See CTV Co-Existing With Commercial TV

By RADCLIFFE JOE

NEW YORK—Cartidge TV will not jump into commercial television, now or in the foreseeable future. This is the feeling among leading CTV traders in the country.

Agreement on this issue comes in the wake of recent comments by Julian Goodman, president of the National Broadcasting Corp. Goodman, in a memorandum to his staff, expressed confidence that CTV would ultimately offer valuable supplementary services to those who can afford them, but will not replace broadcast television which caters to a mass audience.

In agreeing that broadcast television and CTV could co-exist, officials of the Electronics Video Recording division of CBS pointed out that CBS president, Frank Stanton, stressed this point when the first CTV went on the air.

(Continued on page 70)

Output Snarl Hits Melodiya

MOSCOW — Melodiya, Russian record company which produced 100 million records in 1970, is having difficulty supplying its pressing factories with raw materials.

The suppliers, part of the state chemical industry, provided just 5,000 of the 12,000 tons of vinyl the company needs.

(Continued on page 10)

Who Move to What (Films), How (As Indie Producers)

By MIKE GROSS

NEW YORK — The Who, English rock group, will be moving into the motion picture field on two fronts. On one front they will be represented by their rock opera, "Tommy," which has been optioned as a motion picture to Jerry Grossman, and on the second front they'll independently produce their own film which will be distributed and financed by Universal Pictures.

Gershwin, a film producer who recently prepared an adaptation of "Treasure Island" for the CBS film division, also acquired the synchronization rights to "Tommy," which has been released here in an album form by Decca Records. The album, a two-LP package, has sold more than 1.6 million copies.

(Continued on page 12)

Billboard Bows 'Fastest Mover' Singles Chart

By BILL BOYD

NEW YORK — Billboard is introducing a new chart in this week's issue, Next Week's Fastest Movers. The chart, which is based on a programmed computer run and the business judgment of the Chart Department, will predict the fastest moving records of the coming week.

It must be understood that Billboard does not guarantee that these records will, in fact, be the fastest movers, or that they will then be required to program them.

(Continued on page 6)

Fight Stations' Entry Into Disks in Canada

By RITCHIE YORKE

TORONTO — To counter the rising move of radio stations entering the record business, several of Canada's leading independent producers have formed the Canadian Independent Records Producers' Association.

Citing "unfair competition and questionable practices by some Canadian radio stations," a CIIRA spokesman said that the independent production scene had become so grim in recent weeks that it had become a "do-or-die" situation.

Canada's new local content laws in broadcasting take effect on Jan. 18. All radio stations will be required to program at least 30 percent Canadian content. In what CIIRA described as "an attempt to cash in on what some naive people see as a money-making bonanza," some individuals, Canadian radio stations and the broadcasters' trade body, the CAB, have begun producing records.

Some of these stations have (Continued on page 55)

'No-Show,' Late Acts Hit

By CLAUDE HALL

NEW YORK — Unless the majority of rock acts and their managers begin to act like professionals, the music industry may suffer irreparable damage, said Bud Prager, manager of Mountain, one of the nation's leading rock groups.

Prager is also partner in Windfall Records and Winterfields Music with Felix Pappalardi, producer and bass guitar player of the Jefferson Airplane.

(Continued on page 12)

Pubs Seek Interest From Users on Delayed Payout

By PAUL ACKERMANN

NEW YORK — Publishers have contacted the Harry Fox Agency with a proposal that music users be charged interest in the event they are unduly delayed in their royalty payments.

The move reflects tight money conditions in the economy generally and in the music-record business specifically. The publishers' proposal, termed by one highly placed industry executive as "very timely indeed," is being studied by the Fox Agency, publishers' representative.

(Continued on page 12)

CCB Bares Programming, Licensing Cost Figures

By MILDRED HALL

WASHINGTON — The first time, music licensing and other programming costs of interest to the music and record industry have been separated in the annual financial report on AM-FM radio put out by the Federal Communications Commission.

In its financial report on the 1969 programming costs of the billion-dollar radio industry released Monday (14), music licensing and other programming costs of interest to the music and record industry came to $26,860,000. Costs of records and transcriptions (largely music) were $4,568,000.

In the FM service, music license fees came to $1,078,000, with records and transcriptions costing $431,000. The total 1969 AM-FM radio (Continued on page 79)

FCC

Your December 18, 1970, issue of "Billboard" magazine is due at your newsstand on Friday, December 11, 1970.

(Continued from page 1)

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SEVENTY-SIXTH YEAR
The International Music-Record-Tape Newsweekly

CARTRIDGE TV PAGE 18
HOT 100 PAGE 64
TOP LPs PAGES 66, 68

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Introducing the beginning of The Archies' next greatest hits album.

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Introducing The Archies' first.

New by The Archies.

"The Archies' Greatest Hits" is available at a very good time. The beginning of the Christmas season. It's an excellent gift idea. And will prove a most valuable asset in your Christmas inventory. Need we say more?

Produced by Jeff Barry. Music Supervision by Don Kirshner.
FBI Raid Nets Man, 'Counterfeit' Set-Up

NEW YORK — The FBI has broken up an alleged record counterfeiting ring by arresting one man and impounding a volume of 'counterfeit' records, tapes, and packaging equipment. The FBI has also announced the formation of the Recording Industry Association of America, and with assistance from Apple Records and United Artists Records.

John F. Malone, assistant director of the FBI's New York office, announced the arrest of Salvatore Ferraro, a resident of Brooklyn, who was charged with violating the Federal Statute outlawing the traffic in counterfeit labels for records. The complaint charged that Ferraro, using a label of a well-known recording artist, transmitted between New York and New Jersey in September 1970.

The FBI also raided DeChristopher's warehouse on East 56th Street in New York, and recovered, they said, more than 20,000 records already packed for delivery, more than 100,000 copies of the 15,000-record album, and all the covers and machines used to shrink-wrap the records. Most of the impounded records were allegedly copies of the Beatles, Led Zeppelin, and Paul McCartney's "McCartney" album.

DeChristopher was arrested before the raid for Southern District of New York on charges of recording without permission. Another raiding party found the company's records in New Jersey.

"Pendulum" was released nationally Dec. 9 and released in over 40 countries by Dec. 11.

Beats Pub Firm Allege $12 Mil. Underpayment

LONDON — Macien Music (U.K.), a Beatles publishing company, is alleging that Northern Songs has reneged on its agreement and has underpaid royalties by $12 million. This latest dispute follows last September's attempt by Macien to secure a full audit of Northern Songs' accounts.

The John Lennon solo album, issued by Macien Music (Macien Music Ltd., U.K.), as publisher of the songs, is seen as an attempt to inject Northern Songs into action. But EMi in the U.K. has released the Lennon album on April 25 under the title of Northern Songs as the publisher.

It is understood, however, that a meeting of the board of Northern Songs is scheduled for Dec. 7 to discuss what action to take in relation to the Macien move, which has been rejected.

In the past, songs written by Lennon and McCartney have been released only by U.S. Macien Music Inc., which was taken over by Dick James Music Inc. It is now controlled by the Don Kirshner.

London Plans Staff 'Summit' Meet Jan. 6-7

NEW YORK — London Records' annual staff meeting and "Year's End" presentation is set for Jan. 6-7 at the Summit Hotel here.

The full company executive and distribution staffs from London's factory branches in New York, Chicago and Los Angeles, and major district sales and promotion personnel from Broadway, Goldfarb, and Warner Bros. will attend. The sessions will center on new policies and for the company's future plans. London Goldfarb and Warner Bros. national pop ad manager will present their programs. All sessions will be held during a Friday night banquet hosted by the home office.

Who Preparing a 'Mini-LP'?

NEW YORK — The Who, England's leading rock band, is preparing a "mini-LP" for release here on the Dec 20th. The track will include four new songs and the band's latest hit, which is still in the running. The Who's "mini-LP" is scheduled for release later this year.

The Who's next regular release here on the Dec 21st is a two-LP set which will include the album of the group's single hit, "I Can't Explain." The mini-LP is scheduled for release in February.

Copyright Extension Is Passed by House

WASHINGTON — The House last week voted to extend the copyright for another year, to Dec. 31, 1971, the copyrights that would expire in 1971. The resolution to extend already has passed the Senate and is expected to be signed by the President's signature.

During House passage there was only one dissenting voice, that of Rep. John Dingell (D., Mich.), who has objected to this and to five other extensions voted to save the life of copyrights while Congress struggles with copyright revision legislation. More than 56,000 music copyrights are at stake.

Rep. Celler (D., N.Y.), sponsor of the extension resolution in the House, and Rep. Edward Hutchinson (R., Mich), defended the bill today, pointing out that the extension was designed to give the owners of existing copyrights a chance at the expiration date.

Rep. Celler pointed out that the extension is necessary to avoid discriminating between holders of the existing copyrights and the new copyright owners who would gain many years of additional protection after the 28-year limit. The revision gives new copyrights a life plus 50 years, whereas the old would get an additional 19 years, giving them a total term of 73 years.

Rep. Celler, who is chairman of the House Committee, is expected to be present at the meeting of the firm's key executives including vice president Aubrey Mayhem.

QUESTIONS FOR More Late News See Page 7

CETRON MUSIC IN A SHAKEUP

NASHVILLE — The offices of the CETRON Corp. is undergoing an extensive reorganization process, according to reliable information, resulting in a shakeup.

The shakeup has resulted in the resignation of at least four of the firm's key executives including vice president Aubrey Mayhem.

Dave's Key NAMM Meet

PHILADELPHIA — Clive Davis, Columbia Records president, a member of the International Association of Record Manufacturers 12th annual convention, which is due to open at the Century Plaza Hotel, Feb. 26-March 2, 1971.

Davis is scheduled to be the keynote speaker on the theme of "Decade for Decision," which is the theme of the convention's first general session on Feb. 27. An audiovisual presentation will accompany his address.

An estimated 1,200 industry personnel are expected to attend.
Col Rolls 75 Titles in 21-Market Bus Drive

NEW YORK — Columbia Records has purchased the entire interior advertising space in over 20,000 buses in 21 major markets to display album covers from 75 titles from Columbia, Epic and Custom labels. The bus campaign will run through December.

Bus routes for the advertising sgleplunge were selected, Baltimore, Boston, Cleveland, Cincinnati, Columbus, Dallas, Detroit, Hartford, Houston, Kansas City, Miami, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, and St. Louis. Transit reports estimate the average bus ride is 22 minutes to assimilate the interior ad.

The New York branch launched the New York bus campaign with a special ad program equipped with ballons, Mr. and Mrs. Santa, rolls and coffee, and a New York City transit announcement about the label and when it’s formed. The campaign will run on RCA Records, and Blume was on a coast-to-coast promotion tour last week promoting, “The Worst of Jefferson Airplane” album with dealers and distributors phoning, one, no doubt, about the label and when it’s formed. I want to be a part of it and do a hell of a job doing a lot of checking with distributors and manufacturer.

Radio Play Reports
- Continued on page 3

Computer matches up the signatures

The company has demonstrated its process to both ASCAP and BMI at Franklin’s headquarters. BMI’s board will meet Thursday (17) to discuss using the monitoring system.

Gilmore, because of his 24 years with Capitol, is requesting sound recordings from labels and publishers to build a library. The other partners in Sound Signatures with him are Mickey Katz, his son, Ronald, Lewis Sackin (the president) and his brother, Stan, who operates several telephone answering services.

Copyright Extension
- Continued on page 3

It is up to be the Senate to take over the push for the general revision promised earlier by Sen. John L. McClellan (D., Ark.).

Hutchinson reminded fellow members that since there was no disagreement over copyright duration, the struggle is only over those controversial issues as CATV (cable television). He said it would be unfair to fail to provide for an interim extension at this time.

Several prominent copyright holders have lost their copyrights simply because the other body cannot resolve an unrelated issue.

$5 Mil Entertainment Complex Set by Palino

MIAMI — Lino Gori, president of Palino Productions, has committed $5 million for an entertainment complex for Miami and South Florida at a cost of $1.5 million. The project, which is the first time that all will include a record production company, recording studios, concert area, (booking and management), music publishing firm, and a movie studio complex with facilities for production of major feature-length movies and television films.

The Palino record production company is already in production, with a hard drive of albums being released within the week. Artists recording for the LP’s are Los Tizas (guitar duo), vocalists Chas and Charmae Garce, both of whom have been backing the Lino Gori band, and Holo Lero and his orchestra.

A new Latin Ruiz has been developed by Gary, who produced this album with the heavy Cuban influence in South Florida and the area’s proximity to Central America. There is a Latin music market that will have been formed by the American music, gor.

“We will be recording all types of music, including Latin and present a variety of artists.”

A drive to become an international label is under way, with plans to produce local artists in foreign countries. Gori leaves this week for Venezuela, with trips planned for Cuba, Puerto Rico and Spain scheduled for later this month and for January 1974.

Palino’s Miami headquarters are at Dukkoff Recording Studios, 1414 SW 8th Ave., Oak Hill, where all artists will be directing, producing and recording major programs.

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A LABEL FOR AIRPLANE?

San Francisco — The possibility of a label being formed by the Jefferson Airplane is being considered, according to Augie Blume. The group is at present on RCA Records, and Blume was on a coast-to-coast promotion tour last week promoting, “The Worst of Jefferson Airplane” album with dealers and distributors phoning, one, no doubt, about the label and when it’s formed. I want to be a part of it and do a hell of a job doing a lot of checking with distributors and manufacturer.

Studio Track

By CLAUDE HALL

The new hook of Scally may revolutionize the music industry, according to Bill Lod, chief engineer for Syncon West in West Hollywood, Calif. Lod told the new group is not lower than half the price — $1,000 — and the market isn’t a second place in the second place, it’s two times as good. When clicking, it has less noise than the existing one. It seems that Syncon gets delivery of a Scally unit next month. But the major reason for the new 16-track machine to revolutionize the recording industry, Lod said, is that any group, after their first hit, will be able to afford to buy their own 16-track recording machine and install it in their basement. This could lead to the recording industry taking an entirely different role in the music industry. At Syncon, for example, recording sessions by individuals will have fallen off. The group cannot support a private session any more.

Lod said, “It’s the same reason that groups have tapered off to practically none. Now, the session has gone more and more toward in house production for Peninsula Records and for the studio. The label has produced more and more and makes records months or so and is working on five more. Lolo has put in no less than 12 hours a day in the studio. And the recording studio is now one of the only full-time engineers. You have a lot of people who have been recording, Luci’s busy, plus two other part-time engineers. The label was set up last month and is only using one or two on the label.”

Lod said until that new 16-track Scally is released, the label is doing full-steady on 8-track.

At the Mayfair Studio, New York, Bill Davis has just produced a new series of series on Madison, Erickson and a new Lenny Welch single with the Mayfair Studio. Smith engineered not only the Minus. She also worked on Copperman and G.T. with Sherman-Kahan Associates producing the series. Fortunate also produced last week at Mayfair, a song called “People of God” for Win. S. H. and his band. It’s a hit and is being pressed for Frank Zappa and the Mothers of Invention. Whatever happened to Tom?”

Hidden away in the wilds of New York State is the Woodstock Studio and hidden away at the Woodstock Studio is a depth. Jackie Loman, John Simon is producing an album for Warner Bros. Records, dated for release in March.

That Canadian boing in production continues The Flower Traveler Band is up at RCA Records and Smith is engineering not only the Minus. She also worked on Copperman and G.T. with Sherman-Kahan Associates producing the series. Fortunate also produced last week at Woodstock, a song called “People of God” for Win. S. H. and his band. It’s a hit and is being pressed for Frank Zappa and the Mothers of Invention. Whatever happened to Tom?”

Superstar Set in Double Pocket

NEW YORK — Because of the enormous demand for The Famous Richard Silver’s “Colin” album series, Decca Records has temporarily stopped shipping the two-pocket editing box. The two-pocket LP jacket is the official in-store LP pocket, and the box will be shipped as soon as enough boxes are manufactured.

Harvard Session Names Geldbart

ATLANTA — Jack Geldbart, vice president of the Country Music Association and board member, and President of NARM, has been chosen by the National Association of Business to attend a special one-week session at Harvard in January.

The session is designed to utilize the Harvard case-book method in expanding various phases of American industries in a humanities context.

Geldbart was chosen by Harvard and the Young Presidents Organization to represent what is a distribution segment of industry.

Superstar Set in Double Pocket
I Can Hear It Now / The Sixties
Written & Edited by
Fred W. Friendly
and Walter Cronkite
Narrated by
Walter Cronkite

10 years of horror, shame, humor, rage, fear, sorrow, prejudice, innovation, joy, pride, hate, insanity, love, guilt, music & you on 3 records.

The actual recordings of some of the most sorrowful and some of the most joyous events of the most explosive decade in the history of mankind.

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I Can Hear It Now / The Sixties Written & Edited by Fred W. Friendly and Walter Cronkite On Columbia Records
Bell, Sullivan Product's Deal

NEW YORK—Bell Records has signed a production deal with Sullivan & Sons for the production of the "Ed Sullivan Show" Sunday nights on CBS-TV network. Sullivan Productions, known for its successful deals with Columbia Records. Bell president Larry Ultiet, who set the deal with Bob Precht of Sullivan Productions, said that the singles and albums would be distributed on the Bell label.

Sullivan is seeking new artists, and will coordinate activities with Vince Cashin, president, and vice president, will be consulted in an expansion move. Irv Biegel, vice president of Bell, will coordinate activities with Vince Cashin, president, and John Sullivan. Bobby Brenner will consult for both firms and act as liaison.

Billboard Chart Set

- Continued from page 1

will have a "star" in next week's Hot 100. It is Billboard's feeling, however, that the new chart will come off with the records which have the best chance of showing strong upward action.

The prediction of the validity of this new chart, Billboard has found that the new chart can establish the accuracy of the new chart over the 75 percent of the period with a time. Each week's prediction will indicate the chart's accuracy for the previous week, in order to determine the reliability of the selections.

Kirshner, Minsky Form Film Co.

NEW YORK—Don Kirshner, chairman of the board of Kirshner Productions, and Howard G. Minsky, president of the soon-to-be-released "Love Story," have formed a new company, "Minsky-Kirshner, Inc.," a motion picture company, with production slated to begin by mid-1971 on "Gangster," their first property.

"Gangster," an original screenplay by Thomas Thompson, will be followed shortly by "Show Me Yours, and I'll Show You Mine," an original screenplay by novelist George Menolua.

Billboard Paper

- Continued from page 1

board Publications Inc. and Mute Labs Inc.

Board-Japan/Music Lab Inc., the largest Japanese music dealers, manufacturers, broadcasting and electronics industry executives, publishers and others in related businesses.

Ben Okano, music journalist and founder of Mute Labs Inc., is the publisher and founder of the new corporation.

Pending Japanese government approval, the joint venture will begin operations in 1971.

