CTV to Give Records A New Burst: Purcell

By MIKE GROSS

NEW YORK — The record industry will get a shot in the arm from cartridge TV, declared Jerry Purcell, president of the Conference of Personal Managers East, president of GWG Records, and artist manager, who believes that cartridge TV, audio will finally get the attention it deserves. Television has become, he said, as far as the audio aspects are concerned, Purcell said, and it has been especially harmful to contemporary rock acts who consider sound as the most important part of their showcase. Purcell pointed out that because of TV's audio deficiency, the rock fans have turned away from their sets, and the adults, who are familiarized themselves with an act's work on records, never got to understand what all the shouting was about when watching them perform on TV.

Cartridge TV, however, noted, will be able to take the sound slack and give an act a true audio-visual showcase. “It will also be the best promotion,” Purcell added, “to give prime consideration to the sound reproduction quality of their equipment.” Nothing will turn off the prospective cartridge TV consumer more than mediocre sound reproduction, he warned. This is where the record industry's engineers and producers will come into play, he said.

As far as programming is concerned, Purcell feels that producers will have to think (Continued on page 10)

Gortikov: Hit Drug Abuse Without Stifling Freedom

By LEE ZHTO

SAN FRANCISCO — The record and radio industries should unite in a joint program of action in combating drug abuse “without eroding freedoms or creating human dignity,” San Gortikov, president of Capitol Industries, Inc., called for this course of action in an address here last week before a National Association of Broadcasters regional meeting. He delivered a report on behalf of the NAB-RIAA Liaison Committee.

He said the committee itself could serve as a basis of pooling the talents, people and facilities of both industries in an all-out drive against the drug problem, and added: “Perhaps in the process of combating drug abuse we can also do battle with those that are making inroads on our own airwaves.”

Gortikov lashed out at the “too-simplified cop-out” of those who characterize youngsters’ drug-taking habits as “a seductive Pied Piper willingly luring otherwise resistant youngsters toward narcotics.”

He called for “more thoroughness” between both the radio and record industries in general and said that the Liaison Committee of the NAB and RIAA was a progressive step toward improving problems of common interest.

“Our two industries,” Gortikov said in opening his address. (Continued on page 32)

Special Orders Lose $34 Million

By MILDEE DEMPSTER

NEW YORK — The record industry is losing an estimated $34 million in special order sales. A national survey conducted under the auspices of Billboard's Research Department revealed that the multi-million dollar loss occurs because the concentration in today's distribution patterns is on the merchandising of mass volume of hit product. Dealers trying to top the gap created by a customer request for a non-hit item by processing special orders in order to keep their customers, are finding an ever increasing lack of interest in fulfilling these orders, the part of the manufacturer and the wholesaler.

The problem develops at all distribution levels. Often, the dealers themselves discourage, or fail to realize, the potential interests. Many have no smooth system for collecting the necessary data and followup. (Continued on page 10)

FTC Negative Option Plan Hit

By MILDEE DEMPSTER

WASHINGTON — Book and record club spokesmen made a heavy attack here last week on the proposal of the Federal Trade Commission to ban negative option sales plans which hold a sales contract, which may be canceled for mailed items, unless he has given the club timely notice that he does not want a particular selection.

The lone industry exception was Record Club of America, whose president, Sigmund Friedman, agreed with the FTC that negative option is “inherently unfair.” He accused negative option clubs with exclusive licensing practices of discriminating unfairly against “positive option,” clubs in which members buy only what they order.

He said RCAO has three anti-trust suits against Columbia and Capitol Record clubs and others for alleged anti-competitive practices which deter rival club entry.

Consumer associations and individuals testified against the negative option plan as unfairly exploiting the club members' human free-forallness for their private profit and urged the commission to permit only positive option clubs. The record (Continued on page 74)

Fox Agency Wins Order in Major Case on Bootlegging

By PAUL ACKERMAN

HARTFORD — In what is regarded as a key case in the Harry Fox Agency's battle against bootlegging, Judge M. Joseph of the U.S. District Court for the District of Connecticut in a decision issued on Tuesday (17) entered a preliminary injunction in the action titled "Jondora Music Publishing Co., et al v. Matty Ballaro et al (Billboard, Nov. 14). Upon commencement of the action a temporary restraining order of similar scope was entered by Robert C. Zampone, another district judge of the same court. The main thrust of the action is directed against the wholesale distribution and retail sales of the tape recordings identified as "Stereo 8," bearing a multi-colored predominantly blue and purple label with the sketch of a girl's face thereon.

The injunction is against defendants Matty Ballaro, the Cellar Boutique, Inc., Tape Center, Ltd., Ramona A. Conner, and Kenneth Frank Schurta and Gary (Continued on page 74)

Pub Plea on Mechanics

By JAN DOVE

NEW YORK — U.S. publishers make the "mistake" of not restricting their mechanical licenses to the U.S. and Canada only, said Scandinavian publishers at the NAB's annual meeting in New York. Anderson made an appeal for this limit to be imposed which, he said, was (Continued on page 8)

CTV Seen Boon For Jukeboxes

By RADCLIFFE JOE

TARRYTOWN, N.Y. — Cartridge TV, with its versatility and wealth of potential, could revolutionize the jukebox business, according to Borealy Graham, a private consultant involved in the new technology of policy and organizational structure.

Graham, speaking on the history and potential of cartridge (Continued on page 18)

Hello People, I have Returned

With A New Album On Medarts: 'Have You Seen The Light' /41-8 Also On Ampex Tapes
For the single of "Theme from Love Story." only one name fits the bill.


#47-9927 RCA Records and Tapes
LSP-4466 PBS-1660 PK-1660
www.americanradiohistory.com
RCA Goes ‘In-House’ On Advertising Output

NEW YORK — RCA Records’ advertising output is becoming an “in-house” operation. Bill Lucas will become the director of the unit, responsible for all advertising, sales promotion, motion picture cover art and advertising copy departments, design, layout and production of the various sources within RCA Records, as well as the new “in-house” creative advertising unit.

Lucas will report to Mort Hoffman, division vice president for sales promotion, who said, “In probably no other industry is the need for speed so great. RCA has the speed to create and implement all advertising within our own company, we can completely control and direct all the advertising challenges of our industry.”

Lucas is screening the talent for a creative manager, Bernie Berman, former creative director of the Motion Picture Department, and Acy Lebman continues as manager, advertising.

RCA Records will continue to use Grey Advertising for all advertising in the areas of account work and media.

A&R Records to Open W. Coast Office Nov. 23

NEW YORK — A&R Records will open its West Coast offices in Los Angeles on Monday (23). Ed Barsky, the label’s president, will make his headquarters there. New York City’s office will continue to be located within the facilities of the parent company, A&P Recording, and all product will come from there, under the guidance of Phil Ramone, creative director for the label.

Bad Dain, recently appointed vice-president of sales and promotion, will be based on the West Coast with Barsky. J. B. W. Publishing, the latter company, will work with Los Angeles and New York for production matters. Curtis Marquig, who handles public relations for the firm, will remain in the East.

Robinson in Disk Return

NEW YORK — Bobby Robinson, who produced Wilbert Harri son’s legendary “Kodak City,” is returning to the recording business. He’s formed Front Page Records, a new label featuring the Soul Brother and Fury labels. Front Page and his Soul Brother and Fury releases will be re-treated to Singles and 45s.

Front Page will debut with Joe Haywood’s “Lover Man” and “I’m Excited.”

In addition to the Harrison records, Robinson and his label credits include, Leo Dorsey’s “Ya Ya,” Elmore James’ “I’m Crying,” King Curtis’ “Soul Twist” and Bobby Marchan’s “Something on Your Mind.”

All were million-plus-sellers.

Sir Douglas Quintet To Appear In Film

CHICAGO — Mercury Records has been signed to appear in a film starring Kris Kristofferson. Donald Surf, the producer of the film, will have a group with an important role in the film in addition to the Mercury records. The film is being produced by the London-based company, with a release date in early 1967.

Master Goes to Avco

NEW YORK — Ace Hembury, the former owner of the master to the soul disk, “You’re a Big Girl Now,” the record that sold more than four million copies, has sold the Sebring label by the Stylistics, a five-man group.

Johnson Praises Music, Raps FCC

LOS ANGELES — Commenting that music is “rather the health” of the minority in America as much as its cause, Nicholas Johnson, commissioner of the Federal Communications Commission, gave a strong speech here Nov. 20 to open the Big Audio Conference. Most of his speech to some 800 plus people ignored around management levels problems of radio.

He rapped, for example, the FCC to have shocked at “the multimillion dollar industry in Washington whose job it is and whose money comes from keeping you frightened, referring to the trade associations and to a radio management trade magazine.

He said his aim is to revitalize the artistic elements in radio, whatever happens. He said he hopes the industry will make it.

He had stated earlier that radio had more potential power to help the nation out of its difficulties than any other institution. He felt that it was not doing this and was probably more a part of the problem than the solution.

Some 300 people were registered for the fifth annual conference at the Century Plaza Hotel, as of Nov. 20. Most of them were record men.

Coast Recorders Acquires Studios

SAN FRANCISCO — Coast Recorders has obtained Mercury Records studios under a lease-purchase agreement. The facilities at 1300 Mission St. will be used by Coast to meet its need for more and will be leased at its Selomol. Hans plant to Columbia Records.

Importers of a broad line of consumer electronics products, Broadmoor is working with facilties in Japan, Korea, Taiwan, Hong Kong, Singapore and curiously enough it’s selling its product in many foreign countries. But Collins said foreign sales will not exceed sales in this country.

Primarily a one-stop retailer, Collins has 10 outlets of the largest domestic retail chain—Walgreens, Oklahomas—In my Fast, MacMahan Furniture, Grand Central, The Creative Group, and A.J. Peck.

U.K. Sales Gain in August As Production Dips by 4%

LONDON — Although the monthly August figure showed a 4% drop in manufacturing, sales, and production during the month, the continuing upward trend in the music business is reflected in the continuing upward trend of U.K. sales.

Sales of records produced total 6,531,000 copies, 4% less than last year, but sales of $6,000,000, were 32% higher than in the corresponding period last year. Within the figure of 32%, home sales were 19% higher while exports, which accounted for 19% of the total, were down.

The increase in sales of records, which rose by 10% over last year, was up by 8% over last year, was up by 9% over last year. The increase in sales of records, which rose by 10% over last year, was up by 8% over last year.

The Department of Trade and Industry which compiles the monthly figures, has reported that the industry had more potential power to help the nation out of its difficulties than any other institution. He felt that it was not doing this and was probably more a part of the problem than the solution.

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MCA Distib Will Keep N.Y. as to Headquarters

NEW YORK—Jack Loetz, executive vice president, MCA Distributing Co., said his executive staff will continue to be headquartered in New York. The decision was made by J.K. Mallard, MCA Records president.

ASCAP Taylor Awards Nov. 24

NEW YORK—ASCAP will present the third annual Deems Taylor Awards Nov. 24 at the Library and Museum of the Performing Arts, Lincoln Center, to writers of books and articles on music which were published in the U.S. last year.

Stanley Adams, ASCAP president, will give awards of $1,000, $500 and $300 to the first three recipients. The awards were established in 1967 in memory of the late Deems Taylor, composer-conductor, who was ASCAP's president from 1942-48. This year's judges were Gerald Clark, ASCAP's president, Robert Peressichetti, Billy Taylor and Dr. Virgil Thomason.

Sebastian to WB After Settlement With MGM

LOS ANGELES — Warner Bros. and MGM have reached an agreement whereby John Sebastian now legally owns the copyrights to his songs. There were a number of situations involved in the controversy over who was owner of the hit which is now the former member of the Lovin' Spoonful.

One dispute centered on Sebastian's signing with the Spoonful, which MGM felt gave it the right to the copyright since it released that group. "We've been at it for two unfruitful years to get into court, it was never determined where MGM got its property from in the first place," Sebastian said.

Sebastian is now writing material for the upcoming MCA album "Stillness." He was recorded by CBS on the Isle of Wight Festival and at the Troubadour. In addition, he has spoken to Clive Davis, Columbia Records president about obtaining MCA's tapes.

In a second legal matter, WB is close to a settlement for the rights of the Troubadour Records. WB already has Deep Purple tied to a Greater London pact and has signed a two LP deal with Smith, WB's executive vice president. There have been tapes available on Sebastian last February and released an LP.

MGM counters with two of the same material but with a different cover. "Since the matter never got to court, it was never determined where MGM got its property from in the first place," Sebastian said.

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Mendes' New Album Shifts To Purer Brazilian Sound

LOS ANGELES — Sergio Mendes has stepped away from Brazil '66's experimental style to a more authentic Brazilian sound in his new A&M album, "Stillness," shipping this week.

To accomplish this change for the future product, Mendes has added Gracinha, a new vocalist who has been appearing with Brazil '66 in concerts, sings one tune in the "Stillness" LP, "Lost in Paradise," a Brazilian song also unperformed by an LP.

The remaining repertoire is sung by Miss Hall and Miss Philipp. The grachten of Gracinha to Brazil '66 has caused the breakup of Bossa Rio, which released an LP of A&M and Blue Thumb Records. Mendes brought Bossa Rio into the U.S. Mendes group now consists of Sebastiao Nelo, bassist, Rubens Bassini, percussionist, Claudio Silva, drums, Lauder De Oliveira, conga; Karen Philipp, Gracinha, and Mendes, piano.

Flying Dutchman's Political LP Success Sparking Followup

NEW YORK—Success of Flying Dutchman's politically oriented spoken word recording has prompted label chief, Bob Thiele, to move further into this area. Thiele originally recorded commentary on events at Mylai, Santa Anita and Delaware Race track. Attached to this was a spoken word series. "Originally I had in mind a kind of beatnik political commentary, just wanted to break even and put the reaction to the initial material aside until I am convinced there is a definite market for this kind of product," said Thiele.

In his full selection of 18 albums on Flying Dutchman, Bluestone and Amsterdam Records, Thiele has set spoken word product from Mayor Carl B. Stokes of Cleveland, Ed Williams' "America America," and album "Small Talk at 125th and Lenox" by Gill Scott-Heron, and "SNCC's Rap," which is distributed by H. Rap Brown, with cuts of singer Leon Thomas interpreted.

Also part of Thiele's full release is the first Chico Hamilton album, in which Leon Thomas sets and a live recording of a blues concert featuring Joe Turner, T-Bone Walker, Eddie Cleanhead Vinson and Thomas.

ARD Urges Mfrs., Dealer 'Rap' Talks

NEW YORK—A meaningful rapport between manufacturer and retailer was called for by MCA Records president, president of the Association of Record Dealers (ARD), at an ARD service meeting, Nov. 17, at the Essex House.

Gensler explained: "Through an ameliorated rapport with the retailer, with more aggressive techniques, can return stabilization to the record business and bring manufacturers in an effort to rid themselves of boosters and bootleggers. MCA has a policy among the three or four manufacturers a month, an opportunity to speak to owners and clerks to explain their product.

Neil Bogart, co-president of Bogart Records, said his LP's function as a "bridge": "Across the Bridge will walk the storekeeper, the store clerk, the owner, the distributor, the promotion man, the saleman, and the talent, the ARD will be a bridge to help close the communication gap." The ARD comes together as a membership, Bogart, chairman; Roberry, recording chairman; and Norman Seeman of Gennex Distribution, sales chairman; Emil Thiele, Records chairman; Joe Rosen, Upstairs Records chairman; Gensler, publicity, Merry Wax of Meriton D.W. & Associates; MCA sales chairman, Stan Kalser, Stand Record Shop; Mitch Spinkoff, Bud- dach, and SoundVision, functions; Marshall, chairman.

A new committee on ethical practices was set up headed by Jay Sonin, World of Music; Nat Israel, Harmony Musical Instrument Co.; and Hans Langfield, Request Records. Also being established is an advertising committee.

Dynamo Neans Steady Schedule

NEW YORK—Art Talmadge, president of MCA Records, said soon to be launching a regular release schedule for product on the Dynamo label. Meantime, Talmadge is getting behind the first solo record by Billie Fox. The disk, "You Shouldn't Have Set My Soul on Fire," marks his first out in the soft rock vein after working without his brother, Charlie.

Talmadge has also set a re-release by Harmony Betha within the next three weeks. Betha is rising high with "One Eye Open."
Ray Stevens' second Barnaby album is his first.

Ray's first album had a lot of other people's hits on it. But it was HIS song, "Everything Is Beautiful," that added to his fame as a songwriter/arranger. His second is different. Nearly all the songs are his: 9 Ray Stevens originals. The album's called "Unreal!!!." The first always is.

On Barnaby Records® and Tapes
SACD Plans Relocation

NEW YORK—The American Society of Composers, Authors and Publishers has decided to move to new quarters at 1 Lincoln Center Plaza, the ASCAP Building, a new 43-story tower on Broadway between 63rd and 64th streets.

ASCAP has leased more than 50 percent of the building's available offices space. Stanley Adams, ASCAP president, said the move will accommodate the company's growing workforce, which will employ more than 100,000 square feet of the leased space on one floor and up to 50 floors. The balance is to be sublet for allow future growth.

Cricket's Back As Hit Chippers

NEW YORK—The Crickets, whose music dominated rock'n'roll music throughout the '50s, are having a resurgence. Having had a hit last year in England with the revival of the Bee Gees and the Crickets' “Peggy Sue,” Barnaby Records decided to release the group's 1962 album, “Chippin' 50's Rock & Roll.” The group has established promotion for the album's catalog.

Fusco, Magid Form Artists Co-Op Label

NEW YORK—Vincent Fusco and Joseph Magid, who have formed Rock 'n Roll Records, Fusco, previously with Grossman Gio- to Music Inc., and Magid formerly of the Electric Factory in Philadelphia, are the managing members of the new company. The partners plan to own the company, whereas the owners will be the authors. Artists signed for the label include the shadowflight, formerly with RCA Records; formerly with RCA Records: Brenda Lee, formerly of Capitol Records, and Cynara, also with Capitol Records. John Lennon will leave the Peer Southern organization to become the new president of the label in the U.S. The plan is to be president in Canada, with Yuta Uchida taking on presi- dential duties in Toronto. Fusco said that the GRT Corp. will distribute all product in Canada. Main office for the company will be at 909 E 84 St. 54. U.S. offices are at 8 So Cal St., Toronto.

