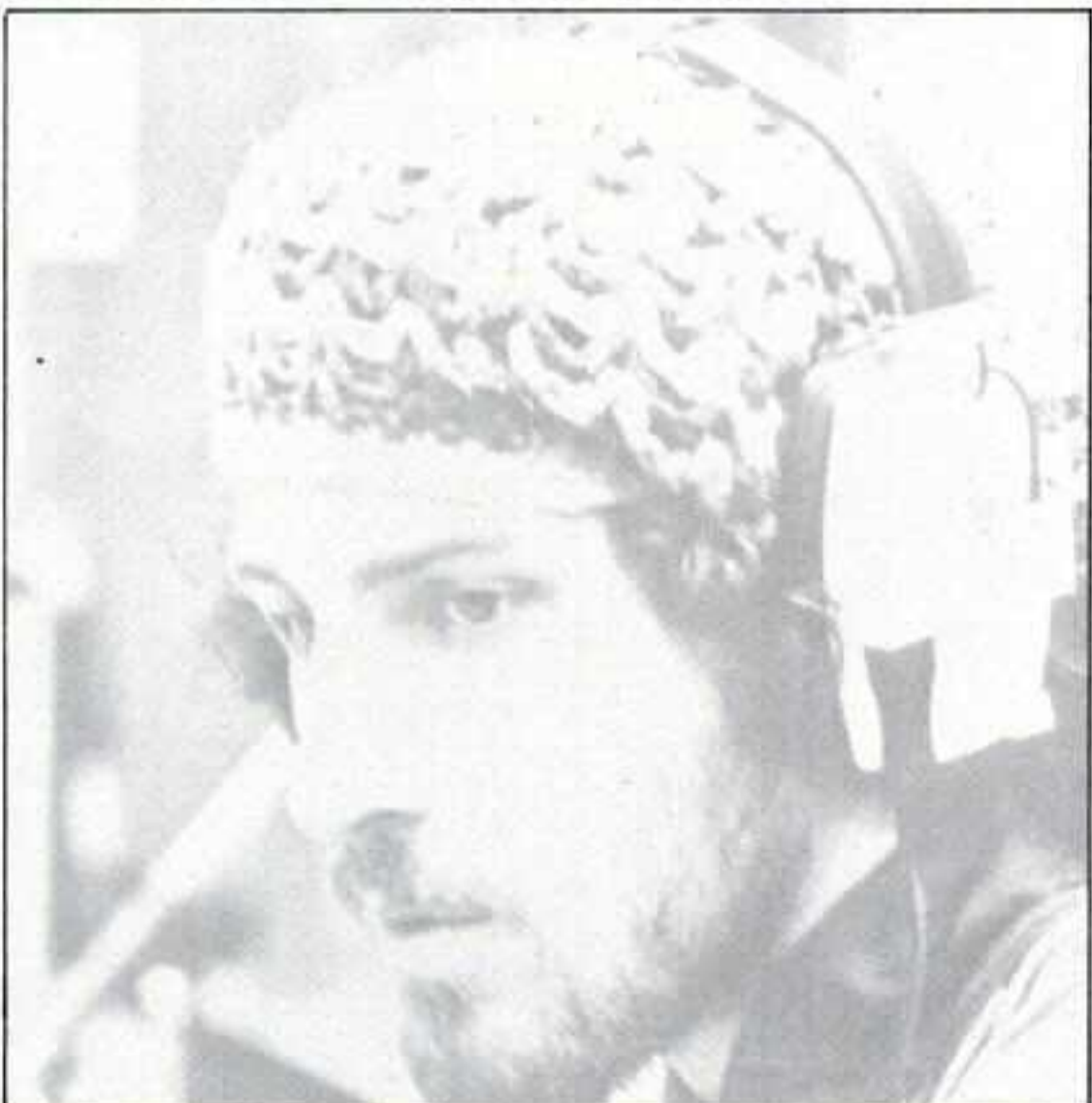
PETER ROWAN—*Lead vocals, guitar*



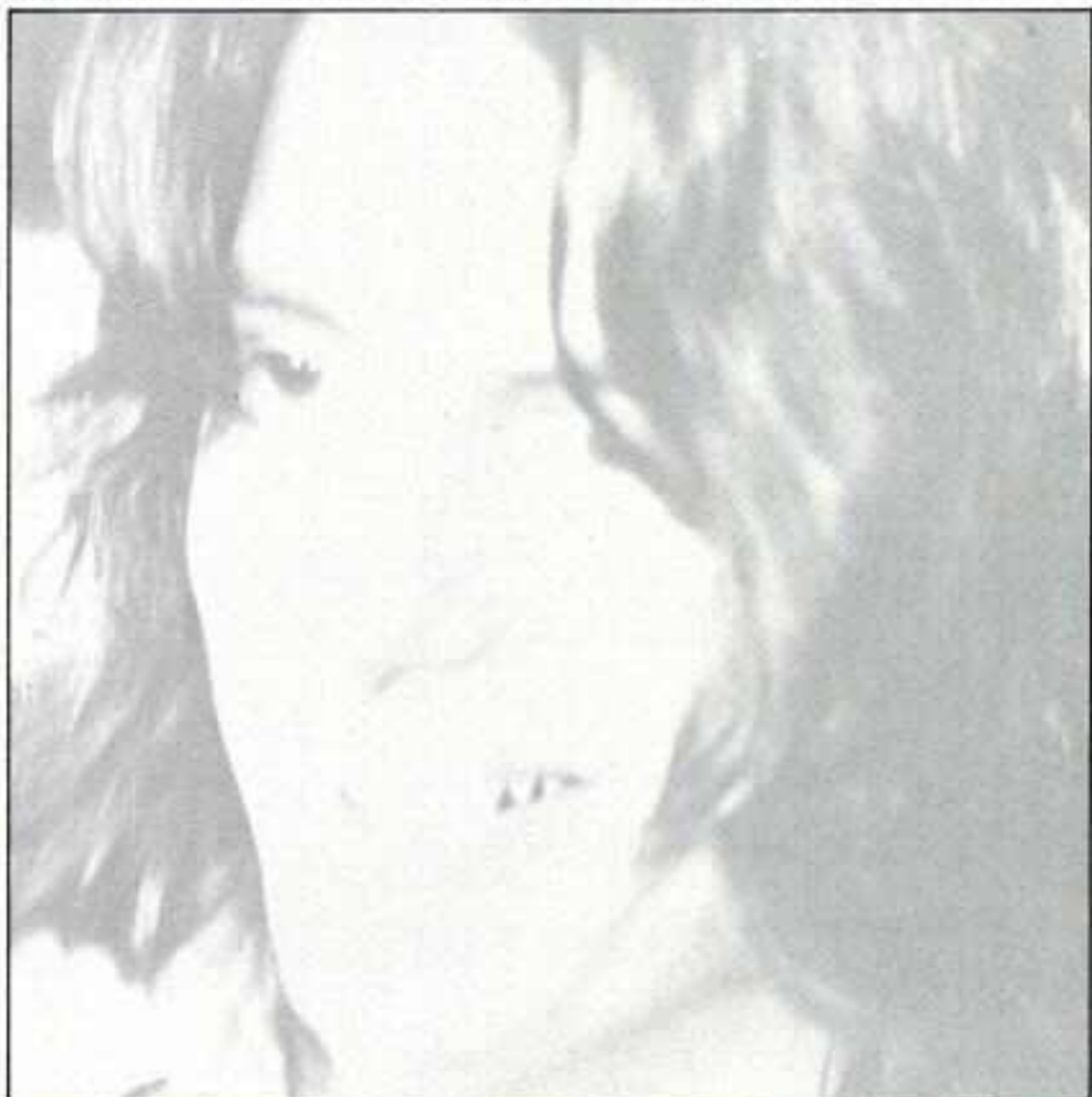
ANDY KULBERG—*Bass, vocals and flute*



RICHARD GREENE—*Violin, viola, keyboard and vocals*



LLOYD BASKIN—*Lead vocalist and keyboards*



LARRY ATAMANUIK—*Drums and percussion*

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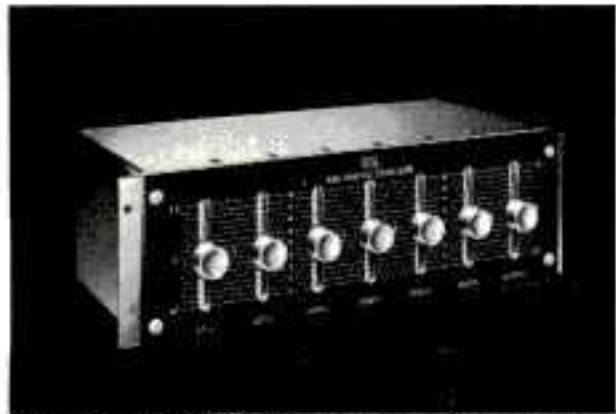
THE MAGNADYNE CORPORATION 8973 W. Pico Blvd., Los Angeles, Calif. 90035 / (213) 278-0107

## CINEFFECTS IN 'SPEED' MOVE

NEW YORK — Cineffects Color Laboratory has installed high-speed developing equipment in anticipation of super 8mm film becoming involved in cartridge TV. "We are installing equipment that will give us the flexibility to increase our production in the shortest possible time when the need arises," said Joseph Macaluso, president of National Showmanship Services (O-T-C), the parent company.

Super 8mm film will create an unprecedented boom for the film processing labs, the executive believes. (Eastman Kodak has begun work on developing a VTR system for its Super 8mm film. See separate story.)

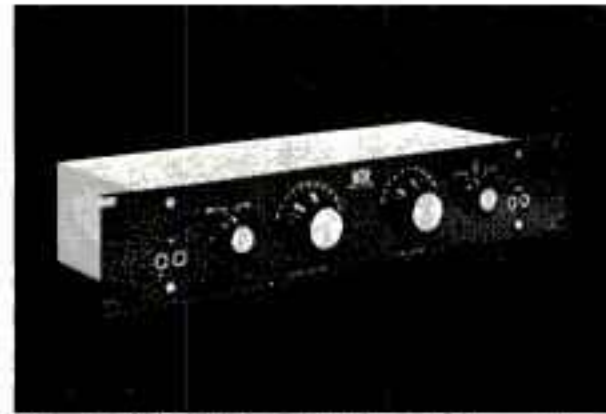
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United Artists, Walt Disney Productions,  
Caesars Palace, or the International Hotel,**  
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Altec's 9062A Graphic Equalizer. As the "work-horse" of the industry, Altec's Graphic Equalizer provides immediate equalization to attenuate vocal or instrumental soloists or to change the overall frequency curve if desired. This compact unit allows 7 separate frequency segments to be simultaneously tailored. For noise-free operation and maintenance-free reliability, the 9062A features passive circuitry and a proven brush design with gold-tipped dual contacts on each brush.



Altec's 9061A Program Equalizer. Providing continuously variable equalization or attenuation, the 9061A is ideal for tailoring and reshaping sounds during mixing and re-mixing as well as for creating your own sound and special effects. The passive 9061A features silent operation (with no external power source required, absolutely no noise is inserted) and includes its own mounting frame that permits the unit to be plugged into or removed from the console as desired. Altec's 9063B is identical in circuitry and is designed for easy mounting in a standard 19" rack. Both models operate at extremely low levels.



Altec's 9067B Variable High & Low Pass Filter. Handling sonic effects is just one of the many useful functions of this easy-to-operate unit. Some features of this passive network include zero insertion loss, completely silent control action, no distortion, no hum pickup—even in low-level circuits, immediate selection of either or both filters into the circuit and standard rack mounting. The 9067B also features 10 positions of LF and HF cutoff and 18 dB per octave attenuation at any selected frequency.

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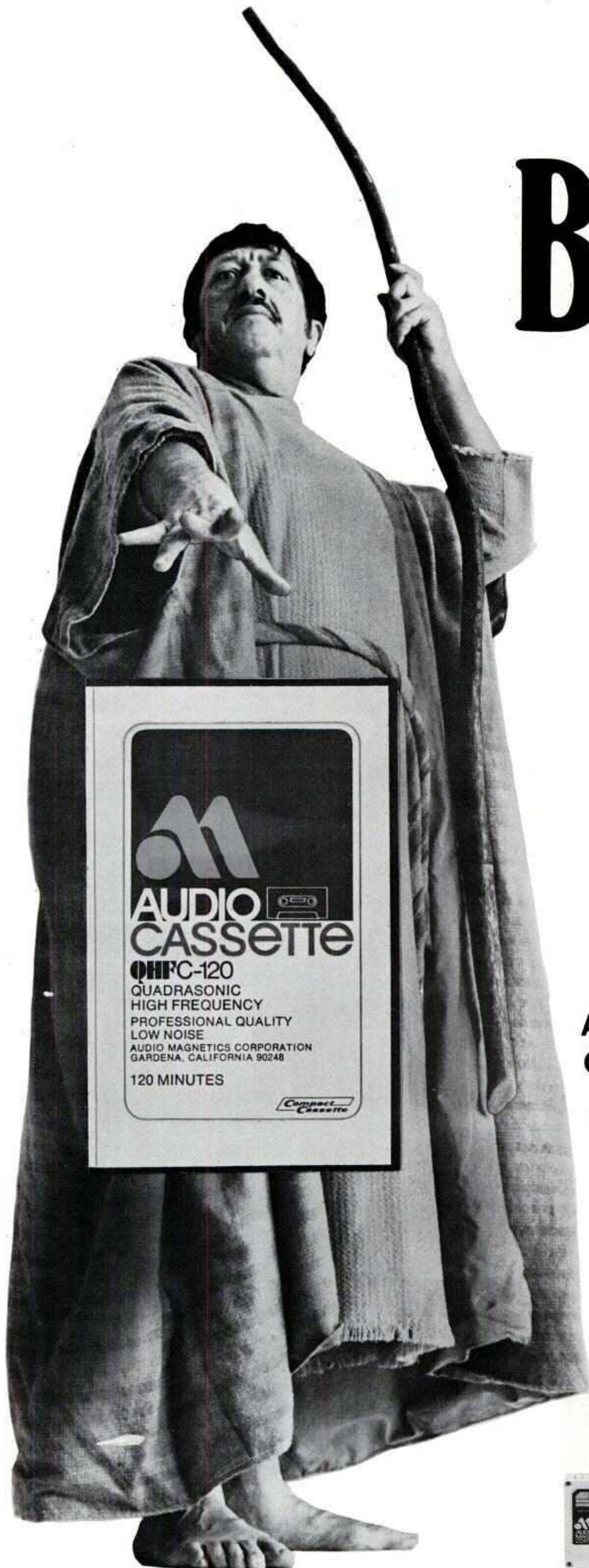
(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	<b>ALL THINGS MUST PASS</b> George Harrison, Apple (8XWB 639; 4XWB 639)
2	2	<b>ABRAXAS</b> Santana, Columbia (CA 30130; CT 30130)
3	3	<b>STEPHEN STILLS</b> Atlantic (Ampex M-87202; Ampex M-57202)
4	5	<b>GREATEST HITS</b> Sly & the Family Stone, Epic (KO 30325; ET 30325)
5	4	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell (86050; 56050)
6	6	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-206; 73-206)
7	7	<b>PENDULUM</b> Creedence Clearwater Revival, Fantasy (88410; 58410)
8	8	<b>LIVE</b> Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633)
9	9	<b>JOHN LENNON/PLASTIC ONO BAND</b> Apple (8XW 3372; 4XW 3372)
10	10	<b>LED ZEPPELIN III</b> Atlantic (TP 7201; CS 7201)
11	13	<b>ELTON JOHN</b> Uni (8-73090; 2-73090)
12	16	<b>CHICAGO</b> Columbia (18 BO 0858; 1610 0858)
13	11	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
14	12	<b>SWEET BABY JAMES</b> James Taylor, Warner Bros. (8WM 1843; CWX 1843)
15	15	<b>THIRD ALBUM</b> Jackson 5, Motown (MB-1718; M 75718)
16	17	<b>NATURALLY</b> Three Dog Night, Dunhill (85088; 55088)
17	14	<b>TO BE CONTINUED</b> Isaac Hayes, Enterprise (EN8 1014; ENC 1014)
18	18	<b>WORST OF</b> Jefferson Airplane, RCA Victor (PBS 1653; PK 1653)
19	19	<b>WHALES &amp; NIGHTINGALES</b> Judy Collins, Elektra (ET 8 5010; TC 5 5010)
20	20	<b>BLOWS AGAINST THE EMPIRE</b> Paul Kantner & the Jefferson Starship, RCA Victor (PBS 1654; PK 1654)
21	25	<b>PORTRAIT</b> Fifth Dimension, Bell (86045; 56045)
22	26	<b>WATT</b> Ten Years After, Deram (M 77850; M 77650)
23	22	<b>WOODSTOCK</b> Soundtrack, Cotillion (Ampex T85 NN; T55 NN)
24	24	<b>TAP ROOT MANUSCRIPT</b> Neil Diamond, Uni (8-73092; 2-73092)
25	27	<b>DOORS 13</b> Elektra (ET 8-4079; TCS-4079)
26	35	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia (18 BO 0854; 16 BO 0854)
27	23	<b>NEW MORNING</b> Bob Dylan, Columbia (CA 30290; CT 30290) (Ampex)
28	28	<b>AFTER THE GOLD RUSH</b> Neil Young, Reprise (8RM 6383; 56383)
29	29	<b>TOMMY</b> Who, Decca (62500; 7-32500)
30	30	<b>EMITT RHODES</b> Dunhill (85089; 55089) (Ampex & GRT)
31	31	<b>AMERICAN BEAUTY</b> Grateful Dead, Warner Bros. (81893; 51893)
32	32	<b>HIS BAND &amp; THE STREET CHOIR</b> Van Morrison, Warner Bros. (81884; 51884)
33	36	<b>FOR THE GOOD TIMES</b> Ray Price, Columbia (CA 30106; CT 30106)
34	21	<b>THAT'S THE WAY IT IS</b> Elvis Presley, RCA Victor (PBS 1652; PK 1652)
35	34	<b>COSMO'S FACTORY</b> Creedence Clearwater Revival, Fantasy (88402; 58402) (Ampex)
36	37	<b>LOLA VS. POWERMAN &amp; THE MONEYGOROUND</b> Kinks, Reprise (8RM 6423; 56423)
37	40	<b>CURTIS</b> Curtis Mayfield, Curtom (MB 8005; M5 8005)
38	38	<b>VERY DIONNE</b> Dionne Warwick, Scepter (TSPS 587; CSPS 587)
39	39	<b>A QUESTION OF BALANCE</b> Moody Blues, Threshold (24803; 24603) (Ampex)
40	33	<b>BLACK SABBATH</b> Warner Bros. (81871; 51871)
41	—	<b>BLOODROCK II</b> Capitol (8XW 491; 4XW 491)
42	42	<b>DEJA VU</b> Crosby, Stills, Nash & Young, Atlantic (TP 7200 & Ampex 87200; 57200)
43	44	<b>WITH LOVE, BOBBY</b> Bobby Sherman, Metromedia (890-1032; 590-1032)
44	46	<b>LAYLA</b> Derek & the Dominos, Atco (Ampex M-82704; Ampex M-52704)
45	43	<b>STEPPENWOLF 7</b> ABC/Dunhill (85090; 55090) (Ampex)
46	—	<b>FLIP WILSON SHOW</b> Little David (LD 82000; LD C 2000)
47	50	<b>CANDIDA</b> Dawn, Bell (8-6052; 5-6052)
48	47	<b>CLOSER TO HOME</b> Grand Funk Railroad, Capitol (8XT 471; 4XT 471)
49	41	<b>COLD</b> Neil Diamond, Uni (8-73084; 73-084)
50	48	<b>SHARE THE LAND</b> Guess Who, RCA Victor (PBS-1590; PK 1590)

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## Car Tapes Sets Up Team in Chi Move

LOS ANGELES—Car Tapes, manufacturer of stereo tape players in the auto, home and portable fields, has structured a management team to coincide with its move here from Chicago.

Jim LeVitus, president of Car Tapes, said the company will con-

tinue with a midwest operation, based in Chicago, but the brunt of the operation will be in Chatsworth, Calif., a suburb of Los Angeles.

The new West Coast 24,000-square-foot facility includes corporate headquarters, warehousing,

quality control, service, manufacturing, shipping, sales, marketing and design. The midwest facility, under Marv Rose, vice president of midwest operations, consists of a sales, service and distribution center.

Car Tapes is fully operational on the West Coast, with plans being formulated in sales, marketing and service. The company will introduce equipment in three areas: auto, home and portable.

The management team consists of LeVitus, George Sayles, executive vice president; Earl Horwitz, director of sales; Ed Swire, vice president of product development; Richard Herst, vice president of engineering; and Marv Rose.

## Audio Magnetics Promos For Housewares Show Set

LOS ANGELES—Audio Magnetics is beginning 1971 with a series of tape promotions to coincide with the opening Monday (11) of the Housewares Show in Chicago.

The promotions:

A "Snoopy Six-Pack" where a dealer buys six C-60 cassettes and receives free a desk model of Snoopy in his Sopwith Camel, six empty plastic cassette mailer boxes and a storage case that holds 12 cassettes. The Snoopy model kit, manufactured by Mattel, and the tape products are packaged in one box.

A "Stickable-Stackable Storage Tray," where a retailer buys three C-60 cassettes or two C-60 cassettes and a head cleaner. The storage tray attaches to a portable cassette unit.

A reel-to-reel 1-cent sale, where a dealer buys three 7-inch reel tapes and receives a fourth for one penny.

A cassette promotion with a dealer buying one gross and receiving 12 free cassettes. A second gross earns a dealer 36 free, and

the purchase of a third gross gets a dealer a free 72 cassettes.

Other promotions include 3-inch reel specials, 8-track blank cartridges and head cleaners, cassettes and reel-to-reel offers.

## 2 Mil Unit Market Seen in W. Germany

HAMBURG—A two-million player market in West Germany has been forecast in a survey by the Booksellers Federation. While this estimate covers a 10-year period, the survey also indicated that two mail-order firms would be offering between 50 and 100 programs by the summer of 1971. Ten percent of West German households will have a cartridge TV player by 1980, the survey predicted.

Book publishers, educational book publishers, educational film producers and some sports film firms are gearing up to develop programs for the medium.

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**Anita Bryant**

arranged and conducted by Kurt Kaiser

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**New Tape CARtridge Releases**

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**Colgems**  
Barrel Full of MONKEES; (8) PBCG 5003

**RCA Victor**  
ELVIS PRESLEY—I'm 10,000 Years Old; (8) P85 1655, (C) PK 1655  
CHARLEY PRIDE—To All My Wonderful Fans From Me to You; (8) P85 1662

**GRT**

**Bang**  
NEIL DIAMOND—Feel of Neil Diamond; (C) 5011-214V  
NEIL DIAMOND—Do It; (8) 8011-224V, (C) 5011-224V

**Cadet**  
WOODY HERMAN—Woody; (8) 8035-845M  
SOULFUL STRINGS—Play Gamble-Huff; (8) 8035-0846M

**Cadet Concept**  
JOHN KLEMMER—Eruptions; (8) 8037-330M

**Checker**  
JIMMY REEVES JR.—Born to Love Me; (8) 8034-3016M

**Command**  
TONY MOTTOLA—Roman Guitar; (8) 8003-816V  
TONY MOTTOLA—Spanish Guitar; (8) 8003-841V

**Dunhill**  
EMITT RHODES; (C) 5023-50089V  
ANWELLA—World's End; (8) 8023-50095V  
STEPPENWOLF—Steppenwolf/Steppenwolf II; (C) 5023-52937N (TP)

**GRT**  
RASTUS; (8) 8099-30004M

**GRT Music Tapes**  
VARIOUS ARTISTS—Twelve Country Hits; (8) 8112-1Q

**Legacy**  
VARIOUS ARTISTS—Folk Festival; (8) 8108-110Q

**THE LIMELIGHTERS**—Their First Historic Album; (8) 8108-113Q

**Makaha**  
117 DAMON—Orient Express; (8) 8119-5003V

**Monument**  
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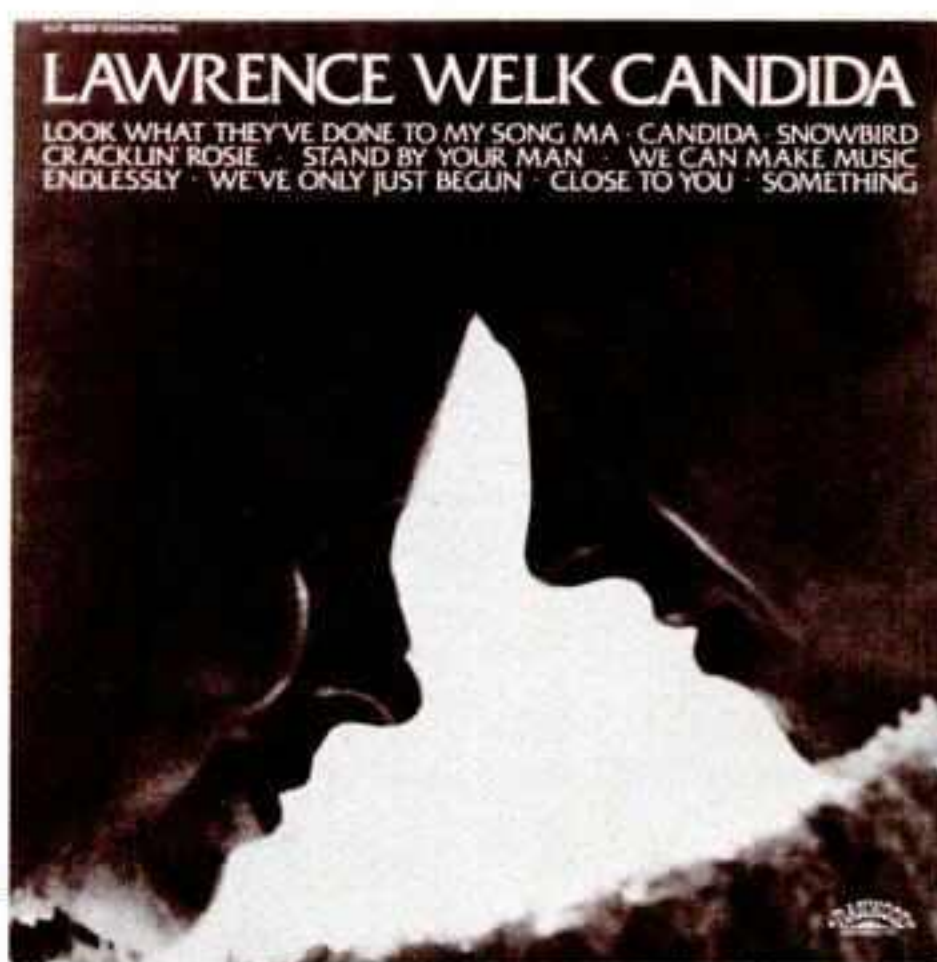
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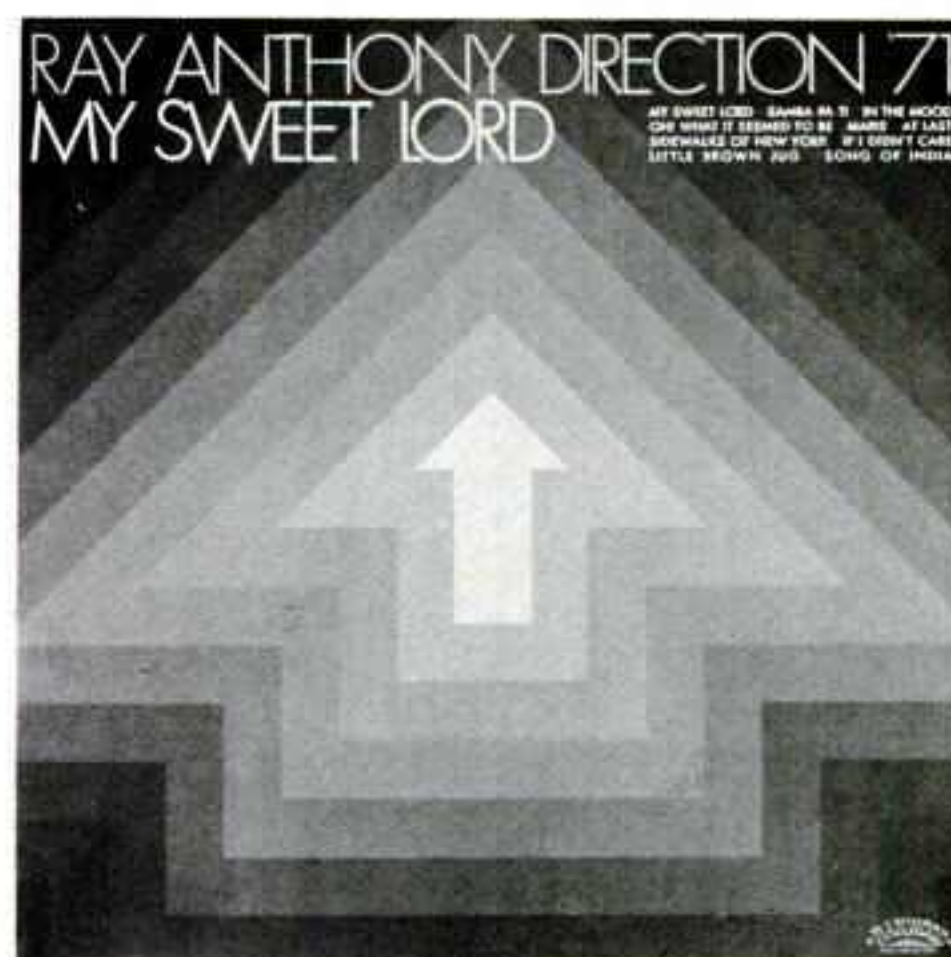


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# Cartridge TV

## State of CTV: Optimism & a 'Long' Look

By ELIOT TIEGEL

LOS ANGELES—Optimism, coupled with a degree of "hot-air enthusiasm" describes the state of cartridge television in this new year.

There are enough indications to predict that this new home entertainment medium is still years away from being a mass consumer reality. So record distributors are not worrying about their roles in providing programming to retailers. Record and tape companies are not rushing to devise new avenues for getting into the audio/visual potpourri. Motion picture exhibitors are not thrashing around frantically yelling "here comes another death attack to kill off the American public's movie-going habits." And the TV networks are not panicked that they will face immediate losses of audience for programs which the public will either buy or lease.

In short, a lot of people are not being backed up against the wall by the thought of a competitive new entertainment medium. But a lot of people are making optimistic statements about their own "expertise" in the field and how cartridge TV will be the messiah for craft unions and for other fields.

Still, a top Motorola official believes that the real consumer boom will occur in 1975. Things should start moving in 1973, notes Lloyd Singer, vice president of Motorola's education and training products division.

Motorola's involvement is through CBS' EVR system, and the hardware firm is concentrating on the industrial and educational markets. Motorola has been offering its Teleplayer unit (on which an EVR cartridge is played with the picture transferred to an empty channel on a regular TV set) along with

leased films it has been obtaining to companies like Equitable Life, hospitals and service organizations.

The company has just opened a local office headed by Noreen St. Pierre whose responsibility is to make contact with creative people anent programming.

CBS, which has been sophisticating its EVR system and now has color where one year ago it was only showing black and white, also feels that it will take upwards to two years before it makes a profit through its Electronic Video Recording division.

"We should begin to turn a profit in 1972," said CBS financial vice president Robert Rice in discussing CBS' EVR operation.

RCA, which has developed its own SelectaVision system, has been quiet about its own progress. The company has opened a West Coast office in Beverly Hills, an obvious move in light of Hollywood's motion picture and TV potential, plus the hardcore nucleus of visually creative people who reside here.

Tom McDermott, head of SelectaVision, has been holding discussions with overseas sources about obtaining programming to match the company's concept of creating something which is unavailable on commercial TV. RCA has not stated when its system will be salable to consumers.

AKVCO'S Cartivision system, using color videotape, is supposed to be available to the public this year and the firm's San Jose, Calif. duplicating factory has been transforming movies into video cartridges, including films from United Artists and sports, travel and some music shorts from other producers.

N.V. Philips of Holland is also supposed to debut its videotape system in this country sometime this year. Ampex' own Instavision videotape system, exhibited last fall, will become available sometime in mid-year.

So the first hardware units will be on sale this year in the upper-price bracket. At least that is clear. What is also clear is the amount of pie-in-the-sky hyperbole tossed around about the eventual sales penetration of cartridge TV.

During a series of seminars during the fall of last year, a host of "instant experts" extolled their concepts of how soon the home cartridge TV market would blossom. They feel the surge is just around the corner. Equipment manufacturers have been more conservative in their estimates of when the revolution will occur. "Instant programmers" have been more aggressive in asserting that there is already a home cartridge TV industry.

Calling the current embryonic state of the new medium an industry seems to be stretching a point, for there are in actuality too many disjointed aspects to the formalization of an honest industry.

The Japanese seem to be moving more swiftly toward VTR standardization. European interests, too, have agreed in principle to standardize VTR.

American firms have not yet reached that position because of the film, videotape and laser beam systems which are being developed.

In the interim, new companies keep being born and more "experts" are hired to develop shows for public usage—a usage which still seems years away.

## Say Kodak Develops Tie

ROCHESTER, N.Y. — Eastman Kodak is reported developing a system for super 8mm film to be used as a programming source for cartridge television.

The company is working on developing materials for a super 8 type film which could be used in cartridge TV housings. The

company is also reported developing prototype players for super 8mm film.

Kodak's coverage would be in both the film and hardware areas, although the film would prove to be the top consumer item cost wise, just as regular home movie film is its top selling item.

## Ampex Stays Out of CTV Programming

LOS ANGELES—Ampex is staying out of cartridge television programming.

Dick Elkus, general manager of Ampex's educational industrial products division, believes there are enough people with expertise in various programming fields to competently fill the software catalog.

"Our field is equipment," Elkus said, adding the company hopes programmers will design their shows to fit Ampex's videotape system.

"We have tried to design our equipment so that it appeals to the public on both immediate and long-term levels."

Elkus believes the most meaningful form of cartridge TV programming entails information which emotionally involves the home viewer, and programming which can be repeated.

He cites five categories for potential programming, with pure entertainment in the form of motion pictures only succeeding if the public accepts the four other categories.

These include:  
**Constructive leisure** — "how to" type series which help a person accomplish something;

**Classic works of art** — an audio-visual happening which creatively stands the test of time;

**Emotional stimulants**—films or shows which stimulate all the senses;

**Background information** — something which enhances a situation but is not important in its own right, like New Year's Eve fare to augment a party;

**Pure entertainment** — entertainment for entertainment's sake which is generally played one time, like a feature film.

"Cartridge TV will be the most personally involving medium ever in the home environment," Elkus said. "It will be the closest thing to person-to-person contact."

The home viewer who has the option to record his own programming is in a better position than the person who has a

*(Continued on page 37)*

## Monument Acts Asked for CTV

LOS ANGELES—Monument Records has received overseas requests for two of its artists for cartridge television projects.

Teichiku Records Ltd. of Tokyo has requested a cartridge TV program by Boots Randolph and Tax Productions of Stockholm has requested Kris Kristofferson for both cartridge TV and motion picture utilization.

The latter request is for the label's hot new troubadour to come to Sweden to appear in both a cartridge TV program and star in a feature film. Both requests were forwarded by Torbjorn Axleman, a veteran

producer-director for Swedish TV and motion pictures.

Kristofferson, of Swedish origin, was in Sweden last September for radio-TV-record store promotions.

Randolph made his first in-person appearance in Japan last October, performing concerts in seven cities over a three-week period. The promoter, Tom Romura, hopes to have Randolph back again this year.

Randolph's instrumental LP's have been major sellers in Japan, hence Teichiku's desire to have the saxophonist perform in the new home enter-

tainment medium of cartridge TV.

The request for a Randolph TV program was advanced by Ichiro Kimoue, manager of Teichiku's foreign department, which is Monument's record and tape cartridge licensee.

"We received a letter from Teichiku asking us when we planned to make our first cartridge television release available," stated Bobby Weiss, Monument's international vice president. "They were particularly interested in Boots because he is one of the biggest record sellers in Japan. Boots has cut five albums just for the Japanese market. Two are all Japanese songs. One is a Hawaiian album flavored for the Japanese market. One is a rock hit of the 60's package and one is of foreign movie themes."

The Randolph project is being planned for this year, with label president Fred Foster overseeing the production which will probably take place in Nashville where there are adequate videotaping facilities. Teichiku even suggested that Randolph fly to Tokyo to produce the color program, and this is also under consideration.

Teichiku plans to develop its own cartridge TV program library, according to Weiss, and the company has set up a section in its plant to manufacture videotape. Teichiku will distribute its cartridge TV programs like it does records and tapes.

Randolph's instrumental efforts will be easier to sell in the Japanese market than those of an American vocalist, Weiss points out. "People have to concentrate more on videotape while listening to a foreign language."

Weiss who travels extensively, feels the Japanese cartridge TV market will develop more rapidly than in other nations because the products will be

*(Continued on page 37)*

## Las Vegas Hotels See CTV As Helping Their Business

• *Continued from page 1*

it would be just as desirable to do Ella Fitzgerald "live" at the Flamingo on CTV as a live album.

Because the large majority of the Frontier's customers are from out of town, the hotel sees no series difference in having CTV. "The gambling hotels were against putting television in rooms, fearing it would detract

customers from the other activities. But their fears turned out not to be true," said Cummings. "People expect to have a TV in their room."

"We haven't really thought much about CTV," said Cummings, "but I don't see any problem in having CTV for the customers to watch, just so long as it doesn't interfere with normal operations."

## Food Editor to Appear, Help in East End Cooking Show Series

NEW YORK—East End Enterprises has enlisted the services of Sylvia Shur, former food editor of Look and Seventeen magazines, in the production of a series of four half-hour demonstration cooking shows for cartridge TV.

East End Enterprises utilized the facilities and technical assistance of Intertel Colour Television of London, for the production of the programs which were taped at the Wembley Studios, Jan. 5-9.

Miss Shur, who brings her culinary expertise to the series titled, "The Easy Way to Telegant Cooking," is currently director of Creative Food Service, an organization devoted to the creation and testing of new recipes and ideas for a wide range of clients.

Meanwhile, EEE has also completed a series of three half-hour golf tapes with Gene Littler. The series which was

shot at Palm Springs is now in its final stages of editing.

EEE's future CTV schedule calls for a spring taping of a tennis series with Pancho Gonzales, followed by Gold Medal winner, Billy Kidd, in a skiing instruction series.

East End Enterprises is the former Theatre Systems Productions Corp. The company, headed by President Ken Silversmith and vice president Les Davis, recently underwent a name change.

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# Talent

## 'Ladies, Gentlemen' Not So Lovely

NEW YORK — "Lovely Ladies, Kind Gentlemen," the musical adaptation of "The Teahouse of the August Moon," is

### DAILIES ON 'LOVELY LADIES'

NEW YORK — "Lovely Ladies, Kind Gentlemen," a musical based on "The Teahouse of the August Moon" with music and lyrics by Stan Freeman and Franklin Underwood, opened at the Majestic Theater Dec. 28. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): "... the music and lyrics provided by Stan Freeman and Franklin Underwood sound like chop suey of almost compelling unoriginality."

NEWS (Douglas Watt): "... is a good example of that light-hearted old friend of ours, the musical comedy. It is lively, colorful and generally engaging entertainment. The songs ... are tuneful and possess verve and the lyrics are craftman-like."

POST (Richard Watts): "... a modestly agreeable entertainment. The music and lyrics are pleasant if not especially stimulating."

fighting for its life. After posting a closing notice the day after its Dec. 28 opening, because of a sharp negative review from Clive Barnes of the New York Times, producer Herman Levin decided to fight for a run with an ad campaign using excerpts from those critics who admired the show. •

It's going to be a tough fight, though, because there's really not enough in "Lovely Ladies, Kind Gentlemen" to sustain a winning run. The adaptation by John Patrick of his 20-year-old hit is plodding and the score by Stan Freeman and Franklin Underwood is mediocre. There was no original cast album deal set before the New York opening and it's doubtful that there will be one now considering the show's shaky future.

The few joys that come out of the production can be credited to Kenneth Nelson as the

(Continued on page 31)

## Goldblatt, Tears Signs Flock Of Rep Pacts

NEW YORK—Larry Goldblatt/Blood, Sweat & Tears Ltd., has negotiated representation contracts with Al Kooper, Badfinger, Thelonus Monk, as well as Blood, Sweat & Tears. Goldblatt will be the director of business affairs for the management agency. He will also act as agent for the artists.

The agency will book Thelonus Monk on campuses. Kooper will again tour the country after his recent absence from the concert scene. In addition, Goldblatt will book Badfinger in conjunction with ATI for U.S. tours.

Goldblatt will keep the agency small and personal so that each artist will be booked according to his individual needs and tastes.

## Talent In Action

### KRIS KRISTOFFERSON

Carnegie Hall, New York

The panorama of feet dangling over plush-lined tiers denotes contented ambience at Carnegie Hall lately, and there was plenty shared by Kris Kristofferson and Ian & Sylvia, Dec. 30.

Bringing an intense awareness of sensory response and mental cop-outs to his lyrics, Kristofferson has given a hardhitting immediacy to country music, supported by the sure momentum of his growling vocal performance and the deft company of Billy Swann on electric bass, Donnie Fritz on organ, Norman Blake on acoustic guitar and Zal Yanofsky on electric lead. So, after surging through most of his Monument album, notably "Help Me Make It Through the Night," "To Beat the Devil," "For the Good Times," "Me and Bobby McGee" and "Sunday Morning Coming Down," it was more incongruous and painful to hear Kristofferson verbalize on nervousness, which an audience usually discounts, than to hear the sound system fail for a count of thirty.

Carnegie's acoustics especially become Ian & Sylvia's sound, allowing it to soar in "Smiling Wine," "Women's World," "Somebody Soon," "The Texas Rangers" and their new discovery, "The Last Lonely Eagle." David Wilcox, fellow Canadian, provided most able and sensitive accompaniment on steel guitar.

ROBIN LOGGIE

vera are the two main voices, the latter more dramatic and forceful. The other backup instrumentation includes piano, bass and drums and there is a rich harmony sound in the voices and a solid ensemble sound in the seven pieces.