Executive Turntable

Roy Batocchio joins RCA Records as manager, artists relations, based in New York. He has been with Capital Records for 12 years and for the past year has been based on the West Coast as western artists relations manager. He was also Capito-

l's national singles, promotion manager and New York promotion manager. Richard Robinson named managing director, CBS Records, U.K. and Maurice Oberstein named to the newly created position of deputy managing direc-

tor. Robinson joined as CBS U.K. financial controller in 1966, became a director in 1967, and was responsible for marketing operations. More recently he was in charge of business affairs for the company. Previous to CBS he was for ATV and Ple Records. Oberstein was deputy managing director for CBS U.K. and he was previously marketing director. ... Tony Lane, formerly an artist director at Columbia Records and House Magazine, joins Fantasy Records in mid-January as creative director in charge of albums and advertising design.

David J. Mullany named executive vice-president-treasurer of Creative Electronic Musical Industries, Pittsburgh, and head of its New York offices. Norman Wieland, vice-president promotion head, and John (Mack) MacMillary, vice-president, commercial sales director, have left the company. Louis Spose becomes head of commercial sales, John Abhold appointed vice president, commercial and record production. Fred Saxon named vice president, ad and production with GM Records and GM Productions, Detroit. ... Jay Wright promoted to new position, Epic and Columbia Custom labels. He was formerly account executive, CBS Redui... Bob D. Sullivan appointed manufac-

turers, representatives, TEAC consumer products in Arkansas, Louisiana, Oklahoma, and Texas, except El Paso. ... Lester Bales has joined Hudson Bay Music, the company new-

ly named by Fredy Biestock, Jerry Leiber and Mike Stoller, as comptroller. ... Jose Antonio Reymes II, published advertising manager for the home entertainment products division, ATC, North American Philips Corp. ... Carl Gates has been appointed marketing vice-president of Columbia/Robert division of Riaa, responsible for manufacturing. He succeeds Charles Klein, who has been named vice president of marketing development and planning. ... Eric T.K. Chou has been elected vice president of Far East operations for the Tempo Corp. Before joining Tempo, he was corporate purchasing manager for International Telephone and Telegraph Corp. ... Jerry Jones and Diana Baloca to Warner Bros. Jones will head up soul promotion. He was formerly

with Transcontinental Distributors of Denver, Miss Baloca will act as a sales coordinator in the creative services department buying advertising time.

Arthur Grooms named to the newly created post of manager of administrative services for CBS New York operation. He joined the label in July, 1969, as an artist royalty accountant in Los Angeles. ... David Kelsh, who promoted Bible Voice to executive vice president. He had been vice president, general manager. ... John Romain has been appointed sales promotion manager of Craig Corp. ... Pat Boone named as head of board of directors of Bible Voice. ... Tony Lawrence joins Gershman and Gibson, Los Angeles PR firm.
**Nixon Backs Curb Anti-Drug Drive**

LOS ANGELES — President Nixon has supported MGM's anti-drug record campaign. In a communiqué to MGM's president, Mike Curb, Nixon said it was with 'satisfaction and hope' that he learned of MGM's anti-drug decision.

"Your forthright stand against drug abuse is a responsible contribution to the welfare of your country and specifically to the millions of young Americans who buy records," the President wrote.

"I have tried to enlist the

Hagen Into Disks

With Gospel LP

NASHVILLE — Chet Hagen, former NBC producer and owner of the Colin Group, has entered the record business with the National Gospel Band, an instrumental unit aimed at the contemporary market.

Hagen, who has produced all of the Country Music Association television award shows on NBC, has now produced an LP with Mundell Lowe. Recorded in Los Angeles, the LP contains 11 million-selling songs of the gospel field done in contemporary instrumental fashion, and an original song by Hagen, who also is doing his first bit of songwriting.

**Market Quotations**

**As of Closing, Thursday, December 10, 1970**

| MCA Dividend of 75 Cents Declared |

**Burial Rites For Gurlek**

KNOXVILLE — Burial services for Morris Gurlek, 68, were held here last week. Gurlek is survived by his wife and son, Richard, who works for Routele Records, and by his oldest daughter, the late Rose Gurlek. He was a vice president in the firm. He died peacefully in his sleep.

**Quarterly Payout By Handlerman**

DETROIT — A regular quarterly dividend of 17 cents a share was voted by the board of directors of Handlerman Co., payable Jan. 4 to stockholders of record Friday (18).

**Sinatra Disk of Anka’s ‘My Way’**

NEW YORK — The Paul Anka song, "My Way," was recorded by Frank Sinatra and the Spanska Music song, "My Way," was released and the song became the most popular song of the year.

**TV Blamed for Not Making The Most of ‘Now’ Artists**

LOS ANGELES — To create the proper setting on television, the industry is failing. In a meeting with the contemporary music industry, the broadcasters have proposed a "new" format of music for television. The show will be called "The Today Show" and will air on the networks.

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DECEMBER 19, 1970, BILLBOARD
There are two things for sure this Christmas.

One is Christmas. The other is Carpenters.


**WILLIAMS NEW HEAD OF LOCAL**

LOS ANGELES — John Tranchitella was defeated by Keith Williams for the presidency of Musicians Union Local 47. Williams rode to victory on a promise of "creative change." Tranchitella had been president since 1958. The unofficial tally was 3,020 votes to 2,525, marking the most votes registered by Local members in many years.

Max Herman, the current vice president, retained his post. Williams has been a music preparation representative. The two vying terms begin Jan. 11, 1971.

---

**Who Moving Into Films**

The majority of the songs in the 23-song score for "Tommy" were written by Who member Pete Townshend. The recordings of the songs were written by Who members John Entwistle and Keith Moon. The background music from the song has been described as "See Me, Feel Me," which has been released from a single. The album has sold over 700,000 copies. Other songs which have been released include "Money" and "I'm Free" and "Overture From Tommy."

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**Entertainment**

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**WILLIAMS NEW HEAD OF LOCAL**

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Max Herman, the current vice president, retained his post. Williams has been a music preparation representative. The two vying terms begin Jan. 11, 1971.

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**Output Snag at Melodiya**

Vinyl resin necessary for manufacturing 100 million records this year. Substitutions of non-standard ingredients have been made, which led to chemical dispropor- tionation, and resulted in production of low quality records.

Andre Maslov, Melodiya chief engineer also said that only 1,100 of the 5,000 tons delivered by the suppliers could be used for manufacturing high fidelity records for symphony music and opera, both monaural and stereo.

Even these 1,100 tons are not always homogeneous since the producer, Kaprolaktun Chemical Company, often suffers breaks in production processes.

Other components, utilized for manufacturing records (e.g., sound), are sometimes below standard.

The state chemical industry intends to put into operation two new plants producing vinyl resins during 1971-72, although according to earlier plans, the plants should have started work- ing in 1965, which will cover all of Melodiya's needs. A new brand of resin, BA-15, has been specially developed for the record industry.

---

**Labels Scout Viable Cos.**

MGM from here into Cleveland and ships Deutsche Grammophone into Detroit.

A rack, one-stop and distributing firm dating to the 1964 partnership of Yatzik and Katz, now chairman of the publicly owned firm, All Tapes also ships MGM into the Minneapolis area. "We're distributing some labels in more and more markets. It's growing out of the fact that labels are discovering they are not distributor-oriented and cannot sustain branch operations."

"We are also developing of record-tape boutiques opening that require independents that can react fast."

All Tapes has a branch in Dal- las, a budding operation in Los Angeles and national expansion plans, Yatzik ad- mitted. The facility is being expanded to 50,000 square feet of warehouse space with another 6,000 square feet for office expansion.

Yatzik solved one key to indie growth is that today's sophisticated and "open-minded," he said.

"As examples in his own organization, he cites Rott Miller, a 17-year industry veteran, who came over to handle sales of All Tapes, Ohio's largest, with James H. Martin for 17 years, handles all sales, Joe Mandel, controller, started with All Tapes in 1964. Rarely used by All Tapes' controller, and Rich Kudlin, general man-ager, started with All Tapes in 1964.

"Veterans such as Sherman Lieberman (Cleveland) and independent sales and promotions chief, A.B. Press, (Milwaukee) are part of the expanding national force Yatzik is building."

---

**Who Moving Into Films**

The majority of the songs in the 23-song score for "Tommy" were written by Who member Pete Townshend. The recordings of the songs were written by Who members John Entwistle and Keith Moon. The background music from the song has been described as "See Me, Feel Me," which has been released from a single. The album has sold over 700,000 copies. Other songs which have been released include "Money" and "I'm Free" and "Overture From Tommy."

---

**Free Design to Aid Yule Tree Lighting**

NEW YORK—The Free Design- ing, Three Records artists, will appear on NBC's TV's Christmas tree light- ing ceremonies in Rockefeller Plaza Thursday (10). They will sing two songs from their cur- rent LP. "The Free Design Sings for Very Important People."

---

**BROADCAST STUDIO**

Available at
415 MADISON AVE.
(At 48th St.)
ENTIRE 13TH FLOOR
9500 sq.

Available March 1971

Presently occupied by a major radio station.

Recording studios already installed.

For information please call
Jack Rafferty or Tom Keating
Audio Management Co., Inc.
346 7th Ave., N.Y. 889-5528

---

**WILLIAMS NEW HEAD OF LOCAL**

LOS ANGELES — John Tranchitella was defeated by Keith Williams for the presidency of Musicians Union Local 47. Williams rode to victory on a promise of "creative change." Tranchitella had been president since 1958. The unofficial tally was 3,020 votes to 2,525, marking the most votes registered by Local members in many years.

Max Herman, the current vice president, retained his post. Williams has been a music preparation representative. The two vying terms begin Jan. 11, 1971.
In Memory of

MORRIS
GURLEK

from
those who loved him
and
will miss him.

ROULETTE RECORDS
Below is a list of the best-selling LPs and best-selling singles to date. As the sales of Christmas product increase, the number of top-selling Christmas LPs and singles reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart will run for the next issue as a special buying and stocking guide. NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

**CHRISTMAS LP's**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist, Label &amp; Number</th>
<th>Description</th>
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<tbody>
<tr>
<td>1.</td>
<td>CHRISTMAS ALBUM—Jackson 5, Motown MS 713</td>
<td>Powered position under the protection of the Copyright Act.</td>
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<td>2.</td>
<td>CHRISTMAS ALBUM—Bobby Sherman, Metromedia 1038</td>
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<td>3.</td>
<td>ELVIS' CHRISTMAS ALBUM—Elvis Presley, RCA Camden CAL 2428</td>
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<td>4.</td>
<td>CHRISTMAS ALBUM—Andy Williams, Columbia CS 8887</td>
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<td>5.</td>
<td>JIM NABORS' CHRISTMAS ALBUM—Columbia CS 9531</td>
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<td>6.</td>
<td>THE CHRISTMAS SONG—Nat King Cole, Capitol 1967</td>
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<td>7.</td>
<td>A CHRISTMAS ALBUM—Barbra Streisand, Columbia CS 9537</td>
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<td>8.</td>
<td>THE TEMPTATIONS' CHRISTMAS CARD—Gordy CS 951</td>
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<td>9.</td>
<td>A CHRISTMAS FESTIVAL—Arthur Fiedler &amp; the Boston Pops, Polydor 24-5004</td>
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<td>10.</td>
<td>CHRISTMAS IN MY HOME TOWN—Charley Pride, RCA Victor LSP 4406</td>
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<td>11.</td>
<td>MERRY CHRISTMAS—Bing Crosby, Decca DL 78128</td>
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<td>12.</td>
<td>MERRY CHRISTMAS—Perry Como, RCA Victor LSP 4016</td>
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<td>13.</td>
<td>THE SEASON FOR MIRACLES—Smokie Robinson &amp; the Miracles, Tamla TSP 307</td>
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<td>14.</td>
<td>CHRISTMAS SPIRIT—Johnny Cash, Columbia CS 8317</td>
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<td>15.</td>
<td>GIVE ME YOUR LOVE FOR CHRISTMAS—Johnny Mathis, Columbia CS 9923</td>
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<td>16.</td>
<td>LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century Fox 3100</td>
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<tr>
<td>17.</td>
<td>CHRISTMAS ALBUM—Herb Alpert &amp; the Tijuana Brass, A&amp;M SP 4146</td>
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<tr>
<td>18.</td>
<td>FOR CHRISTMAS THIS YEAR—Letterman, Capitol ST 2587</td>
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<tr>
<td>19.</td>
<td>MERRY CHRISTMAS—Andy Williams, Columbia CS 9220</td>
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<tr>
<td>20.</td>
<td>PEACE ON EARTH—Various Artists, Capitol STBB 585</td>
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Compiled by the Billboard Music Popularity Chart Department for Issue Dated 12/19/70

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**CHRISTMAS SINGLES**

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<tr>
<th>Pos.</th>
<th>TITLE—Artist, Label &amp; Number</th>
<th>Description</th>
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<tbody>
<tr>
<td>1.</td>
<td>SANTA CLAUS IS COMING TO TOWN—Jackson 5, Motown 1174</td>
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<td>2.</td>
<td>MERRY CHRISTMAS DARLING—Carpenters, A&amp;M 1236</td>
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<td>3.</td>
<td>PLEASE COME HOME FOR CHRISTMAS—Charles Brown, King 5405</td>
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<td>4.</td>
<td>SILVER BELLS—Earl Grant, Decca 25703</td>
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<td>5.</td>
<td>JINGLE BELLS—Bobby Helms, Cetron 10021/Decca 30513/Kapp 719</td>
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<td>6.</td>
<td>RUDOLPH THE RED NOSED REINDEER—Tempations, Gordy 7082</td>
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<tr>
<td>7.</td>
<td>SANTA CLAUS IS DEFINITELY HERE TO STAY—Charles Brown, Hollywood 1021</td>
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<td>8.</td>
<td>MERRY CHRISTMAS BABY—Charles Brown, Hollywood 6340</td>
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<td>9.</td>
<td>THE CHRISTMAS SONG—Nat King Cole, Capitol 3561</td>
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<tr>
<td>10.</td>
<td>LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century Fox 429</td>
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<td>11.</td>
<td>CHRISTMAS IN MY HOME TOWN—Charley Pride, RCA Victor 47-9933</td>
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<tr>
<td>12.</td>
<td>LONESOME CHRISTMAS—Lowell Fulsom, Hollywood 1022</td>
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<tr>
<td>13.</td>
<td>BLUE CHRISTMAS—Elvis Presley, RCA Victor 47-0647</td>
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<tr>
<td>14.</td>
<td>WHITE NIGHT—Bing Crosby, Decca 23778</td>
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<tr>
<td>15.</td>
<td>SILENT NIGHT—Bing Crosby, Decca 23777</td>
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**Publishers Seek Interest**

* Continued from page 1

A decision cannot be immediatley arrived at because the legalities are complex. Under present practice, publishers can take action against users who are in debt in payments by filing suit in Federal Court and seeking treble damages in addition to the principle. A top publisher spokesman explained, however, that the imposition of an interest charge places the publisher-user relationship in another light. He said, The matter then becomes a contract situation. The user must pay his monthly interest charge and still fail to pay the principle, in which case the publisher can sue, but not in Federal Court. He may sue in state court, but he cannot claim treble damages.

Thus, according to this view, implementation of the publisher's interest-charge proposal would have the negative effect of dissipating the publisher's powerful position under the protection of the Copyright Act. It is also pointed out that adoption of the interest proposal would complicate the royalty-dispensing procedure, among other things, publishers would have to pay writers their share of the interest as well as their share of the principle.

Too, some questions the legality of the theory that interest can be charged on royalties for the design of the proposed interest charge. They say that the interest charge is not intended to be an interest on the agreement, but to be a way of charging for the use of the music. The proposed interest charge be changed the user to a different or difficult situation. Record manufacturers, distributors, and collectors have been increasing difficulty in collecting from their distributors. So much so that the problem surfaced at the NARM convention in March. Since then, some key manufacturers have found it necessary to realign their distribution arrangements in key markets to assure themselves a more consistent schedule of payments.

* Continued from page 1

Mountain. The management firm of Windfall also manages Myron, a gospel rock artist on Capitol Records.

"Some groups evidently think it's the privilege of fame to be an hour late for a concert. But this is unacceptable in more than 90 percent of the cases, as is a no-show," Prager said. Of the one damaging side effects is that it grows into a chain reaction as upcoming groups think lateness or non-shows are expected of them, he said. "So far as I know, the English groups are less guilty of this than they have a superior sense of responsibility. What some U.S. groups don't realize is that many concert halls and auditoriums not only have union regulations, but that curfew exist or have been recently set up. Because of this both parties to the parties, many auditions are being run on many contractors, as have a couple of campuses. If this spread to other campuses and auditoriums, it could be a very detrimental to the music industry, not only for live performances but record sales."

By the end of the year, Prager said that Mountain will have done 168 concerts. "We are not only having to deal with two because of the progressive of two of the members and were only late for two shows. The group was late for one of the shows because of the airline strike. We chartered a bus and drove for several hours to get to the concert."

The economies and logistics of operating a group are stagger- ing. Mountain requires 2,000 pounds of sound equipment, 1,000 pounds of sound equipment, two road managers, Mick Brident and Sheldon Ross, two sound equipment men, Mike Lynch and Tom Lyne, and four men in the group. Felix Pappalardi, Leslie West, Corky Laing and Steve Knight. "But the group is booked intelligently by Gary Kurfirst, and the group get's very bit of information they need. An information sheet for each performance tells them what flight they fly on, how to get from the airport to the hotel, who to call at the concert hall or club, what time to appear..."
According to Variety, our two new releases are already smash hits.

Variety keeps track of the top-grossing films in the country. And according to their chart, "The Owl and the Pussycat" and "Little Fauss and Big Halsy" have been near the top for weeks.

"The Owl and the Pussycat" is the Barbra Streisand/George Segal comedy that Pauline Kael of The New Yorker called, "the only good romantic comedy of the year." Wanda Hale of the New York Daily News said, it was "a non-stop laugh-in. Barbra Streisand is an outrageously funny comedienne." The box office appeal of "The Owl and the Pussycat" was immediately proven. And the Original Soundtrack album will be equally successful. It contains an hour of hilarious Streisand/Segal dialogue, and music composed as well as performed by Blood, Sweat & Tears.

"Little Fauss and Big Halsy" stars Robert Redford and Michael J. Pollard. And the young people who are flocking to see it are hearing some great new Johnny Cash and Carl Perkins songs in the process. (Including, for the first time, a studio version of Cash singing Bob Dylan's "Wanted Man," a favorite selection from "Johnny Cash at San Quentin.")

The appeal of the Cash/Perkins soundtrack should be as obvious as the appeal of the Redford/Pollard movie.