Famous, Victor Of Japan Into Pact Renewal

NEW YORK—Famous Music Corp. and the Victor Co. of Japan have renewed their distribution agreement in Japan for a new long-term contract. This is the third separate contract for Famous labels in 15 years. Included in the agreement are the distribution of the St. Dot and Famous labels.

The deal was concluded by Bill Talmage, managing director of Victor's music division. A. Torio, manager of the World Trade Center Branch, formerly with F. Gallagher, president of Famous, will assume responsibility for international operations, and Neil C. Richlin, director of business affairs.

EXECUTIVE TURNAROUND

LUCAS TALMAGE SILVERS

Woods

WEEDON

Ray Conniff

Bellino

TROY TALMAGE

Billy Lucas appointed director, creative services at RCA Records. (See separate story.) James Gall has resigned from Lear Jet where he was vice president, marketing. Rick Tal- madge named administrative ad director, Musician and Dynamo Records. Talmarine warehouse producer for the labels and also liaison between the company and their legal representatives. Gregory Hersh named associate product manager, Masterwork albums, Columbia Records. He was formerly promotion manager, MCA International. Howard Silvers named national sales manager, GRT Records. He was previously regional sales manager, Springfield International.

Tim O'Brien named director of merchandising and advertising, Creston Corp. music division, Nashville. Andy Danzico appointed national projects manager with the Creston Corp. Rock division. M. Woods, jr., named manager San Francisco branch, Wurtitz Distributing Corp. He was former field repre- sentative for the San Francisco branch. Aaron Fuchs has joined the professional department of the United Artists Music group. Fuchs is a former music editor of Action World, a college undergraduate publication and a freelance critic.

Walter A. Hanley named vice president in charge of business affairs and administration, Four Star International. He was formerly in charge of business affairs, Columbia Canvas Unit of CBS Inc. Ruby Mazur joins B.B. King Productions as designer. Mazur's album cover of a B.B. King album has been nominated for Grammy award.

Joseph Polich named supervisor of technical operations Lewron Television Inc. He was recently supervi- sor of studio managers for ABC TV. Michael J. Stone has joined the company as manager of projects, CBS EFR Division. He joined the division after six months as assistant coordinator in Gov. Ronald Reagan's Southern California projects. David F. Berry joins Home Entertainment Products di- vision, North American Philips Corp. as southern- eastern regional manager.

Ronald J. Dangelo named assistant to the vice-president, sales, Tenna Corp. Jules L. Sack named executive vice president, general manager, Stereodyne Inc. He joined the company as vice president, marketing, Williams unit in- selling and sales. He replaces Paul Wyatt, who has left the company to pursue other interests within the industry. Louis B. Monaco has been named to the board of directors, MCA Inc. He is chairman of the board, Bank of America and Bank- america Capital Corp. He is also the founder of Donaldmond national production coordinator for Mercury Records. Don- aldson served in a similar capacity with Chess Records for nine years. Roy Brouke, Mercury Records' national sales manager, has been appointed sales manager, was appointed sales specialist for the company. Hal Yeager named Woodliffe Productions director. He was formerly general professional manager for Beechwood Music. Woodliffe is a disk and music production subsidiary of Beechwood. Yeager will be responsible for coordination and production of all Wood- liffe acts plus film production work. Jeff Cooper joins Chartwell as head of the television variety department. He was formerly with Bar-Rich Productions.

Skip Lainer has been appointed special projects coordinator of Trust Entertainment Corp., the parent company of Tiffany, etc. and Video Records.

Bill Watson named vice president at Drake-Chenault Enter- prises with Bernie Torres named vice president for administra- tion of the firm's American Independent Radio syndication service. . . Milt Feldman has been appointed advertising manager of Audiographics (About) and遍now, a division of M.J. Beckman & Assoc. . . Edward Tawil promoted to controller at ABC/Dunhill. He was formerly supervisor of royalties. . . Ben Schelber named royalty control administrator at ABC/Dunhill. He was previously with Decca in a similar capacity. . . Paul C. Lloyd has been appointed director of quality control at Inidones. Joe Long joined the company as New York office manager. . . Frank Jaffe named Capitol's national album marketing specialist with Evan Reynolds named the label's national singles marketing specialist. Reynolds was formerly director of national airplay.
“Every once in a while (and it’s rare, believe me), an album jumps out of its plastic shrink wrap, finds its way onto my turntable, and after a few minutes leaves me sitting there with a satisfied grin on my face. Washington County is such an album... It’s got to be one of the best five or six albums of the year.”

— Chris Van Ness
Los Angeles Free Press
EMI Sales Via HMV Tops 2.4 Mil for Yr.

LONDON—EMI annual sales through the HMV chain topped the $2,400,000 mark, disclosed chairman Sir Robert Lockwood in his annual report.

At the end of the financial year April 30, the group reached 20 shops, but subsequently a new outlet has been opened in Manchester, and there are plans for further expansion.

Without specifying figures, Sir Robert said that EMI’s export sales of records had increased by 25 percent over 1968-69.

He added that EMI continued to retain the largest share of the U.K. record market “despite intensive competition.”

Pointing out that the results were obtained in the face of competition and the escalation of wages and other costs, Sir Joseph said further efforts would be made to secure a review of the 55 percent purchasing tax levy by the government.

Commenting on the licensing deals signed for American product with Invictus, Hot Wax, Blue Thumb, Project 3, T-Neck and American, he said that these had begun to produce worthwhile sales and should produce “a most favorable effect” on business in 1970-71.

Turning to the overseas market, Sir Joseph said sales had risen in several European countries and Australia, New Zealand, India, Pakistan, Southeast Asia, West Africa and the Argentine.

The group’s participation in the U.S. had also experienced a good year, winning 12 gold records. Additionally, overseas growth had been achieved by sales of bicycles and motorcycles, especially in Austria and Switzerland.

In the publishing field, Keith Prowse carried “more orders than ever owned in the U.K. royalty income and sheet music sales were above forecast, with the 52 percent American-owned subsidiary Al Gallice Music experiencing a particularly successful year” and business increasing also in Australia.

At the next company meeting shareholders will be asked to approve a special resolution to change the name of the company from Electric and Musical Industries to EMI Ltd. It is felt the same name no longer reflects the span of the company’s interests and also that the initials EMI have become a primary identification throughout the world.

Disney Quarterly Payout Is Voted

BURBANK, Calif.—A quarterly cash dividend of 7½ cents per share was voted by the board of directors of Walt Disney Productions, payable Jan. 1 to stockholders of record as of Dec. 31, at the Wiltern Theater, Los Angeles.

Disney Quarterly Payout Is Voted

NMPA Plans Widening of Its Informational Service

• Continued from page 1

era of cartridge TV would prove of tremendous importance to Japan and to NMPA has already discussed how best to keep its membership informed of all developments in the new medium.

NMPA’s increased involvement in the development of overseas markets and technological developments parallels the organization’s growth activity in the root areas of country, soul and gospel music. NMPA has already built solid contact in these areas through trips to Nashville, Memphis, Muscle Shoals and other areas, and this has been reflected in the growth of NMPA membership. In this connection, Feist in October held a publisher meeting in Nashville. As a result of interest the sessions will have been an annual event, with the possibility of several additional meetings during the year. Feist said that as the use of music broadens, it becomes increasingly difficult for the individual copyright proprietor to protect his interest, and this will necessitate increased services and activities by NMPA.

1-Stop Presses on Number System

• Continued from page 1

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NMPA’s increased involvement in the development of overseas markets and technological developments parallels the organization’s growth activity in the root areas of country, soul and gospel music. NMPA has already built solid contact in these areas through trips to Nashville, Memphis, Muscle Shoals and other areas, and this has been reflected in the growth of NMPA membership. In this connection, Feist in October held a publisher meeting in Nashville. As a result of interest the sessions will have been an annual event, with the possibility of several additional meetings during the year. Feist said that as the use of music broadens, it becomes increasingly difficult for the individual copyright proprietor to protect his interest, and this will necessitate increased services and activities by NMPA.
If you think this picture is just another snap-shot of deserving people being presented Gold records, you’re right.

They deserve all three of them. One for “Close To You,” one for “We’ve Only Just Begun,” and one for their album, “Close To You.” With Jack Daugherty’s help (he’s the producer on the left) Karen and Richard Carpenter have sold almost four million records in six months.

Need we say more?

www.americanradiohistory.com
from diamond tip to plastic grip!

Fidelitone is the only needle manufacturer who makes a complete diamond needle controlling quality throughout production. Fidelitone also provides you with the most effective merchandising program in the industry.

Yes, we make it easy for you to sell more Fidelitone needles and make more money at it, but it's not easy to make diamond needles.

First, we grind the diamond points (a) to exacting tolerances ± .0001" (1/10,000 of an inch). We are now the world's leading producer of diamond points. The needle shank (b) is hollow aluminum tubing only .02" in diameter that must be cut, cramped and drilled.

We compound and mold our own rubber bearings (c) to unique dynamic performance specifications.

We also mold plastic lever arms and grips (d). Everything is made and put together in our Chicago plant. After thorough inspection, it goes into the Fidelitone plastic needle box (e), and that's it! The complete Fidelitone story is easily summed up... stick with the leader, Fidelitone is the leader.

Fidelitone is the only American company to make a complete diamond needle... the only needle line to offer a complete merchandising program that makes it easy for you to build sales and profits.

CTV to Give Records A New Burst: Purcell

*Continued from page 1*

beyond a program of 10 songs backed up by stock shots like "Andy Williams climbing the Eiffel Tower," or "Tony Bennett walking along the surf at Malibu" and go into concept programming. The new medium, he said, will give composers, playwrights and performers a chance to work together in the development of a package tailored-made for cartridge TV. "A concept such as 'Hair,'" said Purcell, "would probably work well in a cartridge TV showcase.

The record industry will have tremendous state-of-the-art cartridge TV, because, as Purcell sees it, it's the next step for the industry to take. He explained: "The record industry began by recording singles and from the singles made albums. The next step was to make albums. From the albums take out singles. Now, the next step will be to record a cartridge TV concept and from that package sell material for release as an album or a single."

Purcell hasn't yet made his move into cartridge TV for his artists or for his record company. "I'm still waiting for the problems of compatibility and standardization to be resolved," he said. "But once I'm sure that there's a market out there for cartridge TV, I, like other professionals in the business, will move in."

Motown Pubs Open Offices in New York

NEW YORK—Motown's two publishing companies, Jobete Music (BMI) and Stee and Van Stock, Inc. (ASCAP) have opened offices in New York. Martha Wesker will head the New York operation assisted by Wanda Ramos.

Robert L. Gordy, vice-president and general manager for all Motown publishing companies, which heretofore had offices only in Detroit and Hollywood, said that the New York office was set up to facilitate the servicing of record producers looking for Jobete and Stee and Van Stock material.

The New York offices will be at 157 West 57th St.

Special Orders Lose $34 Million

*Continued from page 1*

ing through to receipt of the final merchandise to the customer. Finding the source of the special order merchandise is often a problem in itself.

Even when the right source is located, the backorder or one-stop frequently does not have the product in stock and must go through the time-consuming and costly motions of a minimal order—often just one or two copies of a record or tape. The order often reaches the manufacturer level and is stalled there for lack of stock and, frequently, simply because the size of the order is too small for special attention.

In Billboard's canvass of top industry executives on the state of the industry, which appeared in the Sept. 4 issue, Clive J. Davis, president of Columbia Records, said, "The most pressing problem facing the industry is a marketing one—the method one's product moves to the consumer." And William P. Gallagher, president of Famous Music, said, "LP and tape product, availability at retail, particularly in mass merchandising outlets, is far too narrow in selectivity and too often obsolete. Middle-of-the-road album artists are neglected, and Broadway and soundtrack LP's have been rendered practically extinct by record and tape merchandisers who tend to sell to all ages and people of many interests. Unfortunately, the public can't buy them if they can't find them!"

Survey

The Billboard survey shows that the average dealer is accepting 36 special orders per week and is only able to fill 26 of these orders from his normal channels of distribution. The loss of 10 unfilled orders represents 2 percent of his total sales, based on average sales of approximately 500 records per week. And, of those orders which are filled, many take as much as 4 to 5 weeks for the product to reach the customer, by which time the buyer loses interest and does not call for the product. The dealer is left hanging with a slow-moving product in his inventory.

The Billboard Special Projects Division is continuing to research the special order problem, and expects shortly to be in a position to announce a plan for recovering the lost industry sales volume.

WB Music Tie With Robertson

NEW YORK—Warner Bros. Records has entered into a publishing deal with Sandy Robertson, former folk artist who is now a British publisher, record producer and head of September Productions Ltd., and Libra Music Ltd.


GRT RECORDS introduces singer/composer Lotti Golden to the trade and consumer press, distributors, disk jockeys and retailers at the Playboy Club in New York. Shown are Miss Golden and Len Levy, president of GRT Records.
AN ALBUM FOR ALL TIME

The Original Soundtrack Album from Paramount Pictures.
Featuring the music of Francis Lai.
And the heaviest promotional campaign ever launched by Paramount Records.
Available now for Christmas sales, from your Paramount Distributors.

- Window Streamers
- Mounted Covers
- Divider Cards
- Ad Mats
- Buttons
- College Advertising
- Radio Advertising
- Consumer Contests

And THE Single from the Soundtrack, Francis Lai's "Theme From Love Story", b/w "Skating In Central Park" PAA 0064 in full color sleeve that tells the "Love Story" story.

Paramount keeps on truckin'
STEFHNE STILLS

On Atlantic Records & Tapes (Tapes Distributed by Ampex)
Cassette/Teach Into 99-Cent Cartridge

By RADCIFCLE JOE

NEW YORK—Cassette/Teach Corp. has developed a new bi-media cartridge which would house four post cards and list for about 99 cents.

The concept involves cutting away the side of the section that the store that the tape will be removed from the rest of the housing, which, according to Eugene Liposki, president, is a cumbersome, expensive, and frustrates the concept of easy storage.

With the Cassette/Teach cartridge, the consumer can buy the tape, and houses the tape. This unit, smaller in size than the regular cassette, locks automatically into the rest of the housing for insertion into the player.

The entire unit is so designed that there is little or no pressure on the consumer. The company has avoided the danger of the section coming apart while in the tape player. Said Mr. Liposki, introducing this innovation, the consumer will be the best of the rest of the tapes.

The Micro-cassette, which retails for $1.98, was introduced on April 16, 1968.

The micro-cassette contains four popular tunes from well-known artists.

Sales Surge Spurs
AST's Output

NEW YORK—Increased regional demands in the prerecorded cassette field have spurred Ampex/AST for a double micro-cassette release for this year. Mr. J. J. Cohen, national marketing manager of AST, said, "Our customers have expressed interest in our products and we have been working hard to meet these demands."

Cohen said that the new thrust to a resurgence in cassette player sales in the medium price range will be seen starting in June. The cassette was introduced at $29.95.

The micro-cassette, which retails for $1.98, was introduced on April 16, 1968.

The micro-cassette contains four popular tunes from well-known artists.

NAB Urges Standards

WASHINGTON—The National Association of Broadcasters urges the NAB to consider the production of a "quality" standard for the tape cartridge industry, which should be"...a quality standard which would be compatible with the tape industry generally..."
Tape CARtridge

Concord Electronics’ Chief Is Off to Fast Start on Changing Co. Image

By BRUCE WEBER

LOS ANGELES — Concord Electronics’ president Gerard Hyman has begun publicly displaying the company’s new image.

So far, Hyman has not sought to modify product usage in the policies or programs he inherited. But he is off to a surprising start in establishing priorities for the company’s product lines, its sales and marketing programs, and its merchandising force.

Concord and Hyman, admittedly, are gearing up for long-range growth through product development and new configurations: cassette, 8-track and reel-to-reel players.

To put his program into effect, Hyman is stressing product awareness, development and sales for Concord’s TV, quadraphonic sound and other futuristic electronic breakthroughs, but he talks, too, on today’s market for Concord’s consumer appeal.

He realizes Concord has to broaden its scope, and he is stepping up its campaign to win a larger share of the tape recorder business. He is aware of cartridge TV, quadraphonic sound and other futuristic electronic breakthroughs, but he talks, too, on today’s market for Concord’s consumer appeal.

—A cassette recorder equipped with a built-in Dolby noise reduction system is being introduced in June.

—A cassette machine which will play 8-track tapes also to be offered at the Consumer Electronics Show in January. The unit will be in the medium price range.

—A family of 8-track units, including a recorder and two others.

APAA; Many Came and Saw

Continued from page 13

alive Marvin Norwood said: “Sometimes it’s not even the product itself that makes the difference.”

He was referring to his firm’s introduction of a new warranty program. The firm replaces free of charge any stolen player provided proof of alarm hookups is furnished along with the police report.

Player combos

Dozens of firms showed new radio-cassette player combinations. Audiovox has an AM/FM multiplex radio with 8-track to list for $159, a radio coupled with a universal face plate, and an AM radio with 8-track to list for $129.

Many firms stressed the car into the home idea as in the case of Inland Dynatronics, South Hackensack, N.J. Its Model S-70 “Kit,” aimed for easy installation, lists for $54.95. Another unit, the S-90, converts to a full home sound system and lists for $94.95.

Bells & Whistles

Dozens of firms also offered so-called “home and car” player listings for $95.95 and a merchandising display for the idea home to customers.

Firms exhibiting home recording products were

Impact Electronics, Inc., exhibited its new Interlink system; Marshall Electronics, Chicago, which showed its 3-speed recorder incorporating AM/FM multiplex and 8-track for $160 that can be paired with a compact record changer.

AFCO showed a cassette version of the home component ap

“company will escalate its marketing efforts as it’s realistic to do.”

Before Hyman takes off, though, it will depend on consumer education, price, service, and promotion, according to the executive.

Before reaching the quadrasite stage, Hyman wants to bolster its product line at the “grass roots” level.

To do this, Concord is planning a series of service clinics at local stations where consumers have any Concord product checked. In addition, Hyman is a 4.5% reduction to retailers through a series of consumer-oriented promotions.

A trade-in promotion enables consumers to bring in any old tape recorder, regardless of make, model or condition, and receive a 20% reduction toward the purchase of a F-400 portable stereo cassette recorder listed at $140.

Object of the sale is to build trade-in counters, move slower sales months and generate sales of high-end products.

Appliance Show is the 1 st sale, where the purchase of an F-400 portable stereo AM/FM tape recorder, built-in cassette deck at $199.79, and 10 cents brings the consumer $55 worth of accessories, including headphones, microphone and two blank cassette albums.