ELIOT TIEGEL

### TOM RUSH, HAPPY AND ARTIE TRAUM

Carnegie Hall, New York

The nostalgic days of the folk revival and the contemporary country blues were brought together Dec. 28 with the appearance of Happy and Artie Traum, Capitol recording artists and Tom Rush (Columbia). It was a pleasing blend, creating an air of serenity in the auditorium.

Starting the show were Happy and Artie Traum, backed by an electric bassist, a piano player who doubled on harmonica, and a pedal steel guitarist who doubled on the banjo. They could have been called the Happy Traums, for their brand of country and country blues was smiling music throughout each number including "Deep River Blues," "The Tales of Panama Smith," "Going Down the Road to See Bessie," "By By Love," and Woodie Guthrie's "Dead or Alive." Artie handled most of the guitar solo chores with Happy providing a steady rhythm guitar. The harmonic blend of voices recalled duos of the Grand Ole Opry as the audience stomped their feet and constantly laughed at Artie's antics.

Tom Rush brought two sidemen with him and utilized their voices for harmony singing "These Days," "Colors of the Sun," "The Jazzman," "Sweet Baby James," and "Cool, Clear Water," among others. His relaxed attitude and superb musical ability carried the mood set by the previous act.

BOB GLASSENBERG

### BIFF ROSE

Bitter End, New York

Biff Rose, Buddah Records recording artist does not have an act. He is constantly himself, utilizing an uncanny quasi-stream of consciousness technique to delight his audience as he plays his piano, sings of love and loves lost, and carries on a constant dialog with his audience. At the early show Jan. 3, Rose sang several songs about women, explained his latest attempt at a musical and generally smiled both physically and mentally.

Rose's main attraction are his word themes and relaxed approach to his work, which he obviously considers play. He recited a limerick poem concerning the vast web of relatively and love and just plain living, then played a few more tunes, smiled some more, recited another poem and played a few more songs. There were the more serious moments when his messages were not lighthearted, but Rose seems to be a person who delights in his expression of sorrows as well as mirth.

BOB GLASSENBERG

### SOCIETY OF SEVEN

Outrigger Hotel, Honolulu

Local residents are having a field day with this exciting musical aggregation which calls the Outrigger home most of the year. The septet combines outstanding instrumental, vocal and comedic abilities, working in the rock idiom as a base, but expanding its scope to cover songs which appeal to both Islanders and tourists.

With one live in person LP available on Uni, the band is more than just a local attraction. Its repertoire encompasses "Get Together," "Everything Is Beautiful," "Yesterday I Heard the Rain," "I Want to Take You Higher," "It's Impossible," "Sweet Caroline," "Let the Sunshine In."

Bert Sagum and Roberto Nievera play trombones which fuse beautifully with the trumpet and trombone workout of Don Gay who also plays organ at the same time.

Leader Tony Ruivivar and Nie-

## From The Music Capitals of the World

### DOMESTIC

#### CHICAGO

Recently appearing at the Quiet Knight were Atlantic's London Wainwright III, Capitol's Leo Kottke, and Doc Watson. The McIan-Forrest Stage Group drew rave reviews at its opening recently at the Quiet Knight. The Stage Group will appear every Monday, with the Siegel-Schwall Band appearing every Tuesday. . . . Reprise's Neil Young is in for two shows at the Auditorium Theater in mid-January. . . . Appearing at

Beaver's over the Christmas holidays has been Happy Tiger's Mason Proffitt, Ampex's Aliotta Haynes, Giant City and Flash. . . . Wilderness Road, local rock group, preparing the soundtrack for a movie. . . . Dick Gassen will reopen the Syndrome in late January, headlining with A&M's Free.

GEORGE KNEMEYER

#### NEW YORK

Vanguard's Joan Baez plays Catholic University, Washington, D.C., Saturday (16); Philadelphia's Spectrum, Tuesday (19); Boston's Symphony Hall, Friday (22); and Penn State University, Sunday (24.) Other tour dates include Florida State University, Jan. 29; University of Florida, Jan. 31; University of Miami (Fla.), Feb. 5; Carnegie Hall, Feb. 11; University of Houston, Feb. 14, and City Auditorium, Austin, Tex., Feb. 16. . . . Bell's Julie Budd, who has been named national teen chairman of the Muscular Dystrophy Association of America, opens a two-week engagement at Las Vegas' Caesars Palace, Thursday (14). . . . Jeffrey Hammond-Hammond has joined Reprise's Jethro Tull as bass guitarist replacing Glenn Cornick, who is forming his own group.

(Continued on page 30)

## Cannon Inks 2 For Film Score

NEW YORK—Cannon Films has signed J.D. Crowe and the Kentucky Mountain Boys, a bluegrass singing and instrumental group, to write the music and be featured in the Chris Dewey film "Jump," a story about a stock car driver in Appalachia. They will be shooting on location in Florida, and return to Nashville in two weeks to begin a new pilot for Frank Peppiatt and John Ayelsworth's Youngstreet Productions.

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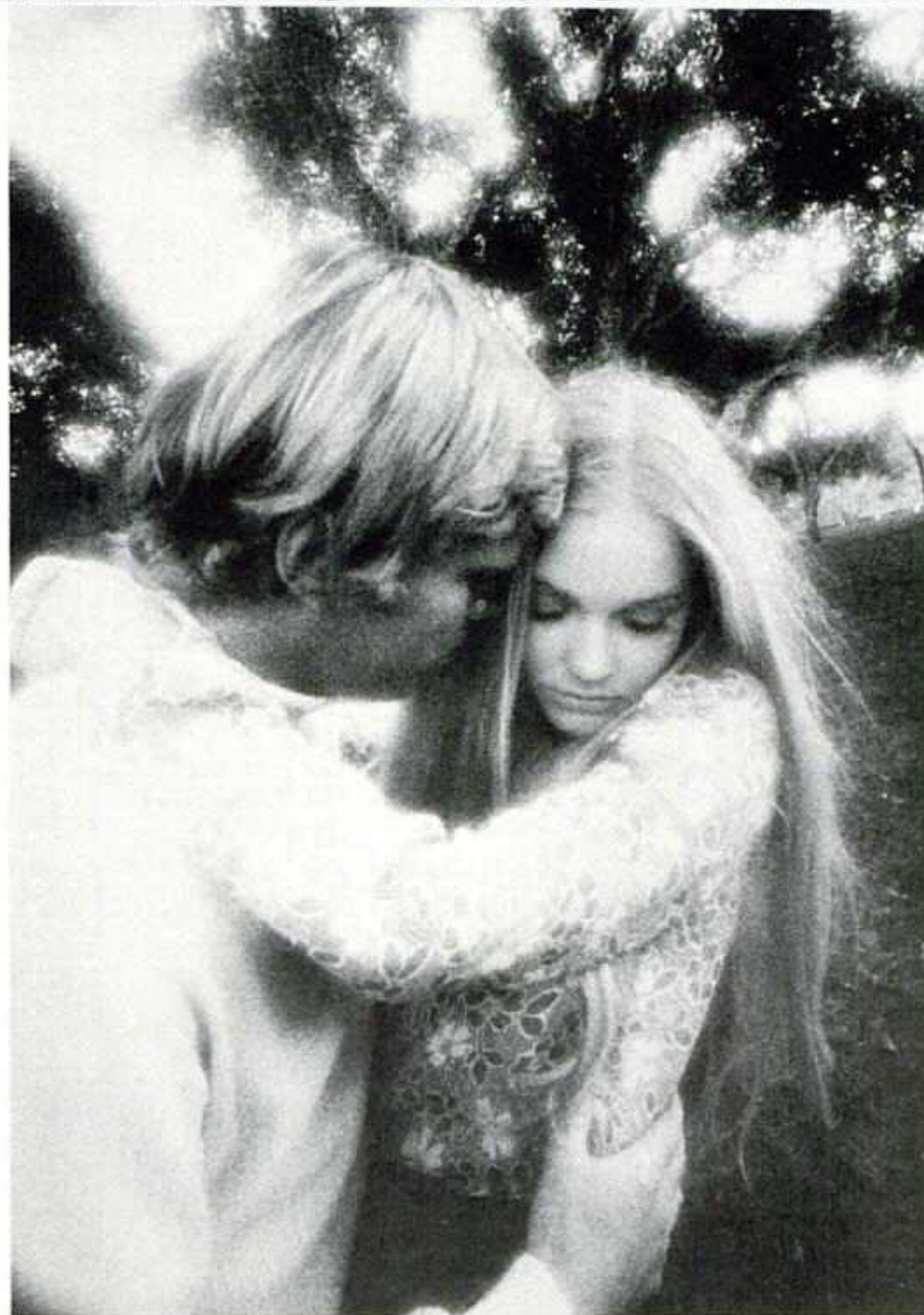
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COUNT BASIE, center, listens to plans to promote his first "contemporary" Flying Dutchman album spelled out by Bob Thiele, left, president of Flying Dutchman. Oliver Nelson, right, did the arrangement for the album.



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**Hawaii Rings in New Year With Fest, Firecrackers & Rock Fare**

By ELIOT TIEGEL

HONOLULU — Rock music and firecrackers created a New Year's Weekend cacophony for this tourist city. For some 50,000 local youngsters, Santana proved the high mark at the third annual Sunshine Music Festival sponsored by KPOI-FM in the Diamond Head Crater.

Santana's surprise performance New Year's Day had been preceded by such local acts as Yvonne Elliman, Andre and the Disciples, Judband, Sunday Moana, Moptops and Dan Shane and the Country Aires.

On New Year's Eve, entertainers working in both the hotels and clubs along Kalakaua Ave. had to compete with thousands of firecracker popping young people who ushered in 1971 in this traditionally boisterous fashion.

Hawaii's top pop name, Don Ho, was home for the holidays at his new Polynesian Palace in the Cinerama Reef Hotel. But the room lacks the warmth and island flavor of Duke Kahanamoku's open air environment where Ho formerly performed.

Ho's gentle brand of vocalizing, although backed by a 10-piece band and three girl singers, was not helped by the ice cream palace feeling of the Polynesian Palace.

Performing shows following

Ho at 1 and 2:30 a.m. were the New Christy Minstrels—an act brought over to appeal to vacationing Mainland college students.

The explosive side of contemporary music was exposed for vacationers, residents and some 13,000 Japanese tourists by the following acts: Ike and Tina Turner at the Hilton Hawaiian Village's Coral Ballroom; Liz Damon at the hotel's Garden Bar; the Society of Seven at the Outrigger's Main Showroom and Blood, Sweat and Tears at the HIC auditorium.

**13 Discotheques**

Pop music fever has really caught on here, with around 13 discotheques offering music which is alien to local residents over 35. Honolulu is fast becoming a rock music mecca, with a number of new hotels booking young bands, like the Holiday Inn which has three talent rooms and such unknown acts as the Swinging Society, Mike O'Day and Co. and the Burgundy Express at the Ala Moana.

The Luv Affair has been drawing locals to J.B.'s, the top discotheque, with the Outrigger's new Moon room and Alice's Restaurant at the Cinerama Reef two major pop showcase rooms.

**Unusual Show**

The most unusual show in town is Bill Dana's Polynesian

spoof review at the Hilton Hawaiian Village's Tapa Room, traditionally a Polynesian show location. For Dana, recently moved here, the show presents him in the new role of composer. He has written a number of comedy songs about the Hawaiian Islands which lace his hour show which ranges from heavy laughter to moderate humor. Dana mixes Yiddish with Hawaiian, sings nicely with a local quintet and has two hula dancers for visual impact.

Despite a drop in tourism this year, there are a number of Polynesian shows aimed at visitors, with Danny Kaleikini's Kalaha Hilton show now the longest running. Others are Marlene Sai and Alex McAngus at the Royal Hawaiian (which shortly drops this to go with acts like Kay Starr, Ray Anthony and Roberta Sherwood), the Kumonawana Review at Bonnie's Hut, the extravaganzas at the Cinerama Reef and Hawaiian Hut.

Two subtle blenders of pop with Polynesia, Martin Denny at the Royal Hawaiian and Arthur Lyman at the Ilikai, continue playing for tourists with John Rowles and Al Lopaka working for visitors at Duke's, with Lopaka emphasizing a modern Hawaiian sound for locals.

**Signings**

Lily Tomlin of "Rowan & Martin's Laugh-In" has signed with Polydor, which plans to release her initial album in March. . . . Helen Reddy, Australian vocalist, to Capitol, where D.W.D. Productions will produce. . . . Frank Lewis, also Australian, to Beverly Hills Records with "Year of War" his debut disk. An album will be cut in London. . . . Roulette will issue Oscar Brand's 55th album this month. . . . Famine has signed with Paul Jonali's Complex Three Production Co. . . . J.T.S. Brown to Dynamic Entertainment of Columbus, Ohio for management. . . . Ragnation joined Bell, where Buzz Cason and Tupper Sausey will produce. First product is slated later this month. . . . Comedian Lee Tully signed with International  
*(Continued on page 31)*

**Jazz Labs in Cleveland Start**

CLEVELAND—The first of three Jazz Labs, Jan. 9 ushered in the month-long "Jazz at Severance Hall." The feature, jointly sponsored by the Musical Arts Association and Case Western University as part of the latter's inter-session program, is open to college and high school students.

The series will close Jan. 24 with Dizzy Gillespie and the Modern Jazz Quartet. The Jan. 16 program features the jazz group of Robert Curnow, a former member of the Stan Kenton band. Panel discussions are included in each program.

**Esther Phillips Burnin' Atlantic SD-1565**

Esther Phillips has seen changes aplenty in her years in the record business. At the tender age of thirteen she was discovered by band leader Johnny Otis in Los Angeles and opened, billed as "Little" Esther Phillips, at the fabled Barrelhouse Club in that West Coast r&b center in the Forties and Fifties. In late 1948 her first disc appeared on the Modern label with Otis backing her up but it met with little success. In 1949 Johnny and Esther moved over to the Savoy label and had a smash hit with "Double Crossin' Blues" and followed it up with a booting "Cupid's Boogie" in 1950. In 1952 Otis folded things up for a while and Esther went out on her own with scant success, recording for a variety of small Southern labels. Personal problems and ill health led her home to Houston in the mid-Fifties, where she spent a couple of years recuperating and then, like a true artist, hit the road again. 1962 was the turning point in her career when she waxed the c&w tune "Release Me" for the New York-based Lenox label. It sold a million and led to a whole, much disputed, album of c&w tunes and landed her a reputation in the supper-club, easy-listening circles that contrasted solidly with her tough, little-girl role in the Forties and Fifties. Atlantic bought her contract up in 1965 and pursued the c&w tune thing at first, but soon allowed her to cover The Beatles' "And I Love Her," that turned out to be her last big hit. Albums followed on Atlantic, but these were basically string-loaded and full of standards.

With this album—recorded live at Freddie Jett's Pied Piper Club in Los Angeles—Little

Esther lets her hair down once more and proves she is yet a blues singer extraordinaire, with healthy dashes of jazz-inflected stylings a la Dinah Washington, Carmen McCrae or Nina Simone overwhelmingly in evidence. Her tight, little-girlish voice rocks out on "Cry Me a River Blues" and enchantingly possesses one on her live version of "And I Love Him." Not to mention her sensuous, emotionally abusive "I'm Getting 'Long Alright" that's "for all my lady friends in the house tonight—I do most of my blues songs for the ladies because we always have the blues." She moans her way into the "ice man," "meat man" and "coal man" peopled tune in syncopatedly funky fashion.

And that is only part of side one of this disc. Side two includes a live version of her come-back tune, "Release Me," that is lyrically propulsive as the tight ensemble, including Cornel Dupree on guitar and Jack Wilson on piano, moves things along expertly. Side two also contains two ballads that, as Leonard Feather accurately notes, "take on the coloration of the blues." Entitled "If It's the Last Thing I Do" and "Please Send Me Someone To Love," both feature Esther moaning, wailing and emoting off of deliberate piano backing, curling the notes at times and elongating states of mind as she holds syllables at other moments. Intensity mingled with gospel-stung syncopation.

Esther Phillips returns on this marvelous album that should be another stepping stone in her up and down career. She deserves a break and this album demonstrates she still has that low-down r&b feel coupled with a jazz ballad sense of timing and coloration that matches Nina Simone.

Gary von Tersch  
FUSION

"Little Esther lets her hair down once more"

**ESTHER PHILLIPS/BURNIN'**

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(Tapes Distributed by Ampex)



# Cannonball Adderley Quintet

2 Records For The Price Of 1



# The Price You Got To Pay To Be Free

SWBB-636



# From The Music Capitals of the World

## DOMESTIC

Continued from page 26

Warner Bros.' **Tony Joe White** opens a six-night stint at **Paul Colby's Bitter End**, Wednesday (20). . . . Mounted's **Marlene Ver Planck** has been invited by co-host **Rex Reed** to appear on the "Mike Douglas Show," Tuesday (12). . . . Elektra's **David Steinberg** will be guest host on the "Tonight Show," Monday (11). . . . **Kenn Long**, composer of the score of off-Broadway's "Touch," has been invited with the entire cast to participate in April's Rome International Theater Festival. . . . Poly-

dor's **Amboy Dukes** play Detroit's Cobo Hall, Jan. 22, and St. Louis, Jan. 30. . . . Polydor's **Odetta** has been added to the Friday (22) and Saturday (23) shows at Bill Graham's Fillmore East.

Bizarre's **Capt. Beefheart & His Magic Band** and Reprise's **Ry Cooder** play Ungano's, Jan. 27-28. . . . Polydor's **Edwin Birdsong** appears at PWee's, Friday (15), Saturday (16), Friday (22) and Saturday (23). He also plays Columbia University, Friday (15). . . . Columbia's **Eloise Laws** flies to London Feb. 15 for rehearsals for a Feb. 20 "Tom Jones Show" taping. . . . **Marilyn Michaels**, appearing with **Don Rickles** at Chicago's Mill Run Theater, will do an "Ed Sullivan Show" next month and a "Dean Martin Show" in March. . . . Polydor's **Dave Van Ronk** plays Kent State University, Saturday (16); Chicago's Quiet Night Jan. 20-24, and the University of Chicago, Jan. 27.

Poppy's **Chris Smither** opens a one-week gig at the Village Gaslight, Jan. 25. . . . Reprise's **James Taylor** plays Philharmonic Hall, Sunday (24). He also will do two Fillmore East benefit concerts the next night. . . . Polydor's **Elliott Randall** opens a five-night stand at Los Angeles' Whiskey A-Go-Go, Wednesday (20). He also plays Fillmore East, Jan. 31, with Columbia's **Chambers Brothers** and Tampa's **Curtis Hixon Hall**, May 18. . . . Decca's **Karen Wyman** opens a three-week engagement at Las Vegas' Sands Hotel,

Feb. 24, with **Rowan & Martin**. She headlines San Francisco's Fairmont Hotel, July 29 to Aug. 18. Miss Wyman also will tape a "Carol Burnett Show," Feb. 19 for March 1 airing.

Howard Weissman, music/record business publicist, in Mount Sinai Hospital for minor surgery.

FRED KIRBY

## LAS VEGAS

A television special with **Sammy Davis, Jr., Juliet Prowse** and **Tony Martin** to be aired in February was shot at the Desert Inn. United Recording did the sound. . . . **Bill Porter** of United worked with **Larry Mazoli** of NBC taping interviews with **Peter Lind Hayes** for the "Today" show. . . . KLUC Radio has a syndicated radio show, "STP Scene." . . . Working on albums at United were **Barbra Streisand** in to record some new songs for **Richard Perry** who produced "Stoney End." Also, **Dionne Warwick** was in to work on an album she is producing.

**Louis Armstrong** opened a limited engagement at the Tropicana. . . . Hawaii's **Joey Silva** opened his final week at the Mint Hotel. . . . **The Expression**, a five-man group playing in the Merrimint Lounge of the Mint has a new album, "Texas/Nevada Border," which will be released Friday (15).

**Buddy Hackett** and **Esther Tobi** open Tuesday (19) in the Sahara. . . . **Ella Fitzgerald** opened at the Flamingo. . . . **Liberace** and **Julie Budd** open Thursday (14) at Caesars Palace.

Theatrical Workers Union Local 720 was charged with alleged job and promotion discrimination against blacks in 17 Las Vegas hotels and casinos by the Department of Justice. Local 720 had no comment on the matter. . . . **Abbe Lane** at the Frontier Music

Hall is supported by entertainers **Garrett Lewis** and **Larry Billman**. . . . **Beverlee** and **Sidro** with the **Sneakers** open a five-week Frontier reprise Wednesday (14).

Fremont's Carnival Room is being converted into an Italian restaurant. . . . The national Cantorial Concert was held in Las Vegas with over 1,000 attending. Featured singers were: **Samuel Fordis**, **Morris Glick**, **Joseph Kohn**, **Philip Moddel**, **Samuel Rosenbaum**, **Anthony Thomas** and **Helen Maynard**.

LAURA DENI

## MIAMI

Trip Universal taping two new original tunes by **Leslie Hauch** (Fort Lauderdale). The tunes are being recorded in Nashville by a local group. Trip reports a new release by **Carol Conway** "There Beside You" backed with "Monday Morning." Another new release written by Lexington, Ky., resident, **D.C. Biddle**, is being recorded by the **Common Market**. The songs are "Hey Nurse" and "She Was Mine." Coming out shortly is a **Moss Lynch** release, "Square Well" and "What Has God Done." . . . **Sundown**, Ampex recording group playing at the Head Rest in Miami.

**Gabriel's Brass** going into the Crossways (Airport) Inn Wednesday (20) for an unlimited engagement. **Nick Russo**, head of Gabriel's Brass, directed all the music at the Eden Roc Hotel during the holiday season. The LP, "Gabriel's Brass," being distributed through Philips Company in Mexico City.

**Jerry Butler** followed **Gary Puckett** and the **Union Gap** into the Hump (Marco Polo). On Friday (15) **Brooklyn Bridge** moves into the Hump for two weeks and **Big Al** and the **Mob** return Feb. 26. **The New Seekers** are set for a February date and **Buddy Miles** is coming in during March. . . .

**Danny Thomas** returns to the Diplomat Hotel (Hollywood) for nine days beginning Feb. 19.

**B.B. King's** packing them in at the Newport's Seven Seas Lounge. And reports from the new Playboy Plaza claim that **Steve Lawrence** and **Eydie Gorme** have been turning them away during their two nightly shows. There's standing room only for **Dionne Warwick's** appearance at the Diplomat. . . . **Lino Gori**, president of PaLino Productions, Inc., spent the holidays in Amarillo, Texas, setting up distribution for his new label and guesting on TV and radio shows. The new Miami-based company is into a heavy production schedule for 1971.

SARA LANE

## SAN FRANCISCO

**Dave Mason's** Winterland appearance this month now appears doubtful. **Paul Baratta** had scheduled the date several months ago, before **Bill Graham's** takeover, and Graham refuses to pay the price Baratta agreed to. The **Spencer Davis Group**, which was to play (Continued on page 31)

# R'n'R Show Vol 5 Set

NEW YORK — Richard Nader has set Volume 5 of the "1950's Rock 'n' Roll Revival" for Madison Square Garden on Feb. 7. It will be an afternoon show starting at 2.

In the lineup will be **Bill Haley & the Comets**, **Jerry Lee Lewis**, **Bo Diddley**, the **Five Satins**, the **Skyliners**, **Carl Perkins**, **Freddie Cannon**, the **Dovells**, **Ruby & the Romantics**, the **Angels**, and the **Bobby Comstock Band**.

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2 (2) WOODSTOCK Matthews Southern Comedy  
3 (3) WAR Edwin Starr  
4 (4) HEAR YOU KNOCKING Dave Edmunds  
5 (5) CRACKLIN' ROSIE Neil Diamond  
6 (6) JULIE DO YA LOVE ME White Plains  
7 (7) SAN BERNARDINO Christie  
8 (8) IT'S WONDERFUL (TO BE LOVED BY YOU) Jarm  
9 (9) PATCHES Clarence Carter  
10 (10) RIDE A WHITE SWAN T. Rex  
11 (11) I'M LOST YOU Elvis Presley  
12 (12) ME AND MY LIFE Tompall Satterly  
13 (13) RUBY TUESDAY Melissa  
14 (14) WHOLE LOTTA LOVE C.C.S.  
15 (15) YOU'VE GOT ME DANGLING ON A STRING CHAI  
16 (16) BLACK NIGHT Deep Purple  
17 (17) BALL OF CONFUSION Tammy & Aimee  
18 (18) IN MY CHAIR Status Quo  
19 (19) THINK ABOUT YOUR CHILDREN Mary Hopkin  
20 (20) NEW WORLD IN THE MORNING Roger Whittaker  
21 (21) WHEN I'M DEAD AND GONE SAUCE  
22 (22) IT'S A BREAKER BREAKER Spooky Tooth  
23 (23) STILL WATER (SLOW) John Tapp  
24 (24) I'LL BE THERE Andy Williams  
25 (25) HOME LOVIN' MAN Andy Williams  
26 (26) IT'S ONLY MAKE BELIEVE Carol Campbell  
27 (27) PARANOID Black Sabbath  
28 (28) BAND OF GOLD Freda Payne  
29 (29) WHEN I'M DEAD AND GONE SAUCE  
30 (30) WHEN I'M DEAD AND GONE SAUCE



JANIS IAN reviews the jacket design of her first album for Capitol Records, her new label, with M. Richard Asher, right, Capitol's vice president of Eastern Operations, and Chan Daniels, a&r coordinator for Capitol, New York. The LP will be issued next month.

## Talent In Action

• *Continued from page 26*

the melody and using a different rhythm. The drive of the group is supplied by Denny Horan, a drummer who kicks, shoves and generally whips up a cooking rhythm that few drummers are capable of doing. Whether playing a move-your-body song like "Truckin'," or a soft, almost majestic, "Life Is Free," the group shows that it can play. Giant City has no record deal yet.

GEORGE KNEMEYER

### BUDDY WEED TRIO

Carefree Inn, Phoenix, Ariz.

Just 20-odd minutes up Scottsdale Road, the plush Coronado Room of the Carefree Inn is pulsating these evenings with the Buddy Weed Trio, led by the deft, jazzy Steinway specialist. The youngish veteran, who blossomed as pianist-arranger for Paul Whiteman's last big band in 1942 and, previously at 16, ventured into musicdom with Jack Teagarden's dixieland crew, is a wizard on the 88 keys.

With Vic Cotner on bass and Marv Golden on drums, Buddy

## Signings

• *Continued from page 28*

Famous Agency and, for public relations, with Moonchild Productions. . . . **Bob Miller** to Blackbird, who is issuing his first album.

**Dean Martin** has renewed with Reprise for 10 LP's over a three-year period. Reprise also obtains the title to all of Martin's LP's cut since he joined the label in 1963. . . . His new LP is titled "For the Good Times." . . . **The Dependables** to Liberty/UA with Lanky Linstrot handling production.

## From The Music Capitals of the World

### DOMESTIC

• *Continued from page 30*

Winterland, Friday (22), has been rescheduled into the Fillmore, Thursday (21). So far, Graham has made only one firm booking for Winterland, **Steppenwolf** plays there Feb. 12 & 13.

Local educational FM station KQED and Metromedia's KSAN teamed for a quadraphonic broadcast of Winterland's New Year's Eve concert with the **Grateful Dead**, **New Riders of the Purple Sage** and **Stoneground**. . . . **David Rubinson** is producing **Herbie Hancock's** new album for Warner Bros. He'll start work on a new **Taj Mahal** album this month. . . . **Cold Blood** is back from Alaska. . . . **It's A Beautiful Day** travels to Texas for three concerts late this month. . . . **Nolan Mitchell**, former lead singer of **The Paupers**, is producing **Mainline** and **Manhattan Transfer** for Capitol. . . .

PHIL STRASSBERG  
*(Continued on page 51)*

also sings an occasional song in a pleasant, if not overly robust, voice. It's the kind of jazz music one finds unobtrusive while sipping or supping and the rhythms engendered by this threesome are definitely danceable. Their bandstand stay is for an indefinite period.

Attorney **Brian Rohan** is now associated with **Eliot Mazer**, **Norbert Putnam** and **David Briggs** in **Warped Recordings**. The company has offices in San Francisco, New York, Nashville and Los Angeles. Rohan is also negotiating contracts for all the Fillmore acts, the **Youngbloods**, **Santana** and **Blue Cheer**. **MARY TURNER**

### CINCINNATI

Swingers **Tony Sandler** and **Ralph Young**, backed by solid brass, set for a concert date at the Taft Theater Jan. 22 at a \$5 top, Ohio, impresario, handling the promotion. . . . **The Action Faction**, a package comprising seven singers, dancers and instrumentalists, last week returned to the Playboy Club for a month's engagement. In the group are **Katy Carr**, **Janice Ross** and **Cheryl Honegger**, dancers and

vocalists; **Bob Ross**, trumpet and vocals; **Jim Mandrake**, electric piano and vocals; **Eddie Martinez**, trumpet, and **Jon Krieger**, drums.

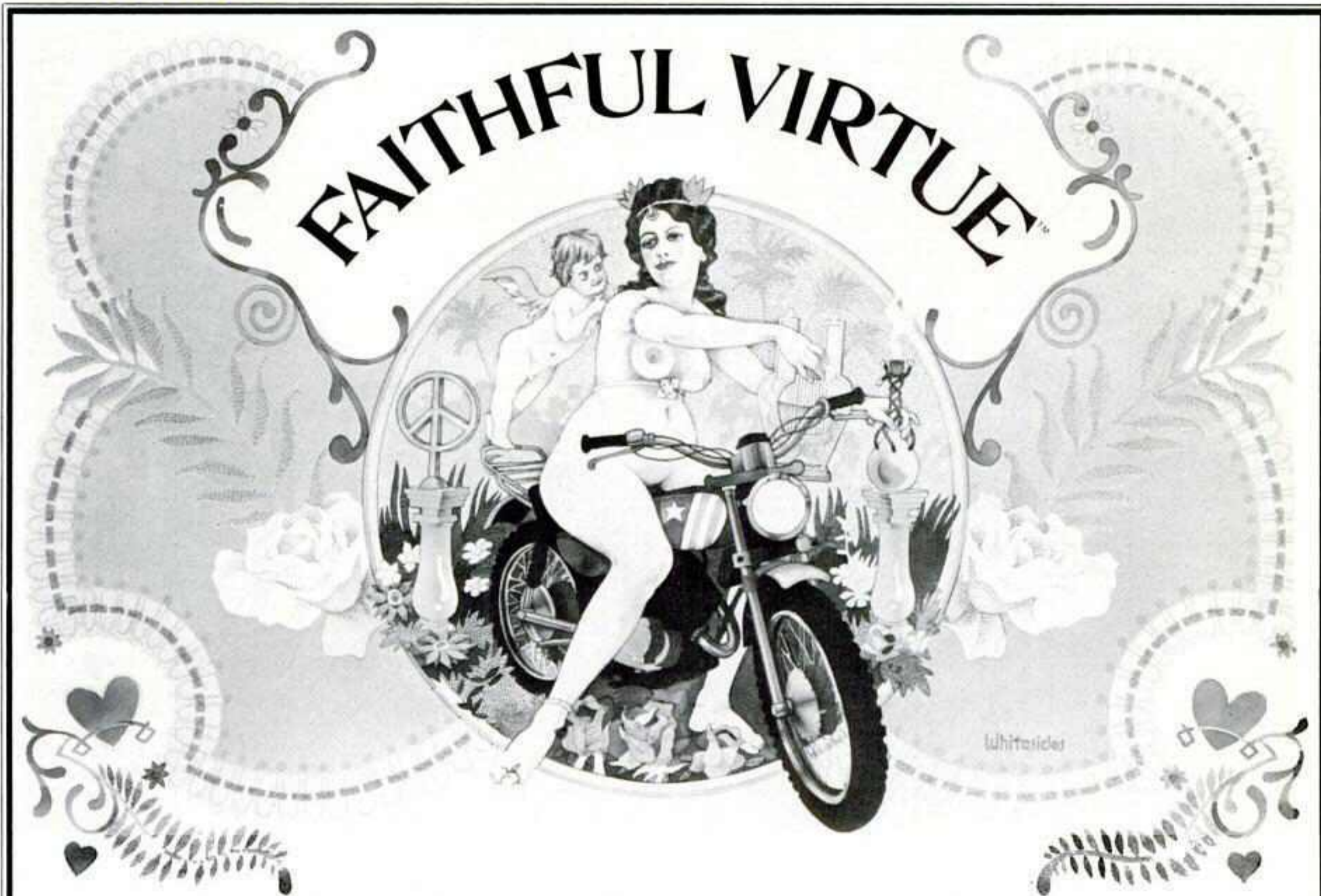
**Ray W. Shannon**, a veteran of the Broadway stage and vaudeville and a pioneer in local radio billed as the **Old Rhinelander**, died here last week at the age of 76. His career as a comedian spanned more than 50 years. . . . Preparations are already under way for the 98th May Music Festival, the oldest continuing music festival in the United States, to be held at Music Hall May 14-16. Among the artists already firmed for the event are **Leontyne Price**, **Beverly Sills**, **Norman Treigle**, **John Alexander**, **Dominic Cossa** and the **Joffrey Ballet**. They will be backed by a Chamber Choir of 24 voices

*(Continued on page 42)*

## 'Ladies, Gentlemen'

• *Continued from page 26*

Okinawan interpreter-fixer, **Ron Husmann** as the do-good lieutenant, **David Burns** as the blustering colonel, and **Remak Ramsay** as the wacky psychiatrist. **MIKE GROSS**



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# Campus News

## Gate Crashing Forces Campus 'Crash' Program of Delaying Spring Booking

• *Continued from page 1*

into the problem but have not realized much financial success.

At the University of Hartford, West Hartford, Conn., Kevin Fahey Jr., program coordinator for union activities, referred to a cancellation two days prior to a performance. "The artist was legitimately ill," Fahey stated, "and we had no choice but to cancel the concert after receiving the proper verification of the artist's illness. There is a possibility of a replay in March. But our main problem is with gate crashers. Security costs are getting higher due to

the problem and the administration at the university, as well as the students, are beginning to consider seriously the prospects of scheduling no more concerts as well as cancelling the remaining concerts." The artist who was ill was John Sebastian. Fahey said that Sebastian played a concert at a nearby school a few days later, but it was obvious that he was still sick and did not put on one of his better shows. "The artists have been very cooperative with this gate crashing business," Fahey commented. "They always try to calm the crowd but we end up on the short end

of the stick." At a recent concert the security police were forced to allow a great number of people to enter the concert free. "They were standing in the aisles and had taken every available space in the auditorium," said Fahey, further commenting on the fire hazard this situation had created.

### Bill Forwarded

"There was damage to the auditorium and we have forwarded the bill to the group's agent. As far as no-shows, I guess we have been pretty lucky," said Fahey, adding that he knew of at least one and possible two no-shows or cancellations at the University of Connecticut in Storrs, and several other such incidents around the state. The union officials at the other schools in question could not be reached for further verification.

At Penn State University, a similar problem arose with concerts given by the Jefferson Airplane and Chicago. W.F. Fuller, manager of the union at the University said that the worst gate crashing incident occurred at the Jefferson Airplane performance, which was held in conjunction with Penn State's all University day, a day on which students from all the state university campuses in Pennsylvania come to Penn State for a football game, concert and other activities. "The problem arose because we did not have enough seats and there were many people who wanted to get into the concert but could not buy tickets. Instead of a full-scale riot, we al-

*(Continued on page 42)*

## First Place Music Pub Set

STUDIO CITY, Calif.—First Place Music Publications, Inc., is a new educational music publishing company formed by Joe Csida and Dick Grove. The primary purpose of the new firm is to provide high school, college and university stage bands with musical arrangements.

At the moment, the company has three arrangements of original compositions by Grove including "Moon Song," "Home Cookin'," and "Sneaky Pete."

Grove heads a big band in the Los Angeles area with musicians who have performed with many of the well-known bands of the Big Band era.

In addition to arrangements and compositions by Grove, the company plans to publish stage band arrangements by other noted composers-arrangers as well as vocal and choral arrangements, instruction and method books, and other material for music education.

## The Head Count

Messing Mind is a record store and head shop serving the University of New Mexico, in Carlsbad. Marcus Somanto is the manager. He says the store grew out of a collective which sold records around the campus for prices lower than the regular record stores. The key to success, according to Somanto, is to be honest and not to sell or suggest but to play new music through the store constantly and provide a congenial atmosphere for the record buyer. The top 10 selling LP's at the store are:

1. "John Lennon," John Lennon and the Plastic Ono Band, Apple.
2. "Blows Against the Empire," Jefferson Starship, RCA.
3. "Elton John," Elton John, Uni.
4. "Stephen Stills," Stephen Stills, Atlantic.
5. "13," Doors, Elektra.
6. "Christmas and the Beads of Sweat," Laura Nyro, Columbia.
7. "Red Clay," Freddie Hubbard, CTI.
8. "Jesus Christ, Superstar," various artists, Decca.
9. "Black Man's Burdon," Eric Burdon and War, MGM.
10. "Live at the Fillmore," Miles Davis, Columbia.



UNI RECORDS recently held a press conference at University Studios, Hollywood. The conference brought members of the underground, college and high school press from all over Southern California. It was held between tapings of Elton's appearance with Andy Williams at the NBC-TV studios. Shown here, obviously having a good time, left to right standing are Norman Winter, director of press information, Uni; Dick Broderick, international sales vice president; Jack Loetz, executive vice president of MCA Distributing Corp.; Mike Maitland, president of MCA Records; Rick Frio, sales manager for Uni Records; Pat Pipolo, national promotion director for Uni; and Nigel Olson, Elton John's drummer. Sitting left to right are lyricist Bernie Taupin, Elton John, and Dee Murray, bass player.

## Campus Dates

**Dreams**, Columbia Records artists, appear at the Lincoln Theatre, Southern Illinois University, Carbondale, Friday, (15); and the Academy of Music in Philadelphia, Pa., Wednesday, (20). **Seatrains**, recording for Capitol, appears at the University of Michigan, Ann Arbor, Saturday (16). **Dick Gregory**, Poppy Records artist, appears at Virginia Polytechnic Institute, Blacksburg, Monday (11). **The Flying Burrito Brothers**, A&M recording artists, perform at San Jose State University, San Jose, Calif., Thursday (14); and San Francisco State University, San Francisco, Calif., Monday (18).

### \$15 FOR 9 MOS

## Special Offer By Billboard

NEW YORK—Billboard magazine will offer all students at colleges and universities a special rate for a nine-month subscription to Billboard magazine. The rate, \$15 for nine months, is a result of increased demands for a special student price from music-conscious college and university students across the country and in Canada.

All students wishing special rates will be requested to give their university or college registration number; their age and major; expected date of graduation; and name of advisor. All requests for this special nine-month subscription rate will be handled by Benson Heller, 2160 Patterson St., Cincinnati, Ohio 45214.

## What's Happening

By **BOB GLASSENBERG**

I have received additional requests from record companies to list the personnel involved in providing campuses across the country with record service. This list should be used as a supplement to the list printed in this column Dec. 12, and the suggestions printed Dec. 5.

Barnaby Records	Carol Smith	1009 17th Ave. South Nashville, Tenn. 37212
Beverly Hills Records	Morris Diamond	6430 Sunset Blvd. Hollywood, Calif. 90028
CBS Records	Kate Buckley	51 West 52nd St. New York, N.Y. 10019
Buddah Records	Andy Schwartz	1650 Broadway New York, N.Y. 10019
Hare Records	• John Rowe	Box 1209 Andrews, Tex. 79714
Mediarts Records	Penny Mitchell	9229 Sunset Blvd. Hollywood, Calif. 90069
Kent Records	Joe Bihari	5810 S. Normandie Ave. Los Angeles, Calif. 90044
Lounge Records	Cornelius Drake	Box 4358 Jersey City, N.J. 07304
All Platinum Records and Stang Records	Bill Darnell	106 Palisade Ave. Englewood, N.J. 07631
Skeejin-A-Lintoo Records	Frank Growling Bear	Box 3453, Barnham Stn. Bridgeport, Conn. 06605

One further suggestion. The immediate reaction some programmers may have to these record companies is that they have never heard of them and therefore, the companies have nothing to offer. Wrong. With a few exceptions, these people want to help campus radio stations. In cases where one is not aware of the records in a company's catalog, it would be best to write and request the catalog first before requesting every record from that company. Don't waste time by asking for all the records if you do not think

*(Continued on page 37)*

# Radio-TV programming

## NAFMB to Begin Area Meets Jan. 26

PHILADELPHIA—The National Association of FM Broadcasters will hold the first of a series of regional conferences here Jan. 26 at the Marriott Motor Hotel with one session keyed on record promotion men's viewpoints of FM radio today and another on FM programming. In addition, a highlight of the one-day meeting will be a quadrasonic demonstration presented by John Eargle, chief engineer of Mercury Records.

NAFMB president John Richer, manager of WFIL-FM in Philadelphia, said broadcasters from five states and the District of Columbia would be invited to attend this pilot meeting.

Dave Kahr, program director of WFIL-FM, will moderate a panel session on programming, Tom Kennedy of Heritage Records will moderate the promotion man's panel. Kahr said that he was considering putting four

## KHFI-FM Bows Hip

AUSTIN, Tex. — KHFI-FM has introduced progressive rock programming nightly 9 p.m.-6 a.m. and program director Ed Brandon said that if the programming experiment receives strong reaction the station may eventually go full-time. At present, the station features automated MOR the rest of the day. Mike Taylor and Mike Abedin will host the progressive live rock shows. Brandon is also program director of KTAP, the affiliate Top 40 daytime rock station.

## KING Slates Play Revamp

SEATTLE—KING, 50,000-watt, middle-of-the-road station, will revamp and modernize its format within the next two or three weeks. General manager is Gerald Gawne, program director is Buzz Barr. KING is owned by King Broadcasting, which also owns KGW in Portland, Ore., a Top 40 station.

or five radio men, representing all major formats, in the audience and letting them confront people who ask questions on a personal basis. Panelists were still being lined up at press time with Bob Hamilton, who operates a record news sheet, the only one definitely set for the promotion man's panel.

There will also be sessions regarding FM sales, research, news and promotion. Registration is \$15. The meeting will end with a cocktail reception sponsored by Philadelphia FM broadcasters.