New Original Soundtracks on Columbia Records® and Tapes

Comedy Highlights and Music from the Film

The Owl and the Pussycat

Comedy Highlights by
Barbra Streisand
George Segal

From the
Screenplay by
Buck Henry
A Columbia Pictures
and Rasta Productions
Presentation
Music Performed by
Blood, Sweat & Tears

PARAVOUNT PICTURES PRESENTS
ROBERT REDFORD
MICHAEL J. POLLARD

LITTLE FAUSS AND BIG HALSY
AN ALBERT S. RUDY PRODUCTION

SONGS BY JOHNNY CASH
W/ CARL PERKINS
AND THE TENNESSEE THREE

New Original Soundtracks on Columbia Records® and Tapes
Motorola Auto Product Goal

By EARL PAIGE

CHICAGO—The consolidation of Motorola's automotive sound products will mean, among other things, that products designed for long-range OEM use in automobiles now will be available faster to dealers, according to Oscar Kusisto, vice president and general manager of Motorola's Audio Products division.

Motorola-branded products will be marketed through the automotive products division, herebefore primarily OEM-oriented. Directional Radio, a division of Motorola for the automotive market, has been designated the engineering office of Motorola brands for the automotive division.

One aspect of the move will be of great interest to Kusisto, which enjoys a major role in long range OEM planning, can now concentrate on the aftermarket, as well. Until now, we have not been franchised to sell Motorola-branded products directly to the public. However, Kusisto has said that, regardless of how innovative products are, they will be subject to the design decision and long lead times dictated by the auto manufacturers.

Kusisto said he had decided to take a new approach that would bring the products to market faster than ever before. He explained that he had decided to sell the products directly to the public, and that the products would be available at a price that is lower than the OEM price.

The products will be available in a variety of colors and styles, and will be sold through dealerships and mail order companies. Kusisto said he expected the products to be available in stores by the end of the month. He also said that he expected the products to be sold in large quantities, and that the company would see a significant increase in sales.

Cassette Players & Tapes to Make Czech Bow—Supraphon in Deal

LOS ANGELES—Cassette players and prerecorded tapes will be installed in Czechoslovakia beginning this month, according to Jan Schmid, vice president of Supraphon Records, a Czech-based label, who is on a visit to the U.S. Players will be manufactured and distributed in Czechoslovakia by Sony, a Japanese company, while prerecorded cassettes will be distributed by Supraphon.

Players will be manufactured and distributed in Czechoslovakia by Sony, a Japanese company, while prerecorded cassettes will be distributed by Supraphon. Tape players will be available in more than 180 retail stores owned by Supraphon, the largest record distributor in Czechoslovakia. Tesla players also will be sold.

Tapes will be distributed through Supraphon's record stores, which are among the best known foreign catalog, including DGG, Polydor, CBS and Verve.

Sedia is in the U.S. to discuss licensing agreements and tour the U.S. to study American methods of retailing, distribution, record clubs, tape organizations, etc. His Czech catalog, which is distributed in the U.S. by CBS, is doing well, he said.

Sedia's agreement with CBS has expired, however, and he is studying U.S. methods of doing business for a new partner. He will continue to import products into the U.S. but, he said, he plans to plan a new company that will import products from abroad.

Sedia said the music market in Czechoslovakia is in an excellent creative and financial state. "Business is growing very quickly, and in the last three years the market has doubled in size," he said.
In The Tradition Of
“Lara’s Theme”
from the MGM Motion Picture “Doctor Zhivago”

Another Maurice Jarre Hit
Rosy’s Theme
from
“Ryan’s Daughter”
from David Lean’s film, “Ryan’s Daughter”
An MGM Presentation
#K-14201

Arranged and conducted by
Don Costa
Wally's Develops 8-Track Auto Unit Which Plays Through AM Radio

By RADCLIFFE JOE

NEW YORK—Wally's Stereo Tape City has developed an 8-track automotive tape player that plays through the AM radio of your car. The unit, manufactured exclusively for Wally's by a leading firm of Japanese home electronics manufacturers, attaches to the antenna leads of the car radio, and utilizes existing speakers, thereby eliminating the need for cutting into the car's upholstery.

The unit, which lists for an introductory price of $24.95, was designed by Wally's to boost the sale of its staggering 50,000 piece tape inventory. According to Harold Wally, the firm's chief executive, the unit is being sold at cost, "because we are primarily software retailers, and are in hardware mainly to stimulate sales of our units."

Wally said the player is ideal for car owners who would like the luxury of having a tape player in their automobiles without the hassle of complicated and expensive installation. "Our unit can be installed by almost anyone using a spanner and screwdriver," he said.

The unit, which got its first sneak preview at the recent APAA show, has already received large consumer response, with more than 1,000 pieces being sold through Wally's two locations on 11th and Greenwich Avenues in New York City. Although Wally's is, at present, involved in negotiations with automobile dealers and distributors across the country for the merchandising and marketing of the product, sales will be confined exclusively to the company's two New York outlets, at least until mid-1971.

Wally, "This move is designed to build up a steady market for the product rather than overstock it and face the problem of dumping later on."

The Wally's executive stressed that consumers should not be misled by the low cost of the unit, which is not indicative of a cheaply developed product. "We are working with one of the finest electronics companies in Japan, and they, in turn, are using the same components found in their higher-priced machines."

The unit, which is small enough to fit into the glove compartment of the average automobile, carries an initial one-year unconditional guarantee. "But," said Wally, "we hope to retain charge of this to a lifetime guarantee."

Production capacity on the player's 100,000 units a month, and a home version is already on the drawing boards.

Tape Equipment Sales in 3rd Quarter Show Big Advance

NEW YORK—The sales of tape equipment in the United States showed significant advancement during the third quarter of 1970, according to figures released by the Consumer Electronics Group of the Electronic Industries Association.

Total U.S. sales of tape recorders were 2,391,659 during the third quarter of 1970, as compared with 1,924,460 during the same period of 1969. Tape players at all configurations climbed to 1,705,895, a marked increase over figures for the same quarter in 1969. During the first nine months of 1970, 8,787,122 tape recorders were sold, as compared with 4,665,732 sold during the same period of 1969. The sale of tape recorders was up to a significant level above that of 1969.

What We Need Are Sales, Not Technology

In the main, though, most record manufacturers and distributors are cautious about releasing Dolby-equipped cassetttes. tape recorders, and the quality of pre-recorded cassettes will have a fuller fidelity range. Most record manufacturers are not convinced of the compatibility of Dolby-equipped cassettes, and there is enough equipment on the marketplace to justify making "stretched" cassettes.

Professional recording studies now include Dolby noise reduction systems to keep tape noise down.

"You gain maximum advantage if you record with Dolby right in the studio, then decode it in the cassette deck," said Marc Aubert of Dolby Laboratories. "But even if you start with a conventional recording," he added, "you save 50% in noise for every tape transfer. In the case of pre-recorded cassettes, they may be as many as three or four on the third master tape to the cassette copy."

He warned that "you can't gain anything that wasn't there before you used Dolby, but you can make sure that everything you have stays with you through the loudspeaker."

There are two main forms of Dolby-equipped cassettes on the market. The cost is right, those for consumer use, and the tape makers and those who are doing it after-the-fact. Those coming from Dolby tape manufacturers will show the greatest difference over conventional cassettes," Aubert said.

Some industry sources believe Dolby is going to be sold better on less expensive equipment, and that better equipment gives Dolby a more natural sound. The latter is being compensated for by turning down the treble control.

Ampeg has scheduled a limited number of Dolby-equipped tapes—several Operas from London and other recordings from Phase 4—and Vox has issued four titles. Deutsche Grammophon (DGG) plans no Dolby cassettes, but is considering releasing them with conventional equalization. (Vox, London and Phase 4 releases are Dolby tape recordings.)

Vanguard is making plans to release Dolby-equipped cassettes, perhaps in January.

MCA Wing Opens a Tape Duplication Plant on Coast

LOS ANGELES—The manufacturer of the MCA wing has opened a tape duplication plant here to serve the West Coast. The 10,000-square-foot plant in North Hollywood has five 8-track and five cassette machines turning out products for the MCA family of labels, including Decca, Kapp, Coral, Uni and Veejay.

The facility, MCA's second duplicating plant in the U.S., has the other in New York, has a capability of producing 5,000 cassettes and 3,000 cassettes daily. It is operating at 60 percent capacity, and according to Dick Rock, general manager, the company has plans to acquire some custom duplicating equipment.

Originally set up to improve service, the plant is now in operation. Plans are still in the making on establishing a new plant in December 1969, when MCA was doing custom work for Atlantic Records. Since then, Atlantic (and Warner Bros.) decided to duplicate market their own cassettes.

Outfitted with a tape duplicating plant, the company is producing more than 10,000 cassettes a day, Rock said. "The business is too small to outfit a new plant. We're building a new Coast facility with equipment.

Although the custom duplication business has not been as strong this year, Rock believes the MCA labels "will keep us pretty busy next year. We anticipate doing custom work in the non-music areas. "It's not our specialty," he said.

Tape Happenings

Data Packaging, Cambridge,Mass., has announced it will sell its entire line of products through Rayline Heights, Long Island, as its distributor for the New York Metropolitan area. Sir Sales will market the Data Packaging line of blank cassettes and cartridges... Allied Creative Productions of Hollywood, Calif., has dropped the cassette Archives Records, Los Angeles, is opening a tape studio and producing high-speed master and sales of its own products. Louise Moore will direct the division, and will be assisted by leasing six budget 8-track titles in January... The Double Sixt Systems Co., Wheaton, Ill., has introduced the Dolby tape cassette which stores 25 tapes. There are two units, $9.95 and $11.85, available in three styles... Optionesse has acquired cartridge TV rights to a "Country Music" series from GAM- way Productions and 12 30-minute shows from Superinda Corp.'s Helen Neustadter division, College Point, N.Y. "It's the first of its kind," said 54.95... Court Industries, Glen Rock, N.J., has announced that the "Scallywag" line of cassettes and 8-track recorders will be available in the market 8-track radio market... Custom Music Corp., Chicago has opened a store in Atlanta...
The Staple Singers have always performed with a power and spirituality that is rare. They've always sung hard. Now they're swinging just as hard as they sing. Their new single LOVE IS PLENTIFUL is more than just an extension of their own spiritual feelings.

Love Is Plentiful (STA-0083)
From the forthcoming album, THE STAPLE SWINGERS (STS-2034)
Stax Records, 61 North Avenue, Memphis U.S.A. Distributed in Canada by Polydor Records Canada Ltd.
CBS Develops Advanced EVR

STAMFORD, Conn. — CBS Laboratories has developed an advanced version of its EVR player that features a color photography addition for use with a portable camera, capable of taking either still or moving pictures in full color, while using black and white film.

The unit, described as the latest advance in cartridge TV technology, is capable of recording up to 18,000 still pictures on a single reel of film.

Dr. Peter Goldmark, president of CBS Laboratories, said the unit was designed in order to create a system of electronic color photography, married to the principles of the CBS Electronic Video Recording System (EVR).

He added that the two are totally compatible, and conceived so that a color movie or color stills made with the new camera utilizing standard black and white film, could be played through an EVR player, and seen in full color on an ordinary color television receiver.

Although the unit has already been patented through the U.S. Patent Office, Goldmark stressed that it is still in its research stage, and that developments for production design and market feasibility studies are yet to be undertaken.

Without Power

The unit could be operated without electric power, and color coding is accomplished through a special arrangement of fixed optical filters placed directly behind the camera lens.

The unit,” said Goldmark, “would be equipped with a shorter lever for still pictures, and a crank for moving filming.”

He added, “When played through an EVR system hooked to a television set, the EVR player retrieves the optical coding on the film electronically and registers them for color playback.

In the EVR system now in use, a color signal is fed into an electron beam recorder where a color signal is produced in monochrome. Release cassette films are produced through high-speed multiple printing.

The new color photography addition to the system offers the same result with a photographic motion picture camera designed on the same principle.

(Continued on page 54)

Forming of 2 Cos Seen Boosting CTV in U.K.

LONDON — The U.K. cartridge TV market will get a shot in the arm with the formation of two new British-owned software production companies.

The new firms are offshoots of the Thorn Electrical Complex, which already produces color and monochrome TV receivers, and Crown Cassette Communications, a consortium set up by Crown Agents of London, the Longman Publishing Publishing group, and the Industrial Commercial and Finance Corporation.

The Thorn company, which expects to go into program production in the first half of 1972, has opted for the magnetic cassette format and preliminary negotiations have been concluded with Philips in Eindhoven for Thorn to use the Philips VTR unit on a co-production basis.

Philips, along with the Japanese competitors in the cartridge TV market, will be producing programs for the educational and industrial training field before going into the domestic market in the mid-1970’s. Crown Cassette Communications, which ships its first material next year, is also setting up a distribution network.

A central part of Crown will be the Television Recordings, a company in which Crown agents have a stake of more than 40 percent. TVR has no airtime of its own but provides recordings and transmission service for broadcasting organizations. Crown will process existing material, and will produce its own programmes for audio-visual use.

George Weightman, chief executive of the new company, commented last week: “The successful development of cassette TV is so difficult a matter that certain broadcasting optimistic imagine.”

The Tape CARtridge

CBS Develops Advanced EVR
BREAD
FOREVER RISING
WITH THEIR NEW
RISING SINGLE
"LET YOUR LOVE GO"
(B/W "TOO MUCH LOVE")
EKM-45711

AND THANK YOU FOR A TERRIFIC YEAR

Available through the Elektra Corporation 15 Columbus Circle New York City 10023 582-7711
Amberg

put a little something extra in this unique cassette case

The extra ingredient... style. Styles that communicate with the young people who are the big market for cassettes. This case is compact, yet has the look of luxury. Has a stylish loop handle that sets it apart. Holds ten cassettes. Is equipped with brass-plated hardware. Covered with rugged but beautiful gold and black material used on luggage. Interior is fully lined. Keeps cassettes dust-free. Protects against scratches.

Send today for information and literature on this and the complete cartridge carrying case line. Write to Amberg File & Index Co., 1628 Duane Blvd., Kankakee, Ill. 60901.

Get your hands on a GME cassette

We want to prove how fast we can deliver trouble free cassettes

Why let poor delivery and quality hold up your cassette loading and output? Here is a better deal from GME:

- GME cassettes are completely trouble-free. Proven reliability—millions in use throughout the world.
- Prices keenly competitive.
- The first part of any order supplied from stock.
- Library cases supplied

Send now for sample GME Compact Cassette.

Write to
GENERAL MAGNETIC & ELECTRONICS LTD
73 Grosvenor Street, London W1X 9DD, England.

Tape CARtridge

Atl Entering 8-Track Market in England

LONDON—Atlantic Records is entering the U.K. 8-track cartridge market. The American independent already releases cassette product in this country through Polydor and last week signed Ampex Stereo Tapes to manufacture and distribute cartridges.

The label’s first 8-track release will be made this month and will comprise nine albums, including a tape version of the Woodstock Festival soundtrack which will be issued as a two-cartridge set. Other items in the issue are: ‘Led Zeppelin I,’ ‘Led Zeppelin II,’ ‘Deya Vu’ by Crosby, Stills, Nash and Young, the two samplers ‘Age of Atlantic’ and ‘This is Soul,’ ’History of Otis Redding,’ ’Lulu’s Melody Fair’ and ’Don’t Play That Song’ by Aretha Franklin. Further releases will be made “as and when product is available.”

Normal cartridges will retail at $6.74; the Woodstock pack will sell for $15.76.

Commenting on the two-cartridge set, Bertie Eccles, AST market planning manager, pointed out that it would now also be cheaper to buy the tape version of the soundtrack than the three-album disc pack released by Atlantic earlier this year. Eccles added: “Although we have managed to get all the music on two tapes, there is in fact the equivalent playing time of three normal cartridges. In view of this, $15.76 for the set is a very reasonable price.”

Auto Product Goal
Continued from page 14

then only after every effort has been made to solve the problem.”

Gently spelled out a plan to beef up the distributors’ ability to go after auto sound business.

“The automotive products division has been expanded. A sales manager will spend a minimum of 75 percent of his time with distributors, and there will be two major account managers and six automotive only regional sales managers. There will be an advertising and a sales promotion manager.”

In addition to the benefits of a combined rather than dual engineering team in two divisions, Kusisto also mentioned the “multinational” manufacturing capabilities behind Motorola, which has automotive division facilities in England, Canada, Taiwan and Japan (the English and Japanese facilities have their own engineers).

After January 1, Motorola distributors will receive a new major account program. New products will be introduced, probably in mid-March. Kusisto already has said that the firm will be producing a cassette player for Chrysler.

DECEMBER 19, 1970, BILLBOARD
take off from work and get down to business...with pleasure

IMIC-3
MONTREUX, SWITZERLAND
JUNE 6-12, 1971

Announcing the Third International Music Industry Conference. The most significant opportunity for businessmen from all over the world, all phases of the industry, to meet, discuss, exchange views, learn, prepare for developments, help each other and enjoy.

In only two years, IMIC has established itself as the world-wide communication seminar for individuals involved in the international music business—records, publishing, personal management, law, performing arts, mechanical licensing and performing rights societies, radio, TV, audio-video 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 a vital element in the successful workings of the international music industry. Over 1,200 participants are expected to convene in Montreux, Switzerland for IMIC 3 in June. Register now.

THE BUSINESS
Program Format and Speech Translations. Sessions will be held every morning 0900-1200, Monday through Friday. Speeches in the plenary sessions will be translated into English, French, German, Italian and Spanish.

Company and Association Meetings. IMIC 3 affords organizations an excellent opportunity to hold special meetings with executives from principal countries, with licensees and sub-publishers, associations and other companies. After the stimulation of the morning conference sessions, the afternoons are a perfect time to hold company meetings and seminars. Complimentary rooms will be provided for any of these meetings. Secretarial help as well as audio-visual equipment is available. Write: Meetings Coordinator, IMIC 3, Suite 900, 300 Madison Avenue, N.Y., 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 first announcement 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. Regular fee: $235 per person. Effective after January 1.

THE PLEASURE
Hotels. Early registrants have their choice. IMIC 3 registrants will enjoy accommodations at the five leading hotels of Montreux: Eurotel, Excelsior, Swiss, National and Palace. A special rate has been arranged for the Music Industry Week from Sunday night, June 6th, until Saturday, June 12th. A limited number of suites and singles rooms are available. Hotel and room choices will be allotted on a first-come basis. Meals can be included at your option. The IMIC 3 Conference Office in Montreux will write each registrant to determine individual needs.

Ladies Invited. Last year, 250 women attended. Different tours are available each morning. In addition, IMIC 3 will have an opening cocktail reception on Sunday evening and closing dinner dance on Friday night. Registration fee: $30 per person. This registration fee does not include the women's attendance at the conference sessions.

Travel and Transfer Arrangements. SWISSAIR will be jetting you to IMIC 3. Registrants traveling by plane will be contacted 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.

ADVANCED REGISTRATION FORM, FOR BUSINESS AND PLEASURE
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Advanced Registration Fee: $210 (587-1a) per person. $235 (587-2a) after January 1, 1971.

Fee includes attendance at all sessions, work materials, no hotel accommodations. Please make your check payable to the International Music Industry Conference. Check must accompany your registration.