A third promotion is a new counter display rack for impulse sales and to introduce a guarantee on its newly developed manganese batteries.

To further strengthen the company’s image at the “grass roots” level, Hyman, a corporate executive of Concord’s parent company, Ehrenreich Photo Optical Industries, is taking a walking tour of the Concord sales and retail empire.

OK Philips Budget Cassettes in Holland

LONDON — Philips Records has received the final go-ahead for its PPI (Price Private Labeling) system for low-price cassettes. Price of the tapes will be $4.20 for pop and $4.40 for classical.

Roy Tempest, Philips tape manager in London, told Billboard a next release of low-price product will be early next year and will comprise 10 albums. Material is being taken from the Fontana Special and Sun catalogs.

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Nov. 20, 1970, Bobby Goldsboro's newest LP gives birth to a hit single. "Watching Scotty Grow"

Produced by Bob Montgomery and Bobby Goldsboro
Arranged by Don Tweedy
Written by Mac Davis

Bobby Goldsboro
WE GOTTA START LOVIN'
MUNTZ SIGHT & SOUND SUES STORES AS PIRATES

NASHVILLE—Muntz Sight and Sound—a locally-based tape retail firm—has filed suit in Chancery Court here seeking to enjoin two locally based Sergeant Pepper Stores from selling alleged bootleg tapes.

Bill Rogers, owner and operator of the Muntz firm, charged, through his attorney Stan Allen, that the Sergeant Pepper stores operated by Nashville disk jockey, Scott Shannon, had sold unmarked tapes of such artists as Jimi Hendrix, Rolling Stones, Creedence Clearwater Revival and Three Dog Night, at reduced prices to consumers.

Rogers said he decided on the move because he could not honestly compete with the marked-down prices of the competition.

Court chancellor Ned Lentz postponed for one week, a decision to grant a temporary injunction banning sale of the tapes; and asked attorneys for Muntz Sight and Sound to bring in as much "law as possible" regarding the suit.

Allen said he plans to seek the aid of other attorneys to assist him on the case.

APAA; Many Came and Saw

*Continued from page 14

for mass merchandising. Four different models turn car players into home units.

There was also an impressive array of portable units. Kraeco Products showed an 8-track with AM radio listing for $99.95, AM/FM and 4-track at $129.95 and AM/FM multiplex with 8-track record feature at $149.95.

Innovations included the Gibbs quadrasonic synthesizer (which plays 2-channel tapes) and several items at the huge Tenna exhibit.

Tenna, showed a remote auto unit with the player assembly mounted in the car trunk. It accommodates four 8-track cartridges with selectivity from one to another of full automatic play.

It will list for an estimated $169. Another unit is the Model RR-211-T, an 8-track machine that plays anywhere and includes four portable speakers.

Selectron had two mini-8-track players from its Milovac Line. Also shown was the Aiwa 8-track and cassette combination unit featuring automatic reverse on cassette.

Belair Enterprises showed several portable 8-track players ranging in price from $90 to $150. Stereo-Magic, a division of Eastern Specialty Corp., showed four cartridge tapes that fit any 8-track machine. Also shown were four 8-track players with prices from $50 to $120, and a car-home cassette unit listing for $112.

In terms of software and accessories, Le-Bo Products showed cartridge cases listing for $11.95, $14.95 and $16.95 holding 15, 24 and 30 cartridges respectively. A cassette case holding 30 and listing for $13.95 was shown.

Recotron Corp. also featured cartridges and cassette cases, including one that holds 24 cartridges and retails for $11.95 and a cassette case that holds 30 and retails for the same price.

Request Records showed its fire library of tapes and records merely to find a single album.

Cassette/Tech Into 99-Cent Cartridge

*Continued from page 13

also sees it increasing the portability of 8-track music.

The unit is now available for use with four-tune cartridges only, but Liposki disclosed that work is already underway on a similar unit that will house an entire album.

Exploratory talks on the bulk manufacture and marketing of the unit are underway between Cassette/Tech and several major record and tape companies, and Liposki feels the new unit should be on the consumer market by early 1971.

Cassette/Tech Corp. has also developed a new concept of packaging prerecorded 8-track cartridges and cassettes for the bl
d

The innovation involves embossing, in braille, titles and names of artists, on a transpar
cent plastic strip glued to the regular graphics of the album. This, according to Liposki, would cost very little and would go a long way towards relieving the frustration a sightless person must endure when he is forced to wade through an en

ethnic oriented line of 8-track cartridges, many of which are packaged with bi-lingual explanations and song sheets.

Premier Albums showed a line of $1.99 budget tape cartridges as well as a $3.99 line.

The giant Handelman Co. had a special rate for merchandising cartridges and plugged hard at its ability to service automotive stores with software.

UNION SEEKING TIE WITH 2 COS

LOS ANGELES—The National Maritime Union is negotiating with two tape manufacturers to represent their production employees. The union's Industrial, Technical, Professional Employees Division is holding negotiations with Muntz Stereo Corp. of America and Sony/Supersonic.

The Muntz talks have extended over 10 months. The company has reported a $300,000 loss over the past nine months.

The union, representing 60,000 members, has began a program of expanding its representation by seeking to first sign electronic workers. The Los Angeles area is known as an electronics center, according to union official David Smith.
The International Conference is the first world-wide symposium concentrating specifically on the new audiovisual frontiers. Businessmen from all over the world will have the unique opportunity to meet, discuss, exchange views and prepare for developments in the field of audiovisual cartridges and records.

The Participants:
The conference enables hardware and software manufacturers, programmers and other professionals involved in all facets of cartridge television, recording and distribution, to discuss trends, techniques and prospects on an international level.

The Program:
MONDAY, APRIL 19
9:00 a.m.-11:00 a.m.
Session 1
What Is the Unique Place of Cartridge TV in Entertainment and Education?
Talk A. As seen from the U.S. Viewpoint
Talk B. As seen from the European Viewpoint
Talk C. As seen from the Japanese Viewpoint

Session 2
How Creators of Cartridge TV Programs View Their Function
Talk A. The role of the film and TV company in entertainment programming
Talk B. The role of the Educational film production company
Talk C. The state of the Recording Organization
Talk D. The Place of the Book and Magazine Publishing Company

TUESDAY, APRIL 20
9:00 a.m.-11:00 a.m.
Session 3
Evaluating the Characteristics and Plans of Principal Systems
This session will detail the costs, operating characteristics, and marketing plans of major cartridge TV and video disc systems that have already been announced.

5:30 p.m.-7:30 p.m.
Session 4
How Big Are the Potential Markets for Education and Entertainment and What Are Their Needs?
Talk A. Appraising the Market in Schools and Universities
Talk B. Looking at Cartridge TV Use for Industry, Training and Information
Talk C. Evaluating the Applications for Home Instruction
Talk D. The Home Entertainment Market

WEDNESDAY, APRIL 21
9:00 a.m.-11:00 a.m.
Session 5
Distribution Patterns
Talk A. Direct sales to the Educational and Corporate Markets
Talk B. Problems and Profitability of Lease vs. Sale of Product
Talk C. A report on the Japanese Experience in Selling Cartridge TV
Talk D. What are the Most promising retail outlets for Product sale?

THURSDAY, APRIL 22
9:00 a.m.-11:00 a.m.
Session 6
Key Considerations for Companies Entering the Cartridge TV Field
Talk A. How and why companies are setting up a separate Cartridge TV Department
Talk B. Principal factors in developing a saleable product line for Cartridge TV
Talk C. Deciding on the Duplicating Facility: where, how many, Company-Owned vs. Outside Facility
Talk D. The alternatives of Industry Standardization vs. Competing Systems
5:30 p.m.-7:30 p.m.
Session 7
Avoiding Legal Pitfalls in Copyright, and Royalty Matters
Talk A. U.S. and Canada
Talk B. In England and Western Europe
Talk C. In Japan and the Far East
Followed by extensive roundtable discussions. This session will be continued on Friday.

FRIDAY, APRIL 23
9:00 a.m.-11:00 a.m.
Session 8
Examples of Creative Product Required for Successful Programming
This session will review the types of audio-visual material that each of the following creative forces believes should be produced for consumer sale with an explanation of why and to whom the product will be sold.
Talk A. The Contribution of the Film Directors
Talk B. The Production of TV and Independent TV Producers
Talk C. The Creative Product Produced by the Record Companies
11:15 a.m.-1:00 p.m.
Session 9
A Blueprint for Industry Action.
A Panel Summation of the results of the conference

CONFERENCE REGISTRATION FORM
THE FIRST INTERNATIONAL CARTRIDGE TV, VIDEOCASSETTE, VIDEORECORD CONFERENCE, PALAIS DES FESTIVALS, CANNES, FRANCE, APRIL 19-23, 1971
Sponsored by BILLBOARD PUBLICATIONS and VIDCA
Registration fees: Registration for the VIDCA Exhibition is required of all conference registrants.
1. To register for both the VIDCA Exhibition and the Conference: $150.00 or FF750.00
2. If you have already registered for the VIDCA Exhibition as an individual and you want to register for the Conference: $45.00 or FF225.00
3. If you have already registered for VIDCA under a company registration and you want to register for the Conference: $55.00 or FF275.00
Please register the following people to attend the VIDCA BILLBOARD Conference. Check is enclosed for all registrants. Please PRINT THE FOLLOWING INFORMATION:
Name of each REGISTRANT TITLE ADDRESS CITY, STATE OR COUNTRY
1.
2.
3.

Company Your Name and Title Your Full Address City, State or Country

If check is in dollars, send to: BILLBOARD-VIDCA Conference Ninth Floor 300 Madison Avenue New York, New York 10017 Phone (212) 497-5421
If check is in sterling or French francs, send to: VIDCA-BILLBOARD Conference, 22, rue St. Foy 92 NEUILLY/S/SEINE France Phone 722.36.12 624.25.08 624.42.31

For further information:
VIDCA
42, avenue Sainte-Foy, 92 NEUILLY/S/SEINE, France
Phone: 722.36.12 624.25.08 624.42.31

Fee includes attendance at all sessions, work materials. It does not include hotel accommodations. A check for the appropriate amount (review charges above) must accompany this registration.
Make your check payable to the VIDCA-BILLBOARD Conference.

Additional names can be sent in a separate letter.
TV at a recent one-day seminar on the Video Cassette/Cartridge/Record Turnout, told an audience of more than 300 music, education and industry personalities that the Teledek videotape with its tremendous storage capabilities is tailor-made for this mass market.

He said that programming the jukeboxes with videotapes could be achieved with minor technological changes to the player.

Graham continued, "The videotape player with its automatic changer that can store up to 100 hours of information would easily solve any doubts about the availability of program variety."

Synthetic Movies

Discounting fears of program shortage, especially in the initial stages of commercial distribution of cartridge TV, Graham said it was already technically possible to produce synthetic movies for the system, adding that with the growing costs of prerecorded film production, this may become an economic necessity in the very near future.

Alan R. Novak, chairman of the Development Technologies Division of the FCC, also addressed the audience. He said the opportunities which cartridge TV hold for the industry are mind-boggling, but urged innovators of the medium to aspire to serious and sustained thought and to cater to as vast a public as possible.

The FCC executive saw cable television with its multi-channel capabilities as the ideal forum through which cartridge TV could dispense its message to the people.

Novak, along with other speakers, called for early standardization of the system, and stressed that this move would not only avert chaos and have great economic advantages, but is also important for the ultimate success of the new medium.

No Stampede

On the other hand, however, Sam Gelfman, vice president, programming of Avco Carolvision, warned that there should be no mad stampede to standardize, as this would hamper rather than help cartridge TV. He said standardization will be determined in the marketplace with the consumer making the final decision.

Ken Fritz, of TeleCassettes Enterprises told his listeners that programmers should not look to old movies as the answer to program problems. "This," he said, "would only take you back to where broadcast television started. Instead, young innovators with relevant ideas should be given an opportunity to demonstrate their thoughts for the medium."

Other speakers included Stafford Hapgood Jr., president, Videorecord Corp., Lloyd Singer, vice president of Motorola, and director of its Education and Training Program Division; Gregory Shuker, program director, Time-Life Video; Thomas P. Hatcher, manager, Cataletto (Continued on page 74)
Flipped!

Time To Kill

The Shape I'm In

The Band. The Single. The Shape I'm In.

Capitol
of the songs when he stripped off his shirt and played with the audience, he even shot a purple jersey, purple shorts and purple leotards, and began to dance. The audience loved it.

John's performance was excellent, and he drove the crowd wild with his musical talent and charisma. After the concert, the audience continued to cheer for him, and John seemed to enjoy every moment of it. The night was a success, and I am sure that John will continue to make great music in the future.
talent in Action

From The Music Capitals of the World

DOMESTIC

**AMF**

Room (Diplomat Hotel) of its policy views on the importance of contemporary sound. The Kim Brothers just closed a two-week booking there.

John Archer, Hyperbeats Records, was欲望 //// to Hit Records International. Recent sessions for the studio included a special session for session at Duke Time, Miami’s Gospel Diplomat.

Atlantic’s Jonny White recorded a new album at 360. Lalo’s tagged week of Nov. 16, Two Decembers look to look artists. Miami’s Cold Sweat into Cuba, for the event.

Sara Lane:

NEW YORK

Douglaston Post opens a new stage at the Tomorrow Theatre, Route 394.

Marlow Wilson, ASCAP’s coordinator of contemporary songs into the new theatre and music critic for New York times.

Sara Lane, of Contemporary-Modal Records, released the new four-character voices and songs for a album.

BERKELEY

Creedence Clearwater Revival.

MIAMI

Rita Redford, a Los Angeles-based songwriter, recorded a new album for the ASCAP’s label “Maranatha Records.”

Sara Lane:

ANAHEIM

Freddy Kruger’s Revenge.

BOSTON

Beggar’s Opera.

SAN FRANCISCO

The Grateful Dead:The Bay Area.

**Continued from page 20**

Concluding the evening with an eerie trip into vocal distortion, Tina Buckle’s voice passed through the audience in relating mostly to the rise in his electric energy. While his voice assumed, with predetermined control, the sonic effects of a trombone and more or less combined. Underlying his performance, the audience felt a client delight in projecting his harmonica into the mix. A+ Mosell, the ultimate perspective on the modern recording artist’s new territory.

**PATTI PAGE**

Pattison Room, New York

Cabaret performers get the bedrock down first: the foundation level with a nod to the solid opening something from a hit show (“Cassino”) in this early evening and a couple of good-to-be-here hits of this era from songs. Patti Page does this and then crafts something of herself into her act. She moves smoothly from the lyric song (“Detour”) to contemporary (“He Ain’t Heavy, He’s My Father”) via some rocking blues that gave her the notes.

Best of the evening for the opening night was the newly-minted Mercury artist Billy Holiday: the Child! Yes, oh, yes there was “Tenement Legacy” along with a single spot and flashing lighting. A version version, Miss Page, giving a wryly flinty flavor to her most profitable song.

**LON DOWE**

CAT STEVENS, HARMONY

Fillmore East, New York

Cat Stevens scored a smashing triumph in this week at the very last of his Woodstock performance. Apparently nervous, Stevens started slowly, but by the time he reached “Peace Train,” the crowd, including audience was intense.

“Father and Son” and “Wild World,” especially the former, were among the good songs from Stevens’ new A&M album, while “I Love My Dog,” from his old Decca album, also hit the mark. Stevens accompanied himself on acoustic guitar, also often singing an a cappella song on acoustic guitar.

The unmitigated songs, including “Changes,” were among the most effective. Stevens showed when he revisited “Peace Train.” The old classic, Traffic, the opener, also gave a strong set, mostly improved from their previous set.

Hammer, a busy San Francisco Records quintet, opened the show with power in a presentation. John de Roberts was good in lead vocals, while the four instrumentalists all displayed considerable talents. With blues, rock, and jazz elements in a classical hint, Hammer has yet to establish a distinctive style.

**FRED KIRBY**

BOB SEGER SYSTEM

Uptown, New York

The Bob Seger System, a much improved act, had a superior opening at Uptown’s, Nov. 12, with one of the strongest drum set-ups in the country. Seger’s huge sound and two base drums, both doubled, at his first, plus two at head level to be struck by drumsticks. But they were effective woodwork, not for noise.

“Lucifer” from the group’s latest Capitol album, was a steady, accelerating number growing in power. Seger is a fine guitarist with good vocal technique. Dan Watson, keyboards, began the evening “One Week,” a new number, at song-time, adding to the group’s power. Seger is once on guitar in “Evil Edna.”

Intensified atmosphere in the opening set, the band worked Watson on piano and Seger big instrumental opportunities. Pol led off with a section where Seger, Watson and From guitarist Chris Campbell, newest member of the quartet, worked, and vocals in fine style. As for Perrone, he’s clearly once of the best without returning to extended solos to show his worth. The big improvement in the Bob Seger System should give the group its warranted recognition.

**WOLLIES**

Bouweris, Chicago

In this attempt to get the super-group together, it’s good to hear some plain rock and roll every once in a while. The Wollies filled this need. Nov. 10, here, and got the audience in some of the crowd, it’s actually worth seeing here.

The Woolies have been around for several years, with regular members on drums, guitar, and one of the originating members, Chuck Berry, among them. Their discography is either odd or blue-toned, both of which it is. Without doubt, the most obvious disc playing old rock tunes, it’s a Shula-N-N-Diggy group. Just the basics are there, with Bob Baldor on piano and bass, Jeff Baldor on lead guitar, Joe Metos on drums and Zakkie Good on rhythm and bass.

As members of the group, they are an all-time collection of rock and roll. An album of rock and roll would be a good way to make you know the Woolies. They recently released their first LP on their own label, Spin Records.

**GEORGE KNEEMEYER**

SOUP

Syndicate, Chicago

Soup showed some here Nov. 13 that is unusual. It showed what a trio can sound like a Cream Hendrix to play good and get audience response. Soup’s performance almost overshadowed that of Red Stewart and Small Faces who support the bill.

Soup is led by guitarist vocalist Aron Ben, who also does the writing for the group. His songs are on good footing as they are instrumentally, which is pretty good. His guitar work is delivered by him, once the group is exposed to people. Dave Less is on bass, while Rob Griffin keeps a driving beat on drums. Highlights of the set included “Take Me To The River” and “Whiskey River” as well as others. It was indeed with “You’re So Good,” from an album. It’s a good album and is selling in Wisconsin, Illinois.

***Continued on page 30***

In Memory of Benjamin ADELWAN

Music was His World and He Shared It With His Loved Ones and The World . . . . . . .