## LP Cuts Accent In WNHC Playlist

NEW HAVEN—Eighteen of the tunes of the 30-record playlist of WNHC here last week were album cuts or former album cuts, according to Bill Hennes, program director of the Top 40 station. The only two tunes as yet unreleased as singles were "Have You Seen the Rain" from a new Creedence Clearwater Revival album and "Awaitin' on You All," by George Harrison from his new album.

"We're playing these two album cuts based on request action for them and upon the sales figures for the two albums in this market," Hennes said. "The Creedence album, for example, is No. 7 on my album chart." WNHC surveys the top 30 album sellers in the area every week. Harrison had the No. 1 album last week; John Lennon's album was No. 2 and WNHC had played three cuts from it; Steve Stills was No. 3 and a single from it was on the playlist; WNHC was also playing a single from the No. 4 album, etc.

The only problem with playing a good cut from a new album is that if you expose a cut and three months later it's released as a single, you either have to reprogram the single or let it die. The only solution, Hennes said, is playing singles after they've been released from the album or a selected few cuts. Then you're faced with the problem of which cut to play. But WNHC added Elton John's



WTAE morning personality Al (Jazzbo) Collins points out a Pittsburgh sight to Kapp Records artist Roger Williams, right.

## KOWH: From Country To Omaha Soul King

By EARL PAIGE

OMAHA—KOWH, an AM station formerly programming country music, is now the city's king soul-format outlet, but the new black-owned station is shooting for a large share of the city's young white population, too. Hopefully, KOWH, which is simulcasting KOWH-FM, will be the first of a chain of stations under the aegis of Reconciliation, Inc., a public holding company. But first of all, program director Jack Harris said, the new station and format must prove itself to be a commercial success.

KOWH's new format went into effect Jan. 1, although until a Federal Communications Commission procedure is complete, it is still being identified under the old call letters—KOZN—of the former Star Group outlet. KOWH will identify itself as such in about 30 days.

The FM counterpart is now being identified under the new call letters and simulcasts during the daylight hours its 1,000 watt AM side. Aside from being a 24-hour continuation of the AM format, the FM side does originate a two-hour jazz program from 6-8 a.m. The AM station is clear channel at 660 and the 100,000 watt FM side is at 94.1.

A program director at KUXL,

Minneapolis, where he worked for three years, Harris said: "We're primarily concerned with becoming the community voice of the 100,000 black people in the greater Omaha market, but we're just as cognizant of the fact that soul music is not all black."

"Let's face it, a lot of Top 40 stations play a lot of soul music because it builds audiences and because soul music is an integral part of the whole music business. We're going to do the same thing the Top 40's are doing—we're going to play pop records."

(Continued on page 34)

## COUNTRY IN FORMAT GAINS

MILWAUKEE — Wisconsin radio station programmers are more interested in country records than ever, according to Mike Mowers, manager, Radio Doctors One-Stop here. "The programmers at all types of radio stations in the state have written asking us for our country hit chart," he said. A more complete story appears in the jukebox programming section of this issue.

## Country Makes WBAP Shoot to 2d

By CLAUDE HALL

FORT WORTH—By giving the country music fans what they want to hear—including bluegrass, Ernest Tubbs, Roy Acuff, and real "honky-tonking country music," said program director Don Day—WBAP has shot out of nowhere after 40-plus years to become a dominant force not only here, but a vital factor in nearby Dallas. In the just-released October/November ARB, the new country music station is second in the total ratings and leads in men 25-64 as well as total adult males and women 50-64 as well as total adult women. The station is only second to the local Top 40 station in total listeners. It tied for second with six other stations for women 25-34 and was third in women 35-49. In Dallas ratings, WBAP came in fifth in total listeners behind leader KLIF, a Top 40 station; KRLD, an easy listening station; KBOX, a country music station, and KKDA, soul music station. Oddly enough, WBAP comes in second in Dallas behind KLIF in the 7-midnight period, beating KBOX in total listeners 8.5 to 6.5 and also ranks second in Fort Worth behind KFJZ, a Top 40 station in the same period.

### Chesnut Is Manager

General manager of WBAP is Hal Chesnut, who conceived the idea of taking the 50,000-watt station to a country music format. The air personality lineup of the station includes Don Harris 6-9 a.m., Jim Baker 9-noon, Don Thomson noon-4 p.m., Don Day 4-7 p.m., Gary Cooper 7-11 p.m., and Bill Mack 11 p.m.-6 a.m.

"Six months ago we were

running a bad No. 6 in the Fort Worth market and just barely showing in the Dallas market," said Day. "Suddenly, here we are No. 1 between 10 a.m.-3 p.m. and No. 2 the rest of the time in Fort Worth and No. 4 in Dallas during the day and No. 2 at night."

"I think this proves my theory that country radio, if programmed right, can stand up to any Top 40 format anywhere. What's more spectacular is that we did this in only two months."

WBAP's policy is to let the air personalities tailor their own shows from a playlist of about 100 singles and a complete oldies library available in the control room. "The oldies are kept in the control room," Day said, "so if a deejay gets a request from a listener he can pull it out immediately and play it." The station ordinarily slates three oldies an hour and plays also one cut from a feature album of which there are anywhere from two-to-seven feature albums a week. "The only other thing required of the air personalities is they have to play two records from the top 20 local hits per hour," Day said, but pointed out that sales of country singles aren't that great and he didn't trust sales reports too heavily; national charts are used primarily.

Every new record that comes to the station is reviewed and are played if they're good "so we expose quite a number of new releases," he said. WBAP also plays local artists such as Linda Plowman and the current release of Bill Mack and Wanda Conklin.

Mack, who handles the all-night show and already has become a legend with truckdrivers and night-owls throughout the midwest, was the mainspring behind WBAP's change to country music. His show was doing well, so operations manager James Bryon and manager Hal Chesnut decided to add more country music and put Gary Cooper on the air with country music at 7 p.m. to precede Mack.

"But I'd wanted to try out my theories on country music for some time," said Day. "My background has all been in Top 40 radio, but I've been a country music fan for years and even collect country music records." Day joined the station last February and became program director last July.

"I felt that there were a lot of country listeners who weren't

(Continued on page 35)

## Guide Out For 'Movers'

SAN FRANCISCO — Command Productions, a radio broadcast service which publishes the book "Tests-Answers for FCC First and Second Commercial License" for air personalities, has just issued a guide for personalities wishing to advance in the broadcasting industry. The new pamphlet called "Move Up to More Money" retails for \$3.50. Warren G. Weagant of Command Productions was the editor of both publications.



TO ILLUSTRATE the appeal of Hank Thompson, WIL program director Larry Scott came in from St. Louis to hear him perform at a show at Los Angeles' Palomino Club hosted by country station KBBQ. From left, Scott, Ken Griffis of the John Edwards Foundation at UCLA, Thompson, and KBBQ music director Corky Mayberry.

JANUARY 16, 1971, BILLBOARD

# KOWH: From Country To Omaha Soul King

• Continued from page 33

Translated into a format, this means KOWH AM and FM is now programming 50 top soul records plus 15 soul "extras" each day. Added to this are two pop records from the "Hot 100" per hour. In fact, "Knock Three Times" by Dawn is KOWH's top record now.

Harris said he is playing "Domino" by Van Morrison, "Lonely Days" by the Bee Gees, "He Ain't Heavy... He's My Brother" by Neil Diamond and even album cuts by pop groups.

The station is very much into community affairs and has

## Pulse to Survey N.Y., Other Areas

NEW YORK—Pulse will survey both the metropolitan area and a larger "radio station area" in most of the 166 scheduled Pulse markets in 1971, according to sales vice president George Sternberg. He also announced that the ninth edition of Pulse's local, qualitative radio study in top markets is now available.

its own black news director. The head of Reconciliation, Inc., is Rodney S. Wead, also head of the United Methodist churches here. Some of the top stockholders in the company are baseball star Bob Gibson, basketball star Bob Boozer and football great Gayle Sayers.

Robert Nichols, formerly located in South Carolina, is the station manager.

Harris said plans are definitely underway for the group to purchase more stations. He said the religious affiliation, in regard to Wead, has no effect on music programming. "There are religious programs on Sunday, but our responsibility is to become a commercial success—a top station."

The twist of programming considerable pop music on what is basically a soul station is all the more curious, he noted, because years ago KOWH was the top rocker in Omaha. Harris claims KOWH's AM signal spreads to Des Moines, Iowa, and on through Kansas City, location of the nearest other soul outlet.

Buzz Bennett has gone back to San Diego and will march against KGB, a station he once programmed. Buzz will be program director of KCBQ; Gary Allyn is out, as are some of the KCBQ personalities. Rich Robbins, who'd been at WWW-FM in Detroit, will be the music director of KCBQ; Ocean of KGB is expected to join Buzz and the rumor was that Chuck Browning, who'd only recently joined KRUX, will be joining the Buzz Bennett forces. So, San Diego is in for some action. Buzz, you see, had been tossing off some comments about Drake's programming theories; now the question is whether Drake will let him get away with taking over the San Diego market, also how much of the Drake programming knowledge did Bennett soak up while with KGB.

Ron Riley will be the new program director of WPDQ, Jacksonville, Fla. . . . Tim Daniels has been promoted from news to become program director of WIXZ in Pittsburgh. Bill (Sean Grabowski) Rock is production director, Jim Connolly is music director, and Terry Lee is the other air personality. . . . Larry James has been promoted to program director of WDIG in Dothan, Ala., replacing John Bates who has been transferred to country-formatted WPNX in Columbus, Ga., as program director. James also says: "I really love Dothan. It's about 40-50,000 and we're the only great-sounding station in the area. We feel that we can beat anything in nearby cities three or four times the size of Dothan. We're Top 40 with a softer sound in the daytime, airing things like Cash, Como, pre-1960 oldies even. After 3 p.m., we get a little heavy and after 7 p.m. we pour it on. We have a top 30 sheet with about 20-25 extras and hitbounds. I'm really excited about '1900 Yesterday' by Liz Damon's Orient Express and Wilson Pickett's new 'Don't Let the Green Grass Fool You.' We have no trouble getting new releases, mainly because of the top-notch guys at Southland and Godwin in Atlanta. I've been in the game for 10 years and have done all right for myself . . . probably one of the highest paid small market jocks in the South, but that's because my great boss, owner and manager Ed Wein, has a lot of confidence in me for some reason. One thing about him, for your own information, he really cares about the guys that care enough to put in good hours and give 110 percent."

Gary Allyn, program director of KCBQ in San Diego, wants to nominate Pete Bennett for Being in the Most Pictures With Important People in Billboard. . . . Bill Hickok has been put on weekend shift at WNEW in New York and Charlie Jefferds is the new host of "The Milkman's Matinee." Jefferds had been a mid-day personality on WPRO in Providence. . . . WMIL has moved into new facilities at 520 W. Capitol Drive, Milwaukee, and general manager William H. Luchtman says that coverage has been increased about 70 percent due to a new higher tower and new broadcast equipment. Power of WMIL-FM, which simulcasts WMIL's country format, has been upped to 50,000 watts.

Ron Schubert has been named supervisor of music clearance for ABC, New York; he'd been music co-ordinator for CBS-TV Network the past five years and before that was an independent record producer and artist manager. . . . Michael J. Kedor has been named program director for KREM in Spokane, Wash., and Allen Wetzel

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

is the new production manager. . . . Air personality Al Dunaway at WHOO in Orlando has become an account executive with the station; joining the 50,000-watt country station to fill up the gap is Rick Taylor. Taylor, formerly with WABR in Orlando, will do the afternoon drive. . . . George Boyce, WKAL, Rome, N.Y., needs albums and singles; he's adding 10 new extras each week and is giving them a three-week trial period; says he's not afraid to play new artists.

Gary Palant has resigned as program director of WNEW-FM in New York, a progressive rock station, and intends to move back to Tucson, to help operate the family real estate business. Scott Muni has been promoted to program director of WNEW-FM. . . . Chuck Denson, a former personality on soul-formatted WABQ in Cleveland, is taking a leave of absence from his news job on WGAR in Cleveland to attend the Ohio University School of Communications. . . . Emil Mogul, president of Basic Communications, which owns and operates WWVA in Wheeling, W. Va., and the Wheeling "Jamboree" Saturday night country music show, as well as a couple of more radio stations, reports sales were up about eight percent and net profit about 10 percent. So, some radio is doing quite well. Mogul is bringing in a new general manager at WIGO, Atlanta soul station.

Ronald M. Miller, a former program director of WHON in Richmond, Ind., and now vice president of the Greater Dayton Jaycees, Dayton, writes to praise WONE and the country station's general manager Sam Yacovazzi, sales manager Don Kidwell, program director Terry Wood, and deejays Bob Clayton, Dave McFarland, and Rick Stevens. Not only did the men work six hours a day in the

city's downtown booth to raise funds to buy Christmas toys for needy children, but launched an all-out on-the-air campaign. . . . Bill Paris is now at WNDR, Syracuse, N.Y., he'd been with the AFRT somewhere.

Allan Mason, special products director of A&M Records, 213-461-9931, has some copies of the "A&M Bootlegs" album around and "if anyone can come up with a worthwhile project that might need a prize or a fund raiser, call."

Dick Nellis from WCKL in Catskill, N.Y., has joined WADR in Remsen, N.Y. Rest of the WADR staff includes program director Ted F. (Ted Allen) Bertot, music director Clyde Bickins, and weekend man Jack Moran. Bertot says also: "I'm looking for a really sharp guy who can dig, edit, and deliver local news; adhere to a strict format; and doesn't detest (though he doesn't have to really like) modern country music to start working for a ridiculously low salary at WADR by the first of February."

Bob Rogers has been named station manager of KTUF and KNTX-FM in Phoenix and Larry Daniels as operations manager. . . . Dave Thompson has left WPDQ in Jacksonville, Fla., to do the 8-midnight show on WINZ in Miami. . . . Looking for work is Mitch Craig, SP5, 439-70-9924, AFKN Radio Network, APO SF 96301. He's married, 22, seven years experience in rock radio (including a year at Pepper/Tanner working in production) and is getting out of the service in about a month. . . . John Kimel, program director of WWSR-FM, St. Albans, Vt., is leaving radio effective Feb. 1. Harry Tea, music director, will take over the programming chores. Station will simulcast its AM middle-of-the-road affiliate except for the 4 p.m.-6 a.m. period, which time will be reserved for rock.

(Continued on page 36)

# 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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Modern Country Pro with eleven years' music experience, seven years in radio with A-1 references from both major and medium market. Experienced thru sales, copy, production, D.J., music director and complete format and programming procedures. Now 37 and married. I'm seeking a good "team" that's friendly, honest, happy and hard working! Seeking permanent position that can help me purchase a small home. Box 351, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ja16

If your contemporary rock/MOR station is programmed for intelligent, young adults, I offer the kind of articulate, unplastic personality that will please your present listeners and win new ones. For more than ten years I've been developing into a skilled professional, avoiding triteness and gimmicks. Experience includes all types of music and talk show formats, production, drive-time news in a major market, narration of international McGraw-Hill educational programs, plus several years of college. Will relocate permanently anywhere for the right announcing/production position on a quality urban station with thoughtful, rational management. Especially want personality all-night show. No ego trip, need only modest salary. Draft exempt. Please call (513) 299-9871 or write Apt. A, 805 Patterson Road, Dayton, Ohio 45419. ja16

Ho, ho, ho, look what Santa found at the bottom of his sack of goodies! Announcer . . . first ticket, available now. Can do DJ, news, combination of both with equal enthusiasm. Would also like chance as Program Director or News Director. New Jersey, Connecticut, New York, Pennsylvania areas first concern. No tape available, but can come for personal interview today. No reasonable offer turned down. All replies answered. Larry Kay, 58 Fairview Ave., Valley Stream, L.I., N.Y. 11581. (516) 791-6557. ja23

## POSITIONS OPEN

Combo Man—Copy and production. Must have 3rd good voice and ability. Metro Market. Send tape resume and sample copy to Box 350, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. ja16

Newsman professional station seeking a professional newsman. Four-man department. Must be able to gather, edit and deliver. We're a growing company and offer about average salary. Rush your tape and resume to: General Manager, Radio WSOY, P.O. Box 2250, Decatur, Ill. 62526. ja16

WNOW, York, Lancaster and Harrisburg's only modern Country Music station, is searching for a first-rate air personality. The man we are looking for is a proven professional. Rush tape resume and salary requirements to Station Manager, WNOW-AM-FM, York, Pa. 17405. ja23

## WCCC-FM Hears Listeners

HARTFORD—Every record programmed by WCCC-FM here—except for 20 new singles kept close at hand in the studio and played at the rate of two an hour—are requested by listeners, said program director Rusty Potz. If a listener requests a new single, it gets extra play. "We're getting an awful lot of requests for 'I Hear You

Knocking,' by Dave Edmonds," Potz said.

Ordinarily, the requests range from records by Nat King Cole and Tony Bennett in the mid-day to Led Zeppelin in the evening. "But we'll always give an artist a chance with exposure before most other radio stations in the nation; if it sounds good I'll put it on the air."



WMMS-FM, Cleveland progressive rock station managed by David Moorhead, welcomes the Badfinger of Apple Records to Cleveland. From left, WMMS-FM music director Ted Ferguson; Badfinger's Tom, Mike, Joey, and Pete; and Capitol Records promotion man Don Whittemore. The group appeared on WMMS-FM Mike Griffin show 3-7 p.m.

JANUARY 16, 1971, BILLBOARD

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## Campus Programming Aids

Five Picks Only, Please

KBLA, California State at Los Angeles, **Steve Resnick** reporting: "Revival," Allman Brothers, Capricorn; "One Toke Over the Line," Brewer and Shipley, Kama Sutra; "Mr. Bojangles," Nitty Gritty Dirt Band, Liberty; "Where Are My Dreams," Four Seasons, Philips. . . . WUVT, Virginia Polytechnic Institute, Blacksburg, **Michael Devenney** reporting: "Mean Mistreater," Grand Funk Railroad, Capitol; "Love the One You're With," Stephen Stills, Atlantic; "Cheeroke," Stephen Stills, Atlantic; "Black Magic Woman," "Gypsy Queen," Santana, Columbia. . . . WSAP, St. Andrews Presbyterian College, Laurinburg, N.C., **Craig Simmons** reporting: "Home Cookin'" (LP, Black Man's Burden), Eric Burdon and War, MGM; "Joy to the World" (LP, Naturally), Three Dog Night, Dunhill; "Born to Wander" (LP, Ecology), Rare Earth, Rare Earth.

WLRN, Lehigh University, Bethlehem, Pa., **Scott Hopkins** reporting the top five records for 1970: "Ain't No Mountain High Enough," Diana Ross, Motown; "All Right Now," Free, A&M; "American Woman," Guess Who, RCA; "Border Song," Elton John, Uni, and Aretha Franklin, Atlantic; "Bridge Over Troubled Water," Simon and Garfunkel, Columbia.

WVBU, Bucknell University, Lewisburg, Pa., **Stephen Sellinger** reporting: "Airport Song," Magna Carta, Dunhill; "Carolina In My Mind," James Taylor, Apple; "Black Magic Woman," Santana, Columbia; "Born to Wander," Rare Earth, Rare Earth; "Do It," Neil Diamond, Bang. . . . KERS, Sacramento State College, Sacramento, Calif., **Bob Hess** reporting: "All Things Must Pass" (LP), George Harrison, Apple; "Biff Rose" (LP), Biff Rose, Buddah; "Tea for the Tillerman," Cat Stevens, A&M; "Montreux II" (LP), Bill Evans, CTI; "In the Beginning" (LP), Moody Blues, Deram. . . . WMOT, Middle Tennessee State University, Murfreesboro, **Robert Mather** reporting: "Kingdom" (LP), Kingdom, Specialty; "Farquar" (LP), Farquar, Elektra; "Flesh as a Daisy," Emitt Rhodes, Dunhill; "Superstar," Cher, Atco; "Airport Song," Magna Carta, Dunhill; . . . KRC, Rockhurst College, Kansas City, Mo., **Pete Modica** reporting: "San Bernadino," Christie, Epic; "We'll Have It Made," Spinners, V.I.P.; "Carolina Day," Livingston Taylor, Capricorn; Rise Up (Keep the People Goin'), Ambergris, Paramount. . . . WNIU, Northern Illinois University, DeKalb, **Curt Stalheim** reporting: "Temptation Eyes," Grassroots, Dunhill; "Carolina Day," Livingston Taylor, Capricorn; "San Bernadino," Christie, Epic; "Judy Got Your Girl and Gone," Johnnie Taylor, Stax. . . . KLCC-FM, Lane Community College, Eugene, Ore., **David Chance** reporting: "My Sweet Lord," George Harrison, Apple; "Can't Stop Loving You," Tom Jones, Parrot; "One Less Bell to Answer," Fifth Dimension, Bell; "It's Impossible," Perry Como, RCA; "Stoney End," Barbra Streisand, Columbia.

WFDL, Fairleigh Dickenson University, Madison, N.J., **Rick Dale** reporting top five of the year: "Raindrops Keep Falling On My Head," B.J. Thomas, Scepter; "Make It With You," Bread, Elektra; "Spirit in the Sky," Norman Greenbaum, Reprise; "All Right Now," Free, A&M; "Venus," Shocking Blue, Colossus. . . . WHCB, Lehman College, Bronx, N.Y., **Terry Raskin** reporting: "Live" (LP), Butterfield Blues Band, Elektra; "Christmas and the Beads of Sweat" (LP), Laura Nyro, Columbia; "Sisyphus" (LP), Cold Blood, San Francisco; "Blows Against the Empire" (LP), Jefferson Starship, RCA. . . . WCPR, Stevens Institute of Technology, Hoboken, N.J., **Ron Harris** reporting: "San Bernadino," Christie, Epic; "Put Your Hand in the Hand," Pig Iron, Columbia; "Close to You," Gabor Szabo, Blue Thumb; "1927 Kansas City," Mike Reilly, Paramount; "Ridin' Thumb," Seals and Crofts, TA. . . . WCSB, Graham Junior College, Boston, Mass., **Ted Hayward** reporting: "Superstar," Murray Head, Decca; "Mr. Guder," Carpenters, A&M; "Goddess of Love," The Gentrys, Sun; "Tea for the Tillerman" (LP), Cat Stevens, A&M; "Little Feat" (LP), Little Feat, Warner Bros. . . . WBCR, Brooklyn College, Brooklyn, N. Y., **Mike Shalett** reporting: "Had Me a Real Good Time," Small Faces, Warner Bros.; "We Gotta Get You a Woman," Runt, Ampex; "Lift Ev'ry Voice and Sing," Merry Clayton, Ode 70; "Another Day," Janey and Dennis, Reprise; "Love Song," Leslie Duncan, Date.

KALX, University of California at Berkeley, **Bob Pelzvel** reporting: "All Things Must Pass" (LP), George Harrison, Apple; "Doris Troy" (LP), Doris Troy, Apple; "Christmas and the Beads of Sweat" (LP), Laura Nyro, Columbia; "Emitt Rhodes" (LP), Emitt Rhodes, Dunhill; "Gasoline Alley" (LP), Rod Stuart, Mercury. . . . WLVR-FM, Lehigh University, Bethlehem, Pa., **Jim Cameron** reporting: "John Lennon" (LP), John Lennon and the Plastic Ono Band, Apple; "All Things Must Pass" (LP), George Harrison, Apple; "Homer" (LP), various artists, Cotillion; "Live" (LP), Butterfield Blues Band, Elektra; "Good Time Ticket" (LP), Peter Schickele, Vanguard. . . . KPEP, Pepperdine College, Los Angeles, Calif., **Jeff Kepley** reporting: "All Things Must Pass" (LP), George Harrison, Apple; "Abraxas" (LP), Santana, Columbia; "Pendulum" (LP), Creedence Clearwater Revival, Fantasy; "Brain Box" (LP), Brain Box, Capitol. WWUH, University of Hartford, West Hartford, Conn., **Charles Horowitz** reporting: "John Lennon" (LP), John Lennon and the Plastic Ono Band, Apple; "Live" (LP), Butterfield Blues Band, Elektra; "McGuinness Flint" (LP), McGuinness Flint, Capitol; "Extraction" (LP), Gary Wright, A&M; "Calamantine" (LP), Baldwin and Leps, Vanguard.

## 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 January 16, 1961

1. Wonderland By Night—Bert Kaempfert (Decca)
2. Are You Lonesome Tonight?—Elvis Presley (RCA)
3. Exodus—Ferrante & Teicher (United Artists)
4. (Will You Love Me) Tomorrow?—Shirelles (Scepter)
5. Calcutta—Lawrence Welk (Dot)
6. Angel Baby—Rosie & the Originals (Highland)
7. Rubber Ball—Bobby Vee (Liberty)
8. Last Date—Floyd Cramer (RCA)
9. Corrina, Corrina—Ray Peterson (Dunes)
10. North To Alaska—Johnny Horton (Columbia)

### POP SINGLES—5 Years Ago January 15, 1966

1. We Can Work It Out—Beatles (Capitol)
2. Sounds of Silence—Simon & Garfunkel (Columbia)
3. She's Just My Style—Gary Lewis & the Playboys (Liberty)
4. Five O'Clock World—Vogues (Co & Co)
5. Ebb Tide—Righteous Brothers (Phillys)
6. Day Tripper—Beatles (Capitol)
7. Flowers On The Wall—Statler Brothers (Columbia)
8. The Men In My Little Girl's Life—Mike Douglas (Epic)
9. As Tears Go By—Rolling Stones (London)
10. No Matter What Shape (Your Stomach's In)—T-Bones (Liberty)

### SOUL SINGLES—5 Years Ago January 15, 1966

1. I Got You (I Feel Good)—James Brown (King)
2. Rainbow '65—Gene Chandler (Constellation)
3. A Sweet Woman Like You—Joe Tex (Dial)
4. Up Tight—Stevie Wonder (Tamla)
5. Michael—C.O.D.'s (Kellmac)
6. Hole In the Wall—Packers (Pure Soul)
7. Ain't That Peculiar—Marvin Gaye (Tamla)
8. Don't Fight It—Wilson Pickett (Atlantic)
9. Going to a Go-Go—Miracles (Tamla)
10. Hang On Sloopy—Ramsey Lewis Trio (Cadet)

### COUNTRY SINGLES— 5 Years Ago January 15, 1966

1. Giddyup Go—Red Sovine (Starday)
2. Make the World Go Away—Eddy Arnold (RCA)
3. Flowers On The Wall—Statler Brothers (Columbia)
4. What We're Fighting For—Dave Dudley (Mercury)
5. Sittin' On a Rock—Warner Mack (Decca)
6. Buckaroo—Buck Owens & His Buckaroos (Capitol)
7. England Swings—Roger Miller (Smash)
8. Take Me—George Jones (Musicor)
9. Artificial Rose—Jimmy Newman (Decca)
10. What Kinda Deal Is This—Bill Carlisle (Hickory)

## Letters To The Editor

### The Right Tool

Dear Sir:

Your recent series of letters back and forth between disgruntled jocks claiming to be "pros" and various management spokesmen has been quite amusing. I've been on both sides of the fence, and, quite frankly, I once agreed with the announcers' claims that they are being exploited at slave wages.

But then, I came to the conclusion that there is a difference between five years' experience and one year's experience repeated five times.

Ninety-nine percent of the announcers in this country fall into the latter category, and they're never going to make enough money to support a family because they're too stupid to know the difference.

There is one more reason why these poor slob are going to spend their lives in Hicksville at \$75 a week. They are totally unequipped for the job they're trying to do. The tool of the announcer's trade is the English language, and most of the so-called announcers do not know how to use this one basic tool. Most of the letters and resumes from job-hunters that cross my desk are loaded with misspelled words and gross grammatical errors. These

### WBAP Shoots for 2d

• Continued from page 33

listening on any regular basis to the so-called modern country stations. We play the hits, but we're also playing Johnny & Jack's old records, Bill Monroe, Flatt & Scruggs, Acuff, Tubbs—all get good reaction because we're giving the people what they want to hear."

He pointed out that the biggest problem WBAP faced today is that it was having to lean on older product because there was less traditional country music turned out.

WBAP plays the country hits all right, but doesn't go as far as the recent record by the Creedence Clearwater Revival played on most of the modern country music stations. Glen Campbell's "It's Only Make Believe" is about as modern as WBAP tends to go.

But the ratings are modern and Day feels that they had not reached a peak yet.

clowns couldn't tell a participle from the Partridge Family on a bet, yet they want to try to communicate on my air at \$150 a week. I wouldn't hire a carpenter that couldn't use a saw, and I won't hire an announcer that doesn't have a working command of the only tool required for his job.

Joseph H. Moriarty  
Station & sales manager  
KNOE-FM  
Monroe, La.

### Morale-Builder

Dear Sir:

That letter of mine in the Dec. 12 issue of Billboard is still drawing reaction! I've gotten several long distance phone calls (fortunately prepaid), letters not only from announcers asking for advice on "how to do it better," but from guys like Chuck Camroux of CHAM in Hamilton saying "beautiful," and the story was even the subject of a news story on WRAD, Radford, Va. Maybe you could do a little favor for me by telling 'em all "thanks" for taking the time. My schedule just won't permit me time to answer all of the mail I've gotten. I'm still working hard.

All in all, the response was quite a morale-builder for me. I think we tend to get too cynical about radio and beamon all the negatives. One thing I didn't put in that letter was the fact I was out of work for seven months in 1970 . . .  
(Continued on page 37)

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**LIVE**



the more  
you **GIVE**

**HEART FUND**

JANUARY 16, 1971, BILLBOARD

## Soul Sauce

**BEST NEW RECORD OF THE WEEK:**  
**"DON'T LET THE GREEN GRASS FOOL YOU"**  
**WILSON PICKETT**  
 (Atlantic)



By ED OCHS

**SOUL SLICES:** Breaking for the top: **Barbara & the Uniques**, **Tony Owens**, **Lovelites**, **Major Lance** and **Laura Lee**. . . Atlantic sounds hot with the sound of grass roots soul from New Orleans with **King Floyd**, **Rozetta Johnson** and **Tony Owens**, Cotillion with **Brook Benton**, the Stone Flower label, and in picking up those masters. . . This year's BMI dinner to honor the writers and publishers of the top r&b song will take place in Memphis, March 19. . . Check out the **Chambers Bros.** on "Funky." It's a soul hit for them. . . Cotillion has signed **Professor Alex Bradford** to launch a new gospel push, which will also feature a LP called "Heavenly Stars" with strong cuts from some of Atlantic's finest, including **Aretha**. A new album by **Myrna Summers** is also due, and repackaging of some of the company's key catalog item are also in the works. . . **Candi Staton** could be the shooting star of soul now. "He Called Me Baby" is a real winner as is the album, a new year's greeting from Fame. . . Sounds you might have missed: **King Curtis**, "Whole Lotta Love" (Atco); **Wally Cox**, "This Man" (Wand); **Boys in the Band**, "Music Gonna Save the World" (Spring); **Jazz Crusaders**, "Way Back Home" (Chisa); **Billie Joe Becoat**, "Firefly" (Fantasy); **Maurice & Mac**, "You Can't Say I Didn't Try" (Chess); **Eddie Bo**, "Rubber Band" (Knight); **Syl Johnson**, "We Do It Together" (Twilight); **Fuzz**, "I Love You for All Seasons" (Calla); **Ernie Andrews**, "Bridge Over Troubled Waters" (Phil-L.A. of Soul); **Bill Cosby**, "Get Your Lie Straight" (Crajon). . . This month from All-Platinum and the Stang label: "The Moments Greatest Hits," plus "New Jersey's Greatest Hits," and **Jimi Hendrix & Lonnie Youngblood** "Together" on the Maple label, distributed by All-Platinum. . . Next from the **Fifth Dimension?** "Light Sings," from the score of "The Me Nobody Knows." . . Capacity Records in Washington has a regional number cookin' in Washington, Atlanta and Cleveland with "Stay Mine," by **Michael Washington**, "The Young Root." . . **King Floyd** just keeps on selling. . . Send your news and information to Soul Sauce, and we'll fly with you in '72. . . **Jim King** of WOR-FM in New York reads Soul Sauce. Do you?

## Vox Jox

• Continued from page 34

Country-formatted **WDUX**, Wau-paca, Wis., 715-258-5528, needs a music director oriented in country music. Talk to program director **Tim Grant**. . . **Bill Calder** has joined WHN in New York from **KSD** in St. Louis. . . **Carl Como** is out of **WRIT** in Milwaukee. . . **WMCA** in New York is now a talk station, but the record exposure image lingers on and **Joe Maimone**, Capitol Records promotion man, credits the station's talk personality **Alex Bennett** with playing the album "Humpback Whale" by Dr. Roger S. Payne and being a vital factor in the sales of the LP in New York. . . **Jerry Johnson** wants me to mention that he's changed from the 7-midnight slot to afternoons on **CHYR**, Leamington, Windsor, Canada. . . **Scott Edwards**, music director of **KKUA**, Honolulu, takes credit for first playing "1900 Yesterdays" by **Liz Damon** and the **Orient Express** on the Hawaiian label **Makaha Records**.

★ ★ ★

**KFMJ-FM**, P.O. Box 746, Tulsa, Okla. 74101, is in desperate need of religious records of all kinds. **David Ingles**, a Capitol Records artist and a director of the Gospel Music Association, is program director, **Paul Benton** is manager. . . Good news soon for

jazz fans. **WRTI-FM**, jazz station owned by Temple University in Philadelphia has been given a new radio transmitter, which will permit broadcasting in stereo, and **WFLN-FM** is going to allow the college station to transmit from their tower, starting in the spring.

★ ★ ★

**Chuck Brinkman** has moved into the morning drive slot at **KQV**, Pittsburgh, and **Jon Summers**, formerly of **WSAI** in Cincinnati, has taken over Brinkman's afternoon slot. . . **Bob Flyer** wrote me about the demise of **WTCX-FM** in St. Petersburg, Fla., a progressive rock station. Seems **WALT** in Tampa bought the FM station and will put it back on the air any second now with country music. . . **Rog Ramsey** at **KRYS** in Corpus Christi, Tex., wants **Gary Hamilton** to contact him. Says the staff of **KRYS** now includes program director **Joe Ethridge**, himself, afternoon man **Dave Harper**, evening man **Eddie Sharp**, and all-night man **Jimmy Louis**.

★ ★ ★

Operations manager **James H. Johnson**, **WYLS**, Box 687, York, Ala. 36925, needs records — all types. . . The Oct./Nov. **ARB** for Miami shows **WQAM** as the leading station 6 a.m.-midnight. Here's the countdown: **WQAM**

Billboard SPECIAL SURVEY For Week Ending 1/16/71

### BEST SELLING Soul Singles

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

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	15	26	23	KEEP ON LOVING ME Bobby Bland, Duke 464 (Groovesville, BMI)	9
2	2	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul 35078 (Jobete, BMI)	8	27	28	I'M STILL HERE Notations, TwiNight 141 (Midday, BMI)	7
3	3	(Don't Worry) IF THERE'S A HELL BELOW, WE'RE ALL GOING TO GO Curtis Mayfield, Curtom 1955 (Curtom, BMI)	8	28	33	REMEMBER ME Diana Ross, Motown 1176 (Jobete, BMI)	2
4	4	(Do the) PUSH & PULL (Part 1) Rufus Thomas, Stax 0079 (East/Memphis, BMI)	6	29	29	FREEDOM Isley Brothers, T-Neck 927 (Triple Three, BMI)	4
5	5	STOP THE WAR NOW Edwin Starr, Gordy 7104 (Jobete, BMI)	4	30	42	YOU'RE A BIG GIRL NOW Styestics, Avco Embassy 4555 (Avemb/Sharsnack, BMI)	3
6	6	YOUR TIME TO CRY Joe Simon, Spring 108 (Gaucho, BMI)	6	31	31	MUST BE LOVE COMING DOWN Major Lance, Curtom 1956 (Curtom, BMI)	3
7	7	ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	8	32	32	THERE'S A LOVE FOR EVERYONE Whispers, Janus 140 (Roker/Talk 'N Tell/ Equant, BMI)	4
8	9	SOMEBODY'S WATCHING YOU Little Sister, Stone Flower 9001 (Daly City, BMI)	8	33	35	HOLLY HOLY Jr. Walker & the All Stars, Soul 35081 (Prophet, BMI)	2
9	14	RIVER DEEP MOUNTAIN HIGH Supremes & Four Tops, Motown 1173 (Mother Bertha/Trio, BMI)	6	34	48	JODY GOT YOUR GIRL AND GONE Johnnie Taylor, Stax 0085 (Groovesville, BMI)	2
10	8	ARE YOU MY WOMAN Chi-Lites, Brunswick 55442 (Julio-Brian, BMI)	9	35	40	LOVE VIBRATIONS David T. Walker, ZEA 500005 (Mikim, BMI)	5
11	21	GET UP, GET INTO IT, GET INVOLVED James Brown, King 6347 (Cited, BMI)	2	36	43	GOD BLESS WHOEVER SENT YOU Originals, Soul 35079 (Jobete, BMI)	3
12	12	PAY TO THE PIPER Chairmen of the Board, Invictus 9081 (Gold Forever, BMI)	10	37	47	WEDLOCK IS A PADLOCK Laura Lee, Hot Wax 7007 (Gold Forever, BMI)	2
13	13	THIS LOVE IS REAL Jackie Wilson, Brunswick 55443 (Julio-Brian/Jadan, BMI)	6	38	39	GLORY OF LOVE Dells, Cadet 5679 (Shapiro-Bernstein, ASCAP)	2
14	11	STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	10	39	34	I CAN'T GET OVER LOSING YOU Donny Elbert, Rare Bullet 101 (Lawton/Couey, BMI)	11
15	10	ALL I HAVE Moments, Stang 5017 (Gambi, BMI)	9	40	41	FUNKY Chamber Bros., Columbia 4-45277 (Chambro, BMI)	2
16	16	THERE IT GOES AGAIN Barbara & the Uniques, Arden 3001 (Jalyne, BMI)	6	41	36	HELP ME FIND A WAY (To Say I Love You) Little Anthony & the Imperials, United Artists 50720 (Assorted, BMI)	9
17	19	PRECIOUS PRECIOUS Jackie Moore, Atlantic 2681 (Cotillion, BMI)	7	42	50	CHILD NO ONE WANTED Brenda & the Tabulations, Top & Bottom 406 (One Eye Soul/McCoy, BMI)	2
18	20	SHOES Brook Benton with the Dixie Flyers, Cotillion 44093 (Cotillion/ Muscle Shoals, BMI)	4	43	37	DO IT FOR ME General Crook, Down to Earth 74 (Meryl-Earl, BMI)	4
19	17	THE TEARS OF A CLOWN Smokey Robinson & The Miracles, Tamla 54199 (Jobete, BMI)	13	44	49	YOU JUST CAN'T WIN Gene & Jerry, Mercury 73163 (Cachand/Tecob, BMI)	2
20	18	I CAN'T GET NEXT TO YOU Al Green, Hi 2182 (Jobete, BMI)	11	45	—	TOO MANY LOVERS Shack, Volt 4051 (East/Memphis, BMI)	1
21	24	I'M SO PROUD Main Ingredient, RCA 74-0401 (Curtom, BMI)	5	46	—	MY CONSCIENCE Love-Lites, Lovelife 01 (Master Key, BMI)	1
22	22	I GOT TO TELL SOMEBODY Betty Everett, Fantasy 652 (Roker, BMI)	6	47	—	WE GOTTA LIVE TOGETHER Buddy Miles, Mercury 73159 (Miles Ahead, ASCAP)	1
23	15	BORDER SONG (Holy Moses)/ YOU AND ME Aretha Franklin, Atlantic 2772 (James, BMI/Pundit, BMI)	8	48	—	MY SWEET LORD Billy Preston, Apple 1826 (Harrisons, BMI)	1
24	25	HE CALLED ME BABY Candi Staton, Fame 1476 (Central Songs, BMI)	3	49	—	YOU'RE THE ONE Three Degrees, Roulette 7097 (Stone Flower, BMI)	1
25	30	I LOVE YOU FOR ALL REASONS Fuzz, Calla 174 (Tamf & Ferncliff, BMI)	3	50	—	I CAN FEEL IT Carl Carlton, Back Beat 617 (Colfam/Tairi/Don, BMI)	1

31.1 people 12 and older; **WFUN** 21.9, **WIOD** 20.9, **WGBS** 17.1, **WINZ** 15.1, **WKAT** 13.3, **WFAB** 13, **WQBA** 10.2, **WWCG** 10, **WWOK** 9.7, **WOCN** 7.6, **WMBM** 7.1, **WYOR-FM** 6.7, **WIOD-FM** 5.1, **WEDR-FM** 5, and that's far enough down. Demographically, **WFUN** topped **WQAM** 63.8 to 57.8 in men 18-24, but **WQAM** leads everybody in men 18-24 (33.6 to **WFAB's** 22.8, **WIOD's** 22.2 and **WFUN's** 19.3, while **WWOK** came in with 17.6). In women 18-34, **WQAM** led decently well. **WIOD** led in both men and women 35-64.

★ ★ ★

Got a call from **Mac Hudson** of the **Hudson & Harrigan** team on **KILT** in Houston who're in the soundtrack of the movie "Brewster McCLOUD" for the first 20 minutes. **Hudson** also played the part of a police lab man in the movie. **Steve Lundy** of **WLS** in Chicago is in one

of the crowd scenes and **Buffalo Birch** is on the soundtrack. **Hudson** says: "I'm sure **Birch** doesn't know he's represented in the movie. He sings a little song during my show; you hear it on a car radio in the movie."

★ ★ ★

New morning man at **KXLY** in Spokane is **Chadwick J. Periwinkle III**; he'd been at **WGAY** in Washington. Weekend man **Gary Charles** has moved into a full-time slot 10 a.m.-2:20 p.m. . . The lineup at **KBNO-FM**, Houston, includes Houston veteran **Johnny Goyen**, **Steve O**, **Ted Maynard**, **Roland Rictor**, and **Bob Allen**. **William Scott** is manager of the stereo Top 40 operation. . . **Norman R. Ricca** writes to say he's taken over as operations director at **WPEO**, Peoria, Ill., after nearly two-and-a-half years at **WIRL** and "I must admit it's been quite a shift from a Top 40 jock and music director to the thing we

are doing here . . . it's kind of an MOR contemporary thing which really doesn't fit that classification. I'm trying to put together a very sophisticated adult sound, something which is totally missing from this market."