Please register the following people to attend the IMIC. Check is enclosed for all registrants. Additional names can be sent in a separate letter. PLEASE PRINT THE FOLLOWING INFORMATION.

Name of Each Registrant
Title
Address

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Full Address
Company
Wife's name

Please enclose $30. for each woman registered.
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82 explorations into our time
Every relevant song of the decade is included in this spiral-bound volume—from the kaleidoscopic messages of Lennon and McCartney to the complex charms of Bacharach and David, from the imagery of Paul Simon to the realities focused on by Bob Dylan. The words and music of all 82 songs are printed in full, providing complete material for analysis and reference. In addition, GREAT SONGS OF THE SIXTIES has been "decoded" and reconsidered in the light of America's generational, technological and racial crisis by producer-musicologist Milt Okun and political expert Tom Wicker, associate editor of The New York Times.

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- Both Sides Now
- Bridge Over Troubled Water
- By the Time
- I Get to Phoenix
- Cabaret
- The Dangling Conversation
- Do You Believe in Magic?
- The Dock of the Bay
- Downtown
- Eleanor Rigby
- Everybody's Talkin'
- Gentle On My Mind
- George Girl
- The Girl From Ipanema
- Goin' Out of My Head
- Hey Jude
- Honky Tonk Women
- I Want To Hold Your Hand
- I Will Wait For You
- I Wish I Knew How It Would Feel To Be Free
- If I Were a Carpenter
- If You Go Away
- The Impossible Dream
- Is That All There Is?
- It Was a Very Good Year
- King of the Road
- The Last Thing on My Mind
- Leaving on a Jet Plane
- Let The Sunshine In
- Let's Get Together
- Light My Fire
- Like a Rolling Stone
- Little Boxes
- A Man and a Woman
- Melinda
- Yellow Monday
- Monday Monday
- Moon River
- Mr. Tambourine Man
- Mrs. Robinson
- My Way
- Never on Sunday
- New York Mining Disaster 1941
- Ode to Billy Joe
- On a Clear Day
- Papa's Got a Brand New Bag
- People
- Quiet Nights of Quiet Stars
- Raindrops Keep Fallin' on My Head
- Respect
- San Francisco
- Satisfaction
- Say It Loud, I'm Black and I'm Proud
- Society's Child
- The Sound of Silence
- Spinning Wheel
- Strangers in the Night
- Sunny
- Sunrise
- Sunset
- Suzanne
- A Taste of Honey
- There But For Fortune
- Those Were the Days
- A Time For Us
- The Times They Are a-Changin'
- Try to Remember
- Turn! Turn! Turn!
- Up, Up and Away
- La Valse
- Mille Temps
- Wait
- Deep in the Big Muddy
- Walk on By
- We Shall Overcome
- The Weight
- What Now My Love
- What the World Needs Now Is Love
- Where Have All the Flowers Gone?
- The Windmills of Your Mind
- Yesterday
- You've Lost That Lovin' Feelin'
Talent In Action

JOHNNY CASH
Madison Square Garden, New York

That Johnny Cash—Columbia Records—will go down in the annals of music as one of the most talented, entertaining and popular artists of the medium, is inevitable. Cash is unpretentious, credible and sincere. His audience never tires of him, or his music, and his performance varies little from show to show, possessing an overall quality that refreshes and stimulates.

The, therefore, easy to understand why the high performance at Madison Square Garden is an eagerly awaited, and enthusiastically welcomed occasion. This year’s date on Dec. 4, assisted by his regulars, Mother Maybell Carter and the Carter Family. He was Carter, Cash, brought to the “Big River” for “Orange Blossom Special” and “I Don’t Care If I Never Get Back.” He literally brought down the house (at least for his fans).

RACELFIE JOE
SEALS & CROFTS
Gaslight, New York

Excellent. They are one of the few that stand out on their two T.A.L. albums. Seals & Crofts are at their absolute best on stage. When you take them on stage at the Village Gaslight Dec. 9, the concert turns into a full-fledged celebration. It seems to be a special occasion just because a couple of New York City’s best-loved and most squeezed roomful of people were no completely happy to be together.

It was all gentle and joyful. Seals & Crofts are gentle and soft while playing rock ‘n’ roll or swing, and have flavors that are soft and gentle as feathers, but at the same time they are filled with strength and moody. Dash Crofts uses his electric mandolin to produce sounds that are both thrilling as well as quiet, and can take you away from the audience with him.

It was very refreshing to see them without a care. Their switching from guitars to fiddles and back to guitars is no problem for them. The gifted young artists are performing music that is a great deal better than the raw, raw blues of the past.

CANNED HEAT, EARTH DISCIPLES
Whisky A Go Go, Los Angeles

Canned Heat’s brand of blues energy has reached a new peak in the weeks leading up to Dec. 25. The band, featuring vocalist and guitarist Scott Hill, a young and talented musician, and guitarist Al Wilson displayed a musical vitality on songs like “I Put a Spell on You” and “I Put a Spell on You” by Canned Heat.

BOBBY BLOOM
Whisky A Go Go, Los Angeles

Bobby Bloom, the “Montego Bay” kid, came to town Dec. 7, and left in a different frame of mind. Bloom’s new band, the “Bobby Bloom Band,” is a highly charged group of electricians, including a new guitar and a bass player who take turns on the stage.

Lead guitarist Harry Vestin, bassist Tony Olliff and drummer 

DECEMBER 19, 1970, BILLBOARD
When answering ads... Say You Saw it in Billboard

JOEY KAY

“A dynamite gal with a dynamite style!”
International Recording Star now on
TRIP UNIVERSAL RECORDS
Miami, Florida

NEW RELEASE COMING SOON!

Hitting All Bases
• Continued from page 25

The aisles and behind the seats. Music direction is by David Rodman, who also plays guitar and organ. “Touch” is an effective portrayal of today’s hip culture, and most effective because of the illusion of disarming simplicity.

FRED KIRBY

FREDDY

For the

Music Capitals of the World

DOMESTIC

Barth’s Paul Anka opens at the Fontainebleau Hotel, Miami Beach, Saturday (26) and at Sunset Strip. He also opens for two nights at the Miami Beach, Sunday (27) and Monday (28).

Polydor’s Elliott Randall opens a three-night stint at the Village Gate Tuesday (22). He plays Los Angeles’ Hollywood Tower Hotel, April 19-22, 20. Opening at the Gate with him is saxophonist, trumpet man, and apostolic Larry Coryell... Mr. Greatest Sound composed and conducted the score for a short family film set for full release. The title of the new LP is "Dynamite" and should be a hit first two years for his act.

Columbia’s Laura Nyro will appear at Bill Grundy’s Filling Station East on one show only with Jackson Brown and Thursday (22) through Thursday (24). Scheduled for six concerts from Dec. 20-22 are Windfall’s Mountain and Cotillion’s Mylon... Metro’s Julius Abba appeared at Holmstead Golf Club, Spring Lake Heights, N.J., for two weeks. Future plans include a tour stop and a show in the Valley, East Stroudsburg, Pa... for the Christmas-New Year holidays...

EMMIS, a new rock group, meets with Bob Skaff, seated left, United Artists Records vice-president, and Peter Lane, seated right, label’s head of business affairs, to map out their debut recording due in February.

Talent In Action

• Continued from page 25

and therefore ought to be less stiff when considered. His numbers were done in a flashy, joyous style and then he sang his Barry single hit... The band is held around a percussive sound, with oohs, wows, whistles, horns, bass and electric keyboards (which adds a rhythm and volume) and that girl.. The girl walks with a clear intensity not normally heard in the Whiskey where instruments generally overshadow backup singers.

ELIO TREGEL

ROBIN MCNAMARA

EXILES

Ungaro, New York

Robin McNamara, a personable young artist with a good, strong voice, will open a new season at Un-

garo’s, Dec. 8. The Paramount Records artist was backed by the Exiles, a promising group who already open the show.

McNamara had fine variety in his material, which included "Hang In There Baby," his new single. In this song, and in other numbers, he had excellent vocal support from members of the Exiles. Men of his material, including his new single, are in his first Paramount album. Included were two good numbers with strong vocals on McNamara’s background: "Lost in Beauty" and "Beer Drinkin’ Man." Let’s The Sunlight Shine" preceding "The Flesh Feathers" from "Hang In There Baby," was an effective opening effect, opening. McNamara’s number, one that should be copied in his future recording activity. McNamara’s voice proved good and regular in his "One Take Over the Line" and

"Oh, Mommy," from their current "Folklorique" with its provocative themes and country style melodies, were audience favorites. Their closing number, "Wichita Tip To," from their earlier "Weeds" LP showed how well the duo worked together, both musically and vocally.

Proceeding them was Stuff, a new act whose company’s electronic rock ‘n roll and pretty material deserves the attention of talent hunters.

IRA TRACHTER

KAREN WYMAN

Penrose Room, New York

Karen Wyman is in a rather enviable position. She stands on the threshold of a career that promises to spring her into the record business, the house of fame. An illustration: her fine performance at the Plaza Hotel on Dec. 9.

The Deco Records singer is just 18 years old, a not-so-young age in the record business. She is one of the first generation of girls who make their money and run. But there’s nothing hokkerish about her. Her popular is formidable, the true criterion, with which she will challenge Streisand and Garland.

Dressed in a white, low-cut Empire gown, Miss Wyman looked like a classic movie star with a slight dash of promiscuousness, a refreshing change, indeed, in appearance from other young singers. But she stands in a separate category with a much more important area: talent. A true performer in every sense, she can sing, dance, embrace, lift and shift. She was poised but not too polished, rather a neurotic, nervous but never awkward.


ROBERT SOBER

NEIL YOUNG

Carneget Hall, New York

Neil Young, his spottily face shining out from a haze of fallen hair, felt a loving audience through the wide-open eye of his tear-clear vision, Dec. 4 and 5, gazing every silent and shouted request with a需求 run through his tunes, working them to sound as simple and self-explanatory as any truly natural performance. Young, who records for Reprise, considerably possessed the crowd, the magic of his effort and in turn, spilled and filled the music with his voice. He was a face of the poet from Toronto.

Very much at home in his guitar, which seemed to grow out from his passions like a wing. Young raised his rich, shambling
Something
To Make You Happy
Dave Mason & Mama Cass

ABC/DUNHILL RECORDS
D-4266

ABC/DUNHILL & BLUE THUMB

WATCH FOR THEIR NEW ALBUM TO BE RELEASED IN JANUARY ON BLUE THUMB

Dave Mason courtesy Blue Thumb Records
cry to meet the emergency of "The Lones," "Helpless," and "From the Top Down." He performed all his own material, alone, except for a pedal steel guitar which he turned to in relief from the strain of communicating so intensely with the guitars, and even after encore having temporarily cured the ratio of an audience high on his creative energy, it was hardly possible to believe he had a guitar could build such a solid environment and to take it with him.

Baldwin & LeP's
Bitter End, New York
Baldwin & LeP's has moved instead of Dec. 9 to open a one-week engagement at Paul Coply's Bitter End. Baldwin was a zonzo, Michael Baldwin and Richard LeP's, previously well known for their Vanguard Records, who signed them for a new company, "sonor's," a company's history, a reported $280,000. They have a built a considerable following as street performers.

Wednesday, however, was their first regular club appearance. Their material was folk-style pop, performed entirely on Baldwin, with a good strong voice, handled vocal, and rhythm guitar largely added by LeP's on vocal harmony. LeP, playing folk, also supplied interesting vocalizing effects, such as "In The Dealers," which followed "Hand In Hand" a good vocal for Baldwin, who played accoustic guitar, adding his vocals was another good number. Much should be heard from them.

FRED KIRBY

GLEN CAMPBELL
International, Las Vegas
In making his first appearance at the International this year, Campbell offered an entirely new show from songs to format. His distinctive voice was in good form and the evening's presentation of songs "Didn't We" and "If You Go Away."

After the first segment of songs sideman Larry McNeely made his first appearance on guitar at a night club. The banjo player delighted the crowd Saturday night by playing "Alexander" and "Bath." It was a song which, who records for Capitol, returned to the stage to be joined by other sidemen, Billy Cowan, the bassist, who played the bass part. They offered the blue grass song "Rocky Top." At their side of the Goodtime Hour, the Wonder's last appearance on their style from previous appearances with Campbell, came were the little girl, brown uniforms. The ladies sported sexy yellow rhinestone suspenders for their "Wolverine" production with Campbell. Campbell did a little strolling "Wichita" medley featuring some of his bit songs, backed by the string section and a flute solo by James Mullin.

LAURA DENI

NRBB
Village Gate, New York
"Accomplish the Positive"--as one of their most telling releases, NRBB reissue a recording of performing caliber and stylistic range that can satisfactorily find itself into pulsating rock, with lead singer Frank Goddard, guitarist, and as the big band crouser born too late (although with extraordinary vocal quality, he could effect a revival obsession of that era), and the rock and blues ground might make other prominent stages-lesser known to lose their rhythmic temperature.

A new version of their songs, "Gatesville," and "Let's Get it on Me," has been revealed in a new Afro-American version. "Why, Ain't it Alright," and "The Lord's Not in the Business of Making Money" have been produced with a forceful production which truly makes their music available. The group, consisting of Frank Goddard, on lead, Frank Goddard, on rhythm, and Frank Goddard, on bass, has won the admiration of all who have heard their music. The group is currently on tour in the Midwest and will return to New York soon. They will appear at the Village Gate next week and will then go on to perform in the South and Midwest.

FRANKIE VALI & FOUR SEASONS
The oldies, "Sherry," "Wax Like A Man," "Big Girls Don't Cry," "Dawn," and the most applied, when presented midwestern through the Four Seasons' first album, the Copacabana. But it's a mistake to think of that as a tour. It's a truth, a controlled, well-equipped group. Equipped enough to get enough stuff for a moving contemporary performance."Maybe We Can Make It Together." Valli is the dominating force on stage (as Bob Guadino is off) and he turns into falsetto land easily, using it properly and for fun (in "Don't Think Twice").

As ever, the highest is their gymnastic treatment of "I've Got You Under My Skin," which is an impressive record production as Specter's "River Deep, Mountain High." And the Seasons, only an orchestra manages to get close to the recorded sound. The Polish version is 8-D Audio.

TAN DOVE

ROY AYERS UBIVITY
Village Vanguard, New York
Roy Ayers Ubiquity, featuring Ayers on vibraphone and vocals, Harry White, drums, and Al Mouzon, drums, offered a balanced combination of Ayers' musical style and the funk rock mix on Dec. 8. The set opened with drummer Mouzon alone on stage. Gradually, the rest of the musicians joined in a stirring introduction by Charles Davis, "The Baby's Heart." "Hummm," was the next tune and Ayers' vocals was very light but appropriate. The Ubiquity then went on to play tunes from his new release called "Fuzz," "Clair," "Cary," "Holy Muley," and "Raindrops." The band was very much in the style of Ayers' usual approach, but the sound was much better than usual and the band's energy was much higher. The set closed with songs from his new release, "The Baby's Heart," which was well received by the audience.

BOB GLASSENBERG

FRANKIE LAINE
International, Las Vegas
Frankie Laine provided a delightful hour of entertainment by offering a trip down memory lane as well as presenting new Amox Records releases in the lounge of the International.

Laine has added a lot of body movement and personal audience contact. He threw the show open for requests and then proceeded to his best known hits. Backed by a 12-man orchestra which included Laine's piano, bass, guitar, and trumpet players, Laine opened with his old favorites.

New tunes offered were "If I Told You I Love You," the powerful "Going to Newport," and his new release of the Bing record "Song in the Hand of the Man From Galilee." Laine was particularly impressive with his version of "Lord You Give Me Joy," which has been closed with his "Jezabeth." LAURA DENI

CONTINUED FROM PAGE 26

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CONTINUED FROM PAGE 44
DARLIN' COMPANION
DAYDREAM
 DID YOU EVER HAVE TO MAKE UP YOUR MIND
DO YOU BELIEVE IN MAGIC
DON'T MAKE PROMISES
IF I WERE A CARPENTER
IT'LL NEVER HAPPEN AGAIN
(SITTIN' HERE) LOVIN' YOU
MISTY ROSES
NASHVILLE CATS
RAIN ON THE ROOF
(FIND A) REASON TO BELIEVE
YOU DIDN'T HAVE TO BE SO NICE
YOUNGER GIRL
SHE'S A LADY
DARLIN' BE HOME SOON
THE LADY CAME FROM BALTIMORE
YOUNGER GENERATION
BOREDOM

HAPPY TOGETHER
THE PIED PIPER
SMALL TALK
ME ABOUT YOU
SUNNY DAY GIRL
SEE THE LIGHT
MAGICAL CONNECTION
HOW HAVE YOU BEEN
YOU'RE A BIG BOY NOW
RAINBOWS ALL OVER MY BLUES
I HAD A DREAM
CELEBRATE
AMY'S THEME
WHAT SHE THINKS ABOUT
HANG ON TO A DREAM
LAST SWEET MOMENTS
RED EYE EXPRESS
BABY DON'T YOU GET CRAZY
WHAT’S HAPPENING

By BOB GLASSENBURG

“Feedback,” a multimedia participatory environmental production presented by composer Carlisle Floyd, opened at Syracuse University, Syracuse, N.Y., Dec. 5. The production incorporates films, slides, multimedia playback, and visual elements created by Stan Vanderbeek, a filmmaker and artist in residence at M.I.T. Boston. Artists participating included the Jam Factory; Baba Bey’s African Rhythm & Percussion; and the Woodwind Octet, brass ensemble and string quartet of the Syracuse Symphony.

The University of Utah Chorus and String Ensemble; Phyllis Bryn-Julson, soprano soloist; and the improvisational dance groups of Ruth Fawley and Lorraine Havercraft. It was the opening event at Syracuse University’s 1971 Festival of the Arts.

Jerry Grovotz, the avant-garde film director and founder of the西瓜 Laboratory Theatre, lectured and answered questions based on his book, "Aesthetic Memory: The Visual," under the auspices of the School of the Arts of New York University. The event took place at 12 midnight, Saturday (12).

(Continued on page 44)

THE HEAD COUNT

(Editor's note: The first in a series surveying Head shops throughout the country)

Mothers’ Music Emporium in Atlanta, Ga., sells a complete line of records, tapes, stereo components and comic books. They also run an equipment repair shop for stereo and tape systems.

The manager, Steven Arnold, said the store operates in a relaxed atmosphere, "where a customer can come in, sit down, have a cup of coffee, and listen to some music. We're the only store in the area that has a full-time repair shop. We've also got some tapes like "Johnny Winter And," "Blows Against the Empire," "Stephen Stills," "Get Yer Ya-Ya's Out," and "Brave New World," by Steve Miller Band.

2. "Blows Against the Empire," Jefferson Starship, RCA.

Happy and Artie Trumon, who record for Capitol Records, perform at Congress Hall, N.Y., Saturday (19). The New York City Dixieland Ensemble, recording artists, appear at the State University of New York at Buffalo (15) and Sodality Community College, Schenectady, New York (18).