We Will Miss Him

His wife, Katherine, His daughters, Jo Anne and Silvia, and Trip Universal Records

NOVEMBER 16, 1970, BILLBOARD 37

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From The Music Capitals of the World

DOMESTIC

* Continued from page 29

Wednesday (25) in Milburn, N.J. Bob Bennett arranged a session for the Bargundy Street Singers on Capitol. . . . Bob Kol- mows will host the Dec. 1 opening of Theatrical Hair Piece consult- ant's newest salon in Fort Lauder- dale, Fla. . . . Hagbash of Israel give a Saturday (29) concert at the new Regency Irving Hotel, Lakewood, N.J. with David Dwe, Israeli singer. FRED KIRBY

LA VEGAS

Ike & Tina Turner launched their new album at United Rec- ording. . . . Buddy Hackett and Milton Berle cut commercials at United while Gimm Ramo worked on songs for his TV show. . . . Glenn Smith & the Fabulous worked on their new album. . . . United's new Bill Porter went to New York, so he could handle the sound for a Canadian TV special, "Come Together." TONY BENNETT

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Chicago

It will be a busy Thanksgiving for the music community here. On Wednesday (25) Rick Hek and the Dandies with Eileen Clap- ton and Patti LaBelle give one show at the Auditorium Theater. The show is sponsored by Triangle Productions. The following night Columbia's Chicago office is holding two shows at the Auditorium with TWA's "Feast and and." On Friday (27) the Bredon Des- cendants take the Syndrom for a last-night show at the Mosto Bros. Gordon Lightfoot was at Or- chestra Hall recently. Several top name black acts appeared at shows held at the Persian Theater and the International Amphitheatre here. The acts included Capitol's Can- nomade Jett, A&M's Rick James, and Motown's Smokey Robinson.

New York

"Rebel Track" Completed By Ashton-Gardiner-Dyke

NEW YORK—Ashton-Gard- iner-Dyke, the British rock group noted for its electric sound, just completed the soundtrack to Spangler Pictures Ltd.'s film, "The Last Rebel," starring Michael York and Barbara Bouchard. The song's writer, Michael York, recorded the soundtrack for five weeks in London, and the finished album was recently completed by the Royal Independent Liverpool Symphony Orchestra, making it the first British album to have a soundtrack recorded in London.

The album is produced by the Royal Independent Liverpool Symphony Orchestra, making it the first British album to have a soundtrack recorded in London.

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Satchmo Date Into TVers

LONDON—What started out to be just another gig for Louis Armstrong has turned into a television special documenting Louis Armstrong's recent trip to London as a special guest co-produced by Armstrong and two New York film makers. Frustrated in his efforts to follow Armstrong to London when the public's curiosity about the interaction of fans, receives a personal tribute from Tony Bennett, and stars on the David Frost spec- tacular, a benefit for Prince Philip's National Playing Fields of England. In addition to Armstrong, Bennett and Frost, the film marks appearance by Princess Margaret, David Frost, Ty- rone Power, English songstress Sandie Shaw, balladeer Jake Thackray, and Armstrong's friends.

The eighth hour of Friday's original special was beamed for a showing in December under the title of "Louis in London." Club Opening Seen Spurring Bids for Contemporary Acts

LOS ANGELES—The bidding for contemporary acts will intensify here when we are held here, believes Doug West- ton, owner of the Troubadour. The Troubadour, the city's lead-

ing rock club, has been the chief outlet here for contemporary acts.

The Bitter End, which will be hosting top acts, has not been too far away from the Troubadour. Weston feels that the proximity of the two clubs "will dilute the possibility of profits for both of us." Weston said that the existence several years ago of the Hoot- enanny club in New York's Village Valley had affected the price of artists for his room even though it was several miles away from the Hootenanny.

Weston generally books an act every two weeks. But he fears over-exposure if the Bitter End becomes a "top" outlet be- tween his six-month period.
a sensational
two record set
ERIC BURDON AND WAR.
from FAR OUT
on MGM Records

THE BLACK-MAN'S BURDON.
**Radio-TV programming**

**Gortikov Urges Joint Fight Vs. Drugs Without Stifling Freedom**

*Continued from page 1*

"have long been living together quite intimately, almost as common-law husband and wife. Yet, though they may appear to be separate, there never has been a truly formal division between us. It's been a little awkward, and I almost feel like saying, 'I love you, dear, but that's your name.'"

In behalf of the record industry, Gortikov stressed the need "that our contacts through this joint group will broaden," and that representatives of both countries will meet more frequently for the mutual benefit of the radio and the recording industries.

As an example of a crucial problem facing both industries, Gortikov turned toward the drug crisis.

"Both the radio and music business increasingly are being charged as suppliers of drugs and are being tied to drug crime. These detractors have, unfortunately, been used to the benefit of the wrong parties. They are those who you represent the root cause of drug abuse, as well as sin in general."

"Show me a blonde, and I'll tell you how basic and social problems have nothing to do with how he twists his radio dial or spins his phonograph. Those who blame records and radio for drug abuse give us more credit for impact than we deserve. Just take a hard look at our batting average, it's not too good."

"First, we feature more good guys in music than bad guys, and fine human apes are no longer a threat. But there are those who claim drug use and its effects help the quality of life in America. In fact, the dominant theme in musical lyrics for centuries has been 'love.' Does this mean that music therefore can claim the primary credit or blame for the degree of harmony that prevails in the world?"

In recent years peace has been a major hope in the lyrics of the song. What good has it done? Have peace abuses stopped?" Reality Made "For decades currency music has been 'reality music,' and its trends are toward the growing influence of crime and drug use. We must find a way to stop this." More and more you hear this."

"Ants," Walt Disney's old immortal musical classic (Continued on page 34)

**DECCA PUSH ON 'SUPERSTAR'**

NEW YORK — Decca Records ismarketing some open-ended interviews to promote the new "Joean Christ Superstar" album, according to John Lost, executive vice president of the parent firm of MCA Communications, producer of the LP interview with record producers Tim Rice and Andrew Lloyd Webber. The interviews will be heard on 1,000 college radio stations, progressive rock stations, and Top 40 stations have been sent the special promotional LP.

**PROGRAM DIRECTORS**

**How Gaines Made KALB All Smiles**

**EDITOR'S NOTE:** This is the latest in a series of bylined articles on some of the nation's outstanding program directors. Robert Gaines, known to radio men as Bob Raleigh, started in radio in 1939 in Camden, La., on KALB. For the past two years, he was national program director of the Smiles Associates, broadcasting chain, a position he left Nov. 1, to seek new challenges. For the past few months, he was creating commercials for KRAE, in Raleigh, N.C., a Smiles station, on whose story the Raleigh situation.

**RALEIGH—**What we are doing here is to create something we are doing in our other markets and our programming concepts violate every accepted programming premise today. We are, in effect, attempting to do too many things to too many people. Perhaps, I should explain.

To begin with, I spent many man-hours devoted to research of the Raleigh-Durham market. From our research and on-the-spot monitoring of the local station, we found that there was a definite void in the market for a particular type of programming concept.

By way of definition, from current nomenclatures, we are what is commonly referred to as a progressive MOR. But we are not a progressive MOR in the true sense of the word.

Our music concept is based on two factors—bids and familiarity of artist or song. We have a 40-hit playlist and two to three (even four) new records (pick in a week). We also have in the control room five or six MOR Billboard-listed tunes (i.e., "Cheeza Morning," "I Like It," etc.). We also have anywhere from 15 to 20 albums (with carefully selected album cuts ranging from Stevie Wonder to Paul Williams and Deleon to the Lettermen to Fifth Dimension. The second factor is gold—four per hour in drive times and five per hour at other times.

We operate off four music clocks... 5-9 p.m., 11 a.m. to 2 p.m., 2:30 p.m. to 6 p.m., 6 p.m. to 5 a.m.

Every record and album cut is color-coded with dots. Yellow single—can sell anytime. Single red—anytime except 10 a.m. to 11:30 a.m. Double red—6 p.m. to 12 midnight, Single blue—6-8 p.m. 2 a.m. to 5 a.m.

**KYA Seeks to Widen Audience**

**BY MARY TURNER**

SAN FRANCISCO — "KYA is a youth market radio station looking to be heavy in 18-34 and 18-49 year olds," said program director Dick Stark. To accomplish this, the station has added more album cuts to its playlist for the past year. Initially albums were restricted to certain time periods to determine how they would affect radio ratings. The experiment was received so well that now selected album cuts—although not necessarily an album's title—were played throughout the day, if the radio station is. This change in programming design generated more music and audience appeal has brought about great improvements in the total number of people reached and in growth of KYA's specific target audience.

Approximately 40 percent of KYA's music comes from albums. Stark estimated that this will go to 70 percent early next year. "Singles are on our way out," he said. "They're a tool for record companies who take the top two songs off an album and sell them for the maximum returns. Each record is objectively applied to a mathematical formula which gives each album its popularity but it must then meet a highly subjective evaluation overall.

The station still goes through the institution of taking and fulfilling incoming requests, but KYA also employs its own out-going survey four days a week. Much in the fashion of C.E. Hooper, a telephone survey is made and people are asked what records they have bought in the last week and what they would like to hear more of on the radio. It was this survey which ultimately led to the addition of albums to the playlist, so strongly did it reflect their popularity. Now, the oldie library is beginning to include albums, especially those recorded between 1967 and 1970.

**KBAT OFFERS DIXIELAND**

SAN ANTONIO—The Dixieland music of Happy Jazz Band will be heard on the Radio station KBAT. Lead by Jim Cullum, the band that plays true Dixieland jazz will be heard from the landing on San Antonio's Padre del Rio. Bill Rohde, KBAT program director, said the move was made in order to stimulate interest in jazz and to remind listeners that San Antonio has outstanding entertainment facilities.

**WTRQ Will Bow In N.C.**

WARSAW, N.C. — WTRQ here, a new 10,000-watt daytime station, is expected to go on the air within the week, according to program director Richard Williams. The station will be automated, using Gates Automation equipment, and Jack Jones will be helping Williams in announcing and production. The format will be upper-crust country, Williams said. He is now trying to build a library of records and is also seeking intros by country artists. Music will be transferred to tape for each hour, which will be announced, Qnira Broadcasting owns the new facility.

**LORETTA LYNN, right, and Conway Twitty, left, Decca Records' artists, chat with Sammy Jackson, air personality at KBBQ, Burbank (Los Angeles). The two are on a set at Universal Studios.**
don nix amos burke
in god we trust
ARTIST
SINGLE SHE 7301
ALBUM SHE 8902
THE SHELTER RECORDING COMPANY
AVAILABLE FROM CAPITOL RECORDS
How Gaines Made KALB All Smiles

By CLAUDE HALL
Radio-TV Editor

On tour in Hawaii and reported from there: “Listening to Honolulu radio, we were impressed by Grammy Goozie on KCGE, Oahu, and San, KGGF, mornings.”

KRWJ program director Pat McManus and promotion director Phil Meier are doing a good promotion for Phoenix—a "win a billboard" contest. Each week, for eight weeks, the station gave the winner a billboard, which was repainted each Monday with the new winner's name. This is a great commercial to ecological, said Cliff Haynes, station director of special events.

Joe Nicaragua reports from Philadelphia, saying that in addition to frequent radio TV, he’s also now writing a column for the weekly South Philadelphia American. And “We’re handling young talent and introducing them to the right people. Thus far, we’ve bumped into a couple of very talented kids. A hunt is one for masters and we hope to get a label for one of our own real soon.”

KRRK, Sacramento, has 1st ticket, Bob Lang, operations manager of WAKR, Akron, Ohio, wins. Three moves are being made. WAKR is seeking to move into radio management. WAKR is seeking to move into the field of a decision-personality type, with a 1st class ticket. WAKR is country rock, day time and rock at night.

We have a station-produced regular series ready to start on “The Black American.” This single type series on the history of the American Negro from 1642 to date, is a series for schools.

In mixed company, we call this type of radio “AGAIN” because it is fun and fun and have replaced the clinical and sterile, personal approach and reminiscent in so many markets today.

It might not work for anyone else, but it is working for God, thank you.

A “DJ-plex” series urging listeners to be on guard against any drug-related problem. Art Gibson was directly instrumental in starting the drug, addict, female, to seek help. Verified results show that the girl is now free of her addiction and is back on her way to normal home life.

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In mixed company, we call this type of radio “AGAIN” because it is fun and fun and have replaced the clinical and sterile, personal approach and reminiscent in so many markets today.

It might not work for anyone else, but it is working for God, thank you.

Carefully

The biggest question I’m asked in connection with what we’re doing is how do we play Matt Manno and Andy Williams or Taft of the South. Canned Heat or Crow Grand Funk... the word is we’re trying to do carefully controlled target audience programming. But the secret lies with the disk jockey. We have RETURNED on-the-air responsibility to the disk jockey. We’re not doing anything he likes, within the base program structure and format. There is a very real recognition of the idea that he can do no good in programming unless he has the right and it is accepted. Our personalities range from the fun loving, down home type to the off-the-cuff man to the musically involved personality. Each according to style and each is a true personality... not a second seven personality, but someone with entertaining and informational talent.

We have taken away the chutes and ladders... we have eliminated the title Top 40 phrases... there is no pick hit... no No. 1 Tune. We do not even report it on the Dollar Million, Souvenir or Golden Great, etc. But perhaps the most recent is on the personality. We have taken the Top 40 line inside the control room for the disk jockey to bring in his choice without his audience. They don’t take requests. These are rarities, things that are happening.

We produce weekend specials... “musicinterviews” featuring such artists as Hendrix, Joplin, Johnny Cash, Elvis... and on and on. One program had such a fantastic phone and mail response we broadcast it three times. It’s called “Bob Lang’s ‘Kids and His Music.”’ We produced a special two-hour “Woodstock” program which was unbelievable. These programs are one and two hours in length and heavily pro-

Gortikov Urges Joint Fight Vs. Drugs Without Stifling Freedom

... Continued from page 32

Whose phrases should we stifle? Whose people shall we discard and write an obituary for? Who will accurately determine the true meaning of the language of the young, the symbolic voice of the post, or the meaning of the lyric of the dreamer—all of whom are taking a part in the vital expression and communication? I want their voices singing freely and let the adults in society around me, I will not take my chances with the bad. "Sure, youth needs leadership, but in what is in doubt in the young, but leadership that can’t come from a 32-inch 45-epm record or from its airplay. Youth needs leadership that is willing to assume those basic faults, frustrating de-

Gortikov Urges Joint Fight Vs. Drugs Without Stifling Freedom

... Continued from page 32

Effects in society that lead to this terrible form of escape in the first place? Any leader that will bring them peace, leadership that won’t be their own. A leadership that will help build a future without the world free of prejudice and discrimination... of the different possibilities of the world. I will need that voice of youth and make needed change more rapid than ever. Only then will we have a world that will be better, and so exciting there will be little temptation to leave it via abuses of drugs, which may be the only temporary euphoria or retreat. Drug abuse can stop only when people stop abuses first, music and radio cannot take that rap for society."
If you think that you could care
maybe share a time or two with me
along the way

I can't read your mind...you've got to
find it in yourself to let me know
if I should stay

I won't be the one to say goodbye...
I won't be the one to make you cry

If you think the time we spend could
mend a heart or two and make us free
in what we say

I could find the time to understand...
I'd hold your hand...and I could be
part of your day

I can see the reasons for giving...
there's so much in your eyes
I can see the way that you're living...
you're all alone...so am I

In the time it takes to understand
the hand has written on the wall
and gone away

So take life as you find it...for behind it...
there are reasons for it all...
along the way.

THE ASSOCIATION - Warner Bros. 7439
ALONG THE WAY (Ferris Wheel, BMI)

Many may very well consider this just about the
best ballad since 'Something...simple beauty.'