**Jimmy Kilgo** is the new program director of **WAYS** in Charlotte. . . **Dr. Bill Kauffman** is now at **WAHT** in Lebanon, Pa.; he'd been previously three years at **WCOY** in Columbia, Pa. The **WAHT** lineup includes **Fred Williams**, **Kauffman**, and **Keith Henry Waltman**, with **Don Scott** and **Frankie Dee** doing weekend shows. **Bill Sullivan** is the general manager of the 5,000-watt-daytime station.



Billboard SPECIAL SURVEY For Week Ending 1/16/71

# BEST SELLING Soul LP's

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

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	6	26	27	JOHNNIE TAYLOR'S GREATEST HITS Stax STS 2032	7
2	3	CURTIS Curtis Mayfield, Curtom CRS 8005	15	27	29	BLACK DROPS Charles Earland, Prestige PR 7815	5
3	2	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	9	28	20	IN SESSION Chairmen of the Board, Invictus SKAO 7304	9
4	4	THIRD ALBUM Jackson 5, Motown MS 718	16	29	25	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia C 30223	19
5	5	ABRAXAS Santana, Columbia KC 30130	14	30	33	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	18
6	14	PORTRAIT Fifth Dimension, Bell 6045	16	31	40	LED ZEPPELIN III Atlantic SD 7201	11
7	10	BURNING Esther Phillips, Atlantic SD 1565	10	32	32	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	8
8	9	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	13	33	36	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	40
9	6	CHAPTER TWO Roberta Flack, Atlantic SD 1569	20	34	42	FLIP WILSON SHOW Little David LD 2000	2
10	7	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	8	35	30	POCKETFUL OF MIRACLES Smokey Robinson & the Miracles, Tamla TS 306	12
11	8	VERY DIONNE Dionne Warwick, Scepter SPS 587	6	36	34	LOVE COUNTRY STYLE Ray Charles, ABC ABCS 707	4
12	12	INTO A REAL THING David Porter, Enterprise ENS 1012	9	37	46	BLACK TALK Charles Earland, Prestige PR 7758	33
13	17	NOW I'M A WOMAN Nancy Wilson, Capitol ST 541	5	38	38	SIGNED, SEALED, DELIVERED Stevie Wonder, Tamla TS 304	20
14	13	SEX MACHINE James Brown, King KS 7-1115	16	39	43	THEM CHANGES Ramsey Lewis, Cadet LP 844	11
15	22	THE MAGNIFICENT 7 Supremes/Four Tops, Motown MS 717	12	40	41	THE BLACK-MAN'S BURDON Eric Burdon & War, MGM SE 4710-2	2
16	11	STILL WATERS RUN DEEP Four Tops, Motown MS 704	42	41	47	ECOLOGY Rare Earth, Rare Earth RS 514	27
17	15	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	16	42	48	BAND OF GYPSIES Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	35
18	18	BOOKER T & THE MG'S GREATEST HITS Stax STS 2033	9	43	—	MELTING POT Booker T & the MG's, STAX STS 2035	1
19	16	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	18	44	35	I (Who Have Nothing) Tom Jones, Parrot PAS 71039	7
20	23	LIVE ALBUM Grand Funk Railroad, Capitol SWBB 633	6	45	39	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy 8402	22
21	21	STAND BY YOUR MAN Candi Staton, Fame ST 4202	2	46	31	SOMEBODY'S BEEN SLEEPING 100 Proof Aged In Soul, Hot Wax HA 704	6
22	28	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	8	47	44	SUPER HITS Marvin Gaye, Tamla TS 300	12
23	24	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	12	48	37	5-10-15-20 (25-30 Years of Love) Presidents, Sussex SXBS 7005	3
24	26	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	11	49	—	RIGHT ON BROTHER Boogaloo Joe Jones, Prestige PR 7766	1
25	19	LAST POETS Douglas 3	30	50	50	TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla TS 246	2

## What's Happening

• Continued from page 32

you will use them, but if you have not heard of the record of the artist, tell this to the company. Also, don't forget the thank you notes.

★ ★ ★

The upcoming issue of Campus Attractions for 1971 looks like the best yet for informative articles and directories of artists and equipment in films and sound on the campus. It will be given free at the Association of College Unions-International's annual conference in White Sulphur Springs, W. Va., March 21-24. As usual, Billboard has given away the 1970 Campus Attractions at all college-oriented conferences, including the ACUCM, the ACU-I, and the NEC conferences.

★ ★ ★

The National Entertainment Conference has issued a letter notifying campus promoters that it is currently surveying all member campuses for no-shows and late-showing pop acts. Wonderful. Now all we need is a similar survey for the fine arts acts.

★ ★ ★

If anyone is looking for a contest giveaway item, Allan Mason, special projects director at A&M, has a few extra A&M bootleg albums in his office. He says he is looking for FM stations to send them to. The quote is "If anyone can come up with a worthwhile project that might need a prize or a fund-raiser—call. I hope, with these albums, to assist a project that will stimulate better relations between a radio station and its listening community." It may mean town and gown, but it definitely does not mean personal listening enjoyment. So if the heat is down on you, maybe Mr. Mason can help.

## Ampex Stays Out of CTV Programming

• Continued from page 24

playback only system, adds Elkus.

"If we make cartridge TV competitive with television for competition's sake, it won't get there. TV is too massive a device to be taken over by cartridge TV. You have to take advantage of cartridge TV's involvement factor, and pure entertainment may not be totally conducive to that."

There are several positive aspects to cartridge TV which favor the constructive leisure or emotional stimulants categories of programming, Elkus feels.

Being able to satisfy one's interest in a topic, having access to that information at hand, being able to participate in the communication by previewing and reviewing the show, are all pluses for these two programming categories, Elkus points out.

People tend to avoid getting involved because of their fear of the unknown, Elkus said in noting negative aspects to programming. There is also a fear of reprisal through mental anguish, which can be translated into boredom and slight concentration if the programming

does not stimulate the viewer.

Among the ways open to make cartridge TV a positive—rather than a negative experience—said Elkus, are to make the equipment simple enough to understand and operate and create programs which creatively involve the viewer.

The goal is to have the public gain reliance on the new medium so that its usage becomes a commonplace occurrence.

## Acts Asked for CTV

• Continued from page 24

cheaper and thus more available to consumers. "They'll pioneer this medium."

The Randolph program will be geared for worldwide utilization as will be any video show which Kristofferson does. The Japanese requests are the first received by Monument from any of its international licensees.

Randolph's material would lean toward his standards like "Yakety Sax" and "Shadow of Your Smile." Contemporary material gets dated too fast to have lasting value in a cartridge TV show.

## Letters To The Editor

• Continued from page 35

a situation that was difficult to understand after the track rec-

### Atlanta Film Fest

ATLANTA — The Atlanta International Film Festival, scheduled for June 18-26, is accepting all student entries without fees. Special awards and a cash grant for the top student film are also being offered. The new twist to the festival is the result of the response from student film makers during the 1970 event.

Winning films will be screened at a symposium during the festival week. The closing date for entries is April 15.

ord I'd built at KMBZ in Kansas City. But I'm bouncing back now, and the future looks promising. Even through those tough months, from which I am still trying to recover, financially, I still maintained faith in my profession and in the industry as a whole, realizing that what happened to me was not Radio's fault, but was the action of individuals. There's no sense in condemning an entire industry just because you've run into a few SOB's.

Jon A. Holiday  
General sales manager  
and program manager  
KXLY  
Spokane, Wash.

The charts tell the story —  
**Billboard** has THE CHARTS

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Say You Saw It in Billboard

# Billboard Album Reviews

JANUARY 16, 1971



**POP**  
**LETTERMEN—**  
Everything's Good About You.  
Capitol ST 634 (S)

The Lettermen continue to show the way as far as choral work is concerned. Their vocal harmonics is hard to beat and their choice of material is unerring. Highlighting the 10 goodies here are their new single, "Everything Is Good About You," and James Hendricks' "Look to Your Soul." Jim Pike's current chart rider, "Morning Girl" is also included.



**POP**  
**BERT KAEMPFERT—**  
Orange Colored Sky.  
Decca DL 75256 (S)

Kaempfert once again adds his own special and delightful flavor to some of today's top pop hits and the result is a super package for programming. Included are Neil Diamond's "Cracklin' Rosie," Anne Murray's "Snowbird," and Blood, Sweat and Tears' "Hi-De-Ho." For extras he has added freshness to evergreens, "Orange Colored Sky," "In Apple Blossom Time," and "Bye Bye Blackbird." Fine LP.



**POP**  
**JAMES TAYLOR & THE ORIGINAL**  
**FLYING MACHINE 1967—**  
Euphoria EST 2 (S)

James Taylor, folk-poet extraordinaire, is the attraction here, and the packaging lets you know right away that the early slices of Taylor's work within is strictly rough-cut. Yet despite only a total of 24 minutes with James, the time is well spent on "Night Owl," a single with the Flying Machine, "Rainy Day Man" and "Something's wrong." Label handled by Jubilee Records.



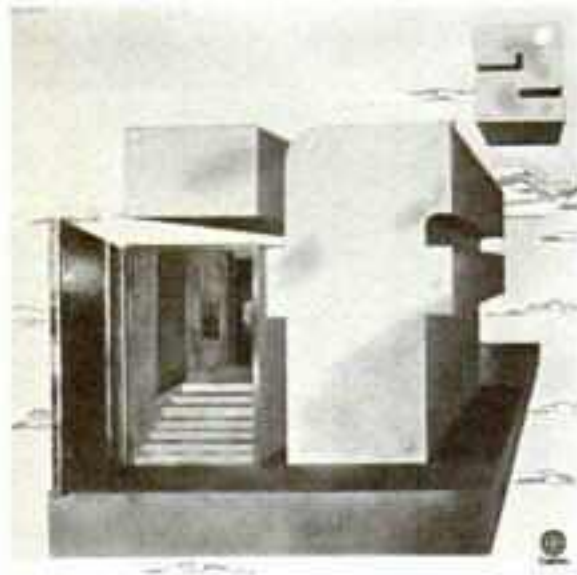
**POP**  
**QUICKSILVER—**  
What About Me.  
Capitol SMAS 630 (S)

Quicksilver has another hit on its hands with this new LP. The tunes run parallel to their last "Just For Love" album with a few extra instrumentals added to demonstrate the musicians' prowess. Among the best cuts on the LP are the title track, "Subway," and "Long Haired Lady." The group will definitely gain points in the pop market as well as the underground market with this album.



**POP**  
**ROGER WILLIAMS—**  
Golden Hits Vol. 2.  
Kapp KS 3638 (S)

In this album, Roger Williams applies his piano magic to a collection of some of the top hit paraders of recent times. Included in this second volume of golden hits are such tunes as, "Gentle On My Mind," "Alfie," "A Taste of Honey," and "Love Theme from Romeo and Juliet."



**POP**  
**IF-2—**  
Capitol SW 676 (S)

IF is getting stronger. This new album will further establish the group's strength in the rock market and is likely to prove a big chart album. The songs are intelligently conceived and are driven home with a blending of vocal and instrumental power that takes hold.



**POP**  
**BOOKER T. & THE M.G.'s—**  
Melting Pot.  
Stax STS 2035 (S)

Booker T. & his M.G.'s have been no strangers to the pop and soul charts for a good number of years now, and they should be riding right back at the top with this exceptional album. All the selections have been written by the group, and produced by them as well, and there are many standouts. Top programming items include "Hi Ride," "Chicken Pox" and "Sunny Monday."



**POP**  
**SEATRIN—**  
Capitol SMAS 659 (S)

Seatrain is six beautiful musicians whose fusion rock as displayed on this Capitol debut LP make them superstar candidates. Produced by George Martin, the album features consistently excellent material; highlights include "I'm Willin'," "13 Questions," a superb "Song of Job," and "Out Where the Hills," a strong adaptation of "Waltzing Matilda."



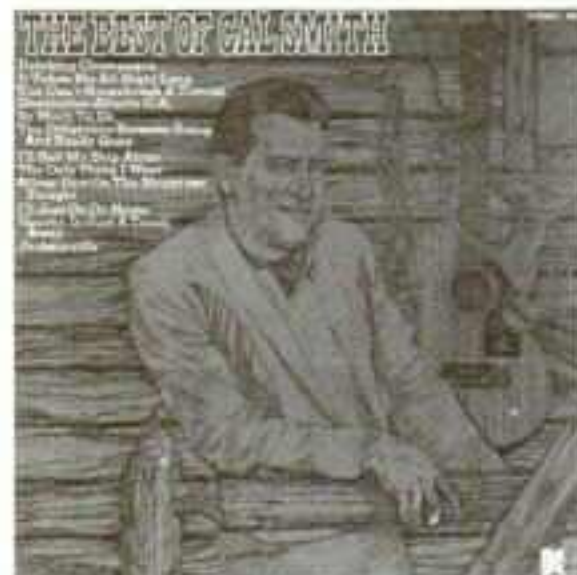
**POP**  
**SIR LORD BALTIMORE—**  
Mercury SR 61328 (S)

Here is a new group with remarkable potential for chart success. The trio has captured that elusive formula for audience appeal, and with it has produced an album that is vigorous, positive and together.



**COUNTRY**  
**LORETTA LYNN—**  
Coal Miner's Daughter.  
Decca DL 75253 (S)

The one and only Loretta Lynn has cut another great package here. The material is done in distinctive style, retaining true country flavor. "Coal Miner's Daughter," "Less of Me," "The Man of the House" are typical. Must merchandise.



**COUNTRY**  
**THE BEST OF CAL SMITH—**  
Kapp KS 3642 (S)

A fine album for the country dealer and deejay, loaded with sincerity and style. Cuts include "Drinking Champagne," "You Can't Housebreak a Tomcat," "I'll Sail My Ship Alone" and many more.



**CLASSICAL**  
**BACH: FOUR SUITES**  
**FOR ORCHESTRA—**  
New Philharmonic Orch.  
(Klemperer).  
Angel SB 3763 (S)

Otto Klemperer's interpretation of Bach's "Four Suites for Orchestra" is an exquisite piece of musical artistry. In this two-record set recently re-recorded in stereo at the request of Dr. Klemperer, the 85-year-old maestro takes the New Philharmonic Orchestra through the composer's various movements.



**CLASSICAL**  
**AN EVENING OF DUETS—**  
Baker/Fischer-Dieskau/  
Barenboim.  
Angel S 36712 (S)

The superb voices of Janet Baker (mezzo-soprano) and Dietrich Fischer-Dieskau (baritone) are joined with the equally superb piano playing of Daniel Barenboim to make a superlative set. It was recorded live in concert at London's Queen Elizabeth Hall, and among the composers treated reverently are Purcell, Schumann, Mendelssohn and Brahms.



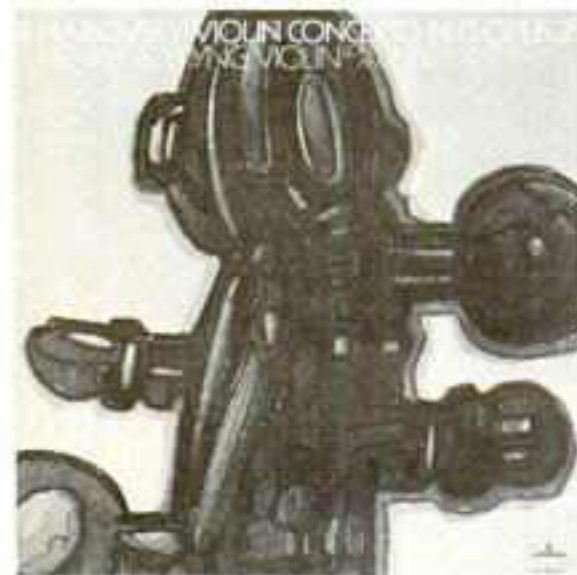
**CLASSICAL**  
**R. STRAUSS: SEVEN SONGS/**  
**MOZART: FOUR CONCERT**  
**ARIAS—**Schwarzkopf/London  
Symphony (Szell).  
Angel S 36643 (S)

Elizabeth Schwarzkopf's brilliant soprano is set in an appropriate musical backdrop by the London Symphony Orchestra conducted by George Szell. The repertoire includes four concert arias by Mozart and seven songs by Richard Strauss and they are all perfect.



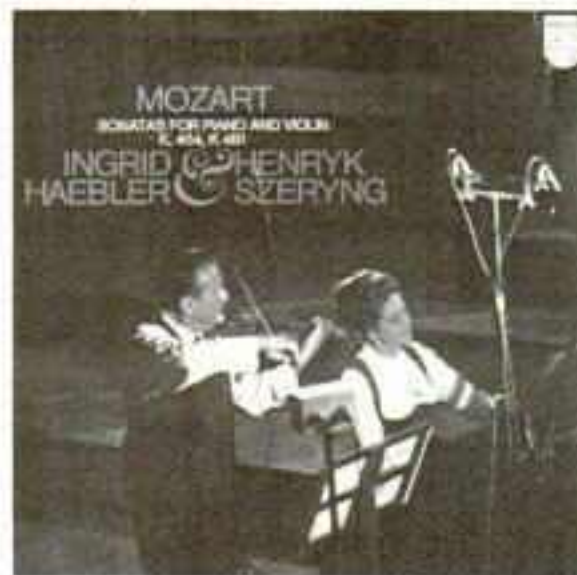
**CLASSICAL**  
**PIANO MUSIC OF ERIK SATIE,**  
**Vol. 4—**  
Aldo Ciccolini.  
Angel S 36714 (S)

In this his fourth volume of a continuing series of the piano works of Erik Satie, Aldo Ciccolini employs the same flawless technique of interpretation that propelled his preceding volumes to the classical charts. Included here are such pieces as, "Quatre Preludes," "Nouvelles Pieces Froides," and "Deux Reveries Nocturnes."



**CLASSICAL**  
**TCHAIKOVSKY: VIOLIN**  
**CONCERTO—**Szeryng/London  
Symphony (Dorati).  
Mercury SR 90527 (S)

Szeryng's violin leads the way in this LP, which gets an impressive conducting effort by Dorati. Actually, it's a tour de force for both men as they perform with the utmost skill and show excellent taste. The London Symphony distinguishes itself here, too.



**CLASSICAL**  
**MOZART: VIOLIN SONATAS—**  
Haebler/Szeryng.  
Philips 6500 055 (S)

Here's another LP pairing of these two fine artists which maintains its superiority. Rich, tasteful and flawless in musicianship are their efforts, each giving and sharing on an equal basis. And there is an independence throughout, a mark of supreme skill.



**SOUL**  
**BAR-KAYS—**  
Black Rock.  
Volt VOS 6011 (S)

The long (eight minutes plus) version of "Baby I Love You" shows the wide variety of the Bar-Kays today. It shifts moods like auto gears and employs strong electronic effects but never forgets the basic roots of the music. The rest is up to this standard, from "Dance to the Music" to "Montego Bay."



**JAZZ**  
**CANNONBALL ADDERLEY**  
**QUINTET—The Price You Got to**  
**Pay to Be Free.**  
Capitol SWBB 636 (S)

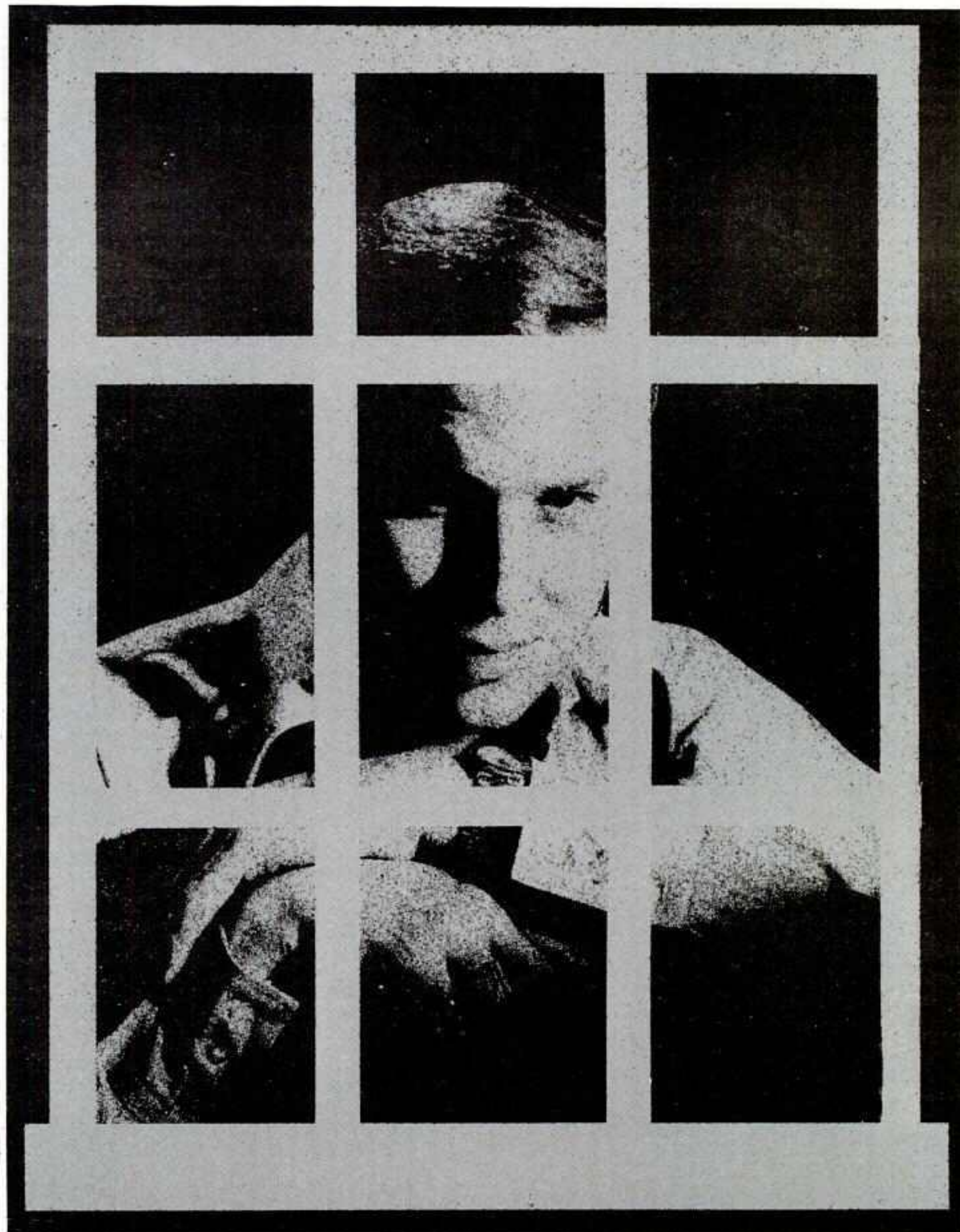
A handsome two album set, recorded live, that is a kind of Cannonball Band Show because in addition to the tight sounds of Cannon's regular group, there is some militant soul singing and playing from Nat Adderley's 15-year-old son, Nat Jr., acoustic guitars and electric pianos, straight ahead blues and electronic excursions.



**GOSPEL**  
**IMPERIALS—**  
Gospel's Alive and Well.  
Impact HWS 3045 (S)

Consistent top sellers in the gospel field, the young quintet offer much pop appeal here with another winning package of exceptional material. Recorded in concert, the boys come up with a super medley in "When We All Get Together With the Lord," and "Oh, Happy Day." Other stand-out performances include, "I Believe," "Sheltered in the Arms of Love," and "Bridge Over Troubled Water."

**Hank Jr. sings it...  
Excellorec publishes it...**



**'RAINING IN MY HEART'**  
**Hank Williams, Jr.**

with the Mike Curb Congregation **MGM 14194**

HANK WILLIAMS, JR.  
WITH THE MIKE CURB CONGREGATION

It's on the album too!  
**'ALL FOR THE LOVE OF SUNSHINE'**

**MGM SE 4750**



# Country Music

## Country Pilot Produced Using 'Godfrey' Format

NASHVILLE—An all-country music syndication based on the old "Godfrey Talent Search" format has been piloted by a Florida production firm working through a studio here and a booking firm.

The show, "Next Stop Nashville," is produced by the Gilbert-Tamburri Production Co., headed by radio-TV veteran Bob Gilbert of St. Petersburg.

All the talent was garnered by the Moeller Talent Agency here, and the filming was done through the cooperation of the Spotland Studio.

Gilbert, who began his career

at WLW, Cincinnati, in 1948, did the actual production. Working with the Moeller Agency, he brought in some 40 acts for auditions. From this were picked six finalists, and they appeared in the pilot film.

In the pilot, as on the eventual syndication, the winner each week receives a recording contract (with Chart Records), a booking contract (with the Moeller Agency), and other benefits.

"The show serves many purposes," Gilbert explained. "It opens a new avenue to professionals who are not yet known,

who have not yet made a mark in country music. And it gives established artists an opportunity to expose new talent they have seen on the road engagements and the like."

In this instance, the Moeller Agency sent to its artists a questionnaire asking for names of talented individuals or groups. The response was overwhelming.

On the pilot, the six contestants were judged by Cliff Williamson of Chart Records, Dee (Mrs. Larry) Moeller of the talent agency, and Roy Acuff Jr.

This group selected Kathy Manger of New York as a winner. The young girl, who recently left a convent, was picked up by a family from Nashville and brought here by bus.

Others in the show included the Murrell Family of Cincinnati; James Allen from Little Rock, whom the producer described as "another Charley Pride"; Lana Rae Chadwick of Oklahoma; Tommy Jones and Walt Cunningham, a piano-guitar team from Nashville, and Jack Ross, a singer.

The talent which auditioned included everything from blue grass instrumentalists to square dancers, the latter brought in by Mrs. Lester Flatt, a dancer. Gilbert, who has his own production company and does mostly documentary work now, devised the pilot, which was filmed at WSM-TV here. Spotland was utilized for the auditions and for the proper sound levels and the like.

Jack Eubanks was the musical director for the pilot, and the Hershel Wiggenton Singers did the theme. Jackson Sanders was the master of ceremonies.

### Sammi Smith in Arnold Concerts

NASHVILLE—Mega's Sammi Smith has been set to appear at a series of concerts with Eddy Arnold in the first three months of this year, according to the Joe Taylor Artist Agency.

Taylor said he had confirmed the dates with the Jerry Purcell office in New York, and that Miss Smith would begin with a concert at Tampa Jan. 29, work the Florida Gold Coast area for some time, and then move on to other cities. A full schedule now is being worked out. Currently the series is scheduled to conclude in Dallas March 5-6.

### Haggard Dates To Brumley

NASHVILLE — Jack Brumley, formerly with the Omac Agency in Bakersfield but more recently with the Wil-Helm Agency here, will return to California to handle exclusive bookings of Merle Haggard.

Brumley had worked on Haggard's bookings while the latter was with Omac, but came here to take over Wil-Helm with the departure of Smiley Wilson, who moved to the Atlas Agency.



DECCA'S WARNER MACK signs an exclusive booking agreement with the Buddy Lee Agency as Lee, left, and impresario Oscar Davis look on.

## Nashville Scene

Warner Mack has made the big move to Buddy Lee. The artist-songwriter, publisher and businessman, who has been with Decca for 14 years, will be booked exclusively by the impresario. . . . Webb Pierce makes his first appearance on the "Johnny Cash Show" Jan. 27, and will do his brand new ballad which, record people say, gives him an entirely new sound. . . . Charley Louvin is scheduled for an appearance in Anchorage, Alaska. . . . Rusty Adams has begun a personal appearance tour of Bermuda. He's a popular clown and a vocalist. . . . This year's Hank Williams Jr. Memorial Show became a 10-day tour, running from Greensboro, N.C. to Tampa.

Tommy Cash is set for an April tour of London. . . . Billy Walker and Jack Barlow did guest slots on the Hugh X. Lewis Country Club syndicated show, and the Duke of Paducah did likewise on the Porter Wagoner syndication. . . . Roger Sovine is now manager of creative product for Cedarwood. He's busy signing new writers and producers to the company. . . . Arlene Harden has recorded a tune written by Carl Perkins for the movie "Little Fauss and Big Halsey." . . . Ray Griff's tunes have been recorded by Porter Wagoner and Dolly Parton, and Ray has two new singles himself this month on Royal American. . . . Dianne McCall has more of her family as part of the Charley Louvin show now. Brother Darrell McCall, of Wayside Records, has joined the show.

Jim Ed Brown has taped again, hoping to find a single to match his successful "Morning." The tune was written by Bill Graham, chairman of the board of Show Biz, and a onetime promotion director for WSM. . . . John Hartford was a surprise visitor at the Grand Ole Opry last week, but didn't get to appear. The docket was crowded, so he just wandered back stage renewing old acquaintances. While in Nashville, he did some production work with Tom-pall Glaser. . . . Bobby Bare returns to Germany for the seventh time. . . . The LeGarde Twins of Dot Records play Seattle's downtown Moose Club Jan. 29-30. They're being managed by Jack Roberts. . . . Sammi Smith makes her initial appearance in Atlanta at the end of this month. Ray Pillow played the Rustler's Den there in Underground Atlanta New Year's eve. . . . Henson Cargill performs his "Skip a Rope" on the Country Gold segment of the Cash show Jan. 27. . . . The recession has not hurt Faron Young,

who plays 16 big dates in January. . . . Cotton Harp, long-time musician, will handle publishing and other activities for Little Richie Johnson in Belem, N.M.

Dick Shuey of Tyrone, Pa., has a new show put together, and is set for solid weekend dates in Pennsylvania for 1971. A few other dates are open. . . . Station WSLR in Akron came to the rescue of some 250 children for Christmas. Through appeals and the like they got everything from television sets to pool tables and stockings. . . . Roy Clark has begun recording again after a long layoff due to heart problems. Joe Allison produced him for Dot at the Bradley Barn. . . . Steve Davis is doing his first session here with Jim Fogel song producing. . . . Mega's Jerry Seabolt and Dot's Regina Robertson were married here New Year's Eve. . . . Jay Chevalier of Blackbird Records has moved here and will be booked by Hubert Long. . . . Doug Kershaw was at Woodland Studios with producer Buddy Killen last week to begin work on Kershaw's new LP for Warner Bros. Engineer was Ernie Winfrey.

### Country Collage In New Quarters

NASHVILLE — George Cooper III, president of Country Collage, has announced a move into new and larger quarters on Music Row. The country record promotion firm now will function from 901 17th Avenue South.

Country Collage now is the only national country record promotion firm based here.

The son of the long-time union local president here has a background of more than 10 years with Dot Records, where he was vice president in charge of sales, and a vice presidency at Show Biz, Inc., where he was instrumental in the formation of the company's record branch. Even after his departure from Show Biz he continued to promote records for the firm.

Country Collage has promoted such labels as GRT, PCA A&M, Decca, Happy Tiger, Show Biz, Chart, Columbia and others.

## Composer-Artist Hall Is 'Grand Ole Opry' Member

NASHVILLE — Composer-artist Tom T. Hall, writer of "Harper Valley PTA" and many other hit songs, is the newest member of the "Grand Ole Opry."

"Opry" manager Bud Wendell announced the addition to the roster of Hall, a Mercury artist, who has become one of the city's most successful writers and artists. In a very few years he already has won numerous awards.

Membership in the "Opry" involves an agreement to appear on the Saturday night WSM radio show at least 20 times during the calendar year, with special consideration given for summer months.

The show, the oldest in the history of radio, is in its 45th year. There are approximately 55 members of the "Opry," and other names may be added in the near future.



TREE INTERNATIONAL staff members show exuberance over the arrival of Dave Kirby as Talent Coordinator and Creative Director for the music complex. Shown are, l. to r., Susan Himmel, receptionist; Buddy Killen, executive vice president; Kirby; Jack Stapp, president, and Carolyn Baker, secretary.



WOODLAND SOUND STUDIOS in Nashville this past week unveiled their new "ultra-sophisticated" 16-track "console of the future." The console was built by S.S.I., the research arm of a&r, under the guidance of Glenn Snoddy, president of Woodland, and Jim Pugh, chief technician.

# DAVID HOUSTON

**Has the No. 1 Hit!**

**It's True**

**"A WOMAN ALWAYS KNOWS"**

EPIC 5-10696

**Appearing on the Johnny Cash  
Country Music Spectacular Part # 2  
Jan. 27th, A. B. C. Network**

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Shreveport, La. 71101

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Nashville, Tenn. 37203  
Norris Wilson, Mgr.

Algee Music Corp.  
Pres. Al Gallico  
65 West 55th St.  
New York, N.Y. 10019



# From The Music Capitals of the World

## DOMESTIC

• Continued from page 31

with **W. James Bridges**, Dayton, from the College-Conservatory of Music, trained by Elmer Thomas, and the usual May Festival Chorus of several hundred voices recruited from the area. **Julius Rudel**, music director of the Kennedy Center for the Performing Arts in Washington and director of the New York City Opera, returns as the 1971 May Festival music director.

WLW-T television personality **Bob Braun**, whose new album on the Wrayco label, "The Many Moods of Bob Braun," was released last week on a national basis, is cutting tapes for early showings on **Dick Clark's** "American Bandstand" via ABC-TV and **Bill Anderson's** syndicated country music TV-er originating from Nashville. Released on a limited basis two months ago, the Braun album has been experiencing encouraging sales in the area covered by Avco Broadcasting's four-city TV net—Cincinnati, Dayton and Columbus, Ohio, and Indianapolis.

**BILL SACHS**

## NASHVILLE

Professional Management International has signed a management contract with **Shirley Jones**, a 20-

year-old vocal stylist from Arkansas. Initial plans are to form a backup group for Miss Jones and perfect her nightclub act so that she can perform as a self-contained unit or as a single. **Jim Wagner**, president of Royal Talent Agency, has announced that entertainment at the Minnesota state fair will be headlined this year by the team of **Sandler and Young**. . . . Four members of the **Classics IV** has signed a recording contract of their own with United Artists Records, according to **Buddy Buie**, president of Buddy Buie Productions. The yet unnamed group consists of **Sam Traina** on lead guitar, **Bill Gilmore** on bass, organ player **Danny Ramos**, and **Chris DeMarco** on drums. The group is currently working on an LP at Atlanta's Studio One facilities under the production of Buie. The forthcoming LP is tentatively set for release in late February or early March. . . . **Steve Monohan** is recording the **Bob Jenkins** penned "Flying Machine" for Jamie Records in Nashville. . . . **Bobby Fuller**, former lead vocalist/performer with the **Fuller Bros.**, is negotiating the launching of his solo recording career. Fuller's sessions will be exclusively produced by **Dennis Linde** of Combine Music.

**TOM WILLIAMS**

# Gate Crashing Forces 'Crash' Program of Delaying Booking

• Continued from page 32

lowed their entry into the hall. There were no incidents after they entered the hall but we have stopped all concerts of this type until we can come up with a better way to control the crowd," said Fuller. "In the final analysis, the students will have to decide for themselves if they want a concert and then they will have to control the concert themselves. With the large and very popular groups, I really see no way to avoid these incidents."

The University of Alabama has found a way to avoid gate crashing. **Dennis Kirkpatrick**, the college union director said that he researches the groups which the students want to perform on campus. "I look at their sensitivity and past performance record," said Kirkpatrick. I also try to get everything the group needs for a concert. We have had no gate-crashing primarily because we have Pinkerton people at every concert. The students handle all of the booking which I believe also helps to alleviate the problems many schools have with crashers and the like. I am an advisor to the student bookers and do a great deal of the research on the groups myself," Kirkpatrick concluded.

## No Difficulty

**Erik L. Erickson**, assistant director of programs at the University of Minnesota, Minneapolis, has had no difficulty with gate crashers or no-show artists. "We do not book groups with which we feel we will have difficulty. Probably most of the trouble occurs in town and emanates from high school students. The police have been beefed up at the local dances and I think the local young people believe that we at the university also employ a good amount of police at our con-

certs and dances. This, however, is not the case, but as long as we can keep the young people believing that this is the case, I do not feel we will have any difficulty. The fact that we book many local groups for our dances also helps keep the gate crashing to a minimum. I think the groups that really draw big crowds are the groups a school might have trouble with," said Erickson, echoing the words of his fellow union officials across the country.

## Control in Gym

At Florida State University, Tallahassee, **Logan Birdson**, the assistant program consultant to the student booking committee, said that the only problem they have incurred at a concert is crowd control inside the gymnasium. "They tend to crowd the aisles making a fire hazard. In these cases, we simply stop the show and ask them to return to their seats."

At an upcoming concert featuring **Spirit**, Florida State will not put in seats or bleachers in the gym. Instead, the audience will be asked to sit on the floor, hopefully eliminating the problem of crowding the aisles. **Logan** attributes the success of the university concert series to the fact that the student committee chooses all the artists who are to appear. "This means that we will probably get a good turnout and a well-mannered crowd. Everyone gets a chance to see the group and gate crashing in large numbers is virtually unheard of around here," he commented.

The University of Miami in Coral Gables, Fla., was forced to close all on-campus concerts, moving the entertainment to either the Miami Jai-Li Fronton or the Marine Stadium. This move evolved after the allegations of drug trafficking and gate-crashing at the free concerts on campus which were student-sponsored and virtually open to the public.