Livingston Taylor, who records for Capitol Records, appears at Sodality Community College, Selden, N.Y., Friday (18).

CAMPUS DATES

James Taylor, Warner Bros. recording artist, appears at Queens University, Flushing, N.Y., Saturday (19). Bert Sommer, Elektra Records artist, appears at Lehman College, Bronx, N.Y., Wednesday (23).

The Brooklyn College Dance Department presents a sunny, early evening performance at Brooklyn College Friday and Saturday (21 & 22). The New York City Dixieland Ensemble, recording artists, perform at the University of Nebraska, Lincoln, Thursday (19).

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(We have more to tell you)

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Fred
Radio-TV programming

WFBM Plays Music of Today for Listener of Today—PD Sorbi Says

By CLAUDIE HALL

INDIANAPOLIS—Easy-listening radio stations can't play "tomorrow's music because we don't know what it is yet... we can't play yesterday's music because that has limited appeal. So, that leaves us with the music of right now," said Jack Sorbi, program director of one of the leading easy listening radio stations in the nation—WFBM. While admitting that he was in a sense fighting local Top 40 competition by playing their music "in a more adult way," Sorbi also pointed out "we play as much of the popular music that appeals to all ages... and let the Top 40 station play the hard rock. We're not aggressive, so far as music is concerned.

'I think the typical so-called middle-of-the-road station has become more and more liberal in music programming. Easy listening stations are forcing themselves to be more exciting. Radio is going back to the communicators. Thanks to the ex- cellent that Top 40 radio created, MOR stations are promoting and drawing people through the same techniques, then trying to keep these listeners with generally contemporary-sounding music. We're playing the music of today to get the listener of tomorrow.'

'I'd venture to say there's little being produced today in records that's not in a contemporary vein. So where else are you going to get music to play?" Sorbi felt that the typical Top 40 station has thus become a victim of its own format— for example, it does very little news as a rule. On the other hand, the Top 40 station is going into album cuts for programming material, I don't believe there will be the wide

separation of sound that there was before. The idea of the pure Top 40 station is dying out. The value of an easy listening station of today is that, in comparison to the top Top 40 stations, the easy listening station has an increased chance of music from all sources, listeners can hear a wider variety of music on the typical Top 40 station, etc. A typical Top 40 station's playlist includes such records as 'Wednesday's Child,' by Gene Pitney. You've heard it before, and you'll hear it again. It's a Top 40 record, a Top 40 station, a Top 40 spread.

To play "Calebration," because it's a record that's been around for some time, is hard. But, while Neil Diamond's 'He Ain't Heavy, He's My Son' gets played over and over, so does 'It's Impossible' by Pat Boone, 'Song of the Sibs' by Frank Sinatra and 'Sweet Reason' by Ed Ames.

For 'Big Apple' All radio stations are going for the same people, and people are getting tired of hearing the same people, and people are getting tired of hearing the same way,'

WNPB Debuts in South Carolina

COLUMBIA, S.C.—A new 1,000-watt daytime station, WNPB, has gone on the air here. The format features country music until 3 p.m. and then rock music until sign-off. The air personnel includes station manager Cecil Bowers, formerly heard on WAGS in Bishopville, S.C.; Jim Burdette; and Norm Wiseman. The station will include gospel records in its country music programming segment.

KLEO's Key: Listens to Itself

WICHITA, Kan.—Of the major three networks with most Top 40 radio stations across the country be the programs, but the personal- ities are not listening "to their own station," said Bob Roberts, program director of KLEO here.

"We are looking to air-check each air personality here three times a week, then sit down with him and discuss his show, I've had guys who've applied for jobs with KLEO from fairly large stations and I was surprised that they never did this.

"But plain hard work is important. If a man doesn't want to become involved in the business, then he shouldn't be in radio. I once talked to a pro- gram director and said something about a salesman feeding him up on something while the program director didn't even know what his rate card was. Program directors should spend an afternoon a week on the street, finding out where is the traffic, what station from the clients' viewpoint... and encourage the air staff too, not only with people, but people, those either who's listeners or potential list-

Incentive Plan

As for the incentive to his

air personalities— the thing that keeps them want to get better—Roberts said that "there is money on the staff, but they didn't want to go to a larger market and wouldn't kill them off. It's a little bit like the music business. I can listen to music and not care about music.

"Actually, KLEO is fairly lucky to have a good staff man and a station that has a program director in television. For the future, Roberts refers young people who call about a possible job to small market stations in his general area. 'That way, the management of those smaller market stations are not so mad if I take someone from them because I'm constantly sending them new talent.'

For KLEO, Roberts tries to have believable people on the air. These men include Don B. Williams 6-10 p.m., himself 10-noon; Bob Coleman noon-3 p.m., Ron Huntsman 3-7 p.m., and Neil Young 7-10 p.m. Rick Gannon at 11 p.m. Coleman worked at KFIZ in Wausau, Wisconsin. Bob Coleman at KFIZ in Devens, Massachusetts. Bob Coleman was a disc jockey. KLEO and Huntsman at KOMA in Oklahoma City, Miller at Keshena Community College at KOAM in Pittsburg, Kan.

55 Singles

KLEO plays 55 singles, plus cuts from 20 different albums. The station concentrates more attention on about five or

albums than on the rest. In mid-

dey, the ratio is two LP cuts per hour; the heavier LP cuts are restricted from airplay until 7 p.m. The normal morn-

ing and midday program is more of a jazz,布鲁斯, and rhythm and blues. The night time is more of a soft rock, easy listening. The station is a hit list, the station is a hit list, the station is a hit list.
Radio-TV programming

**Vox Jox**

- Looks like Tom Clay will be staying with WWF-FM in Detroit; the ratings have been good.
- Note from WKAR program director Vern A. Vec: "WANTED, LUCY: Johnny Cash's "Little Fools" and Big Chief's "The Triumph of Wonder.""
- Requested tune here after two days of airplay. Also, Dave Henneman has asked today for help in tracking down their "Fiona" to join our staff and is pulling all stops. A daily tracker will be missed, but a weekly record survey and it's own broadcast to other stations upon request.

-Music director Larry Jackson, WJDI, Lancaster, Ky, 40444, needs both country music and rock records. He's been named production manager at KSLI in west Memphis, Ark., a Memphis area country station; Pride handles an afternoon air shift.... Bill Kaufman reports from WMW in a few

---

**Campus Programming Aids**

- WFOV, Fairfield University, Fairfield, Conn., Bill O'Neill reporting. "The WFOV Valentine's Day Special" taped February 14th included "It's Too Late" (LP), Tony Orlando & Dawn (LP), "Blanket," The Osmonds, "You Are Running," and "Golden Years.""
- Woids, University of Wisconsin, Milwaukee, says: "I'm hanging out for a couple more drops and then I'll be gone."
How WNCR-FM Became A Showcase 'by Accident'

**Continued from page 32**

At last came up to the WNCR-FM studios and sat in the air from midnight until 2 a.m., playing records and talking. By the time they went on the air, from 1 a.m., talking about topics ranging from sociology to politics.

All of the groups have been receptive and polite, Tiburzsi said. "Evidently, they're just as new as we are. They are also helping now: Don Whitmore, for example, helped line up the Badfinger for the station.

The James Gang hired a local group, telephoned back daily three-four square minute reports about their recent tour with the Who in England and even got Peter Townsend on the line once with them. Later, after the end of the tour, WNCR-FM put the group on for a three-hour show. "The listeners were wild about the whole thing," said Tiburzsi, one of the co-managers of the station who also heads promotions. "The whole thing was turned into an excellent showcase for the artists, their records, and a successful performance for the station too.

WFBM Plays Music of Today for Listener of Today—PD Sordi Says

**Continued from page 32**

"So, we try to give our listeners the best of all worlds. The only problem is the difficulty in finding music of a middle-of-the-road nature. For example, how many songs did 'Have' give us after a while there's nothing to choose from. How much does 'Aquarius' by Andy Williams differ from 'Aquarius' by the Fifth Dimension? Why should it play it by Andy Williams? That's not the truth. Anyway, is

45 rpm RECORDS

OLDIES BY mail

from 1955 to 1970

All original artists.

For complete catalog send $1.00 to BLUE NOTE SHOP

152 Central Ave., Albany, N.Y. 12206

(Continued on page 33)

KTB-FM to Change Sound

GARDEN GROVE, Calif.—KTB-FM, stereo station here, will change its sound toward contemporary rock on a gradual schedule between now and the first of the year, according to operators. Jay Albritton and Bill French, present owners of the station, already have increased the airplay of both new and old singles and will make the change more gradual. This will be in line with the station's policy of donating all profits to the station's library. According to Albritton, the station is also increasing power and is relocating into the new studio in a shopping mall the city.

Avco LP On Special

CINCINNATI—Avco Broadcasting's three television stations—WSTV-TV, WTVG-TV, and WMTS—after a year of original programming featuring five local groups, will release a gold record album based on "The Hour of Stars," a one-hour musical special that aired Dec. 25, 1970, at the record Ohio State Fair and later televised over WVL.

LISTENS TO ITSELF

**Continued from page 32**

Chicago. 'Does Anybody Really Know What Time It Really Is' a Top 40 tune?

PLAY VARIATIONS

The pattern of record play varies from one station to another. In some cases, new and old artists are not well represented. In one case, 'The Sound of Silence' by Simon and Garfunkel is one of the few records that the station has not played.

The station's policy is to give equal airtime to all local artists, regardless of the size of their audience. This has resulted in the station's having a large number of listeners who are interested in the music of all genres.

On the other hand, the station's popularity is due in part to the fact that it has a large number of loyal listeners who tune in regularly. These listeners are generally younger than the average listener to other stations, and they tend to be more interested in the music played on the station.

The station's success is also due to the fact that it is located in a city with a rich musical history. This has helped to attract a large number of listeners who are interested in the local music scene.

In conclusion, the station's popularity is due to a combination of factors, including a focus on local artists, a large number of loyal listeners, and a rich musical history.
**Letters To The Editor**

**Time Out**

Dear Sir:

I must write to you about an article that I saw in the Dec. 5 Billboard on page 53 in the "Coin Machine World" section. A report was published stating that the music suppliers of Virginia went officially on record as "strongly opposed to singles that play longer than three minutes."

I, personally, am sorry to see that financial pressures have become more important than quality recordings. I also sense a quiver in my spine and a heart of a proposed resolution calling on all U.S. record manufacturers to "cease producing records playing longer than three minutes." This means recordings like "Hey Jude" by the Beatles, "MacArthur Park" by Richard Harris and "I Heard it Through the Grapevine" by Creedence Clearwater Revival would be kept from the public's ear by eliminating them from jukeboxes.

In a final note, the top-selling album in the nation today is Santana's "Abraxas" followed closely by some of the greatest artists pop music has ever heard. Their songs and most others in the Hot 100 are more than three minutes. It boils down to a simple question of which is more important or which is of primary concern: A jukebox's function or its financial profits.

Bob Ray
Program director
WSAR Radio
Fall River, Mass.

P.S. This is an area, admittedly, which is none of my business, but I had to let off some steam. Thanks!

**Avco LP On Special**

*Continued from page 34*

TV here; WLWC-TV, Columbus, OH, is featuring a program from the Avco Studio where the LP features TV host Bob Braun, Nancy Dance, Jack Lousignol, the Three Tenors, Colleen Sharp, Marian Spearman, Dave McCoy, Ronnie Lou, and the Avco Orchestra under Cliff Lush. The LP is being sold over the air by mail through the Cincinnati station for $5.50.

**Plays Today's Music**

*Continued from page 34*

The Klowns, Frank Sinatra and the new Charlie Rich record are records that can go anywhere and all ways—pop, rock, and country—he said.

The playlist at WFRB ranges in length, but it's around 70 singles and about 125 album cuts. The LPs are used quite frequently as "programming relief" against the singles.

But the boundaries of music between the MOR and the Top 40 stations of today have broken down, Sorbi felt, and that the MOR station in market after market would take on greater strength and dominate even more of the market than they do at present. In effect, MOR stations today are beating Top 40 stations at their own game, exciting radio, but with personalities.

---

**4 WEEKLY SINGLES SERVICES**

... that bring you, automatically each week, 10 of the best and most promising records in each category.

<table>
<thead>
<tr>
<th>Service</th>
<th>Records per Wk</th>
<th>Records per Yr</th>
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<tr>
<td>HOT 100 SINGLES SERVICE</td>
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<td>EASY LISTENING-ALL SERVICE</td>
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<td>SOUL SINGLES SERVICE</td>
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<tr>
<td>COUNTRY SINGLES SERVICE</td>
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</tr>
</tbody>
</table>

**5 MONTHLY ALBUM SERVICES**

... a studied selection of 5 or more albums in each category, chosen from among the average month's 700 new album releases. Your choice, each month, of RSI's recommendations or your own selections, from RSI's specially prepared monthly mailing of new releases.

<table>
<thead>
<tr>
<th>Service</th>
<th>Albums per Mo.</th>
<th>Albums per Yr</th>
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<tbody>
<tr>
<td>POPULAR ALBUM SERVICE</td>
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<tr>
<td>JAZZ ALBUM SERVICE</td>
<td>5</td>
<td>60</td>
</tr>
<tr>
<td>COUNTRY ALBUM SERVICE</td>
<td>5</td>
<td>60</td>
</tr>
</tbody>
</table>

**14 CATALOG ALBUM PACKAGES**

... As many as 120 LPs per category package. Your choice of any total packages, or your own "picks" of 10 or more LPs. Top-grade basic programming material you'll be using week-in and week-out. Names: artists, best-known songs...

<table>
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<tr>
<th>Catalog Package</th>
<th>1970 Catalog</th>
<th>1971 Catalog</th>
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<tbody>
<tr>
<td>INSTRUMENTAL</td>
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<td>VOCAL</td>
<td>108</td>
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<tr>
<td>ALL-TIME FAVORITES</td>
<td>118</td>
<td>117</td>
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<td>BROADWAY ORIGINAL CASTS</td>
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<td>FILM SOUNDTRACKS</td>
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<tr>
<td>HOT POP FAVORITES</td>
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<td>127</td>
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<tr>
<td>FOLK (Pop and Authentic)</td>
<td>39</td>
<td>38</td>
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<tr>
<td>BIG BAND FAVORITES</td>
<td>104</td>
<td>105</td>
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<td>LISTENING OR DANCING</td>
<td>50</td>
<td>50</td>
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<tr>
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<tr>
<td>SONGS OF FAITH</td>
<td>41</td>
<td>41</td>
</tr>
</tbody>
</table>

**INTERNATIONAL SERVICES**

**RSI Italiano**

Service

Full-Data Singles Service

All are selections moving fast on the Italian charts, or judged to have best sales potential. Full-data includes digest of lyric content, highlight biography of artist, names and addresses of artists and management firms, record labels and music publishers. An ideal package of labels and publishers in other parts of the world. To judge and accept material and negotiate for rights.

Records-Only Singles Service

Same as above but with none of the detailed data. Excellent programming in Italian population centers throughout the world.

**RSI Latino (In Preparation)**

Service

Full-Data Singles Service

Selections moving fast in Mexico, Central and South America and Puerto Rico. Full data includes digest of lyric content, highlight biography of artist, names and addresses of artists and management firms, record labels and music publishers. Ideal for labels and publishers in other parts of the world to judge and negotiate for rights.

Records-Only Singles Service

Same as above but with none of the detailed data. Excellent programming in Latin population centers throughout the world.

---

**RSI (Record Source International)**

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I am interested in the RSI Programming Services listed below. Please Airmail full details:

( ) Weekly Singles Services;
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( ) Catalog Album Packages;
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Please Print

My Name
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Address
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---

DECEMBER 19, 1970, BILLBOARD
Soul Sauces

**BEST NEW RECORD OF THE WEEK:**

**“SHOES”**

Brook Benton (Cotillion)

By ED OCHS

Soul Slices: Aged in soul, 100 Proof has hit a million for Hot Wax and Buddah with “Somebody’s Been Sleeping.” Not at Buddah, where everyone is wide-eyed with soul. . . . The Whispers have jumped to Janus with “There’s a Love for Everyone.” Soul Clock’s got’m goin’ on “I’m the One.” . . . The Dolls are flipping to “Glory of Love” for Cadet. “A Whiter Shade of Pale” isn’t working for R&B Grooves either. . . . No single, but Stax is picking up steam anyway on John Kサタン’s “Color Me Human” album on the Respect label. . . . New from Gene (Chandler & Jerry (Buddy) on Mercury: “You Just Can’t Win.” Maybe you can’t. . . . Worth waiting for—Jackie Wilson’s “This Love Is Real.” Already showing up in a big way. . . . Chisa, distributed by Motown, has recorded Hugh Masakela’s new stage production, “Festival of African-American Performing Arts,” which features besides Masakela his seven-piece group, The Union of South Africa, sax & composer Calphus Semenya, Jonas Gwagwa on trombone, and Letta Mbulu, billed as “the first lady of African-American music.” . . . Last two days for the big blues show at the Apollo starring B.B. King, Jr. Parker, Bobby Blue Bland, Big Mama Thornton, . . . Curtis Mayfield will star on WOLTV’s “Channel 9 in New York,” “Rappin’ on the Roof” to be aired Dec. 19 . . . Little Richard says he is being treated for cancer of the stomach. . . . Motown, which plans to stay soulfully in Detroit, will gross $39 million this year, a 30 percent increase over the firm’s $69 gross income, according to general manager Barney Ales.

Bond for Angela Davis? Aretha Franklin says she’s ready to pay the way “whether its $100,000 or $250,000,” if the courts allow, its a well-known soul label, dedicated to serving Black people, preparing to record Miss Davis in fall. . . . Soul Sauce picks & players: Cassadee George, “Everything Is Beautiful” (Audio Arts); Brook Benton, “Shoes” (Cotillion); Laura Lee, “Wعدل Is Padlock” (Hot Wax); Originals “Gospel Bless Whoever Sent You” (Soul); Carl Carlton, “You’ve Got So Much” (Back Beat); Baby Washington, “Is It Worth It” (Chess); Freddy Robinson, “Carmalita” (Liberty); Paul Drew, “It’s Just a Dream” (Capitol); Tony Owens, “Confession” (Soul); Katie Love, “It Hurts So Bad” (Scepter); Nancy Wilson, “Now I’m a Woman” (Capitol); Johnnie Taylor, “Jody’s Got Your Girl and Gone” (Stax); Shack, Too Many Lovers (Stax); Johnny Thunder, “Power to the People” (U.A.); Barbara Lewis, “Ask the Lonely” (Enterprise). . . . LPs from Bobby Byrd, David T. Walker, Barbara Acklin, Chi-Lites, 100 Proof, Exciters, Letta Mbulu . . . Soul Sauce makes a big impression on Curtis Mayfield. How about you?