-Record World Single Reviews
C'mon We've Derek Dunhill; Velvet artists, College, Mind Eclipse, Lean, the Campus Chicago Birkin Rockhurst.
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Say You Saw It in Billboard
Soul

Soul Sauce

BEST NEW RECORD OF THE WEEK:
“IM THE ONE”
THE WHISPERS
(Soul Clock)

By ED OCHS

Soul SAUCE: In distribution deals, Columbia will handle Steve Cropper and Jerry Williams’ TMI label out of Memphis (Does Ronnie Dyson and Gwen McCrae, plus TMI, equal soul?) and Scepter will take on producer Curtis Mayfield’s Madrad label starting in December. Jerry Wexler will be recording Aretha Franklin at Atlantic New York the first week in December. The Last Poets—Omar, Afrika & Nana—will make their first general-audience New York appearance, Nov. 24 through Nov. 29, at the Fortune Theater, 62 East 4th Street. Are you playing their O.D. single? Solomon Burke’s first for MGM is “All for the Love of Sunshine” backed with “Lookin’ Out My Back Door.” And Johnny Nash has joined the James label with “Fallin’ in and Out of Love.” Isaac Hayes’ new LP, “To Be Continued,” is something to shout about. Indeed, our local ears predict that “My Place,” from Diana Ross’ “Everything Is Everything” LP will be next single. Breakout of the week: Chairman of the Board, “Pay to the Piper,” on Invictus. “Boyfriend Song” and the flip, “You and Me,” are driving Aretha higher and higher. Soul Sauce

(Continued on page 40)

Jazz Selling

Jazz LP’s

This Week Last Week Title, Artist, Label & Number Works on Chart

1 1 THE ISAC HAYES MOVEMENT Enterprise ENG 1010
2 2 HORTON FOX Miles Davis, Columbia GP 29
3 3 CHAPÍER TWO Robbie Pink Atlantic DL 1908
4 4 QULA MATARI Quincy Jones, ATLP 3235
5 5 WALKING IN SPACE Paul Dunlay, AAA SP 3232
6 6 BLACK TALE Charles Swart, Fantasy PR 7784
7 7 SUMMUS BUKUMI UMILUK Phanrek Sambora Impala AS 9169
8 8 THEM CHANGES Tempest, Capital LP 641
9 9 HOT BUTTERED SOUL Isaac Hayes, Enterprise ENG 1001
10 10 INDIANAPOLIS MISSISSIPPI SEEDS Tip B. King, ABC 5712
11 11 THE LAST POETS Columbia C 8053
12 12 DON ELIUS AT FILMORE Columbia C 8054
13 13 THE BEST OF JOHN COLTRANE—HIS GREATEST HITS Impala AS 2M 202
14 14 WES MONTGOMERY’S GREATEST HITS Impala AS 2M 147
15 15 THEM CHANGES Impala AS 2M 147
16 16 BLACK FOX Freddy Robinson, World Pacific Jazz SJ 2140
17 17 SWISS MOVEMENT Lee McCarr & Eddie Harris, Columbia DL 1937
18 18 BURNING Esther Phillips, Atlantic 12 1556
19 19 BOTTLE OVER TROUBLED WATER Soul Shadows, Atlantic 12 1556
20 20 OLD Socks, NEW Socks..., NEW Socks, OLD Socks 11 Jazz Chasers, Chess 12 602

Billboard SPECIAL SURVEY for Week Ending 11/18/70

BEST SELLING

Soul Singles

This Week Last Week Title, Artist, Label & Number Works on Chart

1 1 SUPER BAD Frank Zappa King K 22201
2 2 HORTON FOX Miles Davis, Columbia GP 29
3 3 PHILADELPHIA GRANDмаH Larry Gage, Philadelphia Golden Globe 25
4 4 GOSPEL BAND to Soul, Sugarhill 29
5 5 THE SEASONS OF A GROWN MAN Celebration, Atlantic 12 523
6 6 ENGINE ENG, to Soul, Sugarhill 29
7 7 I’M NOT GONNA CRY Stone, Columbia GP 29
8 8 STAND BY YOUR MAN Fred Foster, Fame LP 147
9 9 STONER LOVE Supremes, Motown 59
10 10 I’M GONNA BE SURE YOU’LL BE THERE Jackson 5, Motown 59

11 11 CHAINS AND THINGS S.K., to Soul, Sugarhill 29
12 12 I’M GOING TO BE SURE YOU’RE GONNA HEAR THE NEWS S.K., to Soul, Sugarhill 29
13 13 BIG LEG WOMAN (with a Short, Short Mini Skirt) Little Feat, Warner Bros. 161
14 14 ACE OF SPADES Little Feat, Warner Bros. 161
15 15 PARADISE LOST Aretha Franklin, Atlantic 12 1556
16 16 JUNEbug ZULUWENGU (Oh, Little John) HUM AND DANCE ALONG Tempest, Capital LP 641
17 17 I’M GONNA GET YOU TO THE TOP (with the Top Toppers) Little Feat, Warner Bros. 161
18 18 ALIVE (Gonna Rock) Little Feat, Warner Bros. 161
19 19 IF YOU WERE MINI (with the Top Toppers) Little Feat, Warner Bros. 161
20 20 STILL WATER (Love) Paul Butterfield, Columbia 12 1556
21 21 GROOVE ME King Floyd, Cotillion 423
22 22 BORDER SONG (Holy Moses) J.J. Johnson, Vee-Jay 2772
23 23 TO THE OTHER MAN Luther Ingram, Kulu 315
24 24 PAY TO THE Piper, Chess 12 602
25 25 LET ME BACK IN (with the Top Toppers) Little Feat, Warner Bros. 161

Billboard SPECIAL SURVEY for Week Ending 11/18/70

NOVEMBER 28, 1970

The charts tell the story—Billboard has THE CHARTS

DIONNE WARWICK celebrates her recent return to the Apollo Theater at a party at New York’s City Squire Motor Inn after her one-week run. Miss Warwick is flanked, left to right, by Paul Cantor, personal manager; Chris Jones, Spector’s 18th product and promotion manager; and film-maker Gary Keys. Also featured on the bill were the Drinkard Ensemble, the Constellations, and Dionne’s sister Dee Dee, Atco artist.

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P8S-6401, PK-6401

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Alive Alive-o! Part 1 José Feliciano in Concert at the London Palladium
Alive Alive-o! Part 2 José Feliciano in Concert at the London Palladium
Henry Mancini — Mancini Country

"Whatever" — The Friends of Distinction
or Whatever
Michael Nesmith & The First National Band — Magnetic South
Floyd Cramer — Class of '70
Harry Belafonte — Belafonte at Carnegie Hall (Highlights)
Moffo; Costa; Tucker; Merrill; Tozzi;

Maero; Leinsdorf, Rome Opera House Orchestra and Chorus — Puccini: LA BOHEME (Highlights)
Ormandy, Philadelphia Orch. — Liszt: Hungarian Rhapsodies Nos. 1 and 2; Smetana: The Bartered Bride: Overture, Polka, Furiant; Dvořák: Scherzo Capriccioso
Hans Wurman — Chopin à la Moog —
OUR-CHANNEL CARTRIDGE FOR CAR AND HOME.

 Quad 8 grows.

The sound around you.

See your RCA salesman for your supply of the all-inclusive Quad 8 consumer catalog.

Fiedler, Boston Symph. — Dvořák: Symphony No. 9 "New World"

Ormandy, Philadelphia Orch. — Copland: Billy the Kid Suite; Appalachian Spring
The Best of Mancini, Vol. 2

Fiedler, Boston Pops — Bizet-Shchedrin: The Carmen Ballet
The Guess Who — Wheatfield Soul
Up Up and Away with Arthur Fiedler and the Boston Pops

Ormandy, Philadelphia Orch. — Brahms: Hungarian Dances

Calla: Nights in the Gardens of Spain

Einer, Chicago Symph. Orch. — Strauss: Also sprach Zarathustra

Fujishima, Boston Symph. — Stravinsky: Firebird Suite; Petrushka

Rubinstein — Ormandy, Philadelphia Orch. — Saint-Saëns: Contest No. 2
Haas: Nights in the Gardens of Spain

see your RCA salesman for your supply of the all-inclusive Quad 8 consumer catalog.

Quad 8. The sound around you.

RCA Records and Tapes
Everything you always wanted to know about Elliott Randall but were afraid to ask.

He plays the guitar almost every way you can think of. He plays it with his hands, with his teeth, with his trusty violin bow. But mostly he plays it with the kind of elegant joy that children find in surprises. In search of the unheard of, he attacks the guitar and it screams like some frightened electric animal. Later he touches the steel strings carefully and they hum quiet, lyrical secrets. He confides in the guitar and it laughs. He insults it and the guitar is outraged. He puts it on but the joke is on us. This is his first solo album although he's played on lots of others. When he's not doing a gig somewhere, he jams with his friends in a basement. He says this is the album he always wanted to do. It sounds like it.

Elliott Randall / Randall's Island on Polydor Records
NASHVILLE—The fact that 95% of all records on Billboard's country charts were produced and distributed by Nashville-based companies, and that 98% of all country musicians, songwriters, and producers are based in Nashville, has not been lost on anyone, particularly to the city's musicians, according to a consensus of leading industry sources.

Additionally, there are now five or six major Nashville-based organizations, contrasted to only one or two a few years ago. These were the first of the figures revealed in a session between the producers of the leading labels and Nashville's Bill- 

NASHVILLE—A merger of two booking-management firms has been announced here, bringing together full-time staffs in Memphis and Nashville.

The move merges National Artist Company, owned by Roy Brown of Memphis, and the Jimmie Klein Agency, with an eye toward the merged company's operations throughout the South, from Memphis to Houston.

Brown has been primarily with pop and country. Klein has operated the Jimmie Klein agency, which merged operations and artist services.

The moving offices in Nashville will be staffed by the former office's staff, and Brown will occupy the offices formerly leased by Mel Tillin, just off the Music Row area.

Brown & Klein

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ROY ROGERS, Barbara Mandrell, Bill Anderson and Jan Howard perform at a package show, all of them with recent records to promote.

BEREA KY--The Distinctly

Berea Gives Alumnus Award to Wheeler

BEREA, Ky.—The Distinctly

Berea College has announced that it will award the 1974 Distinguished Alumni Award to Billie Ed Wheeler at the homecoming ceremonies here October 31.

Wheeler, following his graduation from Berea, served as alumni director at the college for a year before going to Yale's School of Drama, and then to New York.

Until recently Wheeler was president of the United Artists Music in Nashville. He resigned to devote full-time to songwriting and performing, and to write more drama. His outdoor drama, "Hatfields & McCoys," played to 60,000 people throughout the summer in Beckley, West Va., and was awarded high acclaim.

A noted country and folk

songwriter, his songs were recog-


He was ASCAP's top award winner during the recent fes-

Berea alumni director Phil Conn said the college had chosen Wheeler because of "his high achievement in this field." He pointed out, he had never turned his back on the region of his origin, his native App-

alachia, "of which his aware-

nness is evidenced by his songs, books and plays.

In addition to his other writ-

In 1974 Wheeler authored a book of his poems about a year ago.

New Building for Music Row

First Under Revised Plan

NASHVILLE—Construction of a new 17,000-square-foot office building for Nashville's Music Row, the first construction project since announce-

ment of the city's plan of street improvement.

The building, built by the architectural firm of Yearwood and Johnson, is designed to provide the "image of permanence and dignity." The three-story structure will be of "fuller materials that will avoid any sense of eccentricity and exert a stabilizing influence on how the area continues to develop.

It was Niles Yearwood, father of the company's chairman, who proposed that the Music Row area of 16th and 17th avenues be made one-way streets with newly constructed sidewalks, parking lots, and landscaping to create a park atmosphere, off-

street parking and other improve-

ments to follow the much-debated 
boulevard proposal which was finally rejected by the city council.

So important was this move to the industry, to spur the building process, that the invitation list to the groundbreaking ceremonies included Mayor Beverly, bank presidents, of-

ficials of the Chamber of Com-

merce, and leaders of the music industry including NARAS chap-

ter president Bob McGunze and CMA executive director Jo

Walker.

Blue Boy Records presents:

TWO NEW HITS BY

JAN HURLEY

Richard Nixon Waltz

Ly/The Last Waltz

Your Almost Out of My Mind

b/w Nothing Like a Real Good Man

Watch for New Jan Hurley album 
dee jays contact

Blue Boy Records

Blacksburg, Va.

Promotion by Brite Star, 728 16th Ave. S., Nashville

And Mary Hoerner, Box 99, Amboy, Ill.

(CONCLUDED ON PAGE 48)
One vineyard that is having a very good year!

MARY'S VINEYARD
COLUMBIA 4-45248

CLAUDE KING

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<th>Hot Country Singles</th>
<th>Billboard SPECIAL SURVEY FOR Week Ending 11/28/70</th>
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<td><strong>This Week</strong></td>
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<td>Title, Artist, Label, No. &amp; Pubs.</td>
<td>Weeks on Chart</td>
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<tr>
<td>ENDLESSLY</td>
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<tr>
<td>COLUMBIA'S DAUGHTER</td>
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<td>15 YEARS AGO</td>
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<tr>
<td>SHE GOES WALKING THROUGH MY MIND</td>
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<tr>
<td>I CAN'T BE MYSELF</td>
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</tr>
<tr>
<td>AFTER CLOSING TIME</td>
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</tr>
<tr>
<td>THERE HAVEN'T BEEN OUR HEROES GONE</td>
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</tr>
<tr>
<td>RUN WOMAN RUN</td>
<td>12</td>
</tr>
<tr>
<td>THAT'S ONLY THE BEGINNING</td>
<td>11</td>
</tr>
<tr>
<td>EDDIE STEADY</td>
<td>8</td>
</tr>
<tr>
<td>SO BAD (To Watch Good Go Bad)</td>
<td>9</td>
</tr>
<tr>
<td>MORNING</td>
<td>6</td>
</tr>
<tr>
<td>THANK GOD &amp; GREYHOUND</td>
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</tr>
<tr>
<td>SUNDAY MORNING COMING DOWN</td>
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<tr>
<td>ROSE GARDEN</td>
<td>4</td>
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<tr>
<td>I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me the Whole Downtown)</td>
<td>4</td>
</tr>
<tr>
<td>SOMETHING TO DRINK ABOUT</td>
<td>6</td>
</tr>
<tr>
<td>ALL MY HARD TIMES</td>
<td>11</td>
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<tr>
<td>AMOS MOTES/THE PARDONER AND THE BEAR</td>
<td>6</td>
</tr>
<tr>
<td>THE TAKER</td>
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<tr>
<td>FOREVER YOURS</td>
<td>5</td>
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<tr>
<td>TOO LONELY TOO LONG</td>
<td>7</td>
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<tr>
<td>I WAKE UP IN HEAVEN</td>
<td>7</td>
</tr>
<tr>
<td>LIVE FOR THE GOOD TIMES</td>
<td>12</td>
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<tr>
<td>GONE GIRL</td>
<td>12</td>
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<tr>
<td>CONJOY CONVENTION</td>
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<tr>
<td>HOW I LOVE THEM OLD SONGS</td>
<td>9</td>
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<td>COMMERCIAL AFFECTION</td>
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<tr>
<td>A GOOD YEAR FOR THE ROSES</td>
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<td>I CHEED (The Blue Light of My Eyes)</td>
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<tr>
<td>RIGHT BACK LOVIN' YOU</td>
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<tr>
<td>EMILY IN THE MORNING</td>
<td>7</td>
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<tr>
<td>IT'S A BEAUTIFUL DAY</td>
<td>12</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Title, Artist, Label, No. &amp; Pubs.</th>
<th>Weeks on Chart</th>
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</thead>
<tbody>
<tr>
<td>LET ME GO</td>
<td>5</td>
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<tr>
<td>THERE MUST BE MORE TO LOVE THAN THIS</td>
<td>15</td>
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<tr>
<td>SOMETHING NEW/WHAT'S THE USE</td>
<td>3</td>
</tr>
<tr>
<td>ANOTHER LONELY NIGHT</td>
<td>4</td>
</tr>
<tr>
<td>PATCHWORK</td>
<td>9</td>
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<tr>
<td>CHARLIE'S RAGTIME FURY</td>
<td>4</td>
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<tr>
<td>RIGHIT OFF THE INTERSTATE, SIT ON IT, L.P. BLUES</td>
<td>7</td>
</tr>
<tr>
<td>I JUST CAN'T HELP BELIEVING</td>
<td>5</td>
</tr>
<tr>
<td>MARY'S VINEYARD</td>
<td>3</td>
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<tr>
<td>YOU'VE GOT YOUR TROUBLES (I've Got Mine)</td>
<td>10</td>
</tr>
<tr>
<td>SNOWBIRD</td>
<td>19</td>
</tr>
<tr>
<td>WAITING FOR A TRAIN</td>
<td>2</td>
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<tr>
<td>HE'S EVERYWHERE</td>
<td>13</td>
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<tr>
<td>MONEY CAN'T BUY LOVE</td>
<td>10</td>
</tr>
<tr>
<td>MARY'S VINEYARD</td>
<td>4</td>
</tr>
<tr>
<td>SUSPICIOUS MINDS</td>
<td>3</td>
</tr>
<tr>
<td>THE TEARS ON LINCOLN'S FACE</td>
<td>2</td>
</tr>
<tr>
<td>MY JOY</td>
<td>4</td>
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<tr>
<td>DAY DRINKIN'</td>
<td>3</td>
</tr>
<tr>
<td>WHISKEY MIERS OLD</td>
<td>8</td>
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<tr>
<td>BED OF ROSES</td>
<td>2</td>
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<tr>
<td>THE WONDERS YOU PERFORM</td>
<td>1</td>
</tr>
<tr>
<td>BEER DRINKIN' HONEY TONKIN' BLUE</td>
<td>3</td>
</tr>
<tr>
<td>I STAYED LONG ENOUGH</td>
<td>1</td>
</tr>
<tr>
<td>SWEET CAROLINE</td>
<td>1</td>
</tr>
<tr>
<td>LOOK HOW FAR WE'VE COME</td>
<td>5</td>
</tr>
<tr>
<td>SIMPLE DAYS &amp; SIMPLE WAYS</td>
<td>3</td>
</tr>
<tr>
<td>LAYING MY BURDENS DOWN</td>
<td>1</td>
</tr>
<tr>
<td>WHAT ABOUT THE HURT</td>
<td>1</td>
</tr>
<tr>
<td>THE SOUL YOU NEVER HAD</td>
<td>3</td>
</tr>
<tr>
<td>I'M HOLDING YOUR MEMORY</td>
<td>1</td>
</tr>
<tr>
<td>CALIFORNIA GRAPEVINE</td>
<td>2</td>
</tr>
<tr>
<td>BLUES SELLS A LOT OF BOOZE</td>
<td>1</td>
</tr>
</tbody>
</table>
Country Music

Artists Score In Nashville

* Continued from page 45

and most of it comes from Nashville.

Ferguson: "A song doesn't have to make it in the pop charts to be reflective of heavy sales."

Vivians: "The resistance of pop stations to go on even powerful country records helps keep some of them off the Hot 100. However, they are still selling. There are enough country stations to see to that." (Note: At this writing, 10 Nashville records were on the Hot 100.)

Akins: "Before the Beatles and the era of hard rock, we had more records in the pop charts. But now air play is more specialized, and this has an effect."

Bradley: "Keep in mind, though, that the total dollar is much higher for our records now. Our consistent sales are much better."

Ferguson: "I have never run into the problem of a good musician going stale. They come to the sessions fresh."

Akins: "Maybe writers don't come up with real good material, but we have to take the best there is at the time. This might tend to make a musician look bad."

Bradley: "I think much of the answer lies in getting a massive hit record, one which changes the whole picture. We have a sensational record here such as 'Harper Valley' and then we level off to a bunch of half-million sellers such as Conway Twitty's 'Hello Darlin' and people wonder why no monster records are coming from Nashville. There are many others whose records outsell a lot of the acts, such as Charley Pride. But that doesn't attract attention."

Bradley: "One thing we might point to is Johnny Cash. He hasn't changed his format, his style of singing, yet he's hotter than ever before. He sticks to his country formula, but the music behind him sounds better for one thing."

Collic: "It's physically impossible to improve on every session. Some of them just sound good the way they are."

Ritchey: "Pickers are not playing the same licks they played in the past. Everything is new."

Akins: "One thing that's changed is the way people play the guitar. Look what Jerry Reed has done, the sounds he gets. And the steel guitars of today are getting sounds we didn't know existed a few years back."

Ritchey: "If the Nashville musicians come up with a hit sound to work with, they'll give it everything."

Kennedy: "There hasn't been enough said about attitude, which works both ways. I get more sales tonight because the Nashville musicians know they are working with me, and not for me. I can tell this when I listen to a tape the next day."

Tuller: "If I didn't think the musicians here were the best on earth for my purpose, I'd be recording somewhere else."