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/16/71

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	11	37	37	I STAYED LONG ENOUGH Billie Jo Spears, Capitol 2964 (Gallico, BMI)	8
2	4	FLESH & BLOOD Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	5	38	36	LET ME GO Johnny Duncan, Columbia 4-45227 (Wilderness, BMI)	12
3	3	JOSHUA Dolly Parton, RCA Victor 47-9928 (Owepar, BMI)	6	39	44	IF YOU THINK I LOVE YOU NOW Jody Miller, Epic 5-10692 (Algee, BMI)	3
4	2	A GOOD YEAR FOR THE ROSES George Jones, Musicor 1425 (Chestnut, BMI)	9	40	52	JUDY Ray Sanders, United Artists 50732 (Evil Eye, BMI)	4
5	9	PADRE Marty Robbins, Columbia 4-45273 (Anne-Rachel, ASCAP)	5	41	27	WHERE HAVE ALL THE HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	13
6	5	THE WONDERS YOU PERFORM Tammy Wynette, Epic 5-10687 (Chestnut, BMI)	8	42	34	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	13
7	6	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	13	43	43	SUSPICIOUS MINDS Waylon Jennings & Jessi Colter, RCA Victor 47-9970 (Press, BMI)	10
8	8	RAININ' IN MY HEART Hank Williams Jr. & the Mike Curb Congregation, MGM 14194 (Excellorec, BMI)	5	44	31	COWBOY CONVENTION Buddy Alan & Don Rich, Capitol 2028 (Peer Int'l, BMI)	11
9	14	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	5	45	50	THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW Elvis Presley, RCA Victor 47-9960 (Hill & Range/Blue Crest, BMI)	2
10	13	BED OF ROSES Stetler Brothers, Mercury 73141 (House of Cash, BMI)	9	46	46	WHAT ABOUT THE HURT Bob Luman, Epic 5-10667 (Jack & Jill, ASCAP)	8
11	7	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sure-Fire, BMI)	12	47	45	FOREVER YOURS Dottie West, RCA Victor 47-9911 (Husky, BMI)	12
12	12	GUESS WHO Slim Whitman, United Artists 50731 (Michelle, BMI)	6	48	48	WHEN HE TOUCHES ME Lois Johnson, MGM 14186 (Painted Desert, BMI)	7
13	25	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	6	49	51	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor 47-9935 (House of Cash, BMI)	3
14	16	FANCY SATIN PILLOWS Wanda Jackson, Capitol 2986 (Dixie Jane, BMI)	6	50	68	A WOMAN ALWAYS KNOWS David Houston, Epic 5-10696 (Algee, BMI)	2
15	15	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Dixie Jane/Twig, BMI)	11	51	39	DRAG 'EM OFF THE INTERSTATE, SOCK IT TO 'EM, J.P. BLUES Dick Curless, Capitol 2949 (Country Sound, ASCAP)	9
16	23	(Don't Let the Sun Shine on You) TULSA Waylon Jennings, RCA Victor 47-9925 (Barton, BMI)	7	52	56	TRUE LOVE IS GREATER THAN FRIENDSHIP Arlene Harden, United Artists 4-45287 (Ensign/Cedarwood, BMI)	2
17	18	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor 47-9932 (Hardtack, BMI)	5	53	53	(Loving You Is) SUNSHINE Barbara Fairchild, Columbia 4-45272 (Champion, BMI)	3
18	30	SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey, RCA Victor 47-9929 (Hill & Range/Blue Crest, BMI)	6	54	54	THE TEARS ON LINCOLN'S FACE Tommy Cash, Epic 5-10673 (Gallico, BMI)	9
19	11	WAITING FOR A TRAIN Jerry Lee Lewis, Sun 1119 (Peer International, BMI)	9	55	61	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BnB, BMI)	3
20	40	100 CHILDREN Tom T. Hall, Mercury 73140 (Newkeys, BMI)	4	56	70	BAR ROOM TALK Del Reeves, United Artists 50743 (Passkey, BMI)	2
21	38	LISTEN BETTY Dave Dudley, Mercury 73138 (Newkeys, BMI)	4	57	55	BIG RIVER Johnny Cash, Sun 1121 (Hi-Lo, BMI)	7
22	41	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, BMI)	4	58	72	LOVER PLEASE Bobby G. Rice, Royal American 27 (Lyn-Low, BMI)	2
23	19	ENDLESSLY Sonny James, Capitol 2914 (Vogue, BMI)	14	59	63	HEAVENLY Wynn Stewart, Capitol 3000 (Freeway, BMI)	3
24	24	COMMERCIAL AFFECTION Mel Tillis & The Stateliders, MGM 14176 (Cedarwood/Sawgrass, BMI)	11	60	62	IF YOU'RE LOOKING FOR A FOOL Tommy Overstreet, Dot 17357 (Crazy Cajun, BMI)	6
25	22	SOMETHING UNSEEN/WHAT'S THE USE Jack Greene, Decca 32755 (Tree, BMI/Hall-Clement, BMI)	10	61	—	THAT'S WHAT IT'S LIKE TO BE LONESOME Cal Smith, Decca 32768 (Tree/Champion, BMI)	1
26	17	I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	15	62	60	SWEET CAROLINE Anthony Armstrong Jones, Chart 5100 (Stonebridge, BMI)	9
27	10	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	15	63	—	LOOKIN' OUT MY BACK DOOR Buddy Alan, Capitol 3010 (Jondora, BMI)	1
28	28	MARY'S VINEYARD Claude King, Columbia 4-45248 (Rose Bridge, BMI)	11	64	59	MY JOY Johnny Bush, Stop 380 (Window, BMI)	11
29	33	WHERE IS MY CASTLE Connie Smith, RCA Victor 47-9938 (Blue Crest, BMI)	3	65	57	OLD ENOUGH TO WANT TO (Fool Enough to Try) Norro Wilson, Mercury 73125 (Newkeys, BMI)	8
30	42	SWEET MISERY Ferlin Husky, Capitol 2999 (Cedarwood, BMI)	4	66	65	MAMA BAKE A PIE (Daddy Kill a Chicken) George Kent, Mercury 73127 (Newkeys, BMI)	7
31	20	WILLY JONES Susan Raye, Capitol 2950 (Blue Book, BMI)	10	67	64	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	25
32	26	I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me the Whole Dang Town) Buck Owens and the Buckaroos, Capitol 2947 (Blue Book, BMI)	11	68	—	TULSA COUNTY Anita Carter, Capitol 2994 (Artists, ASCAP)	1
33	47	THE LAST ONE TO TOUCH ME Porter Wagoner, RCA Victor 47-9939 (Owepar, BMI)	3	69	69	BUBBLES IN MY BEER Ray Pennington, Monument 1231 (Wills, BMI)	3
34	21	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Stallion, BMI)	13	70	74	WHO'LL TURN OUT THE LIGHTS Wayne Kemp, Decca 32767 (Tree, BMI)	2
35	29	DAY DRINKIN' Dave Dudley & Tom T. Hall, Mercury 73139 (Newkeys, BMI)	10	71	71	REMEMBER BETHLEHEM Dee Mullins, Plantation 68 (Noel Gay, ASCAP)	2
36	35	AMOS MOSES/PREACHER & THE BEAR Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	13	72	—	SING HIGH—SING LOW Anne Murray, Capitol 2988 (Saints Crusade, BMI)	1
				73	75	YOU'RE THE REASON I'M LIVING Lamar Morris, MGM 14187 (T.M., BMI)	3
				74	—	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Jill, ASCAP)	1
				75	—	YES, DEAR, THERE IS A VIRGINIA Glen Barber, Hickory 1585 (Acuff-Rose, BMI)	1



# SLIM WHITMAN



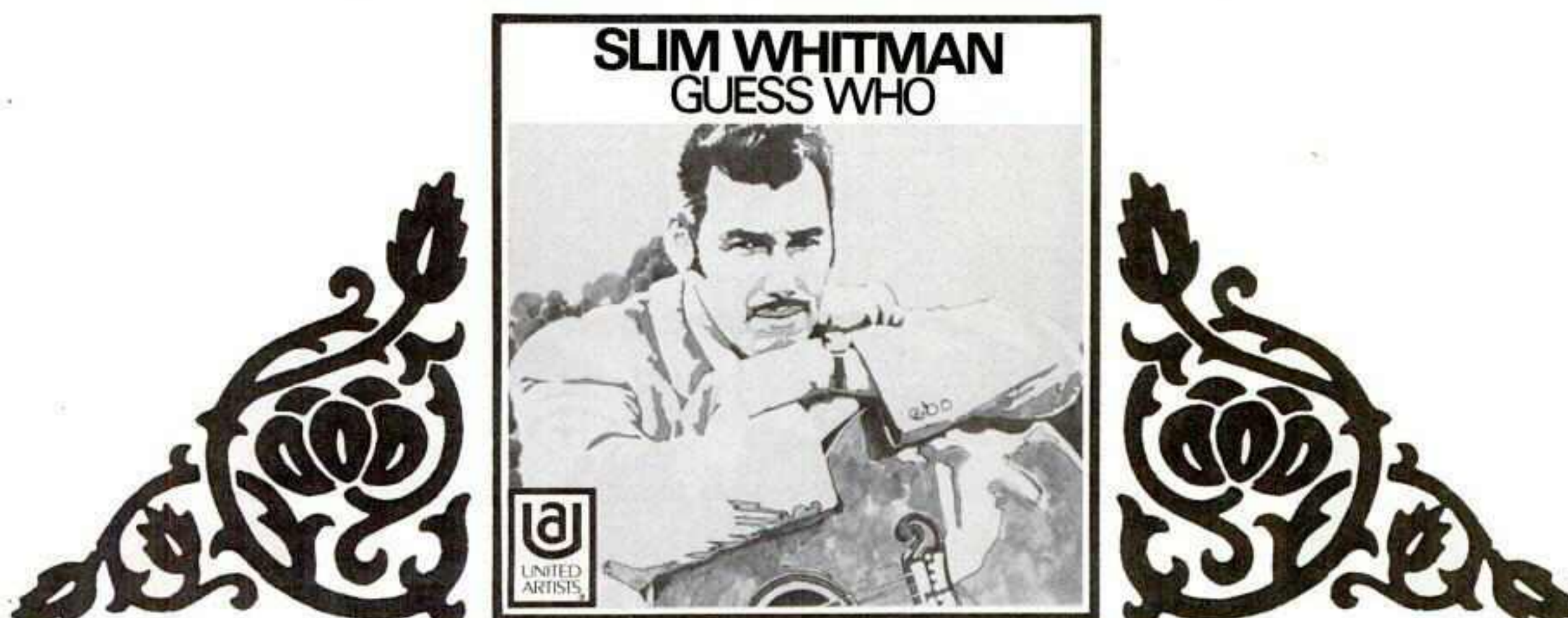
# "GUESS WHO"

*b/w: "From Heaven To Heartache" UA 50731*

**PRODUCED BY: BIFF COLLIE**

Liberty/UA, Inc.   
Entertainment from  
Transamerica Corporation

## **SLIM'S LATEST LP "GUESS WHO"**



UAS 6783

# Album Reviews

## SPECIAL MERIT PICKS

### FOLK

**VARIOUS ARTISTS**—Time Is Running Out, Vol. 5. Broadside BRS 312 (S)  
This is the fifth volume of an interesting collection of protest songs, sung and played by their creators. The collection ranges from environmental outcries to the outrages of war, poverty and discrimination, and have an appealing message value.

### POPULAR

**SPANKY & OUR GANG**—Live. Mercury SR 61326 (S)  
Prior to their national success with "Lazy Day," "Sunday Will Never Be the Same," and the like, Spanky and Our Gang performed in small clubs for college audiences and their material was college oriented. This live LP, recorded before recording fame, features "Nagasaki," "That's What You Get For Loving Me," and two songs that remained in their repertoire, "Brother Can You Spare a Dime" and "Trouble."

**RAY ANTHONY**—Direction '71/My Sweet Lord. Ranwood R 8078 (S)  
Anthony mixes the new ("My Sweet Lord" and "Samba Pa Ti"), with the old, fresh "today" treatments of "Marie," "At Last," "Little Brown Jug" and "Song of India." Much commercial appeal here for Ray Anthony followers and programmers. Top trumpet work.

**JAIME BROCKETT 2**—Capitol SKAO 601 (S)  
Folk artist Jaime Brockett is a unique talent of professional stature, delicately creating a tasteful flow of entertainment with his vocal intensity and almost classical work on the acoustic and 12 string guitar. His second LP for Oracle, Boston label now distributed by Capitol, spotlights Brockett's own "Taurian Canticle," plus Dylan's "Just Like Tom Thumb's Blues" and tunes by Hoyt Axton, David Ackles and some high and fine new writers. Something's happening here!

**TIM ROSE**—Love, A Kind of Hate Story. Capitol ST 673 (S)  
A raspy blues vocal in front of an orchestra playing in the pop tradition makes a good combination that has potential. "I've Gotta Get a Message to You," has been released as a single already and there is other material on the album capable of Top 40 play. Rose is a good

## ALBUM REVIEWS

### BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

### FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

writer as well as singer and has a career ahead and behind him to prove it.

**THE PRIVATE COLLECTION OF JOE BROOKS**—Metromedia MD 1037 (S)  
Joe Brooks' crack at the pop market after scoring big in the commercials field is an effective one. His songs are philosophical and moody and his vocal style is warm and winning. It's a low-pressure attack but it hits hard.

## LOW PRICE CLASSICAL

**LYRIC TENOR, Album 3**—Fritz Wunderlich. Seraphim S 60148 (S)  
Fritz Wunderlich's fantastic lyric tenor takes over on several popular operatic pieces and makes this another winning entry. The operatic selections are culled from "The Abduction From The Seraglio," "Rigoletto," "The Bartered Bride," "La Boheme" and "Countess Maritza."

**LEEDY: ENTROPICAL PARADISE**—Douglas Leedy. Seraphim SIC 6060 (S)  
Nineteen Seventy was a big year for electronic music, and although this fascinating musical medium has not yet realized its full potential, a whole new wave of innovative musicians are doing marvelous things with it. Douglas Leedy is one of those musicians, and this three-disk, low-cost package contains some of the finer achievements. Units used are the Moog and Buchla electronic systems.

## RELIGIOUS

**JO STAFFORD/PAUL WESTON**—Gathered Together. Tribute FR 2100-SM (S)  
This is a unique disk: original hymns composed by Paul Weston and performed by Jo Stafford (Mrs. Paul Weston). Both artist and composer have a long list of credits in the general pop field and they bring to this new venture much artistry. Titles include "We are Gathered Together," "God Is Love," "Praise to the Lord."

**STEVE & MARIA/LARRY MAYFIELD ORCH.**—You Can Experience. FourMost FM 7017 CS (S)  
It takes a special talent for a folk duo to sing religious music and convey a subtle message. This duo has the talent and demonstrates it well with such tunes as "Consider Now the Lily," and "Hymn." There's good vocal harmony throughout the LP and the orchestra behind the group is well arranged. The music carries with it a message of brotherhood and love, adding force and truthfulness to Steve and Maria's message and songs.

## INTERNATIONAL

**LA CHORALE DES ENFANTS DE L'OPERA DE PARIS**—Children of France. London Phase 4 SP 44150 (S)  
This is a charming album of many of today's favorite songs, done by a 12-member chorale of French children. The youngsters are surprisingly well-schooled, and the result of their musical efforts is a delightful listening experience. Songs here include, "What Now My Love," "Live For Life," "I Wish You Love" and "Windmills of Your Mind."

**THE OMSK RUSSIAN FOLK CHORUS**—Melodiya/Angel SR 40148 (S)  
Here is a well-coordinated, well-arranged and well-executed album of Russian folk songs performed by the Omsk Russian Folk Chorus, under the direction of Georgy Pantyukov. Selections here are culled from the group's recent U.S. tour, and should find a ready audience among lovers of international folk music.

More Album Reviews on See Pages 38, 51

# Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 1/16/71

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	20
2	2	THE JOHNNY CASH SHOW Columbia KC 30100	10
3	14	ROSE GARDEN Lynn Anderson, Columbia C 30411	4
4	4	15 YEARS AGO Conway Twitty, Decca DL 75248	7
5	5	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	25
6	7	#1 Sonny James, Capitol ST 629	8
7	3	THE FIRST LADY Tammy Wynette, Epic E 30213	13
8	8	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	6
9	10	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	5
10	18	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	4
11	11	CHARLEY PRIDE'S 10TH ALBUM RCA Victor LSP 4367	26
12	12	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	11
13	6	SNOWBIRD Anne Murray, Capitol ST 579	16
14	15	HELLO DARLIN' Conway Twitty, Decca DL 75209	30
15	16	BEST OF DOLLY PARTON RCA Victor LSP 4449	7
16	13	BEST OF GEORGE JONES Musicor MS 3191	13
17	9	GOODTIME ALBUM Glen Campbell, Capitol SW 493	16
18	17	I WOULDN'T LIVE IN NEW YORK CITY Buck Owens & His Buckaroos, Capitol ST 628	8
19	19	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	23
20	21	THE BEST OF JERRY LEE LEWIS Smash SRS 67131	38
21	24	ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr., MGM SE-4750	3
22	23	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	52
23	25	TAMMY'S GREATEST HITS Epic BN 26486	72
24	20	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	64
25	27	THIS IS EDDY ARNOLD RCA Victor VSP-6032	11
26	26	SINGER OF SAD SONGS Waylon Jennings, RCA Victor LSP 4418	8
27	29	SKIDROW JOE—Down in the Alley Porter Wagoner, RCA Victor LSP 4386	8
28	28	THE WORLD OF JOHNNY CASH Columbia GP 29	33
29	22	LIFE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	20
30	31	THIS IS CHET ATKINS RCA Victor VPS-6030	6
31	30	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	15
32	36	LOOK AT MINE Jody Miller, Epic E 30382	4
33	37	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	20
34	32	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	29
35	38	LORETTA LYNN WRITES 'EM & SINGS 'EM Decca DL 75198	28
36	35	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	48
37	34	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	34
38	33	ALL MY HARD TIMES Roy Drusky, Mercury SR 61306	8
39	43	THIS IS FLOYD CRAMER RCA Victor VPS-6031	4
40	39	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	17
41	—	BED OF ROSES Statler Brothers, Mercury SR 61317	1
42	42	COUNTRY GIRL, COUNTRY BOY Jimmy Dean and Dottie West, RCA Victor LSP 4434	3
43	41	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	14
44	44	CLASS OF '70 Floyd Cramer, RCA Victor LSP 4437	2
45	40	LIFE TO LEGEND Hank Williams, MGM SE 4680	6

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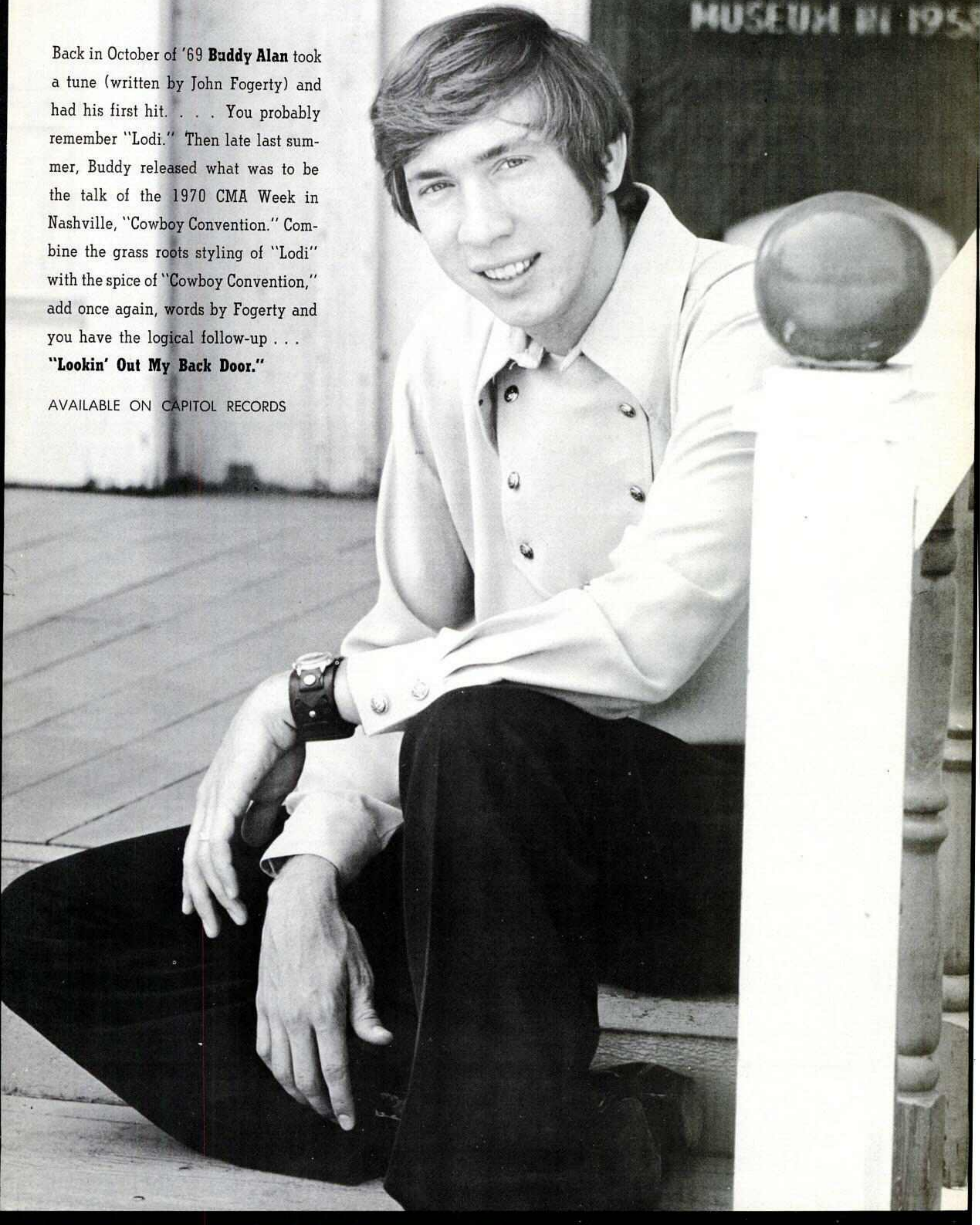
(Photo by Marty Weiss)

# BUDDY ALAN

Back in October of '69 **Buddy Alan** took a tune (written by John Fogerty) and had his first hit. . . . You probably remember "Lodi." Then late last summer, Buddy released what was to be the talk of the 1970 CMA Week in Nashville, "Cowboy Convention." Combine the grass roots styling of "Lodi" with the spice of "Cowboy Convention," add once again, words by Fogerty and you have the logical follow-up . . .

**"Lookin' Out My Back Door."**

AVAILABLE ON CAPITOL RECORDS



# Jukebox programming

## Plea for Simultaneous DJ, Jukebox Samples

PEORIA, Ill.—Many singles would have a two-thirds better sales potential if radio station and jukebox programmer sample service were simultaneous, according to Bill Bush, programmer at Les Montooth Phonograph Service here.

A case in point is the Dolly Parton RCA Victor hit "Joshua." Bush said: "This is now one of our top jukebox records, but it was receiving airplay locally for a long time before it was available to us."

He asked: "What the hell is another 10 samples for the local jukebox programmers when a record company knows a station is playing a certain record?"

"There are so many times when our customers tell us they have been hearing a record on

the radio and when we don't even know the label, or of course, the distributor. I'm convinced that two-thirds of the sales potential on many records is lost because jukebox operators and retail stores can't buy the record until the station that is playing it has dropped it off the list."

The move to more album cuts on radio only complicates the situation, he said.

Even in the case of a purely local item, Bush said potential is lost. "We heard 'Caterpillar Man' by Carl Trent in the original tape version in August of last year, but didn't receive delivery on the single until mid-October." He said this record, keyed to Peoria, finally did as well as he thought it should. "But we certainly should have had it sooner."

Bush's point about the late availability of records to jukebox programmers is particularly focused on the recent Christmas season. "I had a sample of a Brad Swanson Christmas song the last week of October and could have used 200 copies—I never received the record. I was still receiving samples of Christmas product Christmas week—about a month and a half too late."

## Jukebox Push For Sunny Co. Oldie Medleys

GARY, Ind.—Sunny Records has joined the growing number of labels promoting product via the jukeboxes. The label is part of a \$150,000 recording studio complex being built here by Seymour Schwartz and Buddy Pressner. Schwartz has long been active as leader of Seymour and the Heartbeats.

The two men are releasing medley type records keyed to the vintage years of big band music. Much of the material revolves around vocalist Richard (Two Ton) Baker, a veteran remembered for such songs as "Lonely Little Petunia."

Baker sings on one recording entitled "Ted Lewis Time" coupled with "Eddy Howard Time." Baker's voice announces the theme in each case and he then sings "When My Baby Smiles at Me" and "Me and My Shadow" on the Lewis side and "If I Knew Then" and "Careless" on the other side.

*(Continued on page 49)*

## Radio, Charts Key Aids In 2-Week Jukebox Servicing

ROBINSON, Ill. — Jukebox programmers who service locations on a two-week cycle find that the number of releases pile up fast, according to Mrs. Aleta Hanks, Hanks Vending and Music Co. here. Paying close attention to the radio and business papers are two ways she keeps up.

"My toughest problem is finding something we think will earn play and that will stay on the boxes a little while."

She says that she listens to the radio constantly. Her best stations are local country station WKZI and KXOK in St. Louis. Between the two, she has a pretty good fix on what her locations are apt to play.

Hanks' locations are divided by music category into "teen," "tavern" and "adult." Tavern

locations are predominantly country oriented in this small (population over 7,000) Southern Illinois town.

Each location receives from five to six new records every other week. "If it's a poor location, we may only give it four and we may check it less of ten."

She indicated that some locations may seem to warrant more frequent servicing, at least from the articles she reads in Billboard where more programmers are going to every week servicing.

"But this is really a very small town. We're off pretty well to ourselves," she said.

She is receiving no samples from record companies and indicated that if she did it might also help in deciding what to buy.



TIMID SOUL? Not John Bilotta, Wurlitzer distributor from Newark, N. Y. This is just his term for the timid jukebox patron he is trying to lure to the jukebox.

## Easy Listening Jukebox Hits Can Add 10% Extra Revenue

By EARL PAIGE

NEWARK, N.Y.—The strong showing of easy listening recordings and many recordings by artists associated primarily with the country music field add up to better fare for the adult jukebox patron, according to John Bilotta, Bilotta Enterprises here. The adult patron, or as Bilotta terms him, the "Timid Soul," can mean an extra 10 percent in jukebox collections, he says.

"I realize that a lot of jukebox programmers have not been in the habit of merchandising easy listening music. They claim that easy listening recordings just

don't pull in money. One reason why this is often true is that the easy listening jukebox fan isn't being catered to."

Bilotta, whose brother James programs the jukeboxes on the firm's routes, has long championed the Timid Soul type of programming. Interviewed during a visit to Chicago, John Bilotta explained his definition of the timid jukebox patron.

"The Timid Soul patron is the kind of person who doesn't keep up with the latest songs and who often hesitates to walk up to a jukebox. We're merchandising music expressly for this type of person."

Bilotta, a Wurlitzer distributor as well, says the company's jukebox operating wing is using the Wurlitzer Golden Bar to spotlight a series of old standards and the Burgundy Bar to highlight six easy listening songs. A patron can select six pre-programmed records in either category by merely pressing the appropriate bar after inserting 50 cents.

"As we see it, the hot chart records are already being promoted and publicized on the radio—you don't have to spotlight the top hits."

"But by promoting the easy listening records you can earn as much as 10 percent more revenue—this is just gravy. It's also just common economics."

Bilotta says that the jukebox operator is paying a premium price for his equipment today and that costs of operating jukebox routes are steadily increasing too.

"Why not shoot for the maximum amount of revenue?" he

*(Continued on page 49)*

## New Promotion Service Focuses on Jukeboxes

MEMPHIS—Record promoter Bernie Kaplan has formed a new company here that will concentrate on one-stops and jukebox programmers. He plans to expand it nationally.

Called BPI Unlimited (the initials stand for Base Purchasing Index), the firm will shoot at what Kaplan calls the "grass-roots" singles buyers in a six-state area. Kaplan formerly teamed with Randy Callender

in Callender-Kaplan Associates (Billboard, Nov. 28, 1970).

Kaplan said that since getting involved with jukebox programmer and one-stop promotion, he thinks there is a general neglect in this area.

Quoting industry figures from a Music Operators of America booklet he is mailing, he said: "The average operator has approximately 60 machines on location. They change an average of three records per machine per week."

"If we reached only 200 operators, we'd be in contact with people who have 12,000 jukeboxes on location and who purchase 36,000 singles per week. These singles are not returned."

As with a growing number of record people close to the jukebox scene, Kaplan thinks radio

*(Continued on page 48)*

## Radio Swing to Country Hits Boon to Wis. One-Stop Sales

By BENN OLLMAN

MILWAUKEE—When jukebox programmers refer to "cover" recordings, they of course mean disks so general in appeal they can be used to cover nearly all the jukeboxes around the route. Recently, many cover records are country-flavored, according to Mike Mowers, Radio Doctors One Stop's Third St. store here. And one reason for country-flavored recordings, he says.

A recent example was Ray Price's "For the Good Times," one of the rare instances when a recording landed on three different Radio Doctors' best seller lists.

Mowers said jukebox pro-

grammers used it in country, pop and even soul locations.

He calls such widely used cover records "cross-over" disks. "They sell big across different categories in which we classify jukebox numbers."

Of late a growing number of country releases are making it big in all types of music spots: pop, country and soul, says Mowers. Another potential "cross-over" here appears to be building in "I Hear You Knocking," on MAM, by Dave Edmunds. Early response to this single has been extremely heavy and requests are coming in from all around the state.

"Amos Moses" by Jerry Reed on RCA is another new release with "cross-over" written all over it, according to Mowers. It is still gaining ground after nearly two months on the Third Street Radio Doctors' charts.

An unusual aspect about "Amos Moses," he adds, is the fact that Reed, a country artist, had never previously evidenced any strength in pop or r&b locations.

"Morning" by RCA's Jim Ed Brown started strictly as a country item a few weeks back, notes Mowers. "It has suddenly grabbed a prominent spot on our pop chart, but it has not shown any action among buyers for soul locations."

Mowers is convinced that the mounting use of country records in pop and soul jukebox locations can be attributed largely to air play. "Radio stations are giving more exposure to country artists than ever before. The programmers at all types of stations are asking us to send them on charts on country hits today."

*(Continued on page 49)*

## Intl Jukebox Survey

SWITZERLAND

By BERNIE SIGG

DUBENDORF, Switzerland—Jukebox operators here pay \$30 per machine per year to the Performing Rights Society (SUISA). According to a spokesman for the society, "The operator can put as many records in his machine as he wants for the \$30. This lump sum has obvious advantages for us in that we do not have to care about how many times this and that record has been played."

There are approximately 13,000 jukeboxes in Switzerland. Records are changed in these jukeboxes an average of every four weeks. The basic cost per play to the consumer is 5-cents, with three plays for 12-cents, six plays for 24-cents and 11 plays for 48-cents. There is trend developing however, to raise the cost per play from 5-cents.

Operators obtain their records through the record companies at a cost of 72 cents per disk. The average retail price is 94 cents. Little-LP's and stereo singles are also being used on the jukeboxes.

As of yet, there is no jukebox operators association in Switzerland.

FRANCE

By MICHAEL WAY

PARIS—There are approximately 30,000 jukeboxes in France, with the number fairly stationary throughout the years. Some 3,000 to 3,500 jukeboxes are replaced each year and this also is not likely to increase.

Ten to 12 disks are changed every other week on an average. In the provinces, where there exists many machines owned by operators, the figure is lower and the changes made less often, averaging around 5-6 disks per month. Operators pay about \$1 per single.

The average cost per play is two selections for 10 cents and four to five selections for 20-cents, but the trend is moving upwards as new models are moved in. Latest models offer two to three selections for 20-cents. Little LP's are not produced for jukebox play and no machines are distributed to play them. There is a trend to stereo singles, with the operators concurring, since all jukeboxes are stereo.

Licenses vary from \$20 to \$80 per jukebox according to location, generally lower in the provinces. The national average is about \$10. The fee is paid to SACEM, the Authors, Composing and Music Publishers Society.

JANUARY 16, 1971, BILLBOARD

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# New Promotion Service Focuses on Jukeboxes

• *Continued from page 46*

exposure does influence jukebox purchases, but he thinks jukebox programmers do not depend entirely on radio-exposed product.

"If a radio station adds three records per week to an average playlist of 30 records, a label has a one-in-ten chance that operators will buy a newly added playlist number. This is consid-

ering that jukebox programmers buy only from playlists, which they don't."

Kaplan's firm will offer three different marketing services: a sample mailing service, a marketing information guide and a survey of people responding to the guide.

The samples are mailed to 200 jukebox programmers, one-stops and retail record dealers in Tennessee, Arkansas, Oklahoma, Louisiana, Mississippi and Alabama. In the case of jukebox programmers, the samples are recommended for five programming categories: young adult, teen, country, soul and adult.

The guide, called "The Playmeter," lists any pertinent information about the samples being sent; also draws attention to upcoming releases under the heading "Look For."

The service will also encompass album product. A direct sales promotion "follow through" involves a survey of 100 record buyers, details availability of product in the field and other information.

## Coming Events

- Jan. 13—Florida Amusement and Music Association District 6 meeting.
- Jan. 15—Illinois Coin Machine Operators Association Board of Directors meeting, Howard Johnson Motel, Bloomington, Ill.
- Jan. 16—Montana Coin Machine Operators Association, Helena, Mont.
- Jan. 27—Florida Amusement and Music Association District 4 meeting, Tampa, Fla.
- Feb. 10—Florida Amusement and Music Association District 5 meeting, West Palm Beach, Fla.
- Feb. 17—Florida Amusement and Music Association District 3 meeting, Orlando, Fla.

*(Continued on page 49)*

## Coin Machine World



MANY of the 11 distributors attending the Rock-Ola party are seen in the banquet shot. From left, Mrs. and Mr. Egholm; W. Grommer and Max Feinstein.

Many jukebox programmers reported that the past Christmas season was really one for the evergreen numbers from the libraries. **Bill Bush**, Les Montooth Phonograph Service, Peoria, said this is good in one way.

"We kept an active tabulation of how the different oldies were doing and they received fantastic play. This is just like finding money in the bank. But it's a shame we didn't receive more new Christmas records."

Bush said he received samples of some Christmas numbers as late as the week of Christmas. "Hey, America, Christmas" by **James Brown** was one sample received too late and the same was true for a Christmas release by **Bobby Vinton**.

Busch is plugging for simultaneous release of radio and jukebox samples so that he can have some idea of what local radio stations are playing (see separate story).

South Central Novelty programmer **J.W. Strong** said the week immediately following Christmas is hectic because six Christmas records have to be pulled off right away all around the route.

"How do you come up with replacements?" he was asked. "I saved back a few numbers from the releases right before Christmas," he said.

As with Bush, Strong went with proven evergreens this past season. Even though his firm's route is strictly soul, he used **Bing Crosby's** "Silent Night" and a few other Christmas numbers by artists not in the soul category.

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# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### Cadillac, Mich.; Country Location

**William Bryan**, programmer,  
**Bryan Bros. Music Co.**



**Current releases:**  
"Rose Garden," Lynn Anderson, Columbia 45252;  
"Coal Miner's Daughter," Loretta Lynn, Decca 32749;  
"Don't Let the Sun Set on You in Tulsa," RCA 9904.

### Chicago; Soul Location

**Billie McClellin**, programmer,  
**Eastern Music Co.**



**Current releases:**  
"Jady for Your Girl & Gone," Johnnie Taylor, Stax 0085;  
"Precious, Precious," Jackie Moore, Atlantic 2681;  
"Shoes," Brook Benton with the Dixie Flyers, Cotillion 44093.

### Chicago; Soul Location

**Moses Proffitt**, operator;  
**J.W. Strong**, programmer;  
**South Central Novelty Co.**



**Current releases:**  
"Groove Me," King Floyd, Chimneyville 435;  
"Precious, Precious," Jackie Moore, Atlantic 2681;  
"Stoned Love," Supremes, Motown 1172;  
"One Less Bell to Answer," Fifth Dimension, Bell 940.

### Kansas City, Mo.; Teen Location

**John Masters**, operator;  
**Marjean Franka**, programmer;  
**Missouri Valley Amusement Co.**



**Current releases:**  
"Let's Work Together," Canned Heat, Liberty 56151;  
"One Less Bell to Answer," Fifth Dimension, Bell 940;  
"Love the One You're With," Stephen Stills, Atlantic 2778.

### Lebanon, Tenn.; Country Location

**L. H. "Monk" Rosseau**, programmer,  
**Monk's Music**



**Current releases:**  
"If You Think I Love You Now," Jody Miller, Epic 10692;  
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;  
"When He Touches Me," Lois Johnson, MGM 14186.  
**Oldies:**  
"For the Good Times," Ray Price;  
"I Know You're Married," Don Reno & Red Smiley.

### Manhattan, Kan.; Young Adult Location

**Judy Weidner**, programmer,  
**Bird Music Co.**



**Current releases:**  
"My Sweet Lord," George Harrison, Apple 2995;  
"Black Magic Woman," Santana, Columbia 45270;  
"Knock Three Times," Dawn, Bell 938.  
**Oldies:**  
"Little Girl Blue," Janis Joplin;  
"Proud Mary," Creedence Clearwater Revival.

### Osceola, Iowa; Adult Location

**Jack Jeffreys**, programmer,  
**Jeffreys Amusement Corp.**



**Current releases:**  
"One Less Bell to Answer," Fifth Dimension, Bell 940;  
"Rose Garden," Lynn Anderson, Columbia 45252;  
"Knock Three Times," Dawn, Bell 938.  
**Oldies:**  
"In the Mood," Glenn Miller;  
"Singin' the Blues Till My Daddy Comes Home," Grady Martin.

### Peoria, Ill.; Country Location

**Bill Bush**, programmer,  
**Les Montooth Phonograph Service**



**Current releases:**  
"Joshua," Dolly Parton, RCA Victor 9928;  
"Rose Garden," Lynn Anderson, Columbia 45252;  
"Let Me Go," Johnny Duncan, Columbia 45227;  
"Sweet Misery," Ferlin Husky, Capitol 2999;  
"Listen Betty (I'm Singing Your Song)," Dave Dudley, Mercury 73138.

### Robinson, Ill.; Teen Location

**Aleta Hanks**, programmer,  
**Hanks Vending and Music**

**Current releases:**  
"My Sweet Lord," George Harrison, Apple 2995;  
"Knock Three Times," Dawn, Bell 938;  
"Pay to the Piper," Chairmen of the Board, Invictus 9081.

### Sussex, Wis.; Adult Location

**Larry Von Rueden**, programmer,  
**Surburban Vending**



**Current releases:**  
"Knock Three Times," Dawn, Bell 938;  
"My Sweet Lord," George Harrison, Apple 2995;  
"Rose Garden," Lynn Anderson, Columbia 45252.  
**Oldies:**  
"I Can't Get Started," Bunny Berigan.

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## Jukebox Push For Sunny Co. Oldie Medleys

• Continued from page 46

Cognizant of the time limitations in the jukebox field, Schwartz said the medleys run only a little beyond three-minutes. "Actually, with business down as it is, I think operators are really looking for anything that will play, regardless of the length. We had another medley record that ran over four-minutes and the orders from one-stops are still coming in for it."

Schwartz and the Heartbeats have another release, "Stripper Sugar Blues" backed with "You Made Me Love You" that he claim is doing well with one-stops.

Pressner is also a band leader locally. The two men have released some organ solo recordings and want to get into country product too.

## EL Hits Add Jukebox Play

• Continued from page 46

asks. "One way to do this is to promote the easy listening music. Sure, an easy listening record may only earn eight to a dozen plays a week, but this adds up over a period of time. Eventually, an easy listening number can be one of the top playing records."

Another aspect of promoting easy listening, Bilotta says, is that it helps ease any criticism over programming too much rock. "If your location is bitching about too much hard rock, putting on more easy listening records makes that much more sense."

Bilotta has been promoting "Red, Red Roses" by Johnny Desmond. He had Desmond as guest during a party recently. Now WACK Radio here, WGVA in Geneva a country station in Syracuse and an easy listening station in Rochester are all on the record, Bilotta claims.

He points to a number of easy listening selections that are also gaining a position on the "Hot 100" in Billboard. "Watching Scotty Grow," "It's Impossible," "One Less Bell to Answer" and "Rose Garden" are among the recordings Bilotta mentions.

"There's plenty of room on today's 200-selection jukeboxes for all the top chart records and the top easy listening records too. It's just a matter of merchandising for the absolute maximum amount of exposure and revenue."

## Coming Events

• Continued from page 48

March 12-13 — Alabama Automatic Merchandising Council and Mississippi Vending Association joint meeting, Grand Hotel, Point Clear, Ala.

March 19-21—National Automatic Merchandising Association, Western Convention, Anaheim Convention Center, Anaheim, Calif.

April 2-3—Indiana Vending Council meeting, Hospitality Inn, Indianapolis, Ind.

April 10—Illinois Coin Machine Operators Association Board of Directors, Holiday Inn East, Springfield, Ill.

April 22-25—Georgia Automatic Merchandising Council meeting, Savannah Inn and Country Club, Savannah, Ga.

## Airplay Buoys Country Jukebox Disks

• Continued from page 46

Until recently only a handful of stations in the state were even interested in this category."

Mowers adds: "The alert juke-

box programmer keeps tuned to all the stations in his market. But in addition they have to read the business papers closely to keep on top of music trends and rely on the advice we give

them here in the one-stop. It's a matter of total exposure: radio stations, business papers and one-stops. We like to feel the operators rely most heavily on our judgment, since we one-

stops offer broad experience both as retailers and suppliers to the jukebox trade."

Additionally, Mowers makes it a practice to mail out station playlists to his jukebox programmer customers. In this way, he encourages more programmers to stay alert to what stations in their market are playing.

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# Classical Music

## Seraphim to Honor 'Great People' in Pre-Pack of 34 Mono-Only Albums

LOS ANGELES — Seraphim, Angel Records' low-price line, plans a major "Great People" campaign for next month, which will include a pre-pack of 34 titles, all issued in monaural-only LP's. Included will be the five February Seraphim releases.

The campaign will include special blue cartons, handling up to 150 LP's, which open to

a point-of-purchase display and a specially designed pre-pack sticker to identify all shipments under the program.

Special ad mount modules, order forms for display support items, album check lists, material detailing terms and featured albums, album cover reconstructions, layout sheets and other materials.

Brad Engel, Angel merchandising manager, explained that the campaign should further boost sales for this monaural material, which "has time and again proven to be" a sales key for the growing Angel catalog.

Among the artists featured will be Arthur Schnabel, Beniamino Gigli, Walter Gieseking, Wilhelm Furtwaengler and Enrico Caruso. February product will include a Beethoven "Symphony No. 9" conducted by Furtwaengler, a set of Arturo Toscanini opera overtures, Dimitri Shostakovich as soloist in his piano concertos, a coupling of Mendelssohn and Mozart violin concertos with Jascha Heifetz as soloist and Sir Thomas Beecham conducting, and the third in a series of albums featuring bass Alexander Kipnis. This last set will carry a special sticker noting the artist's 80th birthday on Feb. 1.

The current Seraphim release, not included in the special program, includes a three-record package of Douglas Leedy's music for Moog Synthesizer and Buchla Module, a John Ogden recital of Liszt piano music, Sir Malcolm Sargent conducting Gilbert and Sullivan, the first stereo recording of Delius' "Requiem" with Heather Harper and John Shirley-Quirk, and a recital by tenor Fritz Wunderlich.

## U.S. Tours Prompt DGG LP Releases

NEW YORK—Five Deutsche Grammophon albums for January are timed to coincide with U.S. tours and other appearances including a two-LP set of Karlheinz Stockhausen's "Kurzwellen," a first recording. DGG also is introducing pianist John Lill, last year's Tchaikovsky Award winner, in his first solo album, a Brahms set. Lill also appears on Decca's "Jesus Christ, Superstar" pressing.

Timed for U.S. tours that include appearances with the Cleveland Orchestra and Boston Symphony are a Beethoven LP by pianist Christoph Eschenbach and a Handel set with conductor Rafael Kubelik. Both tours begin later this month.

Kubelik's set is with the Berlin Philharmonic as are two disks conducted by Karl Boehm, couplings of Schubert symphonies and Mozart serenades. Another Mozart album offers a "live" performance by pianist Emil Gilels, recorded at last January's Salzburg Mozarteum.

Boehm's current U.S. appearances include conducting the Metropolitan Opera's new production of Beethoven's "Fidelio" and forthcoming Met performances of Richard Strauss' "Die Frau ohne Schatten." Stockhausen will conduct his "Hymnen" at a special New

York Philharmonic Concert Feb. 25.

Winds of the Berlin Philharmonic offer a program of Danzi, Stamitz and Reicha, while Lorin Maazel conducts his Berlin Radio Symphony in a Stravinsky pairing.

## Fischer-Dieskau Schubert Lieber Prize Winners

HAMBURG—The complete recording of Schubert's lieder by Dietrich Fischer-Dieskau with Gerald Moore on Deutsche Grammophon is gaining many awards.

The 12-LP first volume (selling at \$44.14 on subscription until Jan. 31) has been honored five times, receiving the Dutch Edison Award, the Grand Prix National de Disque Belge, the Grand Prix International du Disque of the French Academie Charles Cors, the ORTF's Grand Prix des Discophiles and the Prix Mondial du Disque of Montreaux.

Volume 2, which comprises 13 LP's and sells at \$47.68, also until Jan. 31, has been awarded a Grand Prix by the French Academie du Disque and the Deutscher Schallplattenpreis.

## Haldeman to Exit Posts

CINCINNATI — Lloyd H. Haldeman, general manager of the Cincinnati Symphony and the Cincinnati Musical Festival

Association, is resigning those positions effective June 1, the close of the 1970-71 season.

Haldeman plans to form a company to produce, market and distribute video cassettes in the cultural and educational field. He assumed his orchestral post here in June, 1963, after managing the orchestras in Vancouver, B.C., and Fresno, Calif.

Haldeman explained, "challenged . . . by the enormous potential of the new video cassette concept. Vast changes and innovations are imminent in the programming of cultural and education for home consumption. . . . The corporate objectives for my company will be to produce quality cultural and educational programming for distribution via video cassette, cable and commercial television. We plan to evolve a special video program for major American arts institutions."

## Italian Artists On Philips

MILAN — Several Italian classical artists on the Philips label are recording new albums.

I Musici, the Italian chamber group, is recording a new series of concertos by Vivaldi, Handel, Bonporti and Mendelssohn, and the Quartetto Italiano is preparing works by Schumann, Brahms and Webern.

Conductor Carlo Franci is recording, with Cristina Deutekom, soprano, two LP's dedicated to Verdi, Rossini, plus Bellini's famous arias, and conductor Vittorio Negri is recording several of the Vivaldi concertos.