**NEW GROUP BOWS LP SOUND AT CONCERTS**

Los Angeles — Edwards Hand, RCA and George Martin’s new group will bow its new LP sound at a series of debut concerts. A 22-piece orchestra will be assembled by the group’s management, from the Integrated Music Company (IMC), for four initial concerts promoted by RKL, Ltd., a new firm.

The orchestra will back up the two singers plus their three-man rhythm section at the Santa Monica Civic Auditorium, Jan. 7; the Berkeley Community Theater, Jan. 8; the Chicago Auditorium Theater, Jan. 9 and the Boston Music Hall, Jan. 10.

In addition, New York-based promoter Sid Bernstein will use the orchestra at his Carnegie Hall presentation March 14. At that concert, George Martin is slated to conduct the orchestra. Bernstein has associated IMC’s owners Lenny Pungener and Bill Leib in developing East Coast concert dates.

The small group will debut at the Troubadour here Dec. 31. IMC and RCA will work on the exploitation of the group’s personal appearances. RCA will host press receptions on both coasts, will place ads in all forms of print media, will produce a series of 30-second spots, placing 15 per station on a minimum of three AM and/or FM outlets in concert cities.

The label will also create a video display for major record stores per concert city and will have a “Stranded” LP cover, tying the date of the concert in that city.

RKL, Ltd., is run by Ed Richard and Brian, who have placed the Rascals and Isleys of March on the bill with Edwards Hand.

The Beatles’ LP is a reflective look at America. They have also written several new songs for the concerts.

**DECEMBER 19, 1970, BILLBOARD**
JAPAN
A Billboard Special Report
TOSHIBA MUSICAL INDUSTRIES, LTD.
17, Akasaka • 2-2, Minato-ku • Tokyo, Japan

Liberty Records
Canned Heat
Classics IV
Creedence Clearwater
Sandy Nelson
Ike & Tina Turner
Ventures

Blue Note Records
Bobby Hutcherson
Lee Morgan
Wayne Shorter
Jimmy Smith

KING RECORD CO., LTD.
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United Artists Records
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Ferrante & Teicher
Bobby Goldsboro
Jay & The Americans
Francis Lai
World’s Foremost Motion Picture Soundtracks

A DECADE OF HITS

and currently the No. 1 record in Japan “Mandom” by Jerry Wallace.

The Ventures
The most successful American group in Japan.

The dynamic Ike & Tina Turner coming soon to Japan.

www.americanradiohistory.com
Japanese Record Market—1969

Record Production in Japan has been increasing steadily since 1956. Production in 1969 approximately doubled that of 1964, reaching the figure of about 60 billion yen ($167,000,000). At the retail level, this is equivalent to about 85 billion yen ($236,111,111).

In conjunction with the intensification of the nation’s leisure activities, general consumption in the field of music is increasing ever more. Although much of the demand for recorded discs is undergoing internal changes in structure, and the production of musical tapes is upsurging, it is certain that there will continue to be steady development in the record market.

Singles Stalemate

Singles did not show any development in 1969 in comparison with L.P.s. Particularly affected by lack of growth were domestic singles in the popular category which accounted for about 30 percent of total record production. Single sales in Japan were 0.7 units per capita, while in the U.S. and U.K. they were about 1.0.

Spiraling Production

Especially noteworthy is the rapid growth of Japanese L.P.s since 1966. This growth was further enhanced in 1969 and finally came to exceed that of international L.P.s. Since 1964 the production of international L.P.s has climbed by 1.8 times, but that of domestic (i.e., Japanese music/artists) achieved a surprising increase of 5.6 times.

It is interesting to compare the growth of Japanese L.P. production with that of Japanese singles which is in stasis. With the upward trend of the nation’s leisure consumption in the background, and the efforts of recording companies in producing records to comply with the changing tastes of demand reflected, Japanese L.P.s are considered to make the most important hub of recording industry in the future.

RECORD PRODUCTION

<table>
<thead>
<tr>
<th>Size</th>
<th>Unit</th>
<th>Rate against Prev. Year</th>
<th>Rate against Prev. Year</th>
<th>Value (¥)</th>
<th>Rate against Prev. Year</th>
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</thead>
<tbody>
<tr>
<td>Japanese</td>
<td>7&quot;</td>
<td>64,404,435</td>
<td>-4%</td>
<td>1%</td>
<td>17,559,523,428</td>
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<tr>
<td>10&quot;</td>
<td>1,549,878</td>
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<td>530,459,425</td>
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<td>12&quot;</td>
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<td>13,993,823,111</td>
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<td>+10%</td>
<td>32,683,806,018</td>
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<tr>
<td>International</td>
<td>7&quot;</td>
<td>20,388,128</td>
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<td>5,641,284,206</td>
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<td>10&quot;</td>
<td>91,681</td>
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<td>18,860,745</td>
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<tr>
<td>12&quot;</td>
<td>14,546,427</td>
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<td>15,580,101,808</td>
<td>+27%</td>
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<tr>
<td>Total</td>
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<td>+9%</td>
<td>21,240,246,756</td>
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<tr>
<td>Grand Total</td>
<td>118,481,866</td>
<td>+10%</td>
<td>53,324,052,774</td>
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</table>

Yen 100=1.00

Japanese Exports

Because Japanese records have little possibility to sell in international markets, international records pressed in Japan are not permitted to be shipped abroad by contracts, and piracy of Japanese discs is rampant in southeast Asian countries, it is extremely difficult to make successful exports of Japanese records. Nevertheless, exports slightly gained over the preceding year and could reach over 3 million yen in 1969.

Record Imports

Now that records manufactured in Japan cover an extremely wide range involving almost all name labels in the world, imports of foreign records are not deemed necessary for general public.

Records that are currently imported are mostly for specialist music language and literary studies, handled by ordinary import firms and Japanese recording companies. Records imported in 1969 account for about 6 percent of total international L.P.s pressed or about 3 percent of total Japanese and international L.P.s manufactured in Japan. Gross imports were a little less than 800 million yen.

Phonograph Sale

The number of stereo phonographs in use is steadily increasing year after year followed by the resultant demand for discs. The fact that the production of singles is not improving despite the increase of phonographs proves the changing trend of demand. 27.3 percent of Japanese families own phonographs as of February 1969, while 60 percent respectively of the U.K. and West German families and 36 percent of French families have the phonographs installed. Where the U.S. is concerned, almost all families have players.

Transient Period

Japan is now in a transient and revolutionary period. The present society is undergoing a change in a quick tempo. The recording industry is similarly undergoing changes in the midst of this social torrent.

The astounding development of mass communications centering around electronics in recent years and the division of work urged by a sophisticated social structure have considerably affected the recording industry. On the other hand, related industries such as tapes have come to flourish. Tapes are now merchandise, but their production indicates a remarkable monthly increase. Strenuous efforts are also being made to expedite the development of the audio and video recording device.

Sales Problems

The recent growth rate of record production in Japan is phenomenal, attracting the eyes of the whole world and has enabled up to place Japan next to the U.S. Japan now ranks second in the world. However, due to the far greater population than those of European countries, the rate of record popularization in Japan is low yet with a large potential demand for discs left unexploited.

In U.S. and European countries, the record distribution system is being revolutionized gradually by adopting rack jobbing and others that act as a

(Continued on page 1-42)
MARKETING DISTRIBUTION

Changes Taking Place

Japan is becoming more and more aversive in its production and sales of recorded product. Overall 1969 production reached over 130,000,000 units and the 1970 production is running even higher.

There are nearly 125 different labels in Japanese catalogs, however, and as a result the retailer—and therefore the consumer—is often at a loss to keep up with the rapid expansion of the industry. Changes within the existing channels of distribution and marketing are taking place, however, which are leading to improved control of the fate of a given recording.

Manufacturers release new disks three or four times a month. Total new titles in 1969 was 10,258, including both domestic and foreign material. The releases are channeled to the manufacturers' branch offices in various districts—usually from 7 to 12 divisions of territory—and branch-office personnel supply local retail dealers according to previous orders. By and large, the accounting and ordering systems used are computerized.

The retail markup of the average product is 30 percent and the "official" return goods allowance is 6 percent. While the record retailers' markup usually stays in the 20 percent level, the return allowance is often ignored and returns can run as high as 20 percent or even 30 percent in special cases. High returns cause manufacturers a great deal of problems.

Prior to the release of a new title, salesmen from the record manufacturers' branch offices themselves visit retailers, promoting the release with sample tapes or disks, brochures and posters, catalogs and other sales tools. In keeping with Japanese traditions, the salesmen usually come to know the retailers quite well on a personal basis and a great deal of importance is placed on friendship and social activities. (King Records, for instance, has a "Queens Club" for the wives of record retailers.)

The average district route will take the salesman into each retail store at least once a week.

Retail Burden

Record manufacturers are quite interested in helping the retailer keep up with the changes in the public taste. Music fans in Japan are quite well informed about music through television, radio and the many excellent magazines and often know much more about records than the busy retailer. The retailer must keep track of as many as 1,000 new releases a month from 12 record manufacturers and this a burden on him.

The Record Retailers Association lists some 3,000 shops as members. There are another 3,000 to 4,000 retail shops selling records and tapes who are not members of an association.

The average record retail shop serves some 17,124 persons (4,701 households) in his area. Therefore, most record dealers are in the small to middle-size class. About 1,200 retailers are considered "big" and handle 80 to 90 percent of total sales in Japan. In turn, only about one-third of these 1,200 make up 65 percent of total sales, although this is changing as the smaller stores are becoming more aggressive in their sales.

The principal and motto of the Record Retailers Association is "Facilitation of Production and Sales—Concordance and Co-prosperity." Those who join the association must follow the motto which includes the practice of always selling records at the price set by the manufacturer. There is no discounting or bargaining on record retail prices. Those who attempt to discount records are tried before a panel of Association members, even if the offender himself is not a member.

There are no 78 rpm records manufactured in Japan today, although in 1960 they occupied about 12.8 percent of the market. Likewise, the 10-inch LP and the 7-inch EP, which were so popular a few years ago, have almost disappeared from the shelves today.

Overall record/tape production and sales is increasing by about 21 percent each year. At the same time, LPs are growing in importance, singles are leveling off. Music originating from other countries (on foreign labels) now captures approximately 40 percent of the overall market, but this is decreasing.

Bookclubs and other similar companies are selling records and tapes and claim to occupy about 10 percent of the overall market. There is no independent wholesale selling of records in Japan as such—no one-stops, no rack-jockeys, etc.—and it is unlikely that there will be in the near future. Some 20 percent of the records sold are handled from the manufacturer through large dealers (approximately 12 different companies) who retail them through branch stores. The remaining 70 percent of the product is sold by retailers who are supplied directly by the manufacturer.

JAPAN'S RECORD DISTRIBUTION PROFILE

Approx. share of market

70%

20%

10%

100%

JAPAN—A BILLBOARD SPECIAL REPORT

DECEMBER 19, 1970, BILLBOARD
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The newest 30cm stereo records recommended and sold by NIPPON COLUMBIA

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<td>BEETHOVEN'S NINE SYMPHONIES</td>
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<td>MUSIC BY THE ENSEMBLE</td>
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<td>Hiroshi Ishikawa conducting the RKK</td>
<td>Yoshiro Taki &amp; others.</td>
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Japan's Record Manufacturers
Compiled by YOKO HONMA

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Telephone: (03) 340-2111.
Domestic label: Canyon. Foreign labels: none at present.

NIPPON CROWN CO., LTD.
Address: 1-6, Shiba, Minato-ku, Tokyo, Japan.
Telephone: (03) 522-4741.

NIPPON PHONOGRAPH CO., LTD.
Address: 1-3, 1-chome, Roppongi, Minato-ku, Tokyo, Japan.
Telephone: (03) 312-1011.
Domestic label: Philips.

MINORPHONE CO., LTD.
Publicity and advertising: M. Kimura. Address: 4-1, 4-chome, Ginza, Chuo-ku, Tokyo, Japan.
Telephone: (03) 463-1381.
Domestic labels: Minorphone, Harvest, Maxophone.

WARNER BROS.-PIioneer CORPORATION
Address: 4-1, 10-chome, Minato-ku, Tokyo, Japan.
Domestic label: Pioneer.

CBS/Sony records, INC.
Address: 5-3, 1-chome, Roppongi, Minato-ku, Tokyo, Japan.
Telephone: (03) 340-2111.
Domestic label: CBS/Sony.

King's history in the record business begins in 1930 and a record department was established, and a major book publishing firm. In 1931 the first recorded product went on sale through a contract with Telede Schallplattenverlag of Germany and in the same year King began to release Telefunken recordings in Japan.

In 1942 King purchased the Telefunken label and changed its name to King Onkoy Co., Ltd. In 1951 the name was changed to the present one. In 1965 the company began to change to its present form and in September of that year the first recording, a 7-inch LP, went on sale. They became independent from the Taidei Group in 1969.

The largest-selling popular recording star on the Minorphone label is singer Masao Sen.

WARNER BRO'S.-PIioneer CORPORATION
Address: 4-1, 10-chome, Minato-ku, Tokyo, Japan.
Domestic label: Pioneer.

Japan—A BILLBOARD SPECIAL REPORT

DECEMBER 19, 1970. BILLBOARD

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Domestic label: Polydor.

Nippon Grammophon was formed as Nippon Polydor Co., Ltd., in 1953 with a capital of 60,000,000 yen. The capital doubled in 1954 and the name was changed to its present form. Also in that year the company began to release its Japanese repertoire. In October of 1965 Grammophon Nippon Publishing was formed and the parent company began work on new offices in Meguro, Tokyo, to which they moved in November of 1967. Deutsche Grammophon GmBH of West Germany control 50 percent of Nippon Grammophon stock. Fuji Denki is the second largest shareholder with 24.5 percent and the rest is held by various Japanese interests. The biggest-selling artists on their domestic Polydor label are The Tigers.

TOSHIBA MUSICAL INDUSTRIES

Toshiba Records was formed as a joint venture between Toshiba Electric Companies and Capitol Industries, Ltd., in 1960. Early in the company’s history, several key master licensing contracts were drawn with foreign labels including EMI, Capitol, Liberty, Transglobal, Warner Bros. Seven Arts, etc. The official financial control of TMI is EMI, 25 percent; Capitol, 25 percent; Tokyo Shibaura Electric, 50 percent. The company’s Liberty division has experienced remarkable sales of records and tapes in the popular field with The Ventures, while TMI’s Capitol (Apple) label has prospered with The Beatles, etc.

Japan At A Glance
Size: 369,662 sq. kilometers; slightly larger than the British Isles but smaller than France.
Geography: Volcanic archipelago in latitudes ranging roughly from a corresponding point in the U.S.-Canada border to the U.S.-Mexico border. Four major islands (Honsyu, Kyushu, Shikoku, Hokkaido) and several hundred smaller islands and islets. Approximately 85 per cent land area extremely mountainous.
Population: 100,240,000 (1965 census).
Gross National Product: 43,116,700,000,000 yen (Official exchange: 360 yen = $1.00 U.S.).
Average annual income per household: 787,000 yen.
Size of average household: 3.78 persons.
Age groups: (approximate)

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<tr>
<th>Age Group</th>
<th>Male</th>
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<tr>
<td>0-14</td>
<td>57,676,000</td>
<td>59,144,000</td>
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<td>15-29</td>
<td>14,392,000</td>
<td>14,378,000</td>
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<tr>
<td>30-64</td>
<td>19,437,000</td>
<td>20,974,000</td>
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<td>65+</td>
<td>2,942,000</td>
<td>3,725,000</td>
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Total private automobiles: 7,681,801; Total (non-automobile) radio receivers: 57,421,053.
Total television receivers: 22,485,831; (black/white) 17,104,666; (color) 5,381,165.
Average education: (male and female) 12 years.
Government: Constitutional Democracy.
Total annual exports (1969): $4,198,711,320,000 yen ($1,066,038,000).
Major exported products:
1. Machinery $4,394,916,000
2. Iron & Steel 1,272,432,000
3. Metal goods 1,781,429,000
4. Ships 982,473,000
5. Chemical goods 684,314,000

Total recorded music production (1969): (approximately) 130,000,000 disks/records (approximately) 56,000,000,000 yen FOB.
Export of recorded product: less than 10 per cent including that to Okinawa.

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DECEMBER 19, 1970, BILLBOARD
Sei And Do—
The Japanese As Music Lovers

By KUNIHiko MURAI
President, Asia Music

In discussing the character of the Japanese music market, one must first consider the nation's historical background, or rather, the origins of its people.

Unlike some Oriental nationalities, Japanese are a mixture of diverse Asian peoples whose cultural backgrounds have been merged into one. This is especially true in the world of music.

In Japan today we find descendants of the peoples of the South Pacific, Central Asia, China, Korea, Siberia and other areas. Likewise, the Japanese cultural roots are almost wholly borrowed.

Perhaps what may be called the outstanding features of the Japanese is the rapid pace at which they are able to absorb foreign culture. Evidence of this can be seen in the introduction and the speedy absorption of Western arts at the time of the Meiji Restoration (1868-1912). The fact that the Japanese found no major difficulty in applying foreign customs to their way of life added a large amount of speed to their adaptation.

What is now considered to be Japanese music was first implanted into the culture from outside sources. "Gagaku," which is considered to be the traditional Japanese music, and which is still played at all the important occasions and ceremonies of the Imperial Palace, originally was introduced to Japan from India via China. Various adaptations and changes took place in the incorporation of this type of music, and the finalized form was the world's first symphony "Gagaku," produced by the hands of the Japanese.

It is not music alone that was borrowed. The Indian "sitar" took the forms of the "samisen" (pronounced "she-ah-mi-seen"); a banjo-like instrument and the "biwa" (similar to a lute) in the realm of Japanese culture. The "koto" (vertical harp), another traditional Japanese instrument, was also introduced to Japan by China in a primitive form.

One can say that almost all outside influence upon Japan before the Meiji Restoration came through China. Therefore, all foreign music entered Japan via China also. It was only a century ago or so that Japan first encountered other and mainly Western cultures directly. The music of today would have taken quite a different form had the Japanese not opened their doors to the West at this time. Another major change in Japanese music took place after World War II. Thus, the Meiji Restoration and World War II marked two great periods of change in Japanese music.

Music Knowledge

From the time of the Meiji Restoration up to the Second World War, the Japanese people had a scholastic attitude toward music. For them, "knowledge" of music was one of the prerequisites for being among the intelligensia. And the diligent nature of the Japanese was able to produce, in a very short period of time, a large number of top-ranking musicians in the field of classical music.

This attitude of "music as part of education" still exists in present-day Japan. Most of the outstanding classical musicians here are at the same time expert educators.

Another factor which shows the existence of such an attitude in the large enrollment of students in the Yamaha Music School. This school offers musical education to anyone, regardless of age. Some 300,000 of the number enrolled in the Yamaha Music School are children and adolescents ranging from three-year-olds to the higher teens. Parents, very eager to "educate" their children in music, do their best to send their children to such institutions.