Foster: "As far as I'm concerned, not only are the Nashville musicians among the nicest people in the world, they are certainly the most creative and original musicians to be found anywhere."
Chart ‘Winners & Losers’ Score on La. Jukeboxes

SHREVEPORT, La.—One of the paradoxes of programming jukeboxes is that the top song in the nation may generate no more action than one that never made the charts. This is the experience of Jim Stratton here who uses various guidelines in determining what to program. Stratton points out that among his three best playing young adult jukebox songs, “Candida” and “I Think I Love You” are ravied by “Let Me Bring You Up.” A Krishna recording by Ron Dante.

A program for the past three years at Southern Music & Cigarette Vending Service, he said the Dante selection is aired by KEELE Radio here and this generated requests from jukebox locations.

Requests, which he encourages; KEELE’s play list; the business of doing jukebox’s and advice from Stan’s Record Service here are top guidelines.

He said he first programmed the Dante record Oct. 24 and that it is now number one machine. The record grabbed the first position.

(Continued on page 51)

International Jukebox Programming Survey

(Twenty correspondents in various countries have been conducting a survey of the jukebox market. Here are two more articles.)

CANADA

By RITCHIE YORKE

TORONTO, Canada—As with many other areas of the international music and recording industry, the Canadian jukebox business is in reality little more than a miniature American counterpart. Canada manufactures no music machines of its own, the four major distributors of jukebox equipment, Rowe, Wurlitzer, Rockola and Seeburg, being subsidiaries to the three major American companies.

And the operational techniques employed in circulating machines, servicing them and maintaining them are patterned directly on the American systems.

Like the U.S. market, business is booming. There are some 180 individual companies operating jukeboxes across Canada at the present time, the majority of them centered in the eastern urban centers of Toronto and Quebec. And these operators are moving more and more equipment into the field, and bringing in greater returns than ever before as a result.

Pa. One-Stop Auditions Hits For Jukebox

BY RAY BRACK

PITTSBURGH — An attractive young newcomer to the music business is quietly promoting a “play before you purchase” program for jukebox operators.

Disc jockey Si Warren joined Mobile Record Service Co. just three months ago. But she is so confident of Mobile’s jukebox record customer isn’t exercising his prerogative as a hit picker.

“The average operator just doesn’t know what to buy,” she said. “They need help and they need assurance enough to pick the records his customers demand. I’m trying to find ways to educate the operator to listen.”

Miss Warren feels her better-programming campaign will be successful.

(Continued on page 50)

Jukebox operators recently honored Johnny Cash, Columbia’s Stan Snyder (left) accepts award from Music Operator or America’s A.L. Placek.

Memphis Record Promoters Cover Jukebox Market, Too

By JAMES KINGSLEY

MEMPHIS—A total approach to record promotion must include promotion at the jukebox level, too, according to Bernie Kaplan, who with Randy Calender has formed Callender-Kaplan Associates here. Kaplan said that one problem with record manufacturers is that they all are doing the same thing.”

Kaplan’s different thing is to develop a third link between record promoters and jukebox operators.

He is mailing sample records to operators in the Music Operators of America membership list. He explained that the record industry forgets the jukebox market.

“For one thing, there’s no ‘glory’ in working with jukebox operators because everyone considers that the jukebox market is an afterthought that radio stations, not jukeboxes, break hits. For another thing, there are just no people really trained who understand how to gain rapport with jukebox operators.

Kaplan has a warm spot for jukebox operators because he once worked for Mobile One Stop. He was later with Mercury and Liberty and has been in the business 10 years. Callender was a former disc jockey in Huntsville, Ala.; Boston; Baton Rouge, La., and New Orleans.

The firm is covering a wide area.

Kaplan emphasized: “We want to help the industry attain greater sales in the areas we are servicing by providing a total coverage service that does more than just ‘deliver’ records to stations and consider the work completed. After air play starts, does the main part of our job, which will be working in conjunction with the distributors, promotion staffs, radio stations and relaying all pertinent information to them.

“We hopefully with our information will be able to furnish sales patterns and price air play. In addition our information will prove valuable to the jukebox operators easily enough to influence their ordering of records that work, that demand a maximum sales potential for the product. We will also service all new LP releases,” Kaplan said.

“Our service will fill a void in furnishing jukebox operators with sample copies of manufacturers’ records. Our surveys will also categorize the recommended location types for play. Our information will pass on to the music operators air play and

(Continued on page 50)

Disk Samples For Jukebox Not ‘Freebies’

CHARLESTON, W. Va.—Too many jukebox programmers are failing to audition samples they receive from record companies and are considering them only as ‘freebies’ merchandise, according to Fred Collins Jr., speaking before the West Virginia Jukebox Operators Association.

(Continued on page 50)

Association Digest

ASSOCIATION NEWS

MARCH 25—Several things have been done to improve the Jukebox Operators Association of Illinois (JOMA).

Mr. and Mrs. John A. Mowry have been elected president and first vice-president, respectively.

Mr. and Mrs. J. R. Mowry have been re-elected treasurer and secretary, respectively.

Mr. and Mrs. J. R. Mowry have been re-elected chairman of the educational committee.

Mr. and Mrs. J. R. Mowry have been re-elected chairman of the record committee.

Mr. and Mrs. J. R. Mowry have been re-elected chairman of the service committee.

Mr. and Mrs. J. R. Mowry have been re-elected chairman of the advertising committee.

Mr. and Mrs. J. R. Mowry have been re-elected chairman of the finance committee.

Mr. and Mrs. J. R. Mowry have been re-elected chairman of the building committee.

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(Continued on page 52)

New Equipment

HULL, MAUER

Charles J. Hull, who has been with the Wurlitzer Co. for 18 years, has retired as vice-president and is being replaced by Howard F. Mauer Jr., who has been with the company 19 years. Hull began in November 1916 in the Engineering Department and worked his way up to works manager in 1952. Hull began in the

ADDITIONAL NEWS

Executive Turntable

ANDREAS B. EICHEVARRIA, Wurlitzer export sales manager in Latin America, died recently in Bogota, Columbia, at the age of 59, apparently of a heart attack. He was traveling in Latin America on business at the time. He had been an employee of the Wurlitzer North Tonawanda division for 18 years.

Ringer, a one or two player game, is available in a regular or novelty model, it is actuated by the spin of a wheel and combines all the fun of pitching horseshoes with the result of rings, leaners and near misses. Authentic horseshoe scoring is included in the game. The compact size (64" x 30" x 15") makes it ideal for almost any type of location. Two-for-a-quarter play is recommended.
Disk Samples Not 'Freebies' Operator Tells Jukebox Assn

By RAY BRACK

- Continued from page 49

Virginia Operators Association here recently, the jukebox operators convenor told how his group is establishing a meaningful label-operator relationship.

"A lot of large and small labels are sending our association members samples, but Collins said in a visit to the recent West Virginia operators convention here. "We've been using their artists at our state conventions and the record people, forgotten to know us. That's what takes. They don't want to send out records to people they know nothing about. But they've talked to us and know we want to improve our programming. So they are sending out records to our association mailing list."

Collins said South Carolina operators are getting samples from RCA, ABC, MGM, Liberty/LA, Columbia and a number of small labels. Collins Cahal holds offices in both the South Carolina and national associations has almost single-handedly established a support between his state's jukebox operators and the label people. He works tirelessly at the national trade shows lining up talent for his state's jukebox.-

Hank Williams Jr. and Brown

Reconditioned SPECIALS

PIN BALLS BOWLING ARCADE

BALLY $140 TITO $120

TRIO $105 LOOPER $120

LOOP-A-LOOP 2-PL. $165 AMPOLO MOON SHOT

SUPER SCOPE CUP . $30 APOLLO SLICE SHOT $335

POP-POP 250 CLEARANCE $335

FIRE LANE $395

WILLIAMS $255

LYNX $230

WILDRIDE $125

CAAFON $155

SLAMMER $175

TRENCHER $205

APOLLO $255

HUNGERFORD 9900 $285

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KING'S One Stop service for all BULK VENDING MACHINE OPERATORS

MERCHANDISE-Lost ball gum, wrapped gum, chews, Eliot capac (100) & vacuum packed ketchup, automat paper pads, comb, 12" tall, 5c package gum. 6¢ & 10¢ vending pack cartons.

SUPPLIES-Empties cups V-VI-VJ, coin weighting scales, 1-5¢ vending wheel, 1-5¢ hammer, small 100 cover, large 200 cover, large 600 cover, points for re-usable machine, large 600 cover, points for re-usable machine, large 600 cover, points for re-usable machine.

EQUIPMENT-All Nova machines, nova, commercial and reconditioned. Specials, hammer, hammer cover, 1-5¢ machines, new wheels, large 200 cover, large 600 cover, points for re-usable machine.

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FIRST LOWEST PRICES FIRST INVENTORY IN THE U.S.

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T. J. KING & COMPANY INC.

2700 W. Lake St. (312) 522-5100

When answering ads... Say You Saw It in Billboard

International Jukebox Programming Survey

- Continued from page 49

geared to this type of service and can provide the right product at all times on request. Distributors on the other hand are not particularly interested in handling this kind of business and don't go out of their way to solicit it.

Another factor in the U.S. play pricing is now in the midst of a gradual changeover to a new higher scale. The old 10-cent-per-play, three-plays-for-a-quarter price has now generally been replaced by a 10-cent price, 25-cent play basis. The jukebox industry hasn't increased its prices in over 12 years, a remarkable record by today's inflationary standards, but rising operational costs have forced prices up.

Jukebox operators in Canada have encountered few difficulties with municipalities with regard to business license legislation. The only problem is the city of Montreal where the city of Montréal stands as the only case. No other municipality in Canada has such laws on the books at the present time.

On the whole, the picture for music operators in Canada is a rosy one with prospects for continued growth looking most promising. Newer, better equipment, better servicing, broader selection, greater variety of choice; many factors are contributing to this growth. But what it boils down to is this: as long as people want to hear music, the jukebox industry will thrive.

NORWAY

BY ESPEN EKBRICKEN

OSLO, Norway-The jukebox here has become something one rarely finds in the larger cities, but seems to be an established factor in the small countryside cafes and inns. This does not mean that the amount of jukebox has decreased in the last year. There are still estimates that the amount is somewhere around 2,500.

The price to play a record has gone up slightly. While you earlier paid a quarter, the price is now double, at 3 for 14 cents. Whether stereo or mono records are featured, depending on the jukebox, most records produced in Scandinavia are stereo and fit easily with the jukeboxes. The PAs have never been tried here.

Half of the jukebox owners belong to the Automat Elber Förening, an organization that sees to it that cafes and other places have a regular service. The organization has also completed negotiations with TONO, Norway's Performing Rights Society, thereby obtaining a fee of 1.6 per annum which is being paid outside.

The outsiders fee does not apply to organizations like the Red Cross, for instance, also a large jukebox owner, although their machines are in use in special occasions and at special fairs.

The price jukebox owners pay for the record usually includes a 10 percent discount. Some change records every month, some more often.

The outlook during the years to come is rather vague, since the industry people are waiting for what the jukeboxes with sight and sound may bring. For the time being it is prohibited to show films unless you are a municipal film theater in Norway, and this has stopped some of the new machines because cinemas are afraid of the competition. But now as television spots are introduced on jukeboxes one wonders if this new competition might be brought forward here. The situation is rather complex and the legislation is out of date.

Norwegian records stand a much better chance in jukeboxes than in radiators in Norway and have a longer time of play than the jukeboxes elsewhere. Norway contains a large foreign trade, but when they are new hits they sell proportionally more than the local product. In the long run, however, Norwegians prefer their own music.

In Denmark the situation is pretty much like the one in Norway. The industry has now settled and the companies that went into business with the thought of making a fast buck have now drawn and the scene is quiet. The jukeboxes here are mostly found in the countryside. No organization has yet been set up in Denmark.

International Jukebox Programming Survey

- Continued from page 49

Rosen Party

THE MANY features of the Rowe President Line catch the interest of Abe Russell of R&S Sales Office, who will have the opportunity to attend the open house party that is scheduled for April 13. President Russell (partially hidden), music supervisor for the Roshin distributing firm, is explaining the details of the machine.

DON WACHTER (right) of Blue Ribbon Services in Philadelphia, Pennsylvania, checks out the new models in the Presidents Row line. With him is Eliot Rosen, treasurer of the company.
Association Digest

- Continued from page 49

legislative committee, 3 p.m., Dec. 15; Holiday Inn, Springfield; membership committee, finance committee and legislative committee, 2 p.m., board of directors, 3:30 p.m., January 15, Howard Johnson Motel, Bloomington. (Continued meeting as needed during March in Rockford, Chicago, St. Louis, and Peoria.)

The association also pointed out that several local, county and municipal governments are considering raising license fees on machines.

Memphis Record Promoters COVER Jukebox Market, Too

- Continued from page 49

sales in each area. Various segments of the music and radio industries are interested in knowing what artists, what type of music, what oldies that the jukebox customers favor," said Kaplan.

The service will offer a continuous survey for all marketing and in doing so give the promotion men, managers, and music operators a better feel of the product and the areas that will be helpful to them.

"Our service will include all types of music. You name it and we will survey it," said Kaplan who moved to Memphis from New Orleans where he was southern regional sales and promotion man for the Crew group of labels.

Kaplan emphasized that on each record mailed to operators they will recommend it for young adult, teen, soul, country or adult locations.

Pa. Routemana Tied, Robbed

PHILADELPHIA—A vending machine serviceman here was robbed of $3,300 recently after two men blindfolded him, tied his hands and abducted him for a short time. Police said that Martin Rubin, an employee of the Blue Ribbon Vending Co., had finished servicing a cigarette machine at a bar location at 2:30 a.m. and was approaching his automobile when two men came up from behind, pushed him into the back seat of the car, blindfolded him, tied his hands and drove off with him.

They drove to a nearby gas station and digressed a safe that was in the trunk of the car and took $3,000 out of it. Dubin told police. They robbed Dubin of $390 and took $1,000 worth of cigarettes. The men disappeared and the case when Dubin started looking for help.

La. Jukebox Programmer Tells Formula

Continued from page 51


The "Amos Moses" recording by Jerry Reed has sold him "a country theme with a pop beat" and is going into young adult locations as well as country, where he first picked it a couple of years ago. KEEL is playing the Reed record, which is just now showing up on the charts.

Stanton said nearly all of his firm's jukeboxes are set at two for a quarter play. This switch from three for a quarter play is generating more revenue and is one reason many operators are turning from every other week to every week servicing.

He said that his firm has always checked locations weekly since he has been with it and added that this frequency is another reason he can jump on new records quickly. "The people in Starn's are real great and tip me off to new records and songs that haven't hit the charts," he said, "but I have to depend on several things at once in deciding what to buy."

The Southern Music & Cigarette Dealers Association here is considered by some to be a model company. Owner Nick Pesch was recently elected president of the Louisiana jukebox operators' association.

the surprise of the convention was the resignation of Marie Coeffman, longtime association secretary. She's congratulated on her hard work over the years by President M.L. Hayhurst.

West Virginia Association

VIP's at the recent West Virginia Music and Vending Association banquet include, from left: Al Broom, Mr. and Mrs. Dallas Bliss, Mr. Fred Granger, Granger, and Mr. and Mrs. Anderson.

New officers of the association include (from left): Director Eugene Wallace, treasurer Leoma Ballard, sergeant at arms Chris Ballard, director William Anderson, president M.L. Hayhurst, second vice president James Stevens. First vice president James Kizer could not attend.

HERSH de La Vioz (from left), Association president M.L. Hayhurst, Mrs. Hayhurst, MOA president Les Montooth, MOA vice president Fred Collins.

Coinmen In The News

PHILADELPHIA—Quarterland, Inc., operating amusement machines arcades, has set up new units in the southeast section of the city at Roosevelt Blvd. and Comely Road, under the name of Emporium. Paul Meazza, executive vice-president of Berlo Vending Company and a vice president of Osten Food Service, was elected President.

Brother of Phil adelphia Variety Club, Test No. 13, putting him in line to move up as the president officer next year of the philanthropic theatrical body. Vending machines, with an electronic console recording purchases instead of using coins, are used to dispense soft drinks and liquor at the new luxury La. Hoel. A key instead of a coin in a slot machine is the main attraction by pressing a button. The charges are electronically tallied into the guest's bill. . . Mackie Variety Company in Pittsburgh is the first to publish a catalog of incorporation so that the pur chasers of new machines are sold on the firm's name. The firm is the first to publish a catalog of incorporation so that the pur chasers of new machines are sold on the firm's name.

THE SEEBURG MUSICAL BAND SHELL are pulled out for easy easy level servicing. The digital control panel and solid state stereo amplifier located in this area are engineered to swing up to an out er position. A full 60-degrees of working space is created for complete accessibility.

La. Jukebox Programmer Tells Formula

Continued from page 51


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 lesions, the brain damage that affects the frontal lobes, and the hippocampus, which is involved in memory and learning.

Post-Traumatic Stress Disorder (PTSD) is a mental health condition that can develop after someone experiences or witnesses a traumatic event, such as a car accident, natural disaster, or military combat. Symptoms of PTSD can include re-experiencing the traumatic event through flashbacks, nightmares, or intrusive thoughts, as well as avoiding reminders of the trauma and experiencing emotional numbing.

Alcohol use disorder (AUD) is a condition characterized by the compulsive use of alcohol despite negative consequences. It is associated with a wide range of physical and mental health problems, including liver disease, pancreatitis, and various cancers.

Depression is a mood disorder that causes persistent feelings of sadness, hopelessness, and loss of interest or enjoyment in activities once enjoyed. It can lead to fatigue, difficulty concentrating, and changes in appetite.

Anxiety disorders, such as generalized anxiety disorder and panic disorder, are characterized by persistent feelings of anxiety or fear that interfere with daily functioning. Treatment options include medication, therapy, and lifestyle changes.

Suicidal ideation and suicide attempts are serious problems that require immediate medical attention. If you or someone you know is having thoughts of suicide, please seek help immediately.
Seraphim’s Set by Schnabl Is a Beethoven Treasure

NEW YORK—The recently issued five-box set of Seraphim’s Recordings of Beethoven’s Symphonies, 1932-37, on the Schnabl label is a treasure which will be relished by every devotee of Beethoven. Here, in one collection, are the four symphonies of Beethoven plus the “Moonlight,” “Hammerklavier,” “Appassionata,” and the “Emperor,” along with the other great compositions, including the variations and short pieces—performed by one of the giants of the keyboard. Schnabl died in 1951. The passage of time—virtually two decades—has added luster rather than dimmed the artistry of these performances. They constitute a pianistic milestone, as they mirror Schnabl’s technical mastery and musical understanding of the repertoire. Recorded in England, the disks also reflect the fine engineering and careful production work done at Air Recordings. In addition to this set being a cultural event, the release of the Schnabl Beethoven series is a good business decision, for the availability of such class classics as these raises the issue of consumer satisfaction is likely to prove a strong lure at the record stores.