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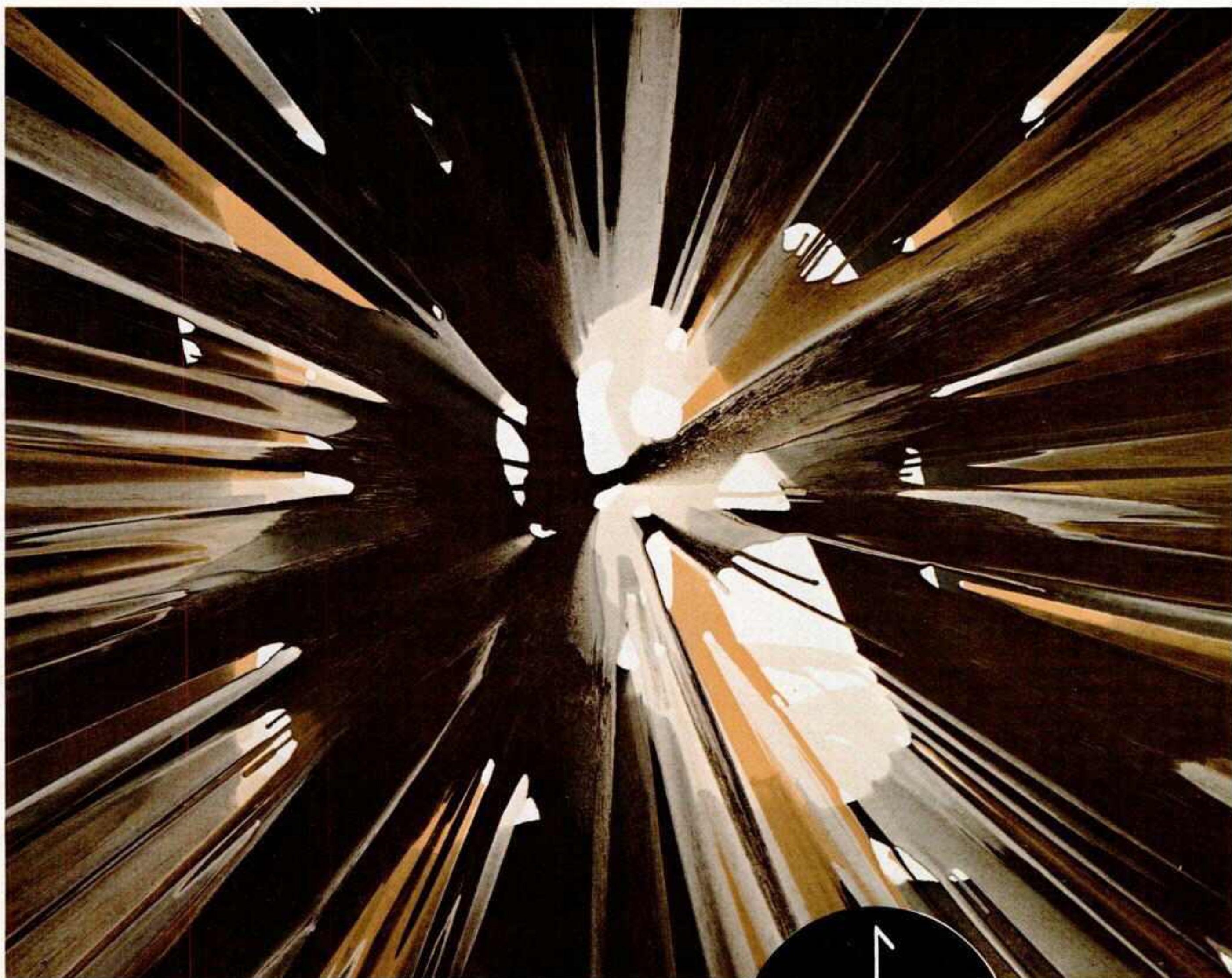
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H

International executives examine the music industry today — its future trends and present problems.

# Outlook '71

A Billboard Report



## Majors, Minors High Contrast

By MICHAEL WAY

The French record and publishing industry at the end of 1970 saw itself in a highly contrasting situation: most of the major companies recorded an excellent last quarter in sales, but the lesser concerns faced the problems of a continuing contraction at base.

The mood for 1971 was set perhaps during December, with the takeover of independent, Festival, by Musidisc-Europe. Jacques Souplet, president of

CBS France, remarked that this could be the forerunner of things to come in 1971.

However, **Barbara Baker**, after one of the best sales years in the company's history—marred only by the death of guiding light **Lucien Morisse** of the parent concern, Europe No. 1—said: "You've got no problems if you've got good product."

The year saw, on the one hand, the **Eddie Barclay** empire  
*(Continued on page 54)*

FRANCE

# Majors, Minors High Contrast

• Continued from page 53

struggling to get out of the financial mire in mid-August, and the ever-expanding CBS announcing the setting up—in September of this year—of a parallel distribution company.

It was too rapid expansion which had been named as one of the major factors behind the Barclay affair.

The "friendly split-up" of Decca from RCA was finally achieved, both outfits now operating independently in all departments—except for pressing. This is done at Decca's brand new plant, at Tourouvre, which replaced the one burned down in July 1969. Decca also opened a new Paris studio in December.

Liberty-United Artists, still distributed by the giant Pathe-Marconi concern, opened sumptuous offices, with president Eddy Adamis announcing new independence, plus a parallel sales force. Pathe, meanwhile, is negotiating for a new major American representation deal, expected to be made public in February.

The trend, too, was for the emergence of even more independent producers—some connected to the major record companies and others linked to publishers, the birthplace of France's leading indies.

One of these—Norbert Saada—opened new horizons at the 1970 Midem by opting for the expensive U.S. MCA distribution rights for France, and continued to expand through to the year's end.

Meanwhile, Philips just grew, boosting the highly successful British Island label, and the end-of-the-year international chart number one, "Lady d'Arbanville," by Cat Stevens. Philips also played a major part in bringing on one of France's two

new major talents—Michel Sardou. (The other new talent: Pathe's Julien Clerc.)

### Prospects Healthy

Prospects were healthy for 1971, Jacques Souplet of CBS said—"otherwise we would not be opening the new distribution setup." Souplet described the last quarter of 1970 as "perhaps about the best for CBS, and probably the rest of the French industry, has ever known."

Sales of LP's were developing even more rapidly. The single was now the "launching vehicle which placed the album into orbit," he added. The four-track EP, he said, had "almost died a natural death."

The industry now hoped that the TVA (added value tax) might be reduced by the end of 1971—"but this was not a certainty," he said.

Jacques Kerner, president of Polydor SA, remarked that the disk was taxed at a higher rate than both caviar and whisky. 1970 had shown positive results, compared with 1969. But with the profits problem so difficult, sales could only be augmented by "effective, efficient and modern management."

Barbara Baker of Disc' AZ recalled the successes of her firm, with Mardi Gras, Shocking Blue, Michel Polnareff and the signing of Richie Havens. "With our wide policy, and with the suppleness of a small company, 1971 will be just as good," she said. Disc' AZ's promotion, via clubs and discotheques, had had considerable impact, both with the public and with drawing radio station interest to new material, she added.

The LP market had to be promoted further, and Disc' AZ expected to expand deeper in 1971, especially into Germany and Italy, following previous pushes



GABRIEL ORFILA MONTER Belter

AUGUSTO ALGUERO Canciones Del Mundo



ENRIQUE GARFEA Columbia

TOMAS MUNOZ CBS

into the French and Anglo-Saxon world and Japan.

On the international front, Jean-Jacques Timmel of Pathe-Marconi, noted that youth in France was expecting more and more foreign material. His company maintained promotion on groups like the Beatles and most of the American line-ups.

However, national production remained vital, and Pathe had seen strong sales by Gilbert Beaud and Julien Clerc, following long runs at the Paris Olympia Hall. French pop was now making some impact, and this could be, Timmel considered, one of the pointers for 1971. French groups like Jupiter Sunset and Triangle, although not with the following of the Anglo-Saxon artists, had made promising inroads into the young French market, he said.

Pathe might also develop a parallel distribution chain for 1971, he added.

The Barclay group was also optimistic for 1971 sales following pre-holiday successes, notably with a children's album and with the latest Mireille Mathieu release. The company, according to international group manager Cyril Brilliant, had planned major foreign forays

(Continued on page 56)

SPAIN

# Unit Manufacturers Must Promote Them

By JOAQUIN LUQUI

Enrique M. Garea predicts that record sales in Spain will increase significantly in 1971 and, specifically, he anticipates greater international success for Julio Iglesias and Los Bravos.

Garea, a&r manager for Columbia Espanola SA, says the main problem facing the Spanish industry is that only about ten percent of Spaniards buy records.

The way to overcome this problem he feels is to make more and better records with a wide appeal and to concentrate on recording those artists who appeal to a majority of the public.

On the tape industry, Garea says sales are increasing tremendously and will increase still more rapidly in 1971, without adversely affecting disk sales.

### CBS Spain

Tomas Munoz, general manager of CBS in Spain, thinks that with an improved distribution network, CBS will increase its sales substantially in 1971. He feels the biggest problem is to find top quality new Spanish talent and promoting them to a point where they have international appeal.

To help achieve this he is building a young promotion department which is using new techniques to gain international exposure for Spanish artists.

On the question of tape he feels that cassettes and 8-track cartridges will continue to make progress. "At present tape sales account for about ten percent of total sound carrier sales," he says, "and this proportion is bound to increase."

### Belter

Gabriel Orfila Montero, promotion manager of Belter, thinks that sales in 1971 will progress steadily without any major surprises. He feels the main problem facing the industry in Spain is the small number of record players in use—the lowest incidence of any Western country.

He feels this problem can be overcome by getting record player manufacturers to promote their products more intensively and to offer them at more competitive prices.

Montero was pessimistic about tape sales in 1971, expecting a decline from the 1969 figure.

### Disco. Talar

"We expect to be able to offer more product, including a larger foreign catalog in 1971," said Alfredo Talarewitz, whose company Discografica Talar was founded last year.

Although the tape market had been slow to start in Spain, he felt it would develop more rapidly this year and Talar would be issuing both cassettes and cartridges this year.

### Canciones Del Mundo

Augusto Alguero, general director of Canciones del Mundo, sees greater international expansion of Spanish music as a major prospect for 1971.

He feels the major problem facing the music industry is the

excess of production and feels that a more rigorous selection of material is essential.

He feels that tape will develop in the same way as disk records but that disks will remain predominant for several years yet.

DENMARK

# Price (Profit) Freeze Problem

By ESPEN ERIKSEN

Bent Fabricius-Bjerre, managing director of Metronome Records, Copenhagen, thinks that 1971 will see a big expansion in the sales of musicassettes in Denmark.

"It was only in 1970 that pre-recorded tape began to sell in any quantities in Denmark so there is plenty of room for expansion," he said. "And for the first few years cassette sales will not affect disk sales at all, but will be additional."

The main problem facing the Danish industry, said Fabricius-Bjerre, is the government's price freeze, imposed last year, which also means a profits freeze.

He thinks that singles sales in Denmark will decline in 1971 except for those in the "family pop" category—local recordings aimed at the masses which can easily sell between 5,000 and 10,000 copies—compared with the average sale of 3,000 for a foreign hit single.

### Nordisk-Polyphon

An increase in record industry turnover of 12 percent is forecast for 1971 by Joergen Fritsch, managing director of Nordisk Polyphon, Copenhagen. (Turnover in 1970 was up by between 15 and 20 percent compared with 1969.)

Although record sales were healthily expanding for the first nine months of 1970, there were signs of a decline towards the end of the year and this is why predictions for 1971 are tempered with caution.

In the matter of prerecorded cassettes, Fritsch is confident that sales will double in 1971—leveling out after a dramatic increase in 1970 when sales amounted to five times those achieved in 1969.

"Some people are more pessimistic than I about the outlook for the Danish music industry. But notwithstanding the economic squeeze, I feel prospects are pretty good. I do not think it is safe to assume that luxury items like records are the first things to suffer in an economic crisis."



BENT FABRICIUS-BJERRE Metronome



JOERGEN FRITSCH Nordisk

UNITED STATES

# Emphasis On Production

A. Schroeder Music Corp., according to president Aaron Schroeder, coming off a good year, is signing new writers and performers, artists and producers and will place special emphasis on production in 1971, including the launching of the firm's own record label.

### TRO

TRO's Al Brachman felt the publishing industry would show strong stability overall in 1971. Of course, there are many elements which could make 1971 a big year or a bust year and the present cash flow situation from retailers to distributors to manufacturers to publishers is still a major problem. "We had a good year last year, but some of the royalties were owed from 1968."

"One of the major problems also affecting the industry, and it can be traced directly to the economic situation affecting the nation, is that kids "no longer have the money to buy secondary artists. What it boils down to is that the top 20-30 artists are benefiting because the kids are buying their favorites;

thus the publisher who only hits the bottom of the chart may likely be earning less money than in previous years."

In regards to the influence of tape CARtridge sales on publishing royalties, Brachman said that at this point the cartridge business in royalties amounts to only 10 percent of the total business. "If cartridges and cassettes are 30 percent of the business of record manufacturers, it hasn't reflected yet to publishers." He personally felt that cartridges were still a little too high in price and out of range of most kids.

### Kama Sutra Music

Frank Costa, a radio veteran who has headed Kama Sutra Music and its publishing activities the past couple of years, said he saw the publishing field as growing considerably stronger in the next year. "But I can only go from the present reaction we've been getting and this past year was a very happy one for us . . . we had our share of hits." He felt one of the major problems is that fewer producers

and artists are resorting to creativity—"the singers are only the hits. Trying to convince a producer to do something different is a never-ending problem." He pointed out that although he'd sent dubs of "Look What They've Done to My Song" from the Melanie album immediately after the song was recorded, no producer paid any attention to it and "the hit came out of England on the record."

As for tape cartridges, Costa felt the industry was going to be very big for publishers; "it's starting to come through now."

### Valando Music

Tommy Valando, who heads the Valando Music combine, foresees a "fabulous" year. It's his view that music publishers should concentrate on the job of publishing music instead of getting into other things. "As far as Valando Music is concerned, he said, "we're doing our own thing—and that's publishing music." The tape cartridge is developing into an important plus

(Continued on page 74)

WEST GERMANY

# Added Value Tax—Case Of DisKrimination

By WALTER MALLIN

Werner Vogelsang, managing director of Phonogram, the Philips company in Germany, sees a continuing expansion in 1971 especially of progressive pop sales as represented by acts on the Island and Vertigo labels.

He feels that the major problem facing the record industry is the discrimination between records and books in the matter of added value tax. Records are at present taxed at 11 percent and books at only 5.5 percent.

"We are trying to end this anomaly through our record industry association which has lodged an appeal with the government asking for records to be taxed at the same rate as books," he says.

Vogelsang says that prerecorded tape has opened up an entirely new sales area for the industry which will continue to grow in 1971. "About 20 percent of our pop repertoire is now available on musicassette," he says.

### Hansa Records

As far as the Hansa record label and the Intro music publishing company are concerned, the emphasis will be on building international productions in 1971, according to owner and manager Peter Meisel. "We shall be doing more instrumentals as well as songs in English, and we shall also be promoting the Rumanian singer, Luminiza, who will be recording in German, English and French," says Meisel.

One of the problems facing publishers and record labels in Germany, according to Meisel's wife, Irmtraud, who handles the international business, is the tendency of U.K. and U.S. companies to demand exaggerated advances. She feels that if more effort were put into better promotion sales of foreign material in Germany could be much better.

Meisel is anticipating an increase of between 20 and 25 percent in pop LP turnover this year.

On the development of tape, Meisel says that all Hansa product will be simultaneously issued on tape and record this year.

### Music 2000

Hans Brand, manager of Music 2000, the distribution company formed by DGG to handle tape cassettes, expects to see the cassette market double in 1971.

"A successful cassette business depends on the availability of the hardware. By the end of 1970 there were about 2¼ million cassette players in Germany. By the end of 1971 it is estimated there will be 4 million in use.

"The Internationale Funkausstellung exhibition at Berlin this summer will place heavy emphasis on hardware and there should be very much more playing equipment on the market from domestic and foreign manufacturers."

Brand says in the cassette field, pilfering remains one of the major problems but "if a product cannot easily be stolen, neither can it be easily sold," he adds. Keeping cassettes



KURT RICHTER  
Teldec



PETER MEISEL  
Hansa



GERTRUDE SEEGER  
Peer Musikverlag



MICHAEL KARNSTEDT  
Peer Musikverlag



HANS BRAND  
Music 2000

locked away in show cases drastically affects their sales potential.

A further problem was the need for technical improvements the hardware.

To help overcome the pilferage problem, Music 2000 has introduced the blister pack measuring half the size of an LP jacket. This enables retailers to operate a self-service system which is much more conducive to sales.

On the future of tape, Brand feels that by 1975 prerecorded tape sales will account for 33 percent of total recording industry turnover.

### Teldec

Kurt Richter, vice president and managing director (sales) of Teldec in Hamburg expects to see Teldec consolidate its industry position in 1971 with expanded sales in both classical and pop music fields.

Richter sees the main problem of the industry as being that of maintaining a steady rate of growth.

On the tape side he felt the industry was maintaining a good rate of growth which should accelerate in 1971.

### Peer Musikverlag

1971 will be the year of the LP without any doubt, according to Gertraud Seeger and Michael Karnstedt, joint managers of Peer Musikverlag, Hamburg. They say: "The prosperity of the music industry is naturally linked to the general economic situation, and since no one is predicting a recession in 1971, there is no reason why the music industry should not go from strength to strength."

Increasing costs, they feel, will force manufacturers to concentrate more and more on LP's.

The main problem facing a publishing house today, think Peer's joint managers, is that it cannot live by publishing alone. Music publishers must

now get involved in production and promotion, and many today have their own labels.

"As members of the worldwide Peer-Southern Organization, we can get international exploitation of our German productions in which there is an increasing interest abroad."

The joint managers feel there has been tremendous progress in the tape field in Germany with cassette sales standing at around 12 percent of the figure for LP disks. "However, the real breakthrough for tape will not come until 1972 or 1973 and by that time the 8-track system will have become established.

"There will also be an enormous number of new outlets for recorded music, such as gas stations."

### Polydor, Germany

Richard Busch, head of Polydor in Germany, estimates that industry turnover went up by around 20 percent in 1970 and he feels that this rate of growth is likely to be maintained in 1971 when the West German public will have more money to spend and more leisure time.

He regards two major problems facing the industry as piracy and the high rate of added value tax levied on records as compared with books. Busch says that in 1970 there were 20 different pirate recordings of James Last. "We certainly do not want to see a 20 percent

*(Continued on page 72)*

SOUTH AFRICA

# Steady Growth Forecast

By PETER FELDMAN

The South African record industry should show an almost 20 percent increase over that of previous years, according to Arnold Golembo, chairman of the South African Record Manufacturers and Distributors' Association. He said this was generally due to outstanding products which were available to the local market from major overseas companies as well as from South African recordings.

Golembo said the industry was gearing itself for a normal growth of four or five percent.

Speaking in his capacity as head of the Gramophone Record Company, Golembo said: "While the growth in the last few years was spectacular I predict a leveling off of the situation because of the South African Government's curbing of inflation generally and preventing people from spending on luxuries.

"But with big hit albums then the demand can completely negate the first presumption."

He said his company's prime problem was rising expenses of distribution and the lack of exposure for products via commercial radio and because of the lack of television in South Africa.

"As with our parent company in America, we intend to devote much more effort to in-store

UNITED KINGDOM

# 'Buyer Awareness' Needed For Tapes

A period of slow but steady growth with a particular surge towards the end of the year is how Walter Woyda, general manager of Precision Tapes, sees 1971. Woyda says that the predicted economic recession at the beginning of this year will effect consumer spending, if it comes, but by the autumn, business should be picking up again. He also thinks that the changeover to decimal currency in February, will cause stocking problems for dealers and further restrain some growth in the market.

Woyda sees lack of consumer awareness and the shortage of hardware as the two biggest headaches for the industry. Precision is doing more than most companies to tell the man-in-the-street about tape but the general public as a whole is still basically ignorant to the new sound carriers.

On the hardware side, Woyda would like to see more promotional effort from the equipment manufacturers and closer co-operation with their software counterparts.

He said: "The tape market is really picking up now and 1970 has been a good year. I'm glad to see the introduction of the first low-price lines—a necessary part of the tape market—and the experiments with packaging.

"The amount of tapes being sold through non-record outlets has also been interesting although I think as more and more record dealers become aware of

cassettes and cartridges, sales will shift back to the more traditional music outlets."

### Polydor U.K.

John Fruin, managing director of Polydor Records predicts that record sales will rise in the U.K. in 1971. "I think the economy is buoyant enough despite all the problems," he comments. "Undoubtedly there will be much greater effort by all companies toward productivity and profitability.

"I don't think so much money will be thrown around without adequate regard for the consequences. The Americans who are in the U.K. have now been around for long enough to think much more about profitability rather than simply breaking into the market."

He sees the basic problem facing the industry is that of exposing product to a non-committed public. "The steady changeover from singles to album product over the past few years has reached a level which appears to be static. We must therefore try to reach and interest the non-committed people."

Fruin says that all Polydor's marketing is designed with just this in mind.

On tape, Fruin said: "Progress will be made slowly. Percentage gains are very considerable, but the sales in units is small in relation to disks. The reason is the generally slow acceptance of hardware. This needs to be much more aggressively sold if the tape message is to be gotten across.

affected. There has, however, been an increase in business.

"I see 1971 as the year in which my company will undertake a strong drive in the music cassette field. I believe that although we have done better all the time with this product, we have just scraped the surface with the potential of the S.A. market.

"South Africa, because of the size and spread of population, the economics of selling is different from, say, densely populated Europe.

"The basic problem is the cost of selling. Eighty percent of our total turnover comes from the major centers, while 20 percent from other smaller centers.

"Lack of TV takes away potential impact exposure of local artists in particular. And far more could be done by local promoters to promote local artists.

"The cost of building up a local artist is roughly the same as in the U.S. and Britain. But the returns are not commensurate because of the smaller market. The return is not pro rata to what we could expect overseas. This is the basic difficulty here."

Rosengarten said films more than anything else has helped to establish local artists.

*(Continued on page 56)*

BRAZIL

# Low Purchasing Power & Problem

Hans Breugger, recently named director of Industrias Electricas e Musicais Fabrica Odeon, S. A. the EMI Odeon subsidiary in Brazil, says, "We hope to enjoy a good part of an expanding market. Although the market failed to grow appreciatively in 1970, we believe that it will grow faster in 1971.

"Our chief problems seem to result from the comparatively low purchasing power of the population. However, we see it increasing as the government's economic development measures take effect. For instance, we have felt a big improvement in the Northeastern Brazil market which used to have a very low purchasing power. There, government and private industry have made heavy investments which are showing results.

"One of our big problems lies in distribution due to inadequate communications and transportation for this vast country. Likewise, the present system of distribution directly from factory to retailer is limiting. So, many companies are going to start to study plans for the rack-jobber system in 1971.

"We find that cassettes are going faster than eight-track cartridges. The four-track is out completely. As for TV-cassettes, it will take some time because of the cost and because we don't know what types and models will prove best."

**Companhia Brasileira**

Andre Midani, managing director of Companhia Brasileira de Discos Philips' Brazilian subsidiary, added: "We have very good prospects for 1971, unless political problems arise which I do not think will happen. The year 1969 was not so good, 1970

## Steady Growth Forecast

• Continued from page 55

He said the company's music cassette plant in Steeldale near Jhb, to be built in Jan. and to be fully operational by May will cater for the full requirements of the South African market.

**Gallo (Africa)**

Peter Gallo, general manager of Gallo (Africa), said he looked forward to continued steady growth during 1971, despite the talk of the general down-turn in the economy.

"But I don't think it will affect us. Our organization is now reaching its full potential because the complete promotion and distribution set-up are working far more cohesively than before."

He said they had a tremendous variety of strong repertoire but limited means of promoting it. Limited radio time available and no TV. One way of overcoming the problem was to promote local artists live.

He said an important fact in the industry was to create an interest for young people on all types of music.

Gallo said it was too early to say the effect budget records would have, but all indications are it has not affected the industry.

Gallo said the tape cartridge (Continued on page 72)

was all right, but we expect 1971 to be much better. The growth of Brazil's economy is beginning to show in the field of leisure goods.

"Our biggest problem arises from archaic methods of distribution. We are worried about the problem and will study steps to solve it.

"We expect that the big tape orders will come from the educational rather than the musical field. The country's first need is to speed up education and the government will have to use sophisticated hardware to go as fast as necessary. In music, the growth of tape will be slower."

**Mundo Musical**

Henrique Gandelman, director of Editora Mundo Musical, music publishers connected with CBS Records, commented: "Our Editora Mundo Musical is growing into the book field with more than 15 titles published. The books include novels, science-fiction and humor. In 1971, we spread into the audiovisual education field by publishing books accompanied by records.

"In the Brazilian music market, the problems that still exist include the difficulty of distributing over a large territory, low purchasing power for leisure



HANS BREUGGER  
EMI-Odeon

HENRIQUE GANDELMAN  
Editora Mundo Musical



M. S. BRENNER  
Fermata

ALFREDO RADOZINSKY  
Trova



DOMINGO RAMOS  
Odeon

products, competition from foreign music and fast-changing styles.

"However, we look forward to big progress in 1971, because our problems gradually are being solved. Brazil is creating fast economic development. Moreover, the music being composed in Brazil nowadays, is ripe for the international market."

ARGENTINA

# Swing Towards Int'l Repertoire Urged

"Our market in 1970 showed a market swing to international repertoire, especially of English, Spanish and American origin and I expect this trend to continue, although facing stiffer opposition from local productions. After a year of protest, romantic songs seem to be returning to favor," commented John Lear, CBS. "Undoubtedly our main problem is an economic one—people do not have the money to spend.

"Our industry is primarily a creative one and we believe that if we can produce the right material we can overcome all obstacles to selling, even the economical one mentioned.

"In one year, the cassette market has increased nearly 100 percent and to judge by the quantity of players being manufactured, we will see it expand still further in 1971. The quality of locally produced cassettes still leaves a lot to be desired but new equipment should remedy this situation."

**IEM Odeon**

"1970 has been a very good year, our company has improved on all forecasts, and we believe that the prospects for 1971 are auspicious," stated Domingo Ramos, a&r director, IEM Odeon.

"There is in fact no particular

problem: we simply must build and maintain good local and foreign repertoires and this is fundamental to avoid a possible decline in sales.

"Cassettes and cartridges have excellent prospects for the coming year and we plan to produce in the country on a scale appropriate to market requirements."

General manager, Fermata, Argentina, M.S. Brenner, said: "1971 will be the year of the consolidation, in Latin America, of the young Argentinian music, through its different forms—tango, folk and/or beat music.

"But, there is an excess of solo artists and/or groups recording, not all of them of good quality. It is more than the market needs.

"In the same manner that a doctor prescribes a special diet I think it is necessary to have a phonographic diet, which means constant and careful selection of repertory and artists.

"The cassette has got the approval of the consumer people and the demand will increase.

"This will be a very good year, specially if the labels watch the changes that the public is showing. It will be a good year for selling," said Alfredo Radozinsky, president, Trova.

"There is not only one problem, there are several. A good selling organization, a good promotion and a very good artist management are very much needed.

"We are preparing the coordination of all these points to get better results.

"I think that the tape cartridge has a brilliant future in our country. We have just begun with our cassettes and I can see there is a great market."

AUSTRALIA

## Int'l Approval Of Local Talent Needed

Ross Barlow, general manager Phonogram Recordings, predicted: "1971 undoubtedly heralds in a record year on the Australian recording scene. Our prime problem is the lack of acceptance on the international market of Australian recorded material featuring top-line Australian artists and we have to concentrate heavily on the production and promotion of Australian artists with a view to gaining the international acceptance they deserve.

"Musicassettes will continue to outgrow the sales potential of the 8-track cartridge system in this country."

Alan Hely, managing director, Festival Records, commented: "The record industry in Australia will continue to expand during 1971 with particular emphasis on album sales. The prime problem is the relatively small population in relation to the large expanse of territory and rapid increase in costs and expanding sales is the only means of combating our problem.

"Cassette tapes is a growing market but only until the motor (Continued on page 72)

# Majors, Minors High Contrast

• Continued from page 54

for the first quarter of this year, backed with strong TV promotion.

Main foreign aims for Barclay were in Europe, and especially in Britain, with Charles Aznavour heading the artistic lineup.

LibertyUA's A&R manager Michel Poulain emphasized the recent rapid rise in LP sales as an indication of 1971 trends. "Singles are now virtually only samplers, to test the market and promote the album," he said. Liberty was planning to move into the budget cartridge and cassette field, and even the promotion of reel-to-reel tape—a rare development for France—later this year.

Poulain emphasized the need for greater research in design and artwork for covers and the preparing of different couplings for tape product. "With tape, you must think different," he stressed. Liberty was currently carrying out a market study prior to setting up its own sales force.

CBS' Souplet covered the whole scene of the industry in this rather succinct way: "As a Frenchman, I do not like to see French companies close down, but there will be obvious all-round improvements, especially in distribution, following concentration."

The market was developing further. France was in a stronger economic position than for many years. "All we don't want is another May 1968 (a time of industrial and social unrest). The world is on the move at present and virtually anything could happen," he commented.

Most industry leaders agreed that the major problem with

tape was the lack of playing equipment. As Polydor's Kerner stated: "An acute shortage of hardware." And this could only be solved by allowing for Japanese imports into the country, and by developing the home industry.

Tape, said Jacques Souplet, was "developing—but it could hardly be called spectacular." The tape-supply problem could be eased early this year when the Discofrance company opens a new cassette and cartridge division, called Sonotape.

The French publishing industry saw the importance of the development of independent record producers within its own framework. On one side, SEMI scored more progress with Michel Polnareff(AZ), Billboard's French artist of the year, while the young Allo Music company signed individual publishing contracts with artists like Dalida, Georges Moustaki and Francoise Hardy.

SEMI president Rolf Marbot described this as a "natural phenomenon which was bound to develop." He noted there were very few major artists now directly linked with the recording companies.

While publishers were forging new and different links with major record firms, these latter were now concentrating more on release and distribution of foreign catalogs. "If they want French product, they go straight to the indies," he commented.

**Talent Lack**

The whole industry had, in the last two years, tightened its belt—there were far fewer new artists being launched, principally because companies could not afford the \$5,000 wasted over the production of one debut

disk which did not sell, he said.

The rise of the independent gave the industry its present movement. "But there is no new real talent coming up," he complained, "especially in the form of a hit parade topper."

Simon Hosemans, formerly with RCA and Disc AZ, now co-director of Labrador Publishing, was sterner with the major record companies. He blamed them for lack of freedom and creativity, which forced young artists to become independent. With the successes from "Sympathy" and the Island catalog, Labrador had created two independent labels—Motors and Somethin' Else—and wished to elevate these to the position of the parent publishing company.

The main movement in French publishing has been to successful independent production, Hosemans said, "and many have proved this.

"All current quality production in France is, anyway, made by the indies, who in many cases came straight from publishing."

He considered there was a "lack of talent at the top" of the major French recording companies, which had forced both young artists and producers to leave them.

Too many of these companies were dominated by U.S. interests. "What happens is that these firms see their artists leave, and later buy back their production at a much higher cost than if they had done it themselves," Hosemans complained. He said he was sure U.S. companies "did not yet feel at home in the French market."

The production gap thus left open by French companies had been filled by the independents, he added.



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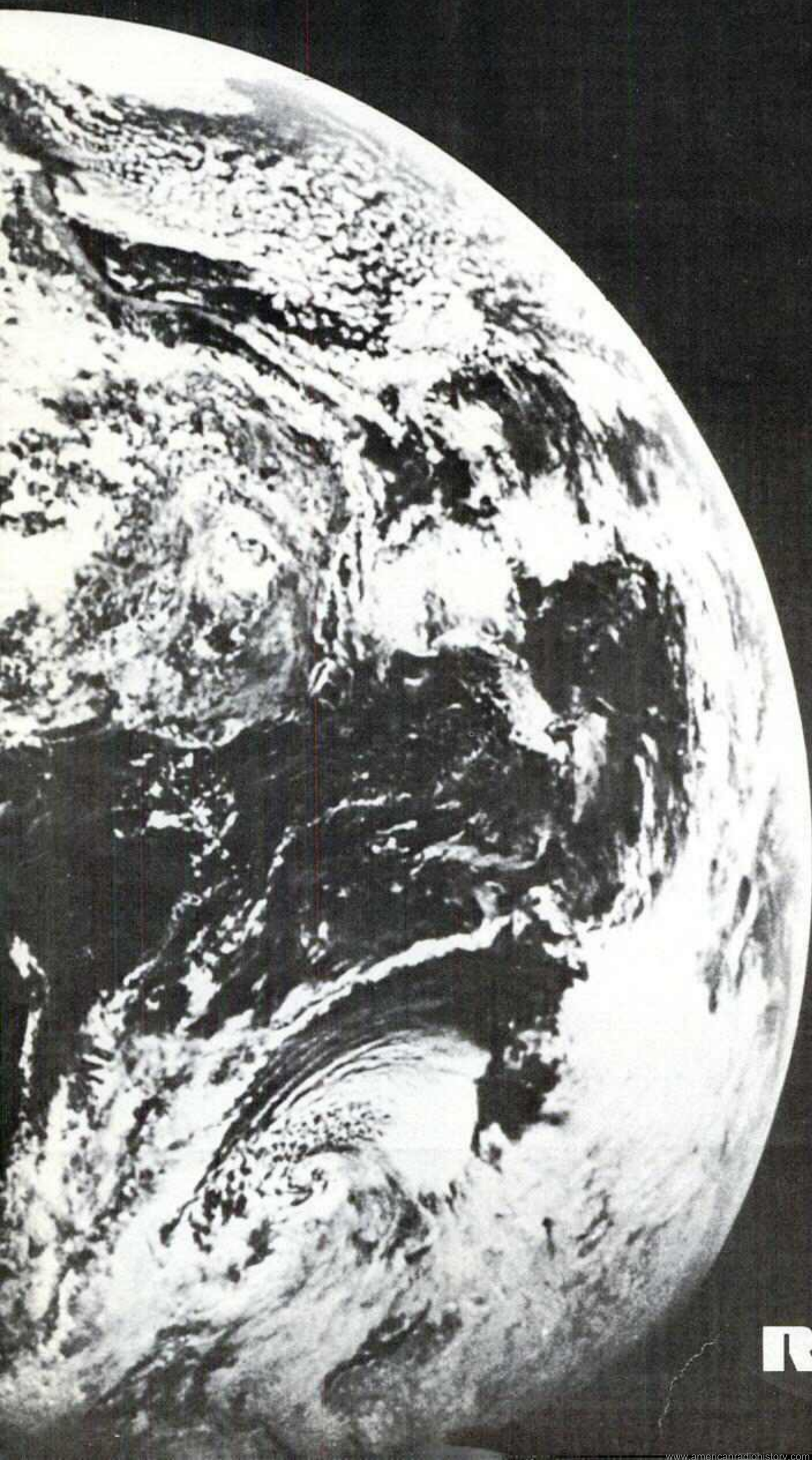
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CANADA

# Exposure for Local Talent Much Needed

Ross Reynolds, president, GRT of Canada, commented: "We're looking for a 30 percent growth factor in 1971, primarily due to three things—1. additional licenses and subsequent added product; 2. more product generated internally in both the U.S. and Canada; 3. benefits from general industry growth. But the main problem is still 'Exposure of new local talent.'

"Our program will be to concentrate on releasing a limited amount of good product, supported by strong promotion. We will work with the few hit-making stations in Canada, and publicize their efforts wherever and whenever possible.

"A growth factor of 25 percent is our estimate for the tape market. 1970 has been a process of quick maturation for the tape industry and the market has matured to a large degree. 1971 is likely to be an additional period of sorting out, and then there is likely to be a stable growth pattern. We anticipate more growth from 8-track cartridges than cassettes."

**Columbia, Canada**

Fred Wilmot, vice president and managing director, Columbia Records of Canada, said: "We are quite optimistic about 1971. In spite of a decrease in industry record sales in 1970, we experienced an increase of

more than 10 percent. I feel that industry record sales will better the peak year of 1969 by at least 5 percent in 1971, and that tape sales will better 1970 by at least 10 percent. Every company in the business should make excessive returns as their major problem and a tighter policy in this area, and fewer loading deals is needed.

"1970 tape sales indicated that 8-track is what the consumer wants for his prerecorded tape purchases. Until cassette hardware manufacturers can market a high quality stereo playback unit at a much lower price, it appears that the cassette will be primarily a recording device for inexpensive playback machines."

**Nimbus 9 Prod.**

"I consider that 1971 will see basically an improved position. With the CRTC rulings in effect, we must expect some kind of improvement. Who it will effect most remains to be seen. But I think that independent producers will contribute a major part of the activity," thinks Jack Richardson, Nimbus 9 president. "The problem is still primarily distribution, promotion and exposure although changes are already taking place in our distribution scene. I think all the major labels are becoming more aware of this



EUSEBIO CONTRERAS  
Nico Industries



MANUEL P. VILLAR  
Filipinas Record Corp.



ANTONIO V. LUSTRE  
Home Industries Development



JAMES G. DY  
Dyna Products



MIKE LEE  
Playtex Record Co.

problem. In promotion, we ourselves are getting more involved in publicizing our acts. It's really an economic situation—how much you can afford to spend vis a vis what return you get on record sales?

"With more groups from Canada breaking through internationally, this notoriety will bring  
*(Continued on page 76)*

PHILIPPINES

# A Difficult Year

By OSCAR SALAZAR

**Executives Interviewed**

EUSEBIO CONTRERAS, general manager, Mico Industries, Inc.; JAMES DY, executive vice-president, Dyna Products, Inc.; MIKE LEE, general manager, Playtex Record Co.; ANTONIO U. LUSTRE, vice-president, Home Industries Development Corp.; MANUEL P. VILLAR, president, Filipinas Record Corp.; treasurer, Mareco, Inc.

**What is your prediction for this year regarding business?**

**Contreras:** "It will be a better year than 1970."

**Dy:** "The recording industry in 1971 will not be like that of 1970 which was practically dominated by local artists of the Philippines. I believe that foreign records will regain their hold in the market, similar to their strength prior to the years 1969 and 1970."

**Lee:** "Foreign records will give local English productions a good fight. By mid-year, retail prices of both local and foreign records will probably be hiked by 10 or 20 percent. The volume of sales for 1971 will double that of 1970. Natural calamities and social unrest affected the sales in 1970."

**Lustre:** "We expect sales of records to continue poorly in the first half of 1971. However, the second half should be better considering that the economic con-

dition is predicted to improve by this year."

**Villar:** "Due to unstable economy, business in the Philippines will be facing a difficult year and this is not excepting the recording business. We are not optimistic about 1971. Business volume might likely match that of last year if not equal that of 1969. As in the past two years, foreign records will sell fairly in the market. Dollar shortage and the consequential floating rate of the Filipino peso may likely affect the manufacturing and sales of foreign materials."

**What is the prime problem in your market?**

**Contreras:** "Although costs and the prices of almost everything has gone up about 40 percent, we are unable to increase the prices of our records due to stiff competition thereby reducing our percentage of profit to a

*(Continued on page 76)*



MUSIC PUBLISHING

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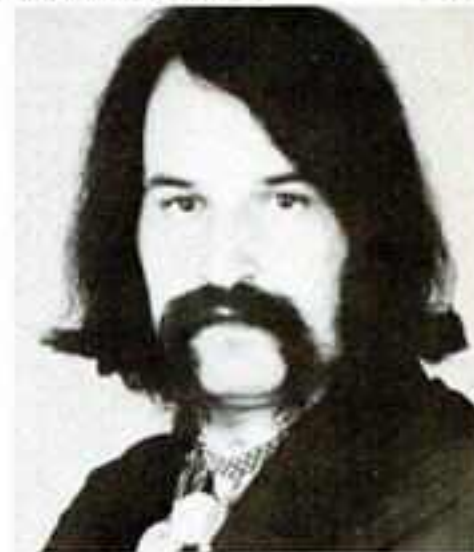
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## Int'l Approval Urged

• Continued from page 56

car industry automatically installs tape hardware in all new cars, expansion will be at a slower rate than any other territories."

Ray Bull, national sales manager, Australian Record Co.: "Judging from the current situation, which I hope will continue, it is my opinion that 1971 will be yet another boom year for the recording industry as a whole in Australia. Furthermore, there will most certainly be a marked increase in the sale of both 8-track and cassette pre-recorded tapes, mainly due to the increased sale of playing equipment in this country. The buying public is naturally becoming more tape conscious, and finally, the fact that the tapes are now being manufactured locally."



ROSS BARLOW  
Phonogram



ALLAN HELY  
Festival



RAY BULL  
ARC



ARNOLD GOLEMBO,  
chairman, South African Record Manufacturers, Distributors Association

## Steady Growth Forecast

• Continued from page 56

and cassette industry had tremendous potential and "must expand."

"I see it as having great potential for opening up a new market for pre-recorded music in the sense that, because of the huge distances we have to travel in South Africa and our outdoor way of life, people can now enjoy pre-recorded music in their cars, in their homes and out of doors too.

"We would like to promote the cartridge and cassette as complementary to the record without detracting from record sales.

"Now that music has come in a new shape it has become fashionable in South Africa to own cartridges."

### Teal Records

Gerald McGrath, chief of Teal, said he expected business

to grow at the same 15 percent rate during 1971.

He said budget records, introduced some six months ago, had stimulated the trade and so far it had had a good year. Tremendous advertising had done a lot to stimulate the industry, with regard to budget records.

McGrath listed the same problems encountered by other executives—the lack of promotional facilities. "This restricted the industry," he said.

He added that he saw a good future in the tape cartridge industry.

### EMI (South Africa)

Gordon Collins, managing director, EMI (South Africa) commented: "Every year we seem to say that the coming year looks like being the biggest yet. 1971 is no exception as far as South Africa is concerned.

"Having launched budget-priced records in mid-1970, the industry is having to tackle the problem of keeping up sales on fully priced material whilst encouraging 'budget' sales to help expand the market.

"Quality, in terms of both the artistic and recording standards, is the key to maintaining good sales on full-priced material, and we in EMI are determined to keep quality at the head of the list for both full price and budget price.

"The cartridge/cassette business will grow significantly during 1971, and one particularly encouraging sign is the growing demand for local artists on tape. Local manufacture is already under way and doing well—so the future looks healthy in South Africa."

## Added Value Tax

• Continued from page 55

growth rate in piracy in 1971," he says.