Music Knowledge

Pop Music

Pop music did exist in Japan before World War II, and it did enjoy popularity to a certain extent, but only among progressive young people. It was only after the war that the Japanese began to feel that it was permissible for the masses to simply be entertained by music. Once this attitude was adopted, it grew very rapidly, to the extent that today, the music in the minds of Japanese youngsters is Western.

That is to say, they possess a Western outlook on music; they are fully aware of the methods of "enjoying" music, and actually look at music as do other youths all over the world.

Looking at Japanese music from a commercial point of view; that is, looking at the market, one cannot help noticing the power of the "Kayokyoku"; the amalgamation of traditional Japanese popular music, "Dodoitsu," "Kouta," and the Western technique of expression. The market for the "Kayokyoku" was built up by Victor and Nippon Columbia over a period of 50 to 60 years. These two largest record distributors of Japan produced this mixture of the Japanese spirit and Western techniques for the Japanese record market.

"Kayokyoku" has a large number of supporters, fans and lovers. One can safely say that a foreign firm will be able to do good business in Japan if it tries to operate outside the realm of "Kayokyoku.": For example, big hits in the U.S. and U.K. are not necessarily so in Japan, while French songs that are almost unknown in France make the top of the charts here in Japan.

One noticeable occurrence in the history of Japanese music over the past five years is the birth of the "Wa-sei pops." The subject of the "Wa-sei Pops," or "Japan-made pop music" was taken up at the 1970 Billboard Conference at Mallorca, and therefore some of the readers should be aware of it.

The emergence of the "Wa-sei pops" was a result of various factors in Japanese society, but in my opinion, there are two big causes. One is the political factor, that is to say, the heavy pressure put on the Japanese record companies by foreign business concerns. The other is to the dissatisfaction Japanese youth. The youth demanded more beat and more harmony from Japanese music, which they found was lacking in the "Kayokyoku.

However, like all other types of progressive music, "Wa-sei pops" resulted in being only one minor phase in the long history of the "Kayokyoku" which still continues to dominate the Japanese record market as it did over half a century ago.

One type of Japanese music lover is he who listens only to foreign music. This type closely resembles the "hip" French young man. The "hip" Parisian does not wear clothes that are made in France, neither does he listen to French music or radio. This youth lives in an "America in France." For the Japanese equivalent of this type, the music is modern jazz. Thus, in the Japanese market we can observe the high sales of the "Kayokyoku" on the one hand, and Miles Davis and Bill Evans on the other. In this country one can find the "peaceful coexistence" of the simple and the sophisticated.

Such was a brief description of the history of Japanese music and its lovers. I am sure that the readers of this article are puzzled by the fact that certain U.S. hits are unknown here, whereas "unknowns" turn into big hits. To this, I myself a Japanese, cannot give a clear answer but can only say that the Japanese interest was cultivated in the Western way, while the spirit of the individual still remains to be Japanese. The Japanese spirit prefers "Sei" ("stillness") or "ichigo" ("activity").

Lastly, if anyone of the readers would like to learn more about Japanese music and its lovers, or Japanese people, Shanghai, Hong Kong and "Jukyo," Japanese codes of behavior based on Confucian principles.
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PRESIDENT TATS NAGASHIMA

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FOREIGN ARTISTS

How Can I Be Successful In Japan?

By WOLFGANG ARMING,
Director, Nippon Grammophon Co.,
Japan Management, DGG.

"How can I be successful in Japan?"
This question is put to me several times a month by artists, managers, producers and others from foreign countries.

The answer is not easy to phrase, although an answer obviously exists. Many foreign artists have been extremely successful in the Japanese market and there are common denominators to be found in the way their success has been realized.

To discuss this, however, it is perhaps necessary to first point out that the "Westernization" of Japan is, in my opinion, largely a myth.

For instance, promotion of foreign artists in Japan is developed in three phases: record release; radio programming; personal appearances. At first glance this may seem not to differ from any other country but in fact it does. The Japanese would say: "Dobu imo"—the same bed, but different dreams.

A lot more time and understanding in Japan from the foreigners' side is essential to build up an artist.

Japan, this modern industrial giant, emerged as the second largest market for pre-recorded music in the world, bypassing the U.K. last year. The market has an annual growth rate of 20 percent and it will soon pass the $200 million mark.

Music is a vital part of the entertainment culture in Japan. Young people, in particular, are more than ever turning their attention to the communication media, radio, TV, records, etc. International material represents about 40 percent. For foreign music companies it is a must to try hard to bring a good catalog and top artists into this market. This is reflected, by the way, by the many joint-venture record manufacturers established recently here.

Following the usual trend of the Japanese younger generation, it is satisfying to know that pop music, artists, jazz from the U.S., as well as English rock and other material are of major interest among Japanese music fans. Faithful to their idols, they don't forget them quickly. Many foreign entertainers who may have a hard time selling their product in the U.S. or U.K. are still big sellers here. Although there is strong U.S. influence, Japanese also like French and Italian artists and their music.

Long range policy and planning is necessary in promoting the foreign artist. It takes at least one year to make a foreign artist known here and another two years—if at all—before he becomes a household name. It doesn't matter, indeed, whether an artist is already a big one in the U.S. or Europe. In Japan, whoever it might be, how many millions of records he has sold elsewhere, he has to start from scratch.

U.S. Pattern

Since there is a tendency, however, to follow the U.S. pattern, it is of course a help if he is listed among the top ten on the charts in the U.S. or U.K. One should not be misled into believing that top-of-the-charts fame leads to automatic success in Japan, though.

Who is going to explain this phenomenon to our partners, producers and the artists abroad? Samples of records and foreign hitlists are studied very carefully by Japanese record companies. Let's assume the ad department of a Japanese record manufacturer has made the decision to release a record. They are somehow I have yet to discover their "secret" formula for the decision) convinced that the release will appeal to Japanese fans. Once the release receives even a modicum of attention the artist is virtually guaranteed a successful career in Japan. In many cases he stays longer in the spotlight here than in his native land.

Japanese are very faithful to entertainers they especially enjoy. The Ventures, Astrud Gilberto, the Bee Gees (as a group and as soloists), the Walker Brothers, Boots Randolph, many, many evergreen jazz men, Alfred Hause, just to mention a few, are not forgotten over here. They fill concert halls and still achieve remarkable sales. There are even cases in which the continuing popularity of an artist who has gone stale in

(Continued on page J-18)
Eastern creates hearts of music

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Eastern Music Publishing Co., Ltd.
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THE OTHER side of foreign talent in Japan—Stockhausen, during one of his appearances.

CONDUCTOR HERBERT Von Karajan, right, makes regular Japanese appearances.

ANOTHER EXPO appearance—Sammy Davis Jr. in action.

JAZZ TRIO led by George Osika, resident at the Pitt Inn, Shinjuku, Tokyo.

How Can I Be Successful in Japan?

Continued from page J-16

his own country has helped him make a "comeback" at home.

If a Japanese record company finally has decided to represent an artist, a long-range plan—usually a three-year program—is set up. The release and promotion policy is hammered out; the company makes sure to have at least four of five singles and two or three LP's available for the first year.

At the same time they start promoting the product via radio. The response of the audience is of great importance, and is the basis for all future planning.

There are now some 400 commercial radio broadcasters in Japan with 157 stations spread over the country (which is about the size of California, don't forget). More than 36 million radio sets are in use, or 1.4 sets per household. According to the latest surveys, classified by time band, sex, age group, etc., people listen to the radio, in many cases, more frequently than they watch TV.

The largest segment of female listeners, for instance, is in the age group of 20 to 24. There is a general emphasis on programming for young people here, tailormade for the music promoter.

Music and entertainment programs are by far the most popular with all groups of radio listeners. "Mid-nights" programs (10 or 11 p.m. to dawn) are regular listeners for teen-agers and students. According to a survey, 63 percent of the buyers of a new single heard it first on radio, 16 percent on TV, and 13 percent from articles in magazines and thereby got the impulse to buy.

Japanese record companies, fully aware of the importance of radio, have their own reporters for radio programs, in which they concentrate on those artists they want to back up. Many of the broadcasters have direct corporate affiliation with record manufacturers as well as with other media.

One Year

As I mentioned before, it usually takes one year to make an artist well known. There is no rule without an exception: The Shocking Blue with "Venus" had a smash No. 1 on the charts within ten weeks. And this was without the help of a personal appearance in Japan by the group. Such exceptions are rare, however.

Radio programming together with an intense promotion in the popular magazines is launched for the new artist. Japanese by nature are very eager readers. Reflecting the elevation of living standards, diversification of hobbies and pastimes, magazines devoted to golf, automobiles, fishing, music, guitar playing—you name it—have gained extensive popularity. There are some ten popular music magazines with a circulation of approximately 80,000 each. These feature full color pages with artists, their personal data and other relative information, as well as extensive and often quite academic and serious discussions of the music and the musicians. Such magazines are, in effect, "trade" and "business" magazines edited for the complete fan.

By the constant impact of the radio and magazine media, the market is being prepared for the new artist ("new to the Japanese"), and at this stage of promotion, the next step is being prepared, stepping up. The artist can be one is bringing the artist of the market to the Japanese for personal appearances.

There are many important peculiarities to be considered in such a step but suffice it here to say that the key point is the cost. You will hardly ever find a promoter in Japan who will risk an expensive tour without seeing to it that the preparation for such a visit is handled entirely by the record company. It's a good example of two closely related parts of the business supporting each other for the benefit of both.

Concerts are very well organized in general; the houses are packed. For an artist from abroad it is a pleasure to have a schedule—once fixed—adhered to faithfully. But the visiting artists' time is imposed upon—to good effect—with TV shows, guest shows, radio program appearances, sign parties, autograph parties at record shops, etc. and newspaper and magazine interviews in addition to his concerts. This time is the most decisive; will the artists make a breakthrough in the Japanese market? If yes, then it means he will make sales for many years to come.

Tour Influence

One can only make an instinctive guess as to the exact extent of influence of personal appearances, be patient, be friendly, and keep your promises, tell the truth, don't change your mind or programs quickly.

Maybe in Rome you can do as the Romans, but in Japan you must do as the Japanese, at the same time keeping your own individuality and personality.

JAPAN—A BILLBOARD SPECIAL REPORT

DECEMBER 19, 1970, BILLBOARD
Our company is backed up by The Fuji-Sankei Group—Fuji Telecasting Co., Nippon Broadcasting System, Inc., and The Sankei Shimbun—which is the largest mass communication system in Japan. We have grown with this group and pioneered a new field—the audio-video industry. PONY PAK, our music tape is a well known brand name and widely accepted. Our color video tape, PONY VIDEO is gaining wide acceptance abroad, as is our music tape. With our subsidiary Canyon Records, Inc., we are greatly expanding.
Talent scouts also recommend that promising girls and boys be admitted to the schools for training. After completing training in the schools—the number of months or years in school depends on the individual's ability and efforts—potential talent enter the "Shinjin Yousuka" (New Stars Training Section) of Watanabe Production for further training.

The next step is the "Seisakubu" (Production Department) where a project team studies the "new star" from all possible angles to decide what kind of songs he or she should sing and how he or she should be sold to the public.

Investment Gamble

During this training period, Watanabe Production bears the costs involved and even gives the trainees living expenses. This, of course, is an investment—actually a gamble, since there is no guarantee it will pay off in the potential of the trainees.

Consequently, it is only natural that a "new star" will not be paid too much in the beginning. For the talent agency must get back its huge investment.

Shin Watanabe, 45-year-old president of Watanabe Production, pointed out, "There are cases like that of Eri Tsuruma, who just put out a record on the CBS/Sony label. We have been training and taking care of her for six years, and now she is finally paying off."

Watanabe believes that the older singers are not used more on TV because they do not adapt themselves to the musical tastes of the "today" world.

New talent is also discovered through singing contests as in the case of chanson singers. The Ishi Music Office, which is run by Yoshiko Ishii, daughter of a former Cabinet Minister, runs a chanson contest each year with the co-operation of Air France. Winners are given a trip to France and a contract with the Ishi Music Office. Several singers have become stars as a result of this contest.

The Yamaha Foundation for Music Education has begun to advance into the popular music field, and it started holding the Nemu Popular Song Festival at the spacious Nemu-no-Sato of Nihon Gakki Co. in Mie Prefecture last year.

New singers are given a chance to sing new songs written and composed specially for this music festival, and those who make a good showing in the festival have a chance of becoming popular.

Labor Law

A labor law, which was promulgated back in the Meiji Era (1867-1912), prohibits contracts of more than one year.

MUCH FOREIGN talent comes into Japan via the offices of Watanabe Productions

TALENT SCENE

Agent As Superstar

By SHIG PURITA
Columnist, Asahi Evening News

You see it on television, on posters, on the billboards, young, modern, very sound—what do you call them? They are the "talent"! And to the stars rate their own top billings. But it's been a trend for some time, the business in Japan of late to present as much new talent as possible to the public... The Beatles might be groovy and all that, but the Japanese are grooving for someone to deliver them from imported popular material, no matter how good, and to create a truly "Japanese sound" in creative, modern, popular entertainment. As a result, the great talent agencies here are prone to launch new talent right and left, giving the newcomers the benefit of the giant's name and reputation.

Thus the agent here often assumes the status of superstar. It's a strange world.

The emphasis is on youth throughout the world, and Japan is no exception. Actually, it can be said that the accent on youth, especially in the entertainment world, is even greater in Japan than, for instance, in the U.S. An extreme example was the sale of 1,500,000 records of "Kuroneko no Tango" (Black Cat Tango) sung by a six-year-old boy, Otsu Minoshima. Nippon Victor expects total sales to reach 2.5 to 3 million before the black cat ends its dance.

With TV directors and producers obsessed with the idea that only youth can up their listeners ratings, it is no wonder that the younger singers, many of them in their teens, are given the biggest exposure on TV.

The main complaint concerning the programs on TV with emphasis on music is that the same singers appear too often—sometimes on two or three different stations at the same time—singing the same song daily for months on end.

The biggest talent agency in Japan is Watanabe Production, which has seven companies under its wing. The singers, choral groups and bands as well as actors and actresses under contract to Watanabe Production total approximately 1,000, including most of the top popular singers and bands of Japan.

The other talent agencies are all very small in comparison, with staffs usually numbering 20-30.

Watanabe Production operates schools in Tokyo, Osaka, Nagoya, Hiroshima and Fukuoka to train new talent. Periodically, about 50 new students are admitted to each school from among about 200 applicants.

President Shin Watanabe of Watanabe Production points out, "Even Labor Ministry officials admit the law is outdated, but they say nothing can be done about it for the time being. We feel that longer contracts should be permitted, for they will benefit the talent as well as the agency."

Concerning the fact that Japanese agencies and artists are not as strict as in the U.S. concerning contracts, Watanabe says that this is due to the Japanese thinking and feelings. They consider contracts as gentlemen's agreements and feel that when inconveniences arise, contracts can be revised or abrogated through talks.

As for why super talent agencies sometimes get bigger billing than the stars themselves, the simple reason is that the "stars" just don't have the ability to stand on their own feet. This is not always the case, of course, and there are some established singers who are acknowledged by everyone to be really good.

As pointed out before, Watanabe Production has become a small-scale conglomerate, operating talent schools, producing dramas and commercials for TV, managing copyrights, operating a recording studio, handling stage and screen actors and actresses, producing music tapes, pressing and selling records and operating two jazz and pop bars.

It has offices in Fukuoka and Osaka and plans to open another one in Sapporo early in 1971.

President Shin Watanabe and his wife, Misako, who is president of three of the companies in the group, take turns going overseas to inspect the music world in other countries and get new ideas.

Watanabe Production has recently gone into the business of bringing foreign singers to Japan, and it is internationally known that Misako was in charge of popular music programs at Expo '70 in Osaka in March-September 1970.

The other talent agencies—some have been in existence longer than Watanabe Production—are also spreading out and going into all facets of the entertainment world.

These smaller agencies have also made great contributions to the popular music field by discovering and polishing new talent.

It is a sincere hope that the talent agencies will go a step further and nurture Japanese singers and other artists who can win international reputations, not just because they are something Oriental and "exotic," but because they are really outstanding.
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**Music Publishing - One Man's View**

By SHOO KUSANO

**director, Shinko Music**

Music publishing as a separate profession within the music industry of Japan has a history of only 10 years or so.

This fact is largely due to two factors, the special relationships between record manufacturers and songwriters and the lack of understanding on the part of JASRAC (The Japanese Society of Rights of Authors and Composers) of the particular needs and wishes of music publishers.

From 1959, about ten sheet music printers have entered the music publishing field by way of contracts with publishers in the U.S. and are licensed as copyright holders.

With the appearance of such companies—sub-publishers of foreign works as well as domestic—JASRAC began to accept members from the publishing field and today has about 160 publishers as members.

Despite the vulnerability of the music publisher in Japan, no union has been developed to help protect them. There are, of course, two associations to which music publishers belong. One is called “NOK” (Nippon Ongaku Shuppansha Kyokai or Japan Music Publishers Association) and the other is “JAMP” (Japan Association of Music Publishers or, in Japanese, Zenzen Ongakusha Renmei). NOK is about 10 years old and two of its officers were elected to the board of directors of JASRAC. JAMP is centered around publishing companies having direct connections with broadcasting companies here.

Of the music publishers who are members of JASRAC, the following shows their major activities:

1. Sheet Music: Ongaku no Tomo Desu, Monogatari, Shinshigaku, Nippon Broadcasting Publishing, etc.
2. Sub-publishers: EMP, IMF, OMP, Saisei-sha, Toa, Ongaku-sha, Tsyu, Take, Ongaku-sha, etc.
3. Record Company-connected: Crown Music, Grammophone, Gaino Shuppan, Columbia Ongaku, Gaino, Seven-Sea, King Records, Toshiba Ongaku, Gaino, Victor Shuppan, etc.
5. Broadcasting-connected: Nichion, PPI, Fuji Ongaku, Central, etc.
8. "Old Directors": New Orient, S&T, etc.
9. Instrument Manufacturer-connected: Kaihaku Music, Yamaha Music, etc.

The above is by no means a complete list, nor are the categories exclusive. But it is an indication of the types of connections existing between music publishers and the rest of the business in Japan.

All publishers in Japan must make new contracts each time a work is published. No individual person may make application for collection of fees directly from the user.

In this connection, strictly speaking, JASRAC is the only organization officially authorized by the Government to collect fees for performance, recording rights, publishing rights, and others.

However, just after the war II and during the Occupation, George Thomas Foster began an agency for collection of royalties of mechanical use of U.S. copyrights and was authorized by the Occupational Government to do so. His widow now continues the office.

As I mentioned earlier, JASRAC acknowledged the existence of the publisher about 10 years ago and permitted music publishers to join their organization. But it was only until five years ago that publishers were admitted to the board of directors of JASRAC.

At present there are 17 directors of JASRAC. Six come from the three large companies, five from writers group, three from within JASRAC itself and the remaining two are from the publishing side.