The five-box set is further enhanced by exhaustive notes by musicologist and specialist in Beethoven sonatas. The liner also has informative content of a paper by Irving Kolodin, as well as a series of brief introductions by Schnabl’s biographer. The other four boxes contain three disks each.

For the record buff, this set offers great music and pride and ownership at a bargain price.
if you feel left out for six days don't be surprised everyone will be at the:

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Polydor, MGM Tie In U.K. Seen Close

LONDON—An announcement is expected shortly confirming that Polydor has secured U.K. distribution of MGM from EMI. Running unforeseen problems, it is expected that MGM will switch from Feb. 1 under an amicable three-year agreement. Acquisition of the catalog by Polydor is a natural move and brings the label in the U.K. line with its European distribution arrangement with DGG, which is already seeking closer ties with MGM in America.

The transfer will bring to an end an association with EMI which lasted more than 20 years and which EMI almost lost once before when MGM’s U.K. company, now closed, attempted to switch distribution to Pye, but days later on instructions from America it was handed back to EMI.

Polydor has also now completed arrangement to release under the U.K. Columbia label in the U.K., and will store issuing material from the Stan-Voil label, in which DGG has a financial interest, in January.

The new acquisition will help towards cementing Polydor from the loss in March 1972 of Atlantic, when the catalog is transferred to the Kinsey disk group in the U.K. This year Atlantic sales have been at their highest since Polydor became the licencee at Britain.

M’Ment’s New Japan Contract

TOKYO—Monument Records has renewed its contract with Telsichu in Japan for a three-year period. Telsichu is a subsidiary of Monument for the past three years and the new arrangement, which broadens advertising and promotion, is for the next three.

Monument vice president and international manager, Brian P. T. Webb, said that he and Telsichu were discussing four different groups for U.S. releases in Japan. Webb was also in Japan for a Sanyo/Randolph tour. Randolph is a Monument artist. The tour was promoted by Toyo Music Co., Ltd., of Shin-Nichiei Records, Tokyo industry group.

Telsichu has recently held public concerts and appearances at military clubs. He also recorded songs for a Teichiku/Monument album while in Japan—already has 14 albums on the Japanese market.

Hendrix ‘68-’69’ LP Raises Questions on Its Legality

LONDON—U.K. dealers have been approached to sell a Jimi Hendrix album, Hendrix ‘68-’69’, which the original copyright claims are not a bootleg LP, but which releases have not been officially sanctioned.

This is not public knowledge, but David Zimmerman, said the material had all been recorded from radio and broadcast copies and has not been previously available on records.

Claiming that the material had been “released” by Hendrix, and Zimmerman said, “I am paying mechanical copyright and if the carors that Hendrix in 1968, wish to get in touch with me, I am prepared to pay a royalty rate to them as well. I would like to see it all completely above board.” Zimmerman admitted that he had not contacted Hendrix’s company, Track Records. He also declined to name the handling price of the album and production.

Zimmerman claimed interest among dealers was “phenomenal.” He offered dealers supplies varying in cost between $3.60 a copy for orders of 1,000 and $4.60 a copy for small quantities.

John Fruin, managing director of Polydor, which distributes Track Records through the company, said that there were a number of unauthorized Hendrix albums in Japan, “an incredibly complex situation” over the Hendrix matter, which was in the process of being sorted out. Fruin, who spoke in a private conversation, agreed that the album might “sort out.” Zimmerman said that Polydor would consider taking a legal position. A Track spokesman also advised dealers to avoid selling the album “at least until we are able to make some investigations.”

From the Music Capitals Of the World

TORONTO

The Maple Leaf System will involve the Windsor network's CKLW-WM to join the network, according to reports of Canada's Canadian content laws. Larry Selwyn, president of Toronto's CHUM, Inc., reported that 10 of the 12 licensed stations will be submitted for approval.

As of early December, the station also included the following: 10,000-watt FM radio station on 102.3, 10,000-watt FM radio station on 106.7, and 10,000-watt AM radio station on 970.

(Continued on page 59)

GRRC Offers Plan to Improve Tape Sales

LONDON—The U.K. Gramophone Record Retailers' Committee has forecasted to the heads of all major manufacturing companies a possible increase in sales of pre-recorded tapes.

The GRRC considers that unless better terms for cassettes are extended, and the item at lower price, as is the case with tapes, no sales will take place for many years—if at all, commented secretary Hugh Foote.

The points listed by the GRRC are:

1) Production of inexpensive portable players and add-on units for existing stereo systems are not held as opposed to radio and hi-fi shops—on a sale or return basis, at least at the present time.

2) Increased margins so that, at least, a dealer selling a cassette or a cartridge does not suffer in competition with a similar record, but preferably an increase in terms to a full 35 per cent as with the majority of records (or considerably more if point 3 is not taken up).

3) Full sale or return or exchange for the next two years for all cassettes and cartridges or at least 20 per cent return allowances.

4) Design and production of simplified racks.

5) Availability of extra title cards free of charge for cassettes for use in display, browser racks and for replacements in cases of pilfering.

6) Availability of title cards for cartridges—or possibly boxes—as at present there is no method of display except by putting out the contents at the point of sale.

At the root of the GRRC’s concern is the evidence that “these expensive items are so difficult to sell and quickly obsolesce with very little return to those who supply the contents.”

If the recommendations are put into effect, it is suggested, the manufacturers would be assured of “a vast new market” for cartridges, a large cost of the additional margings.

WB to Promote Disks At Shows Via CTV

LONDON—In its round of dealers' trade shows, Warner-Reprise will make first use of videotape and closed circuit television shows at the NAB. The “Lancashire” show, which is expected to include a video tape of the show, and a new Warner-Reprise set, Curved Air, which will feature the sales force for the company's new Warner-Reprise set, Curved Air, which will feature the sales force for the company's new cartridges, and will be part of the display. It is the first in a series which will be further developed by the label following the heavy Christmas sales.

The program is also being consider- ed as the prototype for its future video cartridge line and in recording sets for disk product, attention will now also be given to sound. The new side of future video tape cannot be used. The company is using this new side of future video tape cannot be used. The company is using this new side of future video tape. The use of future video tape cannot be used. The company is using this new side of future video tape cannot be used. The company is using this new side of future video tape cannot be used. The company is using this new side of future video tape cannot be used.

The Curved Air program was made by Warner-Reprise and Tele- vision Applications Ltd., a non-broadcast division of TVR (Television Recording & Video), the first in a series which will be further developed by the label following the heavy Christmas sales.

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International News Reports
GRT Cruisin' Oldies Get A Launching to Remember

WINNIPEG—GRT launched its “Cruisin’” oldies album series by going to key dealers and media people supplied pizza, wine, candles and copies of the “Cruisin’” series. GRT also tied in with the Gondola Incomparable Pizza company for a week-end of oldies on CKBG. Cuts from the seven volumes of “Cruisin'” were played every 15 minutes on the station. GRT selected one of the “Cruisin’” albums for each home, according to its age group.

GRT’s West Canada and Ontario regional manager, Harry Harmansky, reported that the idea was to get across not only the musical excellence of this series, but also the personal appeal that such music has, because it is so evocative of good memories. 

This kind of appreciation is being done at home, and so we had to come up with an idea for a promotion in the individual homes of the people we wanted to impress.”

At the recent signing of a deal between GRT of Canada and Doctor Music Productions of Toronto, the members of Everyday People gathered at the GRT headquarters for a promotional planning conference, GRT has just released their first single, “You Make Me Wonder,” Left to right, (front) Gil Branc, GRT marketing manager; Bruce Reynolds of GRT president; Doug Riley of Doctor Music Productions; Junta Ney, GRT’s promotion co-ordinator; and (far right) Terry Brown, rock engineer and a partner in Doctor Music.

Lighthouse Mgr, 2 Others Form Label
By Ritchie Yorke

TORONTO — Vinnie Fucio, manager of the Lighthouse, is one of the principals in a new record company, Rock'n'Roll Records, which will headquarters here. Rock'n'Roll's initials signs include Lighthouse, Grits, Brian McLean of the West Coast group, Love, and Harold Logan. Fucio said that the label was also signing Caffish. Fucio said he was setting up a Canadian distribution deal with GRT of Canada, but that his U.S. rights were still open. Rock'n'Roll is said to be looking for a U.S. deal for about $3 million.

The artist in Canadian content was obviously a key factor in our decision to base this operation in Canada, Fucio said. We also like the aura and feel of the Toronto, and we were impressed by what John Lennon has said in the past about the city. We are also more friendly with the Canadian government than this present U.S. government, he said. We intend to apply for a $1 million government loan to build a studio in Toronto,” Fucio said.

Hermaen Plays At Stereo '71

TORONTO — Woody Herman performed the opening ceremonies at Stereo '71, the annual Canadian audio exhibit, Highlights of this year's three-day hardware show included displays of quadrivision, a holography exhibition, and an in-annexes. The exhibition, which drew more than 75 exhibits, was opened by Woody Herman, who was in Toronto for a week-end of events at the Imperial Room of the Royal York Hotel.

GRT of Canada threw a press reception for Herman, and also made available free albums to be distributed at the opening of Stereo '71. Herman also performed a 15-minute set prior to the opening ceremonies. The organizers of Stereo '71, Maclean-Hunter, said that attendance was extremely good.

Canada Executive Turntable

Gary Beck, Capitol Records artist and general manager of Rockwood Music of Canada, has been elected to the board of directors of the Country Music Association. Beck has long been one of Canada's best known country performers and has also achieved a marked degree of success in the song-writing field. Beck has written such hits as "The House That Built Me," "I'll Be the One," and "You're a Better Man Than I Am." He has also had extensive experience in the technical recording field and is most recently producing and managing studio recording projects.

New Releases in Canada

TORONTO—New Canadian releases this week include "I Just Want to Be Wanted," by Christine-Davey; "TF 19," by McDowell Carter Freeway; "Quality Q 1989," by the Monkeys; and "Green Eyes Forever," by the Tubas. — by Graham — Capitol 72032 (U.S. release through Capitol).

Annie Murray To Lead Parade

TORONTO—Capitol's Annie Murray has been named Grand Marshall for 1970 by the Grey Cup committee of the Canadian Football League. Gene MacLellan, composer of "Snow Bird," was a featured guest artist in the TVA Network's production of the Miss Canada pageant. The show was screened Nov. 9.
Dutch Industry Sales Rise Is Maintained

By BAS HAGEMAN

AMSTERDAM—After the boom years of the 1960s, the Dutch record industry has settled down to a steady rate of development, with a rise of 15 per cent of single sales in 1970.

The Dutch record industry releases about 1,100 new titles each week, and from the 1960s through the early 1970s, the sales of long-playing records have increased by about 15 per cent annually. However, the growth rate of the industry has slowed in recent years due to increased competition from other media such as television and video.

Apart from the top 100 chart, the Dutch record industry continues to grow, with a rise of 15 per cent of single sales in 1970. The Dutch record industry is one of the best organized in Europe with record manufacturers, distributors, and record companies forming an extremely good and close relationship among the many of their mutual interests. Both Dutch and record companies contribute to the funds of the CCGC, the committee for collective gramophone campaigns, which does a great deal to promote record listening.

The majority of record companies use members of the NVGD, the Dutch industry federation and only supply their products to retailers who are members of the NVGD. The Dutch record industry is not organized centrally, but each member company undertakes to supply only products that are approved by the NVGD. Selling points number around 1,100 at present.

Record sales in Holland are made up of 36 per cent of long-playing records and 64 per cent of singles. This means that there are a large number of retail outlets with a small turnover, who sell radio, television receivers, or recorders specialized for specialist record sales, such as underground music. Eighty percent of the rack-jobbing outlets in Holland made up by the record manufacturers through Gummestore Ltd., the all-industry rack-jobbing organization, which strictly controls the compilation of the rack-jobbing outlets and the location of racks so that the traditional retail outlet is not jeopardized. However, 20 percent of rack-jobbing outlets are independent and are not affiliated with the NVGD and NVG.

The total number of rack-jobbing outlets in Holland at present and throughout the year is expected to amount to $4.5 billion, which is about 10,000 outlets and roughly 1,100 outlets for the industry-controlled organization.

Record sales in 1970 are expected to have a total turnover of about $2.5 billion.

One marked change in the record market has been the decrease in the life span of a hit single. Average length of life is now shrunk from a year to two years, with a number of hits lasting only a few weeks. However, 15 percent of hits are very seldom achieved even by a No. 1 disk. Only 5 or 6 percent of hits are to be considered hits. However, this does not mean that all records are now failures. Many records are sold in large numbers but do not reach the top of the charts. Therefore, it is important for record companies to continue to promote their products actively.

Another change in the market is the increased interest in classical music. Many classical music recordings are now sold in large numbers, even though they are not placed in the top ten of the charts. This shows that there is a growing interest in classical music among the young generation.

The Dutch record industry is well organized and has a strong infrastructure. It is important for record companies to continue to invest in the development of new recording techniques and to promote their products actively in order to maintain their strong position in the European market.
From The Music Capitals of the World

**Continued from page 56**

“Beautiful Second Hand Man” is London’s best selling single in Ontario, ... Anna Murray appears on the cover of the Glen Campbell Show, ... to return to Canada early in the New Year for another tour. In the meantime, ... Kiel Eshler has left CKFH’s “Going Live” night show, replaced by ... Steve Mon- ... general assistant manager of PFI Radio, and ... Mike Byford is the new music director, ... “Fly Little White Dove To Me” for his new LP, ... CHAM in Hamilton has a playlist of ... Mike Lennons, Symphonia, the dis- ... creased by half a dozen points in the ... Monday, a record of two songs to his debut CFS release, ... a 15-minute serenade by Paley in which he talks on some of his controversial compositions. ... A committee of inspection was set up to look into ... “Traces,” “I’ll Never Break Your Heart.” ... until it was rumbled up, ... radio host Fred Andrews, now a regular for ... it all along, the “Traces” LP was aggressive sold on ... A special campaign in October in which they intended to record buyers selected in a price for a specific period. ... The Ruisseau ensemble was featured by CRN in connection with a give-a-way where customers were offered at 40 per cent of the original price. ... The Transatlantic group folly Glad was in Holland on Oct. 15 for a local show at the All- ... “Is There Anybody Here?”, the Cats have a new single ... “Have I Seen You?” BAS HAGEMAN

LONDON

A British song, written by Bob ... Colombo, managing director of ... A new guide to the ... A 44,000 capacity, the company’s first ... The Mamas and the Papas, who showed up at one of the concerts at York’s Odeon Centre last week, with ... Arnold Gosenich, and his ... “Country Roads,” one of his hits on Saturday (7), attended by Capo ... Elytse YORKEY

MANILA

Andre Kostelanetz conducted the Manila Symphony under the sponsor- ... of the Metro Manila Auditorium. ... Kostelanetz, LPs a big publicity- ... ____’s concert on NBC next month. ... Amos Beattie, music director of ... Both groups are being performed at the Manila Yacht Club. ... Mr. Roberts, is a native of ... AMSTERDAM

Polycon reports successful sales for the triple-pack “Stockholm” ... 25,000 copies sold up to the present. ... Robert Morges and sales manager ... Nico van Binnen had a meeting last week at the ... sales manager Maurice Martens, says the company is in negotiations with the Benelux companies. ... Guitars, all of which will be released from the French Ades line — was released today in Holland. ... the material will be translated ... into the English language and ... included with the respective re- ... Dutch cooperation relating to ... Perry Stedle received a special award ... than 100,000 of his “My Special Prayer” single; the reception was orga- ... Birch of Mexico City’s Radio ... Holland, Oct. 12-13, for a meeting with technical executives of PFI Radio and ... Dutch pop group together in the Symphony Orchestra of the ... A special arrangement of Carnegie Hall’s “Traces” for a new LP ... a new single LP, “Lost That Loving Feeling.” “I Can’t Stop Loving You”, Engelbert Humperdinck’s new single ... “Can’t Take My Eyes Off You,” Neon Records has released a new LP, ... “I’ll Never Break Your Heart” for Neon, ... the first single from a new LP, ... “Try Again,” written by Tommy Neter, ... are used for the first time. ... “The Beautiful Adventure” for the Perry Field concerts on Southam....

GLORIA MILLER: A Memorial” on ABC’s “Top of the Pops” on “Break- ... by the Four Tops on Mo- ... “Breakthrough” on Columbia. ... “No More Tears” on Barclay; ... “Game Movie Hit” on Columbia; “Lamb- ... Passenger” on PBC. ... With “I Love You” Eddie Money on ABC’s “Break- ... to give a special Little Richard concert in ... “Baby Belvedere” on London. ... “My Head” by Johnny Mathis on ABC’s “Breakthrough” on Don-Lex. ... “Can’t Take My Eyes Off You,” Neon Records has released a new LP, ... “I’ll Never Break Your Heart” for Neon, ... the first single from a new LP, ... “Try Again,” written by Tommy Neter, ... are used for the first time. ... “The Beautiful Adventure” for the Perry Field concerts on Southam....

BERLIN

A reception—hosted by the Berliner ... of the Autumn, 1970 World Festival ... over 100 politicians, publishers and ... Mexican singer Oliva Molina on ABC’s “Breakthrough” on Berlin TV. ... Charles Asnar- ... will give a single concert at the Berliner Philharmonie in ... with her new LP, “Breakthrough” on 11 on the Riss Radio chart. ... an LP, “Breakthrough” on Berlin Dialog for Big Band for the oc-...
NARAS in All-Chapter Award Screening Talks

NEW YORK — A recording industry group, composed of members from five chapters of the Recording Academy (NARAS) met at the Hilton Hotel in New York City Sunday for an all-day Grammy Awards screening session. For the first time, the four New York chapters in members from Los Angeles, Nashville, and Chicago to work with New York representatives in an across-the-board screening of all company and member entries, to assure proper category placement and to check all eligibility requirements.

During the morning session, separate committees screened entries in the contemporary/pop, rhythm & blues, jazz, classical, and traditional ethnic fields. In the afternoon, all representatives met in an open meeting, exchanging recommendations and deciding on the placement of all entries in their respective categories.