On the future of tape, Busch thinks it will continue to grow in importance, "but disks will continue to predominate in the foreseeable future. At present cassette sales represent about 10 percent of total sound carrier sales.

"With increased production of both disk and tape, there are certain to be new sales outlets for sound carriers and this is something the traditional retailer will have to learn to live with."

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Outlook '71

## Emphasis On Production

• Continued from page 54

for our business, added Valando, and it's still growing.

### Kirshner Corp.

Don Kirshner, head of the Kirshner Entertainment Corp., feels that there is a definite up-beat in the national economy which will have positive effect on the music publishing industry. The continual problem facing the industry, according to Kirshner, is the growing number of artists and groups who control their own publishing rights. To combat this, Kirshner is building a roster of self-contained groups and writing teams who can service other artists as well as originate material for themselves. The tape cartridge industry offers still another outlet for licensing and this has to help our business.

### Warner Bros.

George Lee, vice president in charge of Warner Bros. Music, predicts an "exciting" year for the music publishing business. One of the big problems, according to Lee, is the lagging sheet music sales despite an increase in the sale of folios. "We're constantly looking for new avenues to stimulate sheet sales," Lee said. "The tape cartridge industry has been a boon to us," he added, "but bootlegging has become a sore point."

### April-Blackwood

Neil Anderson, vice president of April-Blackwood Music, believes that the music publishing



GEORGE LEE  
Warner Bros.



GEORGE  
PINCUS  
Pincus-Gil



DON KIRSHNER  
Kirshner Corp.

business will grow even more during the coming year. The main problem, though, said Anderson, is the artist who controls his own material thus limiting recording opportunities. The best way to combat it, he pointed out, is with a production company of our own and to continually be on the lookout for writers who are also performers.

### Sunbury/Dunbar

Jerry Teifer, head of Sunbury/Dunbar, predicts that the music publishing business will be bigger than ever in the coming year. He said that piracy is the industry's biggest problem and that his firm has instituted a number of suits and obtained

several injunctions. "We'll join hands with anyone to help police the market," he said.

### Pincus-Gil

George Pincus, of Pincus-Gil, stated: "The only chance the independent publisher has, other than working on catalog, is to acquire great songs so great that it overcomes the opposition of record company or artist who would otherwise be prone to use their own copyrights."

"The prime problem is the above; that is, the competition the legitimate publisher faces via record-owned and artist-owned publishing firms. The only way to combat this to to acquire great songs . . . and get more involved in recording and artist development."

An independent publisher must do this.

He added: "I notice that labels who have had a virtual closed door to indie publishers have in some instances opened that door when they found that their own dog songs did not sell on their records."

"Much of tape income is being drained away as a result of bootlegging. This calls for constant vigilance by the Fox Office and protection via copyright legislation. It is appalling to find that big merchandisers are involved in bootlegging." He added: "Soft rock, melodic and with a beat, is making it, as against acid rock; and this is a good augury because it means you can develop good songs."

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# Tape Market Boom

"Business in 1971 should be better than in 1970," said **Lino Fragoso**, president of Casa Fragoso, record distributor. "U.S. prices on cartridges and cassettes are too high considering the transportation costs to Puerto Rico, which is a big problem, so we order with great care whereas we could be more liberal in this respect and 'take a chance' on certain hit items on which we lose sales sometimes. The tape industry should experience its best year in 1971."

**Bernardo Herger**, Island Records president, said his problem also was "to satisfy the demands of our customers for the latest hits 'right now.' Transportation problems from the U.S. affected in many cases by strikes, etc., affect our sales. We have to anticipate these delays and therefore most carry a huge stock at all times. 1971 should be a banner year for the cartridge industry."

**Carlos Rom**, president, Kelvinator Sales, local distributor for RCA who also produce, under RCA license many Latin records, expects a good year in 1971.

"The problem is getting faster service from our suppliers on hot hits due to the demand from the young buyers who want their favorites 'today.' The tape industry in general should have a banner year in 1971."

**Charles Tarrab**, president, Allied Wholesale Co., distributors for several U.S. labels, said: "Having moved recently to much larger quarters in Santurce, we expect a very good year in 1971. The main problem will be tight money and slow payments but our customers will, I am sure, come through. You can only overcome this by giving the very best service and helping our customers in Puerto Rico."



CARLOS JULIA  
Marvela Records  
CHARLES TARRAB  
Allied Wholesale



CARLOS ROM  
Kelvinator Sales

"The tape industry should have its best year in 1971."

**Guillermo A. Pagan**, president, GAP Distributors, operating three modern stores in San Juan, commented: "1970 was a very good year for us. We expect 1971 to be even better. The main problem is getting better quality items to satisfy the demands of our more critical clientele although we are always on the lookout for new items both in the popular and classical lines in order to improve our large stock."

"The tape industry should have a terrific year in 1971."

"Business in general should be about the same as 1970," said **Carlos J. Julia**, president, Marvela Records. "However, the problem is the big U.S. labels do not produce enough product suitable for the Puerto Rico market so we compensate for this by selling more of the Latin tapes produced by the smaller labels that produce for this market."

"Very good—that's my forecast for the local tape market."

# Exposure for Local Talent Needed

• Continued from page 60

about a better acceptance of local talent.

"Tape is primarily still an auto medium. The cost factor remains a negative. \$6.95 and \$7.95 for a tape against \$3.95 for a disk in the metropolitan markets makes it tough for tape to compete."

"Possibly quad-8 may create some sort of environment which will develop interest in a new medium. Tape is in a precarious situation right now. There are no major breakthroughs except quad-8. It's reached a static level."

### Daffodil Records

**Frank Davies**, executive vice president, Daffodil Records, commented: "1970 saw several Canadian acts denting the U.S. album and singles charts with considerable force and with the mounting interest that is being centered on Canada by the U.S. record companies in their search for the 'new music.' I see 1971 as being the grand scale debut of Canada into the world record market with the U.S. naturally enough being Canada's initial major marketplace."

"The greatest problem which we as independent record producers owning our own labels face is the disregard to home-produced records by the radio and TV networks in Canada."

"The CRTC ruling governing the percentage of play accorded to Canadian product which comes into effect in a few days, will no doubt help us in our efforts to convince radio and TV to judge for themselves rather than rely on proven U.S. hits or U.S. tip sheet forecasts as means to their programming format. Another very serious problem which this brings about is the entry of radio stations into the record production arena."

"The greatest solution to these problems would be the realization of all concerned of how imminent the future entry of the Canadian record industry into the U.S. and world markets is at this time. We as independent producers are utilizing the best and really only means to solving these problems by simply making records of high enough quality to compete in the world markets with the most importance placed on the U.S."

"It seemed as 1970 drew to a close that the 8-track cartridge maintains strongly its lead over all other forms of tape bought at consumer levels. Cassette is the only other generally profitable configuration, now that reel-to-reel and 4-track are almost specialist sales. We look forward however to the arrival of both quadrasonic sound and videotape cassette for added sales to the industry as a whole."

### Tamarac Records

"Canadian content—it looks like this will be the year for Canada's breakthrough because we're the most logical next hit market in the world," thinks **Stan Klees**, president, Tamarac Records, who considers radio stations who have entered record production to be the main problem. "We're fighting through the enormous barriers of red tape to try to make it a fair

marketplace for the independents and our resident U.S. major labels."

"The tape market is the answer to recording that can travel (boats, planes, trains, auto) and the door opener for videocassettes, as a steady move away from the black vinyl disk."

### Capitol, Canada

"The general economic conditions at retail level and the modest gains made by merchandisers in the last half of 1970 indicate that 1971 will begin in the same position, with good opportunities for substantial sales growth and profitability in the last half of 1971 within the recording industry. To a great extent, this will depend on the country's economic climate and the availability of new consumer-acceptable recordings, said **Arnold Gosewich**, general manager Capitol Records (Canada)."

"There are no prime problems within the Canadian record industry. There are, however, a lot of contributing factors that affect the viability and healthy growth of our industry. These are problems that parallel those existing in the U.S.—the prime one being the control of excessive returns to the manufacturer. This problem is being resolved by a firmer use of policy and by encouraging a more judicious and businesslike approach to the purchasing function by our customers."

"The unique problem, which is an actuality, to the growth of an industry is to establish Canada as a major source of creative and artistic talent for the world markets. This challenge has and is being faced up to by ongoing improvements in our artist development program, and by a closer working relationship with our counterparts in the U.S."

"The tape industry in Canada will continue to coexist with the phonograph record in the New Year as a second medium to transport recorded entertainment to the consumer. I do not see it displacing records, but that it will continue to enjoy proportionate sales growth, especially in the 8-track configuration, and to a lesser degree, in cassettes."

### A&M Canada

**Jerry Lacoursiere**, managing director, A&M Records Canada, said that business had "brightened up. I think it's going to be a hell of a year all the way around and the prime problem is coming up with hit product! You combat this by listening to all the groups and producers that come in the door."

"In 8-track tape, I'm optimistic. In cassette, I'm very leery, and so are the retailers. Hit product is selling well on cassette, but nowhere near what we all expected. It could be that dealers are simply not making the cassette titles available."

# A Difficult Year

• Continued from page 60

minimum. Prices now are about the same as that in 1950."

**Dy**: "The major problem is the prices of records. While everything is going up due to the floating rate, prices of records have gone down lower than that of 1968. This is worsened by the fact that production cost has gone up almost double."

**Lee**: "It is cutthroat competition and lack of cooperation among local producers. The hiking and standardization of record prices thus cannot be implemented. The other problem is the high cost for record promotions and exposure."

**Lustre**: "The prime problem of the market is the rampant unauthorized taping of records for cassettes, cartridges and reel-to-reels."

**Villar**: "Our prime problem is record piracy which is so rampant. This is all the more aggravated by smuggled records from nearby Taiwan. These sell by as much as 75 percent lower than the legitimate retail price."

### What are you doing about it?

**Contreras**: "Nothing. An increase in prices might cause a decrease in sales. Moreover, all record manufacturers must agree on prices."

**Dy**: "To solve this problem drastically, by raising record prices significantly, might not be practical, considering the stiff competition posed by too many independent local producers."

**Lee**: "Quality control is of utmost importance. We also give utmost care in choosing which records to release in the market. With regard to local productions, we adhere with scrutiny to selections most fit to the taste of the

buying public."

**Lustre**: "We have a publishing firm and it is presently studying the possibility of using the Philippine copyright law to stop these illegal practices."

**Villar**: "We are seeking the help of our government in tracing the sources and bringing to court the culprits involved. We have started a public information drive to combat piracy with major magazines and radio stations. Further, we have formally organized the Record Industry Association of the Philippines (RIAP) for collective action."

### How do you see the tape cartridge industry in your area?

**Contreras**: "There is a growing business for tape cartridge and the market will grow steadily in the coming years."

**Dy**: "I am pessimistic about this industry. Although there is always a market for this, I believe this will not gain significant grounds. Maybe three to five years from now this might be worth giving serious concern."

**Lee**: "There's a pick-up for cassettes. The market now is from 3 to 5 percent. Our company was the first to duplicate our own products in cassettes and cartridges. The market will be bigger but this will take a long time."

**Lustre**: "It's starting to create a market of its own but its potential is too small."

**Villar**: "There is progress for this industry but it will take about four more years for it to be widely accepted."

For More MIDE News  
See Page 79

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# International News Reports

## MfP Keeps Independent Policy in Aftermath of EMI 50% Purchase

By BRIAN MULLIGAN

LONDON — Acquisition by EMI of Reed International's 50 percent interest in MfP for 485,000 will not affect the autonomous nature of the budget company's operation.

"The fact that we are financially owned by EMI does not alter the independence of MfP," commented managing director Richard Baldwin.

Reed International's decision to dispose of its half-share of MfP, first disclosed in Billboard's Jan. 9 issue, incorporates all MfP's overseas interests—in France, Holland, Belgium and South Africa—but excludes the Australian company, wholly owned by Reed. It is understood that Reed was ready to dispose of the Australian company, but agreement could not be reached on price. It is possible that continuing negotiations will finalize the sale.

Reed's current moves to rationalize the non-publishing activities of the International Publishing Corporation—it is also to close down the Computicket computerized booking agency—seems to have worked to EMI's benefit. Even though MfP has not been performing quite as well in the past year as previously, at £619,000 the purchase price does not seem in any way excessive, for a company which in the five years of its existence has returned profits in the region of \$2,400,000 on a capital investment of \$240,000.

The purchase price was scaled to take into account the outlay on setting up the overseas companies, to which Germany will be added in April, with Switzerland and Austria, and possibly other countries, to follow before the end of the year. It is from these newly exploited territories, together with South Africa, that EMI can expect to see most by way of quick returns, although the French company is finding the going tough due to resistance by the main retailing chains, and Germany already has a well established budget market.

Baldwin felt that sole ownership by EMI would be beneficial to MfP by bringing the company higher up the parent's list of priorities when making repertoire available.

Baldwin admitted that the past year had been "the most difficult" in MfP's history, due to the stronger competition from other

budget companies and the popularity of the \$2.39 labels. However, he stressed that this had been foreseen two years ago, and that results "by any standards other than our own" had been good. He felt that it would have been unreasonable to expect the expansion of business experienced in the first four years to have continued indefinitely.

"I had imagined that we might have found ourselves on a plateau for two years before we started to climb again, but the period has been shorter than I expected and in October business started to improve rapidly."

Discussing MfP's overseas developments, Baldwin said that Holland and Belgium, particularly the latter, had proved profitable ventures, and that France, in spite of the problems, looked like breaking even on its first year.

The South African subsidiary, under Michael Eve, a former U.K. salesman and European marketing co-ordinator, had sold nearly 200,000 albums since trading started in October. The company is located in Johannesburg and Baldwin said that releases would appeal strongly to the Bantu population which was the chief source of singles sales in the country.

## U.K. DANDELION LABEL IS REACTIVATED

LONDON—The Dandelion label comes to life again on Jan. 29 with release of four albums.

Dandelion, owned by disk jockey John Peel, had been with CBS, but moved to the Kinney Corporation just prior to a similar move by Elektra from Polydor. Both labels are supervised by Clive Selwood, Peel's manager.

Albums set for release include product from The Way We Live, Siren and Principal Edwards' Magic Theatre. Dandelion albums will retail at the standard Warner-Reprise album price of \$5.16. All four initial albums will be issued in gatefold sleeves.

Initial album releases on the Elektra label had been set for the end of February, but the sales success of Judy Collins' single "Amazing Grace" has prompted an earlier release of the album "Whales and Nightingales" from which the single is taken. Although no specific release date has been set, the album will not likely be issued this month to take advantage of the momentum of the single.

## Lindfors 2nd Swedish Gold

STOCKHOLM — Singer Lill Lindfors (Polydor) was awarded her second gold album for her LP, "Kom I min Varld," which has sold more than 25,000 copies in Sweden.

The presentation to Miss Lindfors was made by producer Curt Peterson and Karusell Grammon AB's general manager Ivan Nordstrom. Lill Lindfors' first LP, "Du ar Den Ende," had previously gained for the singer both gold and diamond disks. To date, it has sold around 100,000 copies.

## CHUM, LTD.: A STATEMENT

NEW YORK — Following publication of the article entitled "Fight Stations' Entry Into Disks in Canada" in the Dec. 19, 1970, issue of Billboard, we received a notice from solicitors for CHUM, Ltd., claiming that the article was defamatory of CHUM, Ltd.

Our publication of the article was made in the honest belief of the truth of each of the statements contained therein, and the article was published in good faith.

We have requested that CHUM, Ltd., submit a statement to be published in an issue of Billboard.

## Burdon, War To Lib/UA

LONDON—Liberty/UA has acquired the album "Black Man's Burdon" by Eric Burdon and his group War for all of Europe, and will release it simultaneously on January 15 in all countries in which the act will tour in January and February, except Britain, where it will be released on January 29.

Further, War has been signed as an act without Burdon for all world territories in a long-term deal by Liberty. Negotiations are still in progress between Burdon's manager Steve Gold of Farout Productions and Liberty-United Artists in the United States for recording rights to Burdon himself.

The album "Black Man's Burdon" has already been released in the U.S. and Canada by MGM, and their first album, "War" had been released in Britain by Poly-



SAN JUAN Mayor Carlos Romero Barcelo presents composer Noel Estrada a resolution naming him honorary son of San Juan and his composition, "En Mi Viejo San Juan," the city's official song.

## International Executive Turntable

J.F. Mascini has been appointed Deputy Director of Inelco, the Dutch international electronics firm. The appointment took effect as from Jan. 1. Mascini previously worked as assistant to Inelco's managing director, Mr. W. Brandsteter, since the formation of the company.

Dorothee Koehler, previously head of the press and public relation department at the Hamburg headquarters of DGG, has been appointed head of the classical marketing management department at Grammophon Deutschland, the German subsidiary of DGG, with effect from Jan. 1. She will continue to handle national product publicity for DGG's classical product. And she will also assume responsibility for public relations at Grammophon Deutschland. Eberhard B. Freise, former freelance PR consultant, takes over as head of DGG's international public relations department. He will be situated at DGG's head office in Hamburg. Within Freise's department, Antje Henneking will remain in charge of international product publicity for DGG's classical material. Added to the company's PR set-up is Alan R. Tipping, former public relations official with British Railway's London headquarters. . . . Richard Swainson, former promotion manager at Philips Records (U.K.), has been appointed to a similar position at RCA Ltd. Record Division. Swainson has been active in radio and TV promotion and was involved in the early years of pirate radio in the U.K. He was program controller for Radio London until the station was closed under the Marine Offences Act, in August 1967. Previously, he was with Radio Caroline. Swainson's record company experience began in 1967 when he worked in the promotion department of MGM Records in London.

dor, MGM licensee in this country.

War, as an act separate from Burdon, is currently recording an album to be released here in February.

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## No MIDEM Subsidy for Italian Music

MILAN—The Italian music industry will receive no subsidies from anyone for its participation at MIDEM, stated Edgardo Lisi, general secretary of AFI, the Italian Phonographic Association.

There had been speculation that AFI would get seven million lire subsidy from ICE, the Italian Department for the International Trade, through Italia Musica—a center for promoting the Italian music abroad.

## Vienna Record With Rebroff

VIENNA — Ivan Rebroff, famous for his singing of Russian folk songs, gave a successful end-of-December concert in the "Grober Musikvereins-Saal." All seats in the 1,700-seat auditorium were sold and receipts amounted to \$10,000. Following the concert, CBS/Austria hosted a press conference in honor of the singer.

Ivan Rebroff, who is currently appearing in Paris, in the musical "Anatevka," will be recording in Vienna this month. He will be recording songs from "Boris Goudonov," in the company of the Orchestra of the Vienna Volkssoper for German CBS.

The CBS recording team is headed by producer Richard Stracke. The subsequent LP will be issued by CBS throughout Europe in March.

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# Villar Prepares Strong Push on Coloma Album

MANILA—Villar Records has prepared a strong promotional campaign for the release of the 50th LP of Filipino organist Rely Coloma this month. Coloma will be the first Filipino artist to have 50 albums on release.

Coloma, former instructor at the Yamaha School of Music, is a protege of Manuel P. Villar, key executive of Villar Records, Mareco, Inc., Mareco Broadcasting Network, Filipinas Record Corp. and L.R. Villar. Villar was solely responsible in initiating the electronic organ fad in the Philippines.

He pushed with success both Sergio Perez and Miguel Ramos in the local market and subsequently launched the much more fruitful career of organist Coloma. In the wake of the success of Coloma in the local market, other

companies fielded other organ artists: Amormio Cillar Jr. for Dyna Products, Eric Dimson for Vicor Record Co., Benny Obcemea for Jonal Sound System, Alan Dancel for Alpha Recording System and Maria Luisa Martin for D'Swan Sound System.

Coloma's first LP, "An Evening of Philippine Music," was released on Nov. 29, 1969. It has become the most successful local LP production claims Villar.

## 'Music-Only' Radio—Survey

HAMBURG — According to a survey carried out by Norddeutscher Rundfunk among its audience of 9,000,000 radio listeners and televisioners, four out of five people use their radio to listen to music only.

The survey, undertaken by the station to find out the listening/viewing behavior and interests of its vast audience, discovered that the radio audience is equal to that of the TV audience.

Further, the three UHF wavelengths attract the aural attention of quite different people. The First Channel, which is linked with the Westdeutscher Rundfunk, Cologne, presents a mixed program, appealing to an elderly public which is interested in culture, high-class entertainment and complete operatic performances. The listeners to the "light" NDR II program, however, are mostly under 30—although older people do use this service as well.

Surprisingly perhaps, but a significant number of Channel III listeners, who usually prefer top-grade educational and scientific programs, very often tune into Channel II. And 40 percent of the pupils or students quizzed watch the pop programs.

## Sweden Goes S. American

STOCKHOLM — Two new and interesting directions in musical tastes for Swedish record buyers in 1970 involved South American Indian music and local folk music.

Los Incas (Philips) achieved big record sales and last year was a real breakthrough for Los Calchakis (Barclay) — especially the group's album, "La flûte Indienne, Vol. I." But the record which started all the interest in Indian music from the South American hemisphere was "El Condor Pasa" (CBS) by Simon & Garfunkel, which was accorded ample air-space.

Biggest album seller during 1970 was, in fact, the Simon & Garfunkel duo. The album "Bridge Over Troubled Water" has been in the top five listings in Sweden since February 1970 — well over 40 weeks in all.

## From The Music Capitals of the World

### SYDNEY

Bill Medley, former member of the Righteous Bros., has a successful season at Sydney's Chevron Hotel and capped his Australian tour by performing to 10,000 at a Christmas rock concert. . . . Rumors are still flying regarding overseas acts planned for the three music festivals this month, but at this stage, the only definite group seems to be the Kinks. . . . A&M Christmas promotion was successful, particularly Mad Dogs and Englishmen and Humble Pie. . . . "Burt Bacharach Greatest Hits," an album made from the three previous A&M albums, averaged a gold record per week for the three weeks before Christmas, claims the company, Bacharach may be coming to Australia this year. . . . EMI Harvest label, recently launched in Australia, is selling particularly well. Greg Quill's original album "Fleetwood Plain" is the strongest seller. . . . Phonogram is planning a big drive on their Vertigo label with new releases and other Vertigo albums which have previously been passed over for Australian release.

DAVID ELFICK

### PRAGUE

Josef Laufer (MCA, Pantan) will record his third LP for Pantan this month. . . . From 1971, Czechoslovakia will have a third independent record company: Opus. Situated in Bratislava, capital of Slovakia, the company will concentrate mainly on Slovak music—both classical and pop. Its artistic director is Dr. Jan Sivacek, for-

merly director of the Bratislava Lyre Festival. . . . Preparations for this year's Lyre Festival have been delayed. Although it will definitely take place again in June, the conditions of its song contest have not yet been announced. . . . Local song contest, the Anchor of Decin, held in the port of Decin on the Elbe, has gained considerable popularity since it was first held three years ago. The organizers have recently announced the conditions of this year's contest, as well as the date of the festival: May 28. Some guest artists from abroad will probably appear on the program as before. . . . The organizers of the Second Country & Folk Music Festival—held in Prague between Dec. 18-20—succeeded, against all expectations, in securing the appearance of four foreign groups. The groups were Die Schmetterlinge, from Vienna; Smoky Mountain, Holland; No To Co, Poland; and Polish folk singer Tadeusz Wozniak. On the whole, the festival was a decided success. The Lucerna Hall was filled four times.

Another country event with international participation—the Porta Festival—which has been held for five consecutive years in Usti nad Labem, has had to be cancelled this year due to a decision by the local authorities. However, other towns have shown interest in this event, so it will probably take place again in Southern Moravia. Country music, although still of minority appeal, has gained a considerable following in Czechoslovakia. . . . The Third Rock Group

(Continued on page 80)



DUTCH GROUP the Cats, who come from the picturesque village of Volendam, recently renewed their recording contract with Bovema, the EMI company in Holland. The Cats are shown seated with Gerry Oord, head of Bovema, while standing behind are Roel Kruize, Bovema head of a&r; Jan Buys, manager of the Cats; producer Klaas Leyen, and three girls from the village of Volendam in national costume.

## Labrador Plans New U.S. Representation on 2 Labels

PARIS — Labrador Publishing, which emerged many years ago with the Johnny Holliday and Sylvie Vartan catalogs, is planning new U.S. representation to back up the two new independent record labels just created, co-director Simon Hosemans has announced.

The company, which in the 14 months of Hosemans' activities has taken on the U.S. Sam Fox and U.K. Island catalogs, plus the formation of the Motors and Somethin' Else labels, will make an announcement after MIDEM on the new contract, Hosemans said.

The firm is almost "basking" in the sales of Rare Bird's "Sympathy," which in all forms, said Hosemans, had topped a million in France. Somethin' Else (distributed by Philips) had been created to distribute various film scores

and other catalogs represented by the company, plus French singer Severine. So far, 20 titles have been released, including several children's disks.

Motors was set up as a vehicle for singer-composer Christophe, with distribution by Discodis. Also on the label were the Anglo-French group, Les Clinic, plus the U.K. group, World End (Decca).

Labrador, whose other co-director is Francis Dreyfus, has just signed a three-year contract with Jackson Heights—which split from the Nice—and an album ("King's Progress") is due out this month.

The firm also represents the

(Continued on page 80)

## Essex Director Forms Firm

SYDNEY — Barry Kimberley, managing director of Essex Music Australia, has formed the Genesis Productions.

The first record from Genesis is Tamam Shud's ecology-based album—"The Goolutionites and the Real People." The album was produced by Essex professional manager, John Bromell, and released throughout Australia on Warner Brothers. A single "Stand in the Sunlight" has also been issued.

Genesis will produce records and sell the finished tapes to the companies both in Australia and overseas.

The second group to go into the studio for Genesis will be Lotus.

## EMI Top LP, Singles Co.: RTR Chart Poll

LONDON — EMI has retained its position as the leading company in both albums and singles in the annual Record and Tape Retailer chart survey.

The survey shows EMI as having secured a 24.1 percent share of the album charts and 33.2 percent of the singles listings. Following EMI in the album section comes CBS (21.7) and Polydor (14.9), with Decca (14.3) and CBS (7.5) in second and third place in the singles section.

But while Tamla Motown (12.6) is again the leading label for singles, ahead of CBS (7.5) and Columbia (7.3), CBS has displaced Decca as the top label for al-

## Karina in Euro Spain

MADRID — Singer Karina (Hispanovox) will represent Spain in the next Eurovision Song Contest which is due to take place in Dublin, April 3.

Karina was voted for and elected by the majority of a special jury panel, convened by Spanish television, from 10 singers who have performed during the past 10 weeks on the Saturday TVE show "Pasaporte para Dublin" (Passport to Dublin).

This is the first time that the TV network has been charged to empanel a jury to select the Spanish representative for the Eurovision contest.

For the last four years Karina has been the biggest-selling female Spanish vocalist.

## CBS' Dassin U.S. Recording

PARIS — CBS singer Joe Dassin left Paris for the U.S. where he is to record an album of new songs in English, aimed specifically at the American market.

Dassin, U.S. born son of film director Jules Dassin, began his singing career in France five years ago, since then he has had seven No. 1 singles and, at one point, had three titles in the top 15—many of them French adaptations of British and American hits.

Dassin has recorded in Japanese, Spanish, German and Italian, but has yet to break through in the English-speaking market. His French hits have included "Bip-Bip," "Les Daltons," "Siffleur sur la Colline," "Le Petit Pain au Chocolat," "Les Champs-Elysees" and "L'Amérique."



HIS EXCELLENCY Tomas R. Salomoni, Paraguayan Ambassador (third from left) is pictured above presenting a Gold Musicassette to Luis Alberto de Parana of the Los Paraguayos group. It is the first time in phonographic history that a Gold Musicassette has been awarded. The Los Paraguayos award-winning musicassette, "Los Paraguayos' Golden Hits" (Philips), has chalked up sales in Holland in excess of 100,000. Pictured with the Ambassador are (left to right), members of Los Paraguayos, Alfredo Marcucci, singer de Parana, guitarist Adrian Barreto, and guitarist Dionisio Villa Mayor.

## Comfort Switch To Harvest

LONDON—Southern Comfort, the act which previously recorded for MCA U.K. under the name of Mathews' Southern Comfort, has now signed a world-wide recording contract with EMI's Harvest label.

The band scored singles chart success with "Woodstock," but since then leader Ian Mathews, who formed the group after leaving Fairport Convention, has departed, causing the name change.

The Harvest deal is for three years, and calls for a guarantee of a minimum two albums a year. Southern Comfort is currently recording a single to be released in Britain on Harvest in late January or early February. An album is expected to follow in March and a U.S. tour is anticipated later in the year.

AUSTRIA

# Problems: Taxes, Prices, Size & Communications

By MANFRED SCHREIBER

Frank W. Beh, managing director of Columbia Graphophon GmbH, the EMI company in Austria, predicts that single sales will stagnate in 1971 and that LP sales will increase by between 5 and 8 percent. He regards the chief problem facing the Austrian record industry as one of communication—getting more information on records to potential buyers.

In the tape field, Beh predicts that musicassette sales will increase by 100 percent in 1971, "but 8-track will progress less rapidly, because hardware sales are inadequate," Beh also feels that the reel-to-reel market will decline dramatically in 1971.

Singles and LP sales in Austria will increase by 10 percent in 1971. This is the view of Stephen von Friedberg, general manager of Amadeo.

"The major problem we have

to face," says von Friedberg, "is that the Austrian market is too small and the taxes in our country are too high. Austria is not a member of the Common Market but belongs to the European Free Trade Association and this creates a problem because our close neighbor Germany with whom we do business, is in the Common Market.

"To solve this problem we are trying to produce and press as much product in Austria as we can."

Regarding the tape industry, von Friedberg expects sales to show a 100 percent increase over the figure for 1970. "But I am cautious in my prediction for the 8-track configuration. It all hinges on the price of playback equipment."

Gerhard Gebhardt, general manager of Polydor Schallplatten GmbH is expecting 1971 to be a good business year with

sales increasing as they have done over the last two years.

"Because people have more and more free time," he says, "demand for records will increase. In 1970 record player sales increased by 30 percent and this inevitably had its affect on record sales."

Gebhardt also believes that cartridge TV will become a force to be reckoned with in 1971."

Asked to name the chief problem facing the record industry in Austria, Gebhardt plumed for increasing salaries and prices. "Up till now," he said, "record prices have been stable, but I cannot see how we can prevent prices rising in 1971. Another problem is the shortage of real record specialists in the record shops."

He believes that rationalization is necessary to stabilize prices and that the answer to

the shortage of sales staff will be an increase in the number of self-service retail outlets.

Regarding the tape industry, Gebhardt commented: "The sales of musicassettes will increase in 1971 but this will not inhibit disk sales."

Gottfried Indra, manager of Weinberger, the music publishing company and manufacturer of WM-Produktion records, predicts an increase in record sales of between 30 and 40 percent, mostly in the LP field. "And I estimate that the revenue for our music publishing companies will increase by 20 or 25 percent."

The major problem for the Austrian industry, according to Indra, is that the country has only one record pressing plant. There should, he feels, be some competition.

On the subject of tape, Indra feels that musicassettes will overwhelmingly outsell 8-track cartridges because 8-track players "are too expensive in Austria."

Weltmusik

Joseph Hochmuth, managing director of Weltmusik, is optimistic in his assessment of business prospects for 1971. "The new style Viennese pop music has brought very good sales and the old-time Viennese music has also attracted new buyers.

He sees the main problem as that of promoting Austrian pop as an international music in the face of heavy competition. "But we are undertaking very strong promotion campaigns with the help of record producers and television," he says.

Phonogram

Top price LP's will have a boom year this year, according to Gerald Jacobs, manager of Phonogram. "I expect record sales to show an increase of between 14 and 15 percent," he says.

He sees the industry's chief problem that of making sufficiently powerful promotion for the whole spectrum of top-price repertoire and the solution of this problem is, he feels, increasing exposure of artists on radio and television.

Jacobs is optimistic about the future of tape in Austria and expects to see an increase of 100 percent in musicassette sales. "I think reel-to-reel configuration will show an increase of between 5 and 8 percent even though the tape recorder market is at saturation point."

CBS—Austria

Jaroslav Sevcik, manager of CBS in Austria, predicts an increase in record sales of 50 percent in 1971, the bulk of them coming from the LP sector, particularly in the field of progressive pop.

He sees the industry's chief problem as that of trying to boost classical sales and plans to do this by arranging for stronger promotion of classical product and more personal appearances and radio performances by classical artists.

As far as tape is concerned, Sevcik expects a continuing acceleration in cassette sales in 1971 and says that 8-track sales will also increase substantially if a cheaper playback unit can be produced."

EIRE

# Record Outlets on Increase

Irish Records Factors' chief, Michael Geoghegan, anticipates that business will increase this year, probably at the same rate as in 1970—about 10 percent. "More business will go towards tape, both musicassettes and stereo 8," he maintains. "And I think the mid-price records will see a bit of a boom, while there will be a fairly big decrease in the top price range.

"But, of course, there is a greater price range now than there used to be, with samplers, low budget prices, budget prices and so on."

Geoghegan envisages that as tape becomes more accepted, the ceiling of record prices will drop substantially.

And the main problem facing the industry, as he sees it: "The huge increase in the number of outlets—the explosion, really, in places selling records. At present there are about 325 outlets in the 26 counties and as far as I know there are about 4,000 in England.

"This would mean that one shop here averages far fewer customers than in England. So, to increase outlets drastically is likely, I think, rather to cut the whole cake thinner instead of increasing business.

"I feel that lots of retailers are going to burn their fingers and it could be a minor disaster for the industry."

And the remedy:

"It's like a disease, a fever," said Geoghegan. "You just let it run its course. As the law stands here, there isn't much that can be done about it. You cannot stop going into business. All you can do is try to discourage them. With certain outlets, you could encourage them to take budget records and leave the full price product to the specialists—the record dealers."

Of the tape industry in Ireland, Geoghegan says: "It has increased quite appreciably and could represent anything between 10 and 12 percent of total business. It is going to increase more and more and there are also big prospects for video tape."

Looking ahead as 1971 begins, John Woods, chief of Pye and CBS in Ireland, sees "quite a change in the retailing situation with the entry of supermarkets and racking to the business."

But he does not believe that they will have such a marked effect as the people concerned with them seem to think. "I don't see them taking over the market—and I think that during the year, racking will probably flounder. Already the racking operators are trying to get into record stores, which is quite an indication of the way things are going."

Woods sees the Irish side of the business developing steadily. "We've been amazed during the past year at the interest in progressive music, which I'm sure will be sustained—and indeed, increased—over the next year. We also have a couple of progressive acts of our own—the Freshmen and Skid Row.

"Then there is a growing, if still rather slight, influence of Irish ceili music used alongside pop — progressive ceili, it's called. I can see more records like Seamus Shannon and the Drifters' instrumental, "Boola, Boola."

Apart from looking after the interests of Precision Tapes, Woods' company will also be handling CBS cartridges. And the firm's accounts system is now being operated in tandem with Pye's computer.

The biggest problem at the moment? "Maintaining dealer interest against the influence of racking," answers Woods unhesitatingly.

And the solution? "We're trying to work as closely as possible with the established retailers."

On the future of tape, John Woods is tremendously enthusiastic.

"The tape industry is going wild," he says. "It is coming on like a house on fire—both cassettes and cartridges. The cassette has the edge now, but the cartridge will come forward, although it may be some

time before it catches up with the cassette."

EMI (Ireland) Ltd. managing director Minden Plumley admits to being cautiously optimistic for 1971. "I can't see any reason why the record business shouldn't go from strength to strength, as it has done during the second half of 1970," he says. "All indications are that the leisure industry will maintain its momentum. I would think so."

What does he regard as his chief problem? "Rising costs," he says. And he plans to meet the problem by studying every possible area where costs might be reduced.

The tape industry he sees as a "continuously expanding market in Ireland, which started to take off last July and seems to be continuing. I think cassettes will maintain their lead over 8-track."

Jack Walsh, managing director of the Demesne Record Co., distributor of Allegro, Hallmark and RCA Camden, predicts the influence of budget albums will greatly increase during 1971.

"The top retail price of LP's is prohibitive," he says, "and singles are also far too dear. You certainly won't find them getting the same kind of sales this year as they used to. I think we're in a better position than ever before. The sales of Hallmark's 'Top of the Pops' series have risen in direct proportion to the recent increase."

One of Demesne's problems last year was the lack of substantial tourist business. "That happened as a result of the troubles in the North, which received adverse publicity all over the world, and especially in the U.S.," Walsh explained. "But we have reason to hope for big tourist sales this year — and we're certainly ready for them. We have a strong Irish catalog and we're building it all the time."

Demesne is also ready to meet the challenge of the fast-expanding Irish tape market. The company will shortly open a special office to handle its tape operation.



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## Local Content Laws — Less Jubilation

TORONTO—Canada's new local content radio stations laws take effect next Monday (18), but there is less jubilation than many observers had anticipated when

the legislation was announced six months ago.

Although the new law (which forces Canadian broadcasters to program at least 30 percent local content) will be of undoubted benefit to the domestic disk industry, record producers here have found in recent weeks that the going at least initially may be as rough as it was two years ago.

One problem is a shortage of MOR product.

While the 30 percent local content law can easily be met on AM rock format stations and FM undergrounders, the MOR picture is not as bright. Few record companies have demonstrated a desire to put heavy investments in MOR product.

In addition, there has been some doubt within the record industry on how strictly the new laws will be enforced by the CRTC. Several executives said that they planned private monitoring of key stations, the results of which will probably be forwarded to the CRTC.

Most companies are adopting a wait-and-see attitude. "The first few weeks will be vital," said one promotion executive. "If things sort themselves out quickly, we will all enter a boom period. But if not, then I hesitate to comment on how much bad feeling we can expect."

## Young to Do Canadian Tour

TORONTO — Winnipeg-born Neil Young returns to Canada this month for his first full-scale tour since playing the local coffee-house circuit.

Young has been set to play Vancouver's Queen Elizabeth Theater, Jan. 6; will play Jubilee Auditorium, Edmonton, Jan. 12; Winnipeg's Concert Hall, Jan. 13; and Massey Hall in Toronto, Jan. 19.

Manager Elliot Roberts says that Young will not be accompanied by Crazy Horse on the tour.

Crazy Horse is recording in Los Angeles with producer, Jack Nitzsche. An album is to be released by Reprise later this month. Neil Young's fourth album will be issued in February.

## Rock Club in Theater Planned

TORONTO—A group of young Toronto promoters is planning to launch a Fillmore type rock club in a downtown movie theater.

The two principals, Paul Lane and Saul Mimran, intend to run weekly rock concerts at the Imperial Theater, which they are renaming the Imperial Rock Palace.

The first show, headlined by Mountain and Sugar Loaf, drew about 2,000 fans.

Lane said that the company, Entertainment Consultants of Canada, also plans to run rock ballets and orchestrated rock concerts at the location.

## Fitzpatrick in A Solo Act

TORONTO — Greg Fitzpatrick, former leader of Nucleus and the Lords of London, has put together a solo act, and is represented by his debut solo single on Freedom, "(We're All Singing) the Same Song."

The song was penned by the artist who will be known as Fitzpatrick. Manager Brian Pombiere said that Fitzpatrick has been working on his solo act for eight months. The single was produced by Fitzpatrick and Shel Safran.

## A&M GETS CLIPS FOR TV

TORONTO—A&M Records has obtained color videotape clips of its leading artists for use on Canadian television.

National promotion director Liam Mullan says that A&M is shooting a series of promotional films in Hollywood.

Mullan has already received clips of the Carpenters and Merry Clayton, and is anticipating the imminent arrival of videotapes of Procol Harum, Joe Cocker, Don Everly, Lee Michaels, Cat Stevens and the Burrito Bros.

## Ampex Soul Month Hot

TORONTO — Ampex recently ended its soul month promotion on a high note.

The label had set aside the period of Nov. 15-Dec. 15 as its first soul month, and national sales manager, Joe Pariselli, reported higher than anticipated results.

Ampex set up many in-store displays highlighting the Motown catalog, and heavily promoted a recent Toronto appearance by Edwin Starr, long a local favorite.

Ampex took over the Motown labels in November from Phonodisc, and is currently enjoying success with almost a dozen singles.

Pariselli also revealed that the company had appointed Burton Sohigian of Canada Ltd. as its advertising agency for the Motown catalog. Ampex plans a solid trade and consumer ad campaign for its soul artists.

## Festival Bows A New Label

SYDNEY—Festival Records has launched a new label, Infinity, which they will use exclusively for original Australian talent.

First releases from Infinity are due this month from Khavas Jute, the Cleves and Billy Thorpe and the Aztecs. All three of these albums will have double-fold covers.

An extensive campaign is being launched, which includes car stickers, 1,000 window displays and extensive advertising in both news media and trade journals.

The Infinity label is purple with a gold Infinity symbol. Alan Hely, general manager of Festival, said, "1971 is the year that we feel Australian talent will gain world recognition."

Two singles taken from Infinity albums will be released by Heart and Soul and the Chain and will be promoted to Australian Top 40 Radio.

Infinity albums due for release in the early part of 1971 are from Black Feather, Jeff St. John and Copperwine Tymepeace, Sherebert and Powderhorn.

## Labrador's New Repts

• Continued from page 78

Pink Floyd publishing outfit, Lupus Music, and has set up a special affiliate—Island-France—for the Island catalog.

Labrador has been currently exploiting the Charles Bronson-Marlene Jaubert film, "Passager de la Pluie" (music by Francis Lai) in the U.S. English lyrics are by Peggy Lee. For February, Labrador is planning a group gala at Olympia, featuring Cat Stevens, plus other Island artists, and singers from the French catalogs, Hosemans reported.

MICHAEL WAY

## From The Music Capitals of the World

• Continued from page 78

Festival, postponed for a considerable time now, has now been slated to take place in Prague from Apr. 14-16. The organizers have contacted such groups as Ten Years After, Jethro Tull and Led Zeppelin, but so far no contracts have been signed. . . . Both Supraphon and Panton introduced pre-recorded cassette product on the Christmas market. This may be the beginning of an important business sphere in Czechoslovakia.