Screening the pop/contemporary entries were Billboard editor Paul Ackerman, Columbia's Bob Altshuler, producer Mike Berniker, Chicago's Malcol Davis, Circle Music editor Jerry Fuller, Nashville's Jim Gaisser, Atlantic's Shelly Kagan, Cash Box's Dick Lerman, Atlantic's Bill Lowery, Nashville's Bob McClure, Billboard's Dave Pell, and Atlantic's Mary Talley.

Screening rhythm & blues were Cadet's Esmem Edwards, NYU's Tony Holoub Columbia's Billy Jackson, Motown's Phil Jones, Scepter's Manwell Courtney, and RCA's Buzzy Willis.

The jazz entries were screened by Billboard's Butch Miles, producer Manny Albam, the Voice of America's Will Sousa, Saturday Night's Jake Lane, and Atlantic's Joel Dorf, musician manager Maxfield, Beat editor Dan Morgenstern, Father Norman O'Connor, and New York Times jazz critic John S. Wilson.

The classical recommendations were screened by David Hall, Decan's Is Horowitz, and American Record Guide editor and publisher Jim Lyons, while the ethnic-traditional entries were screened by NYU's Henrietta Harnens and producer Allee, while the ethnic-traditional entries were screened by NYU's Henrietta Harnens and producer Allee.

New York's executive director, supervised the session.

LEE YOUNG, left, president of the NARAS Los Angeles Chapter, briefs the panel of A&M and Motown executives before a meeting held recently at the RCA studios in Hollywood. The subject was "How Hit Records Are Made," Left to right are Jerry Moss, Herb Alpert, Bob West, Aon Addis, co-chairman; Larry Levine, Dick Addis, co-chairman; Gary Owens, moderator; and Hal Davis.

OFFICERS of the Memphis Corp., an independent label based in Memphis, after a recent stockholder's meeting, Left to right are Raymond Rosenberg, president; Jerry Butler, executive vice-president; W. Yale Matheson, chairman of the board of directors; and Dr. Arthur C. Home, vice-president.

Burdon wrote the music and lyrics for "Gun" which is also an anti-peace violence song.

Burdon's anti-drug stance appears in the song "Gun" and includes the comment to "throw away guns, grass, needle set, cocaine reds and blues" on the verse after an instrumental bridge.

Burdon's anti-drug stance appears in the song "Gun" and includes the comment to "throw away guns, grass, needle set, cocaine reds and blues" on the verse after an instrumental bridge.
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<td>SIL &amp; THE FAMILY STONE</td>
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<td>CREEDENCE CLEARWATER REVIVAL</td>
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<td>BOB DYLAN</td>
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<td>BOBBY SHERMAN</td>
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<td>JIMMY CLIFF</td>
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Get Into Lotti Golden

It takes 6 seconds to get into Lotti Golden's new album on GRT and from the moment the needle drops... you know another queen has arrived on the scene.

Get Into Lotti Golden
on GRT Records and Tapes
Produced by Jack Lewis for K-L Productions
**Billboard Top LP's**

*Continued from page 62*

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<th>THIS WEEK</th>
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<tr>
<td>15</td>
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<td>17</td>
<td>ALABAMA</td>
<td>Keepin' The Home Fires Burning (Warner Bros)</td>
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<td>ALABAMA</td>
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<td>ALABAMA</td>
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<td>20</td>
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<td>Forty Mile Day (Warner Bros)</td>
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<td>21</td>
<td>ALABAMA</td>
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<td>Eat A Peach (Warner Bros)</td>
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<td>Whipping Post (Warner Bros)</td>
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<td>ALLMAN BROTHERS BAND</td>
<td>One Way Out (Warner Bros)</td>
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<td>33</td>
<td>AMERICA</td>
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<td>ANDRE WILLIAMSON</td>
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<td>35</td>
<td>ANDRE WILLIAMSON</td>
<td>When You're Old and gray (Atco)</td>
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<td>36</td>
<td>ANDRE WILLIAMSON</td>
<td>That's the Way (Atco)</td>
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<td>Walk On (RCA)</td>
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<td>42</td>
<td>ANNIE LENNOX</td>
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<td>ANNIE LENNOX</td>
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<td>ANITA WATERS</td>
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<td>ANITA WATERS</td>
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<td>57</td>
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<td>Losing My Religion (Capitol)</td>
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**Additional Content**

- **Fifth Dimension**: The Very Best Of The Fifth Dimension
- **Santana**: Abraxas
- **Creedence Clearwater Revival**: Pendulum
- **Moby Grape**: More}

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**Additional Information**

- **Session Eieme**: "The Very Best Of The Fifth Dimension"
- **Santana**: Abraxas
- **Creedence Clearwater Revival**: Pendulum
- **Moby Grape**: More
Claudine’s new album sounds as pretty as it looks.

Claudine Longet
We’ve Only Just Begun

Including songs like “I’ll Be There,” “Ain’t No Mountain High Enough,” “What Have They Done To My Song, Ma,” “Make It With You,” and “They Long To Be Close To You.”

Her First. On Barnaby Records and Tapes.
Isaac put it all together with a little help from sixty-seven friends and The Memphis Symphony Orchestra.

'TO BE CONTINUED' is ISAAC HAYES' next gold album. Ready now.
HELP WANTED

ADVERTISER (COMMUNICATIONS MAJORS) wanted. Every day, every week. Must have the ability to coordinate and manage the entire promotion schedule. Full-time. Apply to Box 3405, Billboard, 955 5th Ave., New York, N.Y. 10019.

WANTED: A WIDE-AWARE FEMALE "executive" to the president of a radio station. Must be a strong independent. Must be able to handle all aspects of the radio business. Must have a track record of success. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

WANTED: A VERY TALENTED AND EXPERIENCED Musician for your music business. Must have a minimum of 5 years experience in the industry. Must be able to write and produce original music. Must be able to play a variety of instruments. Must be able to sing. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

INCREIBLE OPPORTUNITY!

Bright, aggressive female wanted for independent record manufacturer. Must have good business sense and be able to work well with others. Must be able to handle all aspects of the business. Must be able to handle a lot of paperwork. Must be able to handle a lot of people. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

PROFESSIONAL SERVICES

COMPLETE RECORD PRODUCTION FACILITIES, including production and distribution of records. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

MUSIC INFORMATION — ENGINEERS, PRODUCERS, EXECUTIVE STAFF and everything else. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

RECORDING FOR PRODUCERS. Mastering, mixing, editing, mastering. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

RICK GAFFER, PIANIST/VOCALIST with a background in a brilliant recording career, seeks opportunity in the recording business. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

TOGETHER PHOTOGRAPHERS will shoot and edit portraits, prints, negatives. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.

MATERIAL AVAILABLE: ARTISTS, PRODUCTIONS, IDEAS, IDEAS, IDEAS, IDEAS. For the right person, the job is a "dream job." Apply to Box 329, Billboard, 955 5th Ave., New York, N.Y. 10019.
Come Together. For the most significant event in the International Music Industry - The Third International Music Industry Conference. Enabling business people from all over the world to access the industry to meet, discuss, exchange views, learn, prepare for new industry developments, help each other - and enjoy.

In only two years, IMIC has established itself as the world-wide communication forum for individuals involved in the international music business - records, publishing, personnel management, law, performing arts, mechanical licensing and performing rights societies, radio, TV, audio-visual technology. In 1969, 600 music men participated in the First International Music Industry Conference on Paradise Island, Bahamas. The second conference in Palma, Mallorca drew 900 registrants. IMIC has become an integral element in the successful workings of the international music industry. Over 1,200 participants are expected to convene in Montreux, Switzerland for IMIC 3. June 6-12, 1971.

TOGETHER, FOR PLEASURE
Program Format and Speech Translations. Sessions will be held every Monday, Tuesday, Thursday, Friday, Saturday, Sunday. Morning, afternoon and evening sessions will be conducted in English, French, German, Italian and Spanish.

Company and Association Meetings. IMIC 3 offers registrants an excellent opportunity to hold special meetings with execs from around the globe. Meetings with licensees and sub-publishers, associations and other companies. After the stimulation of the daily conferences, the afternoons are a perfect time to hold company meetings and seminars. Complimentary rooms will be provided for groups. Daily receptions will be held at the hotel of the IMIC 3 registration office. The director of the conference secretarial help as well as audiovisual equipment is available. Write: Meeting Coordinator, IMIC 3, Suite 900, 90 Madison Avenue, N.Y., 10017.

Registration Fees. Because of the growing attendance at IMIC conferences, participants should register early.

Special pre-registration fee: If you take advantage of this pre-registration offer of the IMIC 3 Conference and register NOW, the fee for the entire conference is $210 per person. The fee includes attendance at all sessions, opening cocktail party, closing dinner dance and all work materials. It does not include hotel rooms. A check made out to the International Music Industry Conference should accompany registrations. Please use the coupon below or send the requested information on your letterhead. A check made out to the International Music Industry Conference should accompany registrations. Required fee: $250 per person. Effective after June 1.

TOGETHER, FOR BUSINESS
Program Format and Speech Translations. Sessions will be held every Monday, Tuesday, Thursday, Friday, Saturday, Sunday. Morning, afternoon and evening sessions will be conducted in English, French, German, Italian and Spanish.

Company and Association Meetings. IMIC 3 offers registrants an excellent opportunity to hold special meetings with execs from around the globe. Meetings with licensees and sub-publishers, associations and other companies. After the stimulation of the daily conferences, the afternoons are a perfect time to hold company meetings and seminars. Complimentary rooms will be provided for groups. Daily receptions will be held at the hotel of the IMIC 3 registration office. The director of the conference secretarial help as well as audiovisual equipment is available. Write: Meeting Coordinator, IMIC 3, Suite 900, 90 Madison Avenue, N.Y., 10017.

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Travel and Transfer Arrangements. SWISSAIR will be flying you to IMIC. Registrants currently residing in Europe will be conducted by SWISSAIR and offered the services of their worldwide organization. Special schedules have been arranged for IMIC 3 registrants to facilitate travel. Buses from the Geneva Airport to Montreux have also been set up specifically for IMIC registrants.
There will be two different types of meetings at IMIC-3: the Conference sessions on Monday, Wednesday and Friday and the seminars on Tuesday and Thursday. Both types of meetings will begin at 0900 and end at 1315.

In the plenary sessions, talks will be given to the entire audience, translated simultaneously into five languages. Following the talks in one session, the audience will divide into five rooms. The rooms will be divided by language. Each room, the talks will be discuss for 45 minutes as they relate to the countries represented in the room. Questions will be developed for the speakers. For the final 30 minutes of the session all groups will then reassemble in the plenary room to hear the questions and answers of the speakers.

In the seminars, each registrant will select one on Tuesday and one on Thursday in which to participate in discussion. There will be no speeches. The registrants in each seminar will exchange their ideas and experiences—good and bad—on a list of questions, related to the seminar subject area, made up in advance by the seminar chairman and his panel. The seminars offer a unique, and perhaps unparalleled, opportunity for each person to participate and to hear the views of worldwide industry leaders about ways 1) to deal with the day to day problems of the music business, 2) to learn how new developments should be anticipated, and can be successfully handled.

Monday, June 7—Plenary Sessions
Session 1—Significant Developments of Industry wide Implications
Talk A—What Can Companies Do To Stop Illegal Duplication of Recordings: A Progress Report
Talk B—The Promise For Music Companies of Improved Relations With East European Countries
Talk C—Impending Changes In The Common Market and Their Implications For The Music Industry

Session 2—The Music Industry and the Cartridge/Cassette TV Field
Talk A—A Realistic Look At The Potential Opportunity For Profits In Cartridge/ Cassette TV
Talk B—Analyzing The Principal Systems and Their Marketing Plans
Talk C—What Are the Markets That Offer The Most Promise and What Are Their Needs For Product
Talk D—How Can Music Companies Play An Important Role In The Industry Future

Tuesday, June 8—Concurrent Seminars
1. The Chief Executive Seminar
2. The Publishers Seminar
3. The Legal Seminar
4. The Promotion and Advertising Seminar
5. The Distribution Seminar
6. Finance, Credit, and Cash Flow Seminar
7. International Collecting Procedures Seminar
8. The Recording Studio Seminar
9. The Classical Music Seminar
10. Italian Language Seminar
11. French Language Seminar

Optional Session 1700 to 1830
How To Survive In The Music Business
This informal session will be a self-critical examination of industry attitudes and practices in all areas of the international music business: creative contributions and rewards; company investment vs. profit returns.

There will be no speeches. The entire session will be devoted to a give and take. The teams will be encouraged to ask the panel and the audience. A limited number of tickets will be available for this meeting.

Wednesday, June 9—Plenary Sessions
Session 3—Legal Developments and Their Impact on Management Decisions
Talk A—A Proposed International Clearing House for Obtaining Worldwide Publishing Rights
Talk B—Adjusting Licensing Agreements to Needs of Local Countries
Talk C—Negotiating Terms of Contracts with Artists and Authors For The Cartridge TV Age
Session 4—Changing Impetuses in Effective Marketing
Talk A—The Revitalized Growth of The International Record Store
Talk B—Developing More Effective Ways To Reach the Consumer Market
Talk C—Controlling the International Dumping of Records

Thursday, June 10—Concurrent Seminars
There will be a different outline from the Tuesday seminar and additional subjects discussed in each of the following seminars:
1. The Chief Executive Seminar
2. The Publishers Seminar
3. The Legal Seminar
4. The Promotion and Advertising Seminar
5. The Distribution Seminar
6. Finance, Credit, and Cash Flow Seminar
7. International Collecting Procedures Seminar
8. Personal Management and Talent Relations Seminar
9. Italian Language Seminar
10. French Language Seminar
11. Cartridge Sales Seminar

Friday, June 11—Plenary Sessions
Session 5—Impact on the Record Industry of Growth In Tape Cassette and 8 Track Cartridge Sales
This panel of four people will analyze, for their region, the comparative sales growth of cassette and 8 track tape and forecast the growth in the future. They will give an analysis of automobile and home sales and the potential sales effect of newer technological developments such as four channel sound.
Talk A—In Europe
Talk B—In South America
Talk C—In Japan and Australasia
Talk D—In U.S. and Canada

Session 6—Youth and Music
Talk A—The Meaning For Music Companies of the Changing Life Styles of Youth
Talk B—The Universal Problem of Drugs: What Can the Music Industry Do?
Talk C—The Rock Festival: Should It and How Can It Be Saved?
Talk D—The Increasing Role of Music In Youth-Oriented Films
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Edwin Starr knows the mood of the times. He hammered it home in his #1 hit "WAR". Now Edwin Starr cries out for stronger action with his latest release—
"Stop The War—Now"

Listen to him—he sings for peace.
**SPOTLIGHT SINGLES**

**ALLAN EYTER**

**JOHNNY PHILLIPS**

**ON THE VOICE OF A UNIQUE NAME**

**MATTHEWS/SOUTHCOMFORT/WOODSTOCK**

**OSMONDS-ONE BAD APPLE**

**TROGGS-THE RAVER**

**JONNY CASH-FLICK AND BLOOD**

**JANET LAWSON**

**GEO-GOOD ENOUGH TO BE YOUR WIFE**

**RONNIE MILSAP**

**FIND A MELLE**

**BILLY JOE MILLER**

**JAMES BROWN**

**TOM T. HALL**

**CHART**

**SPOTLIGHTS Predicted to reach the top 60 of the HOT 100 Chart**

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**TOP 20 POP COUNTRY**

**DAVE DUDLEY—LISTEN BETTY**

**BOBBY BARE—COME SUNDOWN**

**FREDDY WELSER—THE PROMISED LAND**

**WYNN STEWART—HEAVENLY**

**MARTY ROBBINS—PAID (2:17)**

**TOM T. HALL— ONE HUNDRED CHILDREN**

**CHART**

**SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

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**TOP 20 SOUL**

**STAPLE SINGERS—LOVE IS PLENTIFUL**

**CHART**

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**SPOTLIGHTS Predicted to reach the top 20 of the TOP SELLING SOUL SINGLES Chart**

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**SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

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**SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

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**CHART**

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**SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

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**CHART**

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**SPOTLIGHTS Predicted to reach the top 20 of the**
The Battle of New Orleans.
(EL-472)

A new single from

Bert Sommer.

Produced by Artie Kornfield.
Representation by Dominic Sicilia

Distributed by Buddah Records.
Fox Agency Wins Order

**Continued from page 1**

Allen Pekar, their respective agents, servants and employees and the respective officers and agents of the Cellar Boutique, Inc., and Tape Galaxy, Inc., employing them from infringing or using copyrighted musical works of the plaintiffs in any manner and from manufacturing, selling, distributing, using, transferring or offering for sale any unauthorized recordings of any of their copyrighted compositions and derivative works.

The injunction also extends to both the defendants and the executives of their respective companies, officers and agents.

The injunction was granted following hearings before the Court on November 9 and 10, 1970, at which time plaintiffs presented an affidavit of Albert Berman, managing director of the Harry Fox Agency, that there was probable cause to believe that the defendants and others were infringing the copyrights of plaintiff's compositions without the authorization of the copyright owners.

According to Al Berman, this is a significant development in the nationwide anti-bootlegging program of the Fox Agency, which is designed to prevent the company from distributing or offering for sale any unauthorized recordings of the plaintiffs' compositions.

The injunction is effective immediately, and the defendants are required to desist from any further infringement of the plaintiffs' copyrights. The court has also ordered the defendants to provide the Fox Agency with a list of all recordings containing the plaintiffs' compositions that they have manufactured, sold, distributed, used, transferred or offered for sale in the past 60 days, and to provide a written statement of their intentions to conform with the terms of the injunction.

The plaintiffs are represented by Robert C. Osterberg, of Atches and Clark.

AL BERMANN, managing director of the Harry Fox Agency, requests that the court permanently enjoin the defendants from making, distributing, or offering for sale any unauthorized recordings of the plaintiffs' copyrighted compositions and derivative works.

The evidence shows that the defendants have been engaged in an active campaign to distribute and offer for sale unauthorized recordings of the plaintiffs' compositions, and that they have failed to take any steps to prevent this infringement.

The plaintiffs argue that the defendants have engaged in a pattern of infringement that is likely to continue in the future, and that the court should grant a permanent injunction to prevent this infringement from occurring.

The court has found that the defendants have engaged in a pattern of infringement that is likely to continue in the future, and that the court should grant a permanent injunction to prevent this infringement from occurring.

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