Helena Vondrackova, after attaining 13th place in the Tokyo Pop Festival contest, has signed a contract with Japanese Polydor. She should be producing five singles and two or three LP's per year for the company. Her song, "Uncle Charlie"—composed by Bob Vondracek—was telerecorded, in color, for Japanese TV. The song is a novelty number, dedicated to Charlie Chaplin. . . . Milan Drobný (Supraphon), appearing as a guest artist on the first half of the Karel Gott Show, was invited to play 30 concerts in the Soviet Union in May and June.

The new song which Eva Pilarova will sing at the pop music festival in Chile has been written by Karel Svoboda and Jiri Staidl. Title: "Caruso." . . . The Dance Orchestra of Czechoslovak Radio, with Josef Vobruba conducting, was invited to a concert tour of Cuba. LUBOMIR DORUZKA

## TORONTO

Warner Bros. Records here will shortly announce separate promotion directors for its Atlantic and Reprise lines. . . . Many of A&M's overseas licensees have already confirmed rush release of Tundra Singles Band Bandit.

Quality's Lee Farley say that "Burning Bridges" by the Mike Curb Congregation has done over 5,000 units in the Calgary area, making it one of the biggest hits of the year in that market. . . . Jay Telfer, who wrote "Ten Pound Note" for Steel River, has a single out on Celebration, "High Falootin'."

Despite comparative lack of success in the U.S., Anne Murray's "Snow Bird" followup on Capitol, "Sing High Sing Low" has been a huge single in Canada. Miss Murray returns to Los Angeles next week for another appearance on the Glen Campbell TV show.

. . . London's Glenn Russell putting a strong push behind the new Bobby Bland Duke single, "Keep On Loving Me." . . . Latest issue of the Canadian Composer features a profile of folk singer Chris Kearney. . . . Ben Kerr has written the new single for "Walking" Jimmy Simms—"Yellow Gold." It will be cut in Nashville later this month. . . . Dave Edmonds, scoring with "I Hear You Knocking" is a former Canadian.

Unusual label credit—a Polydor Records production of Major Hoople's Boarding House has turned up on the London label. . . . Greg Hambleton readying a new single by Steel River. . . .

A&M rushing out the new Miguel Rios' single, "Like an Eagle," which is a belated followup to "A Song of Joy." . . . Apologies to Gordon Lightfoot, who was in fact the fourth Canadian artist to make the Billboard LP charts in 1970. Lightfoot is currently scoring in both the U.S. and Canada with his "Sit Down Young Stranger" album, and the single from the LP "If You Could Read My Mind." Lightfoot returned to Toronto last week after sessions in Nashville. RITCHIE YORKE

## DUBLIN

Over Christmas, and into the New Year, Polydor has been advertising heavily and pushing such product as Melanie's "Candles in the Rain" album, Oscar Peterson's "Motions & Emotions," the Rank Strangers' "Country Our Way," Bread's "On the Waters," the Doors' "Absolutely Live," Incredible String Band's "U," the triple-disk "Woodstock" set, along with such local acts as the East-Coast Linesmen's "Rainin' 'n' Rainin'," and the Urge's "What's Wrong? What's Right." . . . Polydor's Irish chief, Derek Hannan, says the company plans to record many more Irish artists during 1971. . . . Dublin is fast becoming a city of discotheques, with new ones opening in rapid succession. The latest is Seezers, which is operated by Eamonn Andrews Studios. . . . The Royal Showband's latest Las Vegas stint lasts between Jan. 4 and the end of July, when it returns to play dates in various Irish ballrooms. . . . Extracts from Radio Eireann's very popular "Singer and Song" series, which has just ended, will be heard from time to time

(Continued on page 81)



BOB BRYDEN, leader of the four-piece Oshawa group, Christmas, signs a worldwide recording and publishing deal with Love Productions. The group's debut Daffodil album, "Heritage," was released early in December and has entered the Canadian Top LP's chart. Daffodil is distributed in Canada by Capitol. Bryden wrote all of the songs on the "Heritage" album. Left to right is Frank Davies, vice president of Love; Paul White, Capitol's a&r director and vice president; Bob Bryden, and Capitol a&r assistant, Wayne Patton. Wayne Patton.

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# Spotlight Singles

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**61**

\*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

### FOUR TOPS—JUST SEVEN NUMBERS (Can Straighten Out My Life) (2:57)

(Prod. Frank Wilson) (Writers: Sawyer-Ware) (Jobete, BMI)—The Tops kick off the year with a powerhouse follow up to their Top 20 winners "Still Water" and "River Deep, Mountain High." Funky beat blues ballad is a natural for the top of the Soul chart as well. Flip: "I Wish I Were Your Mirror" (2:59) (Jobete, BMI). **Motown 1175**

### STAIRSTEPS—DIDN'T IT LOOK SO EASY (2:47)

(Prod. Stan Vincent) (Writers: Martancik-Goodman-Sofia) (Sleeping Sun/Kama Sutra, BMI)—This smooth ballad with a heavy beat in strong support is right in the sales and chart bag of their Top 20 smash of last year, "Oooh Child." Potent entry for the top of the Soul and Hot 100 charts. Flip: (No Information Available). **Buddah 213**

### PRESIDENTS—

### TRIANGLE OF LOVE (Hey Diddle Diddle) (2:59)

(Prod. Van McCoy) (Writers: McCoy-Cobb) (Interior/McCoy, BMI)—Presidents broke through Top 20 last year with "5-10-15-20" and this easy beat swinger has the same sales and charts potency as the initial smash. . . . pop and soul. Flip: "Sweet Magic" (2:13) (Interior/McCoy, BMI). **Sussex 212 (Buddah)**

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### TOMMY ROE—

### LITTLE MISS GOODIE TWO SHOES (2:55)

(Prod. Steve Barri) (Writers: Laws-McCollum) (Low-Twi, BMI)—The bubble gum swinger has the potential here of another "Stir It Up" or "Pearl." . . . and then some. Loaded with Top 40 appeal. Flip: (No Information Available). **ABC 11287**

### JIMMY RUFFIN—

### MARIA (You Were the Only One) (2:56)

(Prod. George Gordy & Allen Story) (Writers: Gordy-Brown-Story-Glover) (Jobete, BMI)—His "Stand By Me" with brother David made a heavy chart dent, and this driving rhythm ballad follow up will fast top that success. Strong vocal workout. Could go all the way. Flip: "Living in a World I Created for Myself" (3:10) (Jobete, BMI). **Soul 35077 (Motown)**

### \*BURT BACHARACH—

### ALL KINDS OF PEOPLE (3:03)

(Prod. Burt Bacharach & Phil Ramone) (Writers: Bacharach-David) (Blue Seas/Jac, ASCAP)—With much of the flavor of Bacharach and David's classic "What the World Needs Now," this infectious rhythm ballad with important lyric line should prove a potent chart item. Flip: "She's Gone Away" (3:03) (Blue Seas, ASCAP). **A&M 1241**

### DON McLEAN—CASTLES IN THE AIR (2:50)

(Prod. Jerry Corbitt) (Writer: McLean) (Mayday/Yahweh, BMI)—Culled from his "Tapestry" LP, the composer-performer should bust through the charts fast with all the sales potential of a James Taylor. Powerful folk material with an equally potent performance. Flip: "And I Love You So" (4:06) (Mayday/Yahweh, BMI). **Mediarts 108**

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*MAC DAVIS—Beginning to Feel the Pain (3:12) (Prod. Jerry Fuller) (Writer: Davis) (Songpainter, BMI)—More top ballad material from the pen of Davis. Much Top 40, Easy Listening programming and chart potential in this commercial entry. **Columbia 4-45302**

OTIS REDDING—I've Been Loving You Too Long (4:04) (Prod. Lou Adler) (Writers: Redding-Butler) (East/Time, BMI)—From the Monterey Pop performance, Redding turned in an exceptional reading of the blues ballad he composed with Jerry Butler. Should prove a soul and pop chart item. **Atco 6802**

SKY—Goodie Two Shoes (2:51) (Prod. Gary Wright, Andrew Johns & Jimmy Miller) (Sweet Nana, BMI)—Culled from their current chart LP, this funky beat swinger offers much potential for Top 40 and Hot 100. **RCA 74-0419**

BALLIN' JACK—Super Highway (2:09) (Prod. Ballin' Jack & Sy Mitchell) (Writers: Rabb-Walters) (Hyako, ASCAP)—A cut from their LP which hit the chart for a couple of weeks is a solid rocker with a strong lead vocal and brass backing. **Columbia 4-45312**

\*RICHARD WILLIAMS—Till Love Touches Your Life (3:37) (Prod. Alfred Perry) (Writers: Hamilton-Ortolani) (BnB, ASCAP)—From the film, "Madron," comes a ballad beauty penned by Riz ("More") Ortolani with lyric by Arthur ("Cry Me a River") Hamilton and beautifully and commercially delivered by Williams. From the soundtrack this could prove an important chart item. **Quad 109**

RANDALL'S ISLAND—Life in Botanical Gardens (Oh, Yes) (2:50) (Prod. Edwin H. Kramer & E. Randell) (Casserole, BMI)—With touches of a Donovan sound, this folk rock ballad is a strong possibility for Top 40 play and the Hot 100 chart. **Polydor 14054**

FRANCESCO CARO—Insieme Per Sempre (3:00) (Prod. Nino Tassone) (Writers: Tassone-Weiss) (New Apollo, BMI)—Ballad beauty performed in Italian and English should break through, via Easy Listening programming, for a strong chart item. Fine performance by the European star. Label is New York based. **Apollo 1002**

JOHNNY THOMAS—White Dove (3:00) (Prod. Barry Kingston) (Writers: Carter-Hawker) (Peer Intl., BMI)—Fascinating piece of ballad material and lyric line with a vocal workout and arrangement to match. Could break through for a hot item. **Sire 4121 (London)**

RAINTREE—Keep the Candle Burning (2:32) (Prod. Bill Traut) (Writer: Christopher) (United Artists, ASCAP)—Solid beat rhythm item with good lyric line has possibilities for Top 40 and charts. **Amaret 127**

JOHN TOWNLEY & THE APOSTOLIC FAMILY—Just Another Day (3:22) (Prod. Lor Crane) (Writer: Townley) (MCA, ASCAP)—Strong lyric line on an original folk rock ballad is a potent commercial entry with much chart potential. **Vanguard 35122**

## TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### CONWAY TWITTY/LORETTA LYNN— AFTER THE FIRE IS GONE (2:38)

(Writer: White) (Music City Tunes, BMI)—First time together is this dynamite duet and a top of the chart winner it is. Top ballad material delivered in a hard-to-beat duet. Flip: "The One I Can't Live Without" (2:47) (Coalminer's, BMI). **Decca 32776**

### BUCK OWENS & the BUCKAROOS— BRIDGE OVER TROUBLED WATER (2:35)

(Writer: Simon) (Charing Cross, BMI)—The Paul Simon pop classic is done country style as a sure-fire follow up to Owen's recent smash, "I Wouldn't Live in New York City." Top performance. Flip: "I'm Goin' Home" (2:32) (Blue Book/Peso, BMI). **Capitol 3023**

### LYNN ANDERSON—IT WASN'T GOD WHO MAKE HONKY TONK ANGELS (2:15)

(Prod. Cliff Williamson) (Writer: Miller) (Peer Intl., BMI)—The past Kitty Wells smash hit will prove another Top 20 winner for the fine stylist, now at the No. 1 spot with her Columbia outing "Rose Garden." Flip: "Be Quiet Mind" (2:12) (Yonah, BMI). **Chart 5113**

### MEL TILLIS & THE STATESIDERS— THE ARMS OF A FOOL (2:35)

(Prod. Jim Vienneau) (Writer: McCown) (Sawgrass, BMI)—Just as "Commercial Affection" slips down the chart, Tillis snaps back with a compelling rhythm ballad headed right for the top. Flip: "Veil of White Lace" (3:11) (Sawgrass, BMI). **MGM 14211**

### CHARLIE LOUVIN & MELBA MONTGOMERY— DID YOU EVER (2:34)

(Prod. George Richey) (Writer: Braddock) (Tree, BMI)—By far one of the cleverest rhythm items of the week penned by Bobby Braddock and delivered in an exceptional duet that will fast top their recent hit "Something to Brag About." Flip: "Don't Believe Me" (3:17) (Copper Basin, BMI). **Capitol 3029**

### BILLIE WALKER— I'M GONNA KEEP ON LOVIN' YOU (2:35)

(Prod. Jimmy Vienneau) (Writers: Dobbins-Whitehead-Anthony) (Two Rivers, ASCAP)—Walker follows his Top 10 winner "She Goes Walking Through My Mind" with an equally fine performance of a smooth rhythm ballad, loaded with the same potential as the recent smash. Flip: "It's a Long Way Down From Riches to Rags" (2:17) (Walker, BMI). **MGM 14210**

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

WILLIE NELSON—I'm a Memory (2:24) (Nelson, BMI). **RCA 47-9951**  
DALLAS FRAZIER—White Fences and Evergreen Trees (2:42) (Blue Crest, BMI.) / Big Marble Murphy (3:44) (Blue Crest, BMI). **RCA 47-9950**  
BARBARA MANDELL—Do Right Woman—Do Right Man (2:10) (Press, BMI). **COLUMBIA 4-45307**  
SHARON HALEY—Without You (2:28) (Blue Book, BMI). **CAPITOL 3030**  
REX ALLEN JR.—Wake Up Morning (2:31) (Prize, ASCAP). **555 INTERNATIONAL 813**  
DAVID WILKINS—She Hates to Be Alone (3:20) (Moss-Rose, BMI). **PLANTATION 70**  
ERNIE ROWELL—Facing You (2:48) (Blue Creek/Gaylo, BMI). **PRIZE 98-02**  
ALICE CREECH—Come Back, Come Back (3:13) (Target, BMI). **TARGET 13**

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### FOUR TOPS—JUST SEVEN NUMBERS (Can Straighten Out My Life) (See Pop Pick)

### PRESIDENTS—TRIANGLE OF LOVE (Hey Diddle Diddle) (See Pop Pick)

### STAIRSTEPS— DIDN'T IT LOOK SO EASY (See Pop Pick)

### JIMMY RUFFIN— MARIA (You Were the Only One) (See Pop Pick)

THE BARONS LTD.—MAKING IT BETTER (2:25)  
(Prod. Wardell Quezergue) (Writers: Quezergue-Adams-Savoy) (Malaco/Alotta, BMI)—Label, handled by Atlantic, is hot now via King Floyd's "Groove Me" and this funky beat blues swinger will add another heavy chart item to their credit. . . . pop and soul. Flip: "Symphony of Gratitude" (2:42) (Malaco/Alotta, BMI). **Chimneyville 436 (Atlantic)**

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

DETROIT EMERALDS—Do Me Right (2:47) (Bridgeport, BMI). **WESTBOUND 172**  
HARMON BETHEA—Put On Your Shoes (And Walk) (2:52) (Giants Ent./Catalogue, BMI). **DYNAMO 145**  
SYL JOHNSON — We Do It Together (2:35) (Jadan/Midday, BMI). **TWINGHT 144**  
RUBY WINTERS—Great Speckled Bird (3:09) (Cole, BMI). **CERTRON 10027**  
JIMMY McGRUFF—The Bird (2:47) (Minotaur, BMI). **CAPITOL 3019**  
SISTERS LOVE—Rise (2:50) (Irving, BMI). **A&M 1235**  
MICHAEL WASHINGTON—Stay Mine (2:20) (Three Part/Sharrief, BMI). **CAPCITY 119**

JANUARY 16, 1971, BILLBOARD

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Curtis Mayfield wrote it and The Impressions first made the world know it. Now The Main Ingredient warms it, mellows it—right up the charts. From their new album, "Tasteful Soul," LSP-4412; P8S-1688. All in all, a lot to be proud of.



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

HOT 100

Table with columns: WEEK THIS, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Includes entries like 'MY SWEET LORD/ISN'T IT A PITY' by George Harrison.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Includes entries like 'AMAZING GRACE' by Judy Collins and 'AMOS MOSES' by Jerry Reed.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Includes entries like 'BURNING BRIDGES' by Mike Curb Congregation and 'SHOES' by Brook Benton.

HOT 100 A TO Z—(Publisher-Licensee)

Table with columns: Song Title, Publisher-Licensee. Lists publisher-licensee information for songs in the Hot 100, such as 'Amazing Grace' (Hill & Range, BMI) and 'My Sweet Lord' (Gambel/BMI).

# From *LONDON* ... 5 Breaking !



European Smash !

Alfie Khan  
**SHE'S  
COMING  
BACK**

353



An original Hansa Recording Production by Alfie Khan

R&B Smash... Now Pop !

Al Green  
**I CAN'T  
GET NEXT  
TO YOU**

2616



Producers: Al Green & Willie Mitchell



Breaking Mid-West !

Frijid Pink  
**HEARTBREAK HOTEL**

352

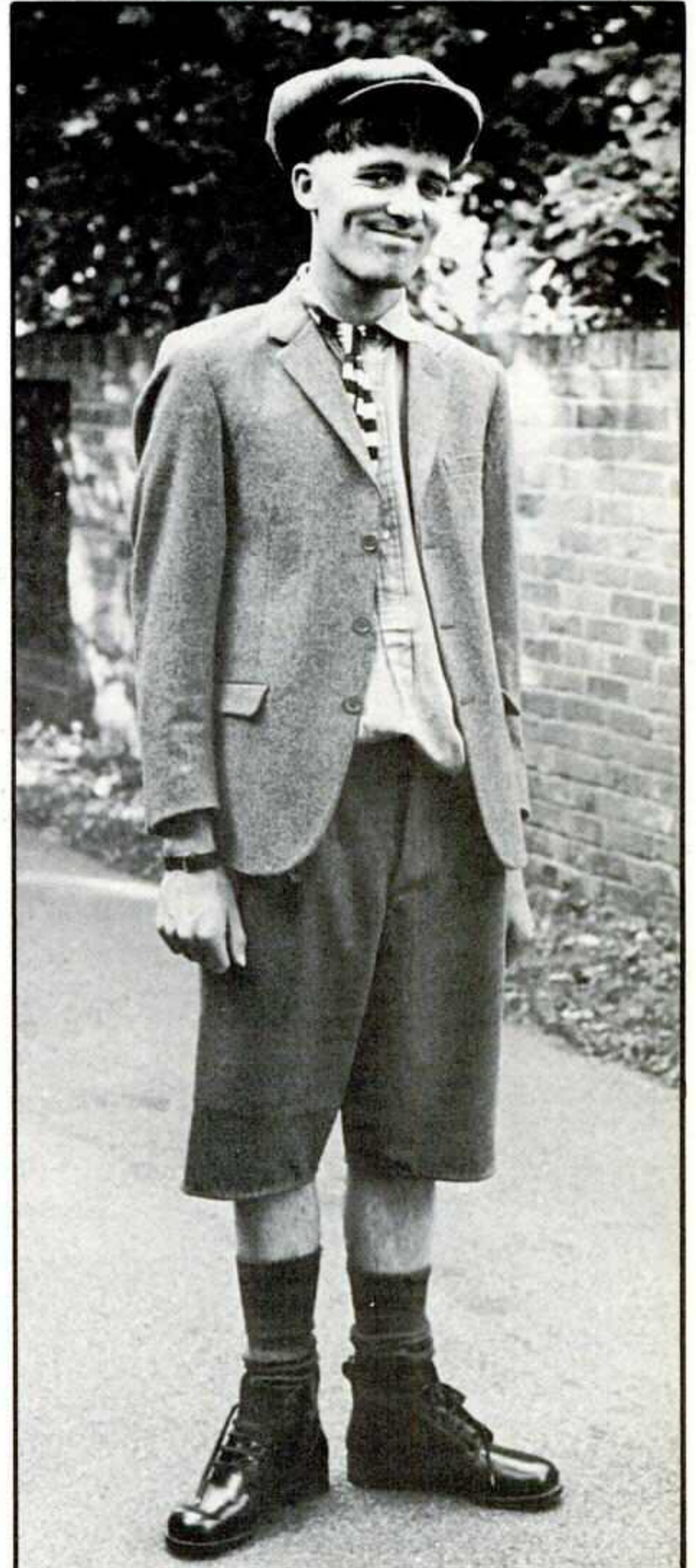


Produced by: Pink Unlimited & Vinny Testa

Top 10 - England !

Gerry Monroe  
**MY PRAYER**

2909



Another Superstar !

Gilbert O'Sullivan  
**NOTHING  
RHYMED**

3602



Producer: Gordon Mills



STAR PERFORMER—LP's on chart 15 weeks or less 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.)

# Billboard TOP LP'S

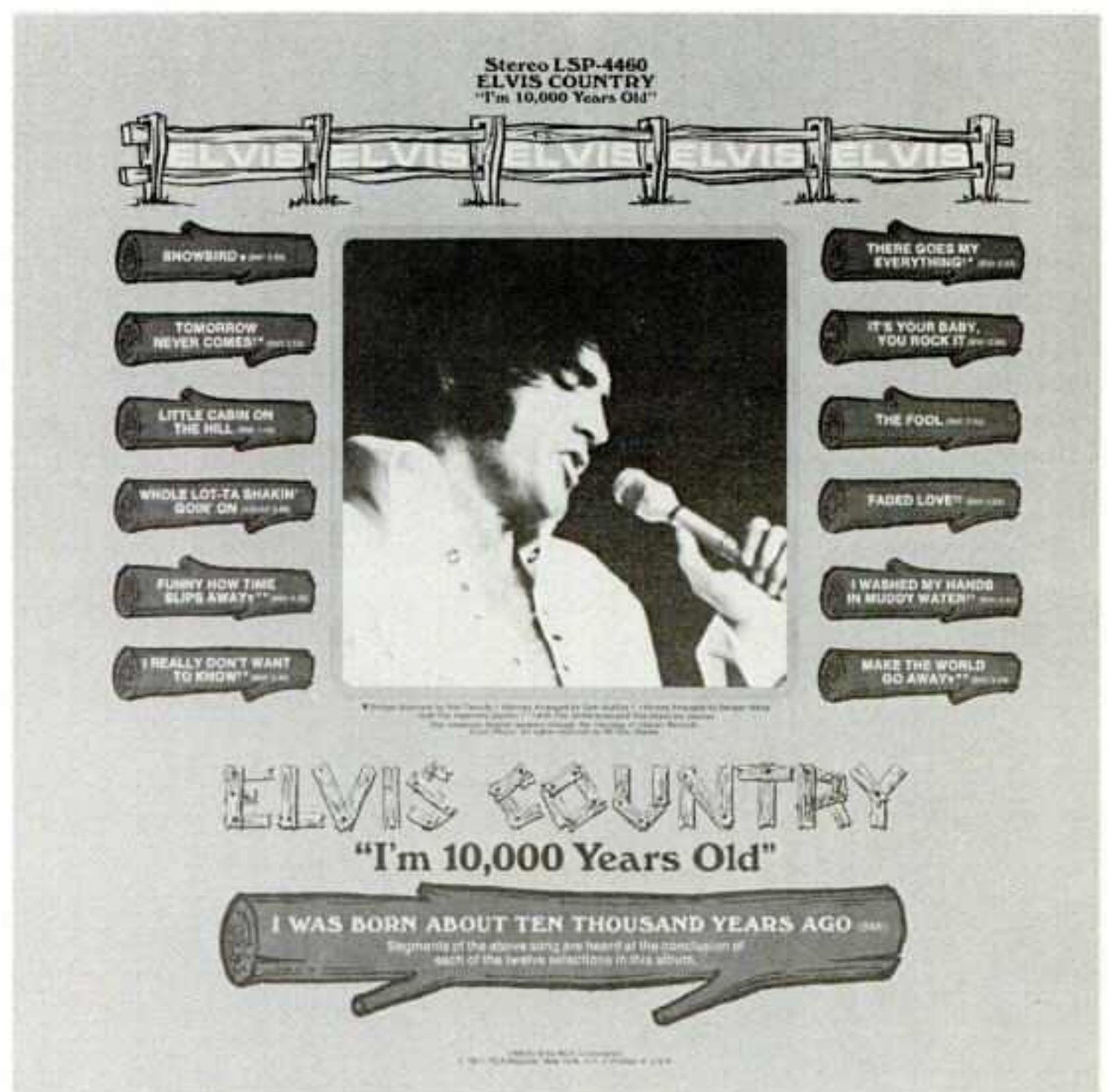
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	<b>GEORGE HARRISON</b> All Things Must Pass Apple STCH 639	5
2	2	<b>SANTANA</b> Abraxas Columbia KC 30130	15
3	3	<b>STEPHEN STILLS</b> Atlantic SD 7202	8
4	5	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic KE 30325 (Columbia)	11
5	4	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	12
6	6	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206	9
7	7	<b>CREEDENCE CLEARWATER REVIVAL</b> Pendulum Fantasy 8410	4
8	8	<b>GRAND FUNK RAILROAD</b> Live Album Capitol SWBB 633	7
9	9	<b>JOHN LENNON/PLASTIC ONO BAND</b> Apple SW 3372	4
10	10	<b>LED ZEPPELIN III</b> Atlantic SD 7201	13
11	13	<b>ELTON JOHN</b> Uni 73090	16
12	16	<b>CHICAGO</b> Columbia KGP 8	49
13	11	<b>CARPENTERS</b> Close to You A&M SP 4271	18
14	12	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	45
15	15	<b>JACKSON 5</b> Third Album Motown MS 718	17
16	17	<b>THREE DOG NIGHT</b> Naturally Dunhill DXS 50088	6
17	14	<b>ISAAC HAYES</b> To Be Continued Enterprise ENS 1014 (Stax/Volt)	7
18	18	<b>JEFFERSON AIRPLANE</b> Worst of RCA Victor LSP 4459	6
19	19	<b>JUDY COLLINS</b> Whales & Nightingales Elektra EKS 75010	7
20	20	<b>PAUL KANTNER &amp; THE JEFFERSON STARSHIP</b> Blows Against the Empire RCA Victor LSP 4448	5
21	25	<b>FIFTH DIMENSION</b> Portrait Bell 6045	30
22	26	<b>TEN YEARS AFTER</b> Watt Deram DES 18050 (London)	6
23	22	<b>WOODSTOCK</b> Soundtrack Cotillion SD 3-500	33
24	24	<b>NEIL DIAMOND</b> Tap Root Manuscript UNI 73092	9
25	27	<b>DOORS 13</b> Elektra EKS 74079	5
26	35	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	88
27	23	<b>BOB DYLAN</b> New Morning Columbia KC 30290	10
28	28	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	18
29	29	<b>WHO</b> Tommy Decca DXSW 7205	70
30	30	<b>EMITT RHODES</b> Dunhill DS 50089	6
31	31	<b>GRATEFUL DEAD</b> American Beauty Warner Bros. WS 1893	6
32	32	<b>VAN MORRISON</b> His Band & the Street Choir Warner Bros. WS 1884	4
33	36	<b>RAY PRICE</b> For the Good Times Columbia C 30106	19
34	21	<b>ELVIS PRESLEY</b> That's the Way It Is RCA Victor LSP 4445	6
35	34	<b>CREEDENCE CLEARWATER REVIVAL</b> Cosmo's Factory Fantasy 8402	26

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	37	<b>KINKS</b> Lola vs. Powerman & the Moneygoround Reprise RS 6423	4
37	40	<b>CURTIS MAYFIELD</b> Curtis Curton CRS 8005 (Buddah)	16
38	38	<b>DIONNE WARWICK</b> Very Dionne Scepter SPS 587	6
39	39	<b>MOODY BLUES</b> A Question of Balance Threshold THS 3 (London)	19
40	33	<b>BLACK SABBATH</b> Warner Bros. WS 1871	21
41	53	<b>BLOODROCK II</b> Capitol ST 491	11
42	42	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Deja Vu Atlantic SD 7200	42
43	44	<b>BOBBY SHERMAN</b> With Love, Bobby Metromedia KMD 1032	13
44	46	<b>DEREK &amp; THE DOMINOS</b> Layla Atco SD 2-704	9
45	43	<b>STEPPENWOLF 7</b> ABC/Dunhill DSX 50090	9
46	68	<b>FLIP WILSON SHOW</b> Little David LD 2000	3
47	50	<b>DAWN</b> Candida Bell 6052	5
48	47	<b>GRAND FUNK RAILROAD</b> Closer to Home Capitol SKAO 471	28
49	41	<b>NEIL DIAMOND</b> Gold Uni 73084	22
50	48	<b>GUESS WHO</b> Share the Land RCA Victor LSP 4359	14
51	57	<b>JOE COCKER</b> Mad Dogs & Englishmen A&M SP 6002	20
52	45	<b>BADFINGER</b> No Dice Apple ST 3367	8
53	52	<b>TOM JONES</b> I (Who Have Nothing) Parrot XPAS 71039 (London)	10
54	55	<b>BYRDS</b> (Untitled) Columbia G 30127	14
55	51	<b>TEMPTATIONS</b> Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	17
56	59	<b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia KCS 9914	49
57	63	<b>JOHNNY CASH SHOW</b> Columbia KC 30100	10
58	60	<b>MERLE HAGGARD</b> A Tribute to the Best Damn Fiddle Player in the World (Or My Salute to Bob Wills) Capitol ST 638	5
59	78	<b>LOVE STORY</b> Soundtrack Paramount PAS 6002	3
60	58	<b>BUDDY MILES</b> We Got To Live Together Mercury SR 61313	10
61	61	<b>NANCY WILSON</b> Now I Am a Woman Capitol ST 579	8
62	66	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	21
63	64	<b>B. B. KING</b> Indianola Mississippi Seeds ABC ABCS 713	14
64	75	<b>LAURA NYRO</b> Christmas & the Beads of Sweat Columbia KC 30259	4
65	67	<b>JAMES GANG</b> Rides Again ABC ABCS 711	26
66	49	<b>DIANA ROSS</b> Everything Is Everything Motown MS 724	9
67	56	<b>ISAAC HAYES</b> Movement Enterprise ENS 1010 (Stax/Volt)	40
68	54	<b>ROLLING STONES</b> Get Yer Ya-Ya's Out! London NPS 5	14
69	69	<b>SUPREMES</b> New Ways But Love Stays Motown MS 720	13
70	65	<b>ANNE MURRAY</b> Snowbird Capitol ST 579	16

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	71	<b>BLOOD, SWEAT &amp; TEARS 3</b> Columbia KS 30090	27
72	—	<b>PERRY COMO</b> It's Impossible RCA Victor LSP 4473	1
73	77	<b>THE SESAME STREET BOOK &amp; RECORD</b> Original TV Cast Columbia CS 1069	26
74	79	<b>ARLO GUTHRIE</b> Washington County Reprise RS 6411	11
75	82	<b>NITTY GRITTY DIRT BAND</b> Uncle Charlie & His Dog Teddy Liberty LST 7642	7
76	76	<b>B. J. THOMAS</b> Most of All Scepter SPS 586	6
77	72	<b>TRAFFIC</b> John Barleycorn Must Die United Artists UAS 5504	28
78	73	<b>BUDDY MILES</b> Them Changes Mercury SR 61280	28
79	83	<b>GORDON LIGHTFOOT</b> Sit Down Young Stranger Reprise RS 6392	6
80	80	<b>ALLMAN BROTHERS BAND</b> Idlewild South Atco SD 33-342	13
81	85	<b>JAMES TAYLOR</b> Apple SKAO 3352	16
82	133	<b>LYNN ANDERSON</b> Rose Garden Columbia C 30411	2
83	74	<b>GLEN CAMPBELL</b> Goodtime Album Capitol SW 493	16
84	81	<b>WHO</b> Live at Leeds Decca DL 79175	34
85	87	<b>JAMES BROWN</b> Sex Machine King KS 7-1115	19
86	86	<b>ERIC BURDON &amp; WAR</b> Black Man's Burdon MGM SE 4710-2	4
87	70	<b>FREE</b> Fire & Water A&M SP 4268	20
88	62	<b>PINK FLOYD</b> Atom Heart Mother Capitol ST 579	11
89	92	<b>SANTANA</b> Columbia CS 9781	71
90	104	<b>FIFTH DIMENSION</b> Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	36
91	91	<b>RARE EARTH</b> Ecology Rare Earth RS 514 (Motown)	28
92	96	<b>SUGARLOAF</b> Liberty LST 7640	23
93	89	<b>CHARLEY PRIDE</b> 10th Album RCA Victor LSP 4367	27
94	88	<b>JIMI HENDRIX, BUDDY MILES &amp; BILLY COX</b> Band of Gypsies Capitol STAO 472	38
95	125	<b>SCROOGE</b> Soundtrack Columbia S 30258	4
96	84	<b>JOHN MAYALL</b> U.S.A. Union Polydor 24-4022	13
97	93	<b>RARE EARTH</b> Get Ready Rare Earth RS 507 (Motown)	58
98	108	<b>BURT BACHARACH</b> Make It Easy on Yourself A&M SP 4188	72
99	94	<b>BEATLES</b> Let It Be Apple AR 34001	33
100	100	<b>PAUL McCARTNEY</b> McCartney Apple STAO 3363 (Capitol)	37
101	98	<b>NEIL DIAMOND</b> Shilo Bang 221	19
102	112	<b>ENGELBERT HUMPERDINCK</b> We Made It Happen Parrot PAS 71033 (London)	28
103	99	<b>STEPPENWOLF</b> Live Dunhill DS 50075	40
104	90	<b>SAVOY BROWN</b> Looking In Parrot PAS 71042 (London)	14
105	97	<b>ANDY WILLIAMS SHOW</b> Columbia KC 30105	10

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

# ELVIS



LSP-4460 P8S-1665 PK-1665

Now available through your RCA Distributor.

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America's #1 Producer  
**Norman Whitfield**  
And his Writing Partner  
**Barrett Strong**  
say  
Prepare Thyself for  
**Billie, Brenda & Joe**



the  
**UNDISPUTED TRUTH**

Coming soon on Gordy 

# A View of the Copyright Copout—Stall, Separatism & Stand-Off

• Continued from page 3

video, that is not protected at the source by federal law with strong penalties for infringement.

However, some unexpected and some unprecedented happenings may snatch a copyright victory from the long stalemate, in this 92nd Congress.

This may be—must be—the crucial year in which the U.S. copyright law is at least brought into basic compatibility with world copyright treaties. Ironically, the evils of worldwide record piracy may help push legislation to let the U.S. songwriter and sound recorder and per-

former share in the protection in an international agreement being worked out against the global counterfeiting (Billboard, Dec. 5, 1970).

At the end of a dull year in which the copyright revision was again stalled, a separate copyright bill against unauthorized duplication of sound recordings was introduced here by Sen. John L. McClellan. Overseas, worldwide attention was, for the first time, given to the problem of record piracy, and it became a factor in the planned revision of international copyright treaties, the Universal Copyright Convention, and the Berne

Union, to be completed by July at a Paris conference.

If the piracy of recordings has done nothing else, here at home, it has shown all music industry segments—even those who have battled head to head for 50 years—that they must make common cause. Dollars and cents figures show clearly, in this instance, that when one segment bleeds—all bleed. When one is healthy, all share in the expansion and growth.

## Accents Damage

Senator McClellan's statement to his fellow senators when introducing his antipiracy copyright bill, emphasized the extent of the damage in the annual loss of \$100 million in tape sales alone, with as many as 18,000 illegal tapes being produced each day. He pointed out that not only the producers of legitimate recordings suffer, but that "recording artists and members of the musicians union are major victims of the record piracy racket."

Also highly enlightening to legislators who think of records—when they think of them—as something for the kids, was McClellan's reminder that "the costs to the record manufacturer of producing and promoting a modern album or tape can well be over \$100,000."

The way the public has snapped up the bootleg product—always by a currently blazing superstar or group—proves again that it wants the sound of the sound recording, as well as the music itself. The value of this sound-of-the-sound-recording is sharply evident in live performance, where the groups work with thousands of dollars worth of electronics to produce that sound, and on TV, where "live" performance is generally lip-sync of a recording—and of course, on the billion-dollar-a-year radio broadcasts, which are practically all recordings.

## Biggest Block

It is common knowledge that the biggest stumbling block to passage of the revision bill (which would also bring American copyright into compatibility with other nations' more progressive laws, and enable U.S. nationals to share in global treaty protection) is the standoff between the TV broadcasters and the Cable TV (CATV) systems. The broadcasters are fighting for tight restrictions on CATV, fearing its terrific communications potential: two-way cable, providing new services; new access for programmers to the 20 to 40 channels CATV can deliver to home sets, and other advantages over traditional 1-channel, over the air TV.

The House-passed revision bill of 1967 nearly foundered on this issue, and left it up to the Senate to settle. All attempts over the past five years to achieve an industry compromise have been in vain. If the legislators do not take a firm stand, the broadcasters could again scuttle the bill in the floor vote—although their tremendous political power as a lobby may have weakened somewhat.

If the revision does fail, there is still the separate bill approach. It was suggested at one point that the revision simply modernize the basic copyright law, leaving the highly controversial



JERRY HERMAN, left, composer of "Hello, Dolly!" receives a plaque from Stanley Adams, ASCAP president, after the show closed Dec. 27 at New York's St. James Theater after a record 2,844 performances. Ethel Merman, center, played the title role during the show's closing months.

# Copyrights Register to Retire—Presses Backing of Revision

WASHINGTON—Register of Copyrights Abraham Kaminstein will retire in August, after attending the special overseas meetings on a cooperative agreement against record piracy, and on the revision of international copyright treaties.

It is hoped by his many admirers that before he retires Kaminstein may see passage of the bill to revise U.S. Copyright law, a cause to which he almost literally gave his life.

Assistant Register Barbara Ringer will take over legislative and international copyright matters at the Copyright Office. George Cary, deputy register,

will handle administrative and public relations duties of running the office, and Abe Goldman will continue with his heavy workload as General Counsel.

Between now and July, Miss Ringer has been directed by the Register to concentrate all of her energies on preparing for the two historic happenings coming up on copyright protection. One is the all-inclusive and embattled domestic revision legislation scheduled for do-or-die Senate and House action this year. The other is the series of international meetings coming to a grand climax of international copyright treaty revision at the Paris Conference in July.

The meetings will include an early London conference on the draft of the separate world antipiracy agreement that may succeed in finding a place in the revised treaty agreements. Additional meetings in February, in Paris and Geneva, will also deal with record piracy. An April meeting will cover satellite communication and copyright.

Finally, there will be the convening in Paris which hopes to achieve full-scale revisions of both the Universal Copyright Convention (to which the U.S. is signatory) and the Berne Conventions. With the additional consideration of a worldwide agreement to fight the record piracy rampant in all countries, a new international treaty may result.

# Ampex Debuts Quad 8 Titles

• Continued from page 1

record manufacturers under duplicating/marketing contracts with Ampex.

Among the first titles to be issued will be product on the Kinney family of labels, Atlantic and Warner Bros., ABC/Dunhill, Ampex Records, among many others.

The amount of quadrasonic product released by Ampex will depend largely on the acceptance of quad equipment by the consumer, according to Don Hall, vice president of Ampex. If it warrants, a monthly release of quad titles will be issued.



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# Stations, Labels Use Encoder

• Continued from page 1

tro-Voice system, according to John Kelly, marketing manager for consumer products of Electro-Voice.

The system, billed as E-V Stereo-4, has been exhibited at various electronics shows, but now the firm is getting the record industry involved. The system allows an FM station to broadcast four channels of information on two channels.

Enoch Light's Project 3 Records will begin releasing records in compatible 4-channel this month and Ovation Records has told Electro-Voice they will remaster in order to convert their catalog to the new quadrasonic capability. For records, four channels of information are inserted into the grooves.

Kelly visited radio stations and Warner Bros. Records last week on the West Coast. This week, the Electro-Voice people will be talking with several major labels here and will present a demonstration of the new system to the record-radio industry at Carnegie House, probably Friday.

Among those radio stations who'll receive the first encoders in the next week or so will be WKNR-FM in Detroit. WJIB-FM in Boston is expected to go on the air as soon as possible with one of the encoders. The Metromedia FM stations are intrigued with the system and KSN-FM should be on the air in a matter of days in San Francisco with the system; WNEW-FM in New York should follow soon; WASH-FM in Washington should be broadcasting in quadrasonic sound by the second week of February. Kelly said that he was shipping the encoder to "a number of stations. We have been testing the encoder on local stations, so we know it works."

All that's required for listeners to receive the quadra-

issues like the CATV to be handled separately.

McClellan's decision to speed up the sound recording protection in a separate bill, capable of faster implementation, may lend weight to this possibility if it succeeds, although his prime hope is for total revision.

Whatever the outcome, all associated with the recording industry, including the record producers, performing artists, musicians, music publishers and songwriters, will be in the domestic and international spotlight as never before in 1971.

sonic broadcasts—or hear a record—via the E-V Stereo-4 system is an extra amplifier and two extra speakers and a decoder device which will retail for \$59.95. To promote the system, a free quadrasonic album will be given away with each decoder. Kelly said that Electro-Voice will start delivery of the decoders to retailers by the end of the month. The system is unique he said, because it allows you to play either 4-channel records or receive quadrasonic broadcasts, but it is entirely compatible. He said that the system made regular 2-channel stereo records sound better.

At the record manufacturers level, all that's necessary to create a 4-channel disk is to insert the encoder into the normal processing of the record, Kelly said.

# CTI Distribution Deal With Chi Co.

NEW YORK—CTI Records has completed a distribution deal with M.S. Distribution Corp., Chicago. In addition, CTI Records will utilize the Liberty/UA distribution network in Cleveland, Cincinnati, St. Louis, Minneapolis, Detroit, Dallas, Houston, Oklahoma City, El Paso, New Orleans, Atlanta, and Charlotte.

# Pincus in Business Ambassador Trip

NEW YORK—George Pincus, head of Gil-Pincus Ambassador Music Ltd., is in London for meetings with his Ambassador Music Organization. He is also supervising recording sessions with his London-based recording staff and artists. Pincus and his London manager Ray Mills will go to MIDEM in Cannes. They will stay at the Majestic Hotel. Pincus plans to display masters and talent developed by Gil Enterprises Inc., at his convention space at MIDEM.

# Aznavour Songs Push

• Continued from page 14

in English, contains "We'll Drift Away," "All the Pretty Girls," "I'll Go on Loving Her" and "Life Is Sad."

Chappell-Aznavour in France contains the entire Aznavour catalog, with Chappell & Co. now administering all current and future music on a worldwide basis. A number of older Aznavour copyrights are still handled through a variety of American publishers.



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