In Japan and Japanese music may be appropriate here. In the past, foreign music took the lion's share of the local market. But when we look at the Hot 100 of Japan today, an average of only 35 tunes are foreign; the rest are of Japanese origin. I believe that the reversal of trends is due largely to the efforts of music publishers in promoting their catalogs.

Also, in the last two or three years, there has been a trend for music publishers to become producers. Roughly 30 to 35 percent of the hit songs currently on the charts here have been produced by independent publisher/producer companies.

As for the future of music publishing in Japan, one of the most talked-about developments is the new copyright law which has been passed by the Diet and which will go into effect from Jan. 1, 1977. Its most outstanding feature is that it will regulate broadcasting firms to pay performance fees for each record they play on the air. In the past, they had only to mention the name of the record and the label. However, under the new copyright law, the music publishers who are controlled by the broadcasting firms might not be depended upon more widely by broadcasters in the future.

Overall, however, the future for all music publishing activity in Japan looks very good. As JASRAC becomes more effective, the publisher is beginning to become stronger and as the copyright laws are to come into their own in the Japanese market.
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- Record production
- Planning and production of shows
- Production of film commercials
- Coordination and management of song writers and composers
- Music publishing service

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KEI MATSUAGA (VICTOR)
JAMES TAKI (LONDON)
SAWAKO KANA (VICTOR)
SHUNO (LUMI) (KING)
MARI TAKAGA (UNION)
TIME FIVE (KING)
TAIKO KAYABE (PHILIPS)
HIROSHI ISHIKAWA (TOSHIBA)
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Japanese record manufacturers, composers, authors and music publishers look to one official organization for the collection of rights and royalties related to their creative products. Likewise, their foreign counterparts have but one collection agency acting in their interests. These two organizations are JASRAC, the Japanese Society of Rights of Authors and Composers, and the Mrs. George Thomas Folster & Associates agency.

JASRAC is a non-profit association incorporated under the Civil Law of Japan. It is the only musical copyright clearance organization in Japan officially licensed by the Commissioner of the Agency for Cultural Affairs under the "Law on intermediary business concerning copyrights" for the conduct of intermediary business activities concerned with the copyrights of musical works. (The Folster agency is officially licensed under a separate law.)

The administration of JASRAC covers all the copyrights of musical works, i.e., all the rights for their public performance, motion picture synchronization, mechanical reproduction and publications.

Fees and royalties are collected for the use of the musical works by JASRAC in accordance with the "Fee scales for musical works" which is duly approved by the government.

JASRAC is entrusted with the copyrights of almost all (over 90 percent) Japanese authors and composers and, under the contracts it has signed with more than 40 copyright licensing organizations in over 30 countries of the world, administers the rights of the works in the repertoires of these organizations. It is, therefore, an established fact that JASRAC does administer a broad and complete repertoire comprising the copyrights of roughly all the musical works being used in Japan, irrespective of their origin.

JASRAC was formally inaugurated Nov. 18, 1939. In 1960 it joined the CISAC and in 1968 was admitted into full membership of BIEM.

A total of the fees and royalties collected by JASRAC has surpassed the 4 billion yen (approx. $11 million) level in fiscal 1969, as compared with the collection of about 30,000 yen made during the first year of its operation.

Keizô Hirochi is the president of JASRAC, presiding over a 17 member board of directors, two of which are representing the interests of music publishers in Japan.

There are a total of 4,051 members in JASRAC (as of May 1, 1970) and are as follows: Associate members, 2,897 (including 130 music publishers); full members, 1,154 (including 29 music publishers).

JASRAC has about 20 employees, and is located in central Tokyo in a brand-new building, "Jasrac House" at 7-13, 1-chome, Nishi-Shimbashi, Minato-ku, Tokyo. Tel: (03) 502-6551.

The Folster agency, also located in central Tokyo in the Hibiya Park Bldg., room 423, 1-1 chome, Yuraku-cho, Chiyoda-ku, Tokyo (Tel: (03) 271-6084), represents an impressive list of foreign music publishers.

New headed by the wife of the late George Thomas Folster, the agency was formed in the late 1940s to collect mechanical rights only. The following is a partial list of the Folster agency's main clients: Belwin-Mills, Big Seven, Bourse, Daywin, Chappell (Inc. and Ltd.), Famous (Paramount), G. Simrher, Gil, Irving Berlin Music, Lawon Gould, Lois, Michael H. Goldsen (Criterion), Mieusic, Morroc, Regency, Southern (World Group, Peer), Voge, Burlington/Palace, Campbell Connelly, Dick James (Northern Songs), Lawrence Wright, Peter Maurice (Keith Frowse), etc.
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MUSIC PUBLISHING

For U.S. Increased Copyrights, Improved Income

By LEONARD FEIST

Japan is said to be the second largest market for recordings. Although there is little solid information or reliable statistics available, its relative position in overseas markets stands second only to that of Japan. What is remarkable is that the royalties which are received from Japan are so large. The existence of a strong national musical output and a tradition to derive musical idioms completely different from our own reduces what might be considered a "world average" use of U.S. copyrights. No similar situation exists anywhere else in the world, for all major markets, only in Japan do two musical traditions run along simultaneously with completely different historical backgrounds of entertainment patterns and social customs. It is against this special situation that the experience of and markets for American music there must be measured.

The first performance rights agreement between Japan and the U.S. goes back only 1951. Shortly after a performing rights society was established there. However, copyright relations had existed long before—thrice through the reciprocal treaty and then by Japan's adherence to the Berne Convention under which American copyrights enjoyed "back-door" protection. More recently membership, by both countries in the Universal Copyright Convention has further formalized and established the relationship.

It is estimated that U.S. publishers and writers receive an average of $600 per year in royalties on mechanical licenses in Japan. This is the same royalty rate for commercial phonograms as well. Approximately $1,000,000 is paid to American publishers by the National Association of Music Publishers of Japan each year. The Japanese market for American music developed under the old law, which provided for performance rights only. Under the new law, to come into effect Jan. 1, 1971, broadcasting companies, CATV and wired music will be obliged to pay royalties on performance of recorded music as well. Such a law is necessary in Japan, where it is the law that is also the de facto law of the country. The government has been trying to introduce legislation to provide for the protection of performance rights for quite some time now. The law as it stands today provides for limited protection of performance rights, but it is not very effective. The law is so vague that it is difficult to enforce. The government has been trying to introduce legislation to provide for the protection of performance rights for quite some time now.

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### FOREIGN HITS IN JAPAN 1960-1969

#### 1960

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Labels</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Keiko no yume wa yoru miraku</td>
<td>Keiko Fujii</td>
<td>RCA/Victor</td>
<td>All Staff</td>
</tr>
<tr>
<td>2. Tegami</td>
<td>Saori Yuki</td>
<td>Express/Toshiba</td>
<td>All Staff</td>
</tr>
<tr>
<td>3. Hatoba onna no blues</td>
<td>Shirinichi Mori</td>
<td>Victor</td>
<td>All Staff</td>
</tr>
<tr>
<td>4. Kyo de owakare</td>
<td>Yoichi Sugawara</td>
<td>Polydor</td>
<td>J &amp; K</td>
</tr>
<tr>
<td>5. Keiken</td>
<td>Mari Hammi</td>
<td>Columbia</td>
<td>Watanabe</td>
</tr>
<tr>
<td>6. Uwasa no onna</td>
<td>Hiroshi Uchiyamada &amp; The Cool Five</td>
<td>RCA/Victor</td>
<td>Watanabe</td>
</tr>
<tr>
<td>7. Kibo</td>
<td>Yoko Kishi</td>
<td>King</td>
<td>All Staff</td>
</tr>
<tr>
<td>8. Ai wa kizutsuki yasuku</td>
<td>Hide &amp; Rosanna</td>
<td>Columbia</td>
<td>Watanabe</td>
</tr>
<tr>
<td>9. Onna no blues</td>
<td>Keiko Fujii</td>
<td>RCA/Victor</td>
<td>Watanabe</td>
</tr>
<tr>
<td>10. Drifter's dream</td>
<td>Keiko Fujii</td>
<td>Toshiba</td>
<td>Watanabe</td>
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<td>11. Inochi azure masu</td>
<td>Hiroshi Uchiyamada &amp; The Cool Five</td>
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<td>12. Azawuni aishite</td>
<td>Osamu Minagawa</td>
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<td>13. Shiroi cho no sambara</td>
<td>Naomi Chiaki</td>
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<td>14. Kurokoneko no tango</td>
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<td>15. Yottsu no onegai</td>
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<td>16. Ai no tabi o</td>
<td>Ayumi Ishida</td>
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<td>17. Venus</td>
<td>Mina Aoe</td>
<td>Victor</td>
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<td>18. Shiroi iro wa kobito no iro</td>
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<td>19. Anata nara do suru</td>
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<td>20. Kookusaiben machiaishitsu</td>
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<td>3. The thrill is gone</td>
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<td>4. The twist</td>
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<td>5. I can't help my infatuation</td>
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<td>6. My way</td>
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<td>7. Walk like a man</td>
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<td>8. In the summertime</td>
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<td>9. A summer place</td>
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<td>10. Be my baby</td>
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(Continued on page 1-32)

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**JAPAN - A BILLBOARD SPECIAL REPORT**

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日本におけるレコードの流通機構について

By H. Suzuki

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"Yoru" (Saori Kami)
"Miren" (Mari Sono)
"Sakariba-onna" (Shingo Sugi)
"Promise for Future" (The Tigers)

"Never Merry A Railroad Man" (The Shocking Blue)
"Summertime Blues" (The Who)
"Immigrant Song" (Led Zeppelin)
"Seasons" (Earth & Fire)
"Finale D'amore" (Milva)

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Tokyo, Japan

DECEMBER 19, 1970, BILLBOARD
日本の音楽・テープ市場について

By Atsaka Mitani
Music Corporation

1. エリソンの「音樂最急進」は、ヨーヨーの商品で、所をかすか10年持続で、1962年には約2万冊販売されており、エリソンの一つとして知られている。このグループは、10年間で音楽業界の中心を占めていた。

2. オーディオ・テープの発売が約2万冊販売されており、エリソンの一つとして知られている。このグループは、10年間で音楽業界の中心を占めていた。

3. エリソンの「フォーラム」は、ヨーヨーの商品で、所をかすか10年持続で、1962年には約2万冊販売されており、エリソンの一つとして知られている。このグループは、10年間で音楽業界の中心を占めていた。

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Facilities Continually Improve

BY SHO KUSANO

In general, the size, facilities and quality of recording studios in Japan has improved remarkably in the last few years. Younger producers and musicians are still demanding improvements—some saying that Japan could use two or three 16- or 32-track studios and as many as a dozen more 8-track facilities.

By and large, however, studio facilities here are as good if not better than those to be found in almost any country. The following article is intended as a guide to those wishing to investigate the equipment available and costs involved in recording in Japan.

As to costs, as a matter of general principle all recording studios here for rent—the musicians, tune-smiths, arrangers and others involved as well—are members of the respective trade unions or other organizations. But in fact, it is considered to be the real case that there is nothing but outward relationship which enables them to conduct necessary contacts and negotiations on charges, fees, etc. Although numerous trade unions with individual composers, copywriters, arrangers and musicians as regular members exist, such unions are not entirely useful in guaranteeing income to their members. The present situation is, in fact, that any musician is free to work for whoever and at whatever rate he can get.

Nevertheless, there is an active movement by musicians' unions and arrangers' unions seeking such fixed guarantees as the AFM royalty system now in practice in the U.S. Adoption of the AFM royalty in Japan in the near future is quite possible. In fact, some leading arrangers are demanding the payment of fees for their arranging works apart from the original royalty on compositions. The number of such arrangers is steadily increasing.

The royalties on arranging, as demanded, is one yen to two yen per piece ($0.0028 to $0.0056). Furthermore, the charge for buying a musical piece ranges from 7,000 yen to 23,000 yen ($194.44 to $604.44), depending upon the reputation of the arranger, the kinds of musical instruments required and the size or scale of the orchestras required.

The studio musician can be obtained under an individual agreement by the number of hours he is to be on the job or by the number of pieces he is to perform. The charges range from 2,000 yen to 20,000 yen ($55.56 to $555.56), depending naturally upon the musician's ability and the instrument to be played.

In most cases when a band of musicians is hired for recording, the charge is based on the per piece system—a sort of flat contract rate. The highest may be 100,000 yen ($2780), the lowest may be 20,000 yen ($555.56). These charges naturally vary according to the size of the band. Some leading bands will not accept recording dates unless royalties are included in the agreement.

As regards vocalists and chorus, one must be ready to pay 5,000 yen (about $14) per piece per person for either male or female singers; group chorus charges are between 2,000 yen and 8,000 yen ($55.56 to $222.24) per person per session. In addition, most vocalists demand royalty arrangements as they do in other countries.

Two of the several agencies who can arrange studio musicians' bookings are: Shin Onagaku Kyokai, Taihei Bldg., 3-7-7 Jingumae, Shibuya-ku, Tokyo, TEL: 404-3721; and K.K. Shogei Honey Knights, Wada Bldg., 1-11 Shirakawacho, Chiyoda-ku, Tokyo, TEL: 261-3771.

The following is a brief rundown of the studios in the Tokyo area. Record manufacturers who have their own studio are five: Nippon Victor Co., Ltd; Toshiba Musical Industries; Nippon Columbia Co., Ltd; Nippon Grammophon Co., Ltd, and King Records Co. There are a total of 21 member studios in the Rental Studio Industrial Union in the Tokyo metropolitan area alone.

Of the independent studios, the most important include:

AOI STUDIO
1-1 Azabu Ji-Ban, Minato-ku, Tokyo
TEL: 382-7311

AVACO STUDIO
Christian Audio-Visual Center
4-5-13, Shibuya, Shibuya-ku, Tokyo, Japan

KRC STUDIO
International Radio TV Center
8-6-26, Akasaka, Minato-ku, Tokyo, Japan

TEICHIKU KAIGAN STUDIO
Teichiku Logro Co., Ltd.
2-1, Nishi-Shibach, Minato-ku, Tokyo, Japan

THIKOKAN STUDIO
Joll Recording Co.
1-18-1 Shinbash, Minato-ku, Tokyo, Japan

TOKYO STUDIO CENTER
9-6-24, Akasaka, Minato-ku, Tokyo, Japan

TOSIBA STUDIO
Toshiba Musical Industries Ltd.
2-17, Akaasaka 2-Chome, Minato-ku, Tokyo, Japan
artists have been at home in Japan since 1964

thanks to

KING RECORD CO., LTD.
TOKYO - JAPAN
Japan keeps a close tag on what is allowed to zoom through the ether. Unlike the U.S., the Japanese version of the FCC—the Minister of Post and Telecommunication—grants permission to broadcasting stations on a strict allocation system in accordance with the Government’s broadcasting administration policy.

To some, this has resulted in what they call a denial of the freedom of speech. To others, the policies are justified by their tendency to restrict a “flood of commercialism.”

However one views Japan’s radio industry though, one must admit that the 110 million-plus population of these relatively small and very crowded islands is never without a diversity of air programming appealing to all interests.

Conforming with the Government’s policy, the Japanese radio broadcasting industry is dominated—as a matter of basic principle—by the Nippon Hoso Kyokai (commonly called “NHK” or, in English, the Japan Broadcasting Corporation). It is a semi-government body corporate under special obligation to nationwide broadcasting coverage. It is legally authorized to collect radio and television license fees from the receiver-owning public, similar to the BBC in the United Kingdom. There are no commercial programs allowed on NHK radio.

In addition to NHK there are some 46 private radio broadcasting stations all over Japan.

Because of such a unique broadcasting administration policy, there are only six radio broadcasting stations in the Tokyo area, the world’s greatest city with a population of over 11 million. They are NHK No. 1, NHK No. 2; For East Network (FEN—English); Tokyo Broadcasting System (TBS); Bunko Hoso or Cultural Broadcasting (JOQR), and Nippon Broadcasting (JOLF). The last three are private stations.

Under such reasons mentioned hereabove, Japanese radio broadcasting stations do not adopt such special formats as America’s Top 40 stations, all talk stations and all news stations but instead succeeded to maintain their positions as a vital part of the nation’s mass media system.

In 1958 when television became extremely popular among Japanese households, business results of private radio broadcasting stations in Japan began to drop. As part of their effort to tide over such financial difficulties, Station JOLF, one of Tokyo’s three private radio stations, developed its unique audience segmentation system or new radio program format, which resulted in a smashing success.

Under this system 24 hours of a day are divided into four time-belts: pre-noon hours for the sake of satisfied workers before leaving their houses for work and also housewives; afternoon hours for car drivers and evening-hours for the younger generation. In drawing up the broadcasting program, emphasis was placed on the aforementioned audience strata. This format at present is the most typical among Japanese private radio broadcasting stations.

Private Radio
For the reason of relatively small number of private radio stations in Japan, each private radio station is rather large in its scale. For example, Station JOLF is operated by 300 staff members and its annual proceeds reach the 6,000 million yen mark—a sort of big business enterprise.

According to a survey by NHK, approximately 94 out of every 100 households in Japan possess radio sets and about a quarter of the whole nation have radio sets, it is estimated.

A survey on radio listeners for different programs is conducted regularly in different areas of the country.

In the Tokyo area, Dentwu Advertising Ltd., the biggest of its kind in Japan, conducts the survey twice each year. The results of the Dentwu surveys are considered the most authoritative.

As regards the FM broadcast, the Government allotted radio waves to different FM broadcast stations in the Tokyo, Osaka, Nagoya and Fukushima areas earlier in 1970, after many years’ experimental steps. Only two FM stations in the Tokyo area—NHK-FM and FM-Tokyo (a private station) were given the licenses. There is little hope for further expansion in the immediate future as far as the nation’s FM broadcast is concerned.

The Dentwu survey for 1969, conducted nationwide, showed that a total of 632,800 million yen was spent for various advertising media. Of this amount 23,300 million yen was paid to radio advertisements, placing fourth among different advertising media, only.
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Like the new 5000 series of ultra high speed audio tape duplicating systems that operate at 32:1 speed 24 hours per day, 7 days a week.

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Otari Electric Co., Ltd.
Export Division
Otari Bldg. 4-20-18, Minami Ogikubo, Suginami-ku, Tokyo, Japan
Cable Address: OTARIDENKI TOKYO
Tel: TK5604 OTARIDENKI

Otari of America Ltd.
8285 So. La Cienega Blvd. Inglewood, Calif., U.S.A. 90301

Otari Nando Electronic & Sound Industries (PTE) Ltd.
3809-D, Block 1, Redhill Industrial Estate, Jalan Bukit Merah, S’pore, 3.

Klarion Enterprises Pty. Ltd.
Regent House, 63 Kingsway, South Melbourne 3205, Australia.

DECEMBER 19, 1970, BILLBOARD
JAPAN — A BILLBOARD SPECIAL REPORT
In the opinion of many critics, myself included, Japan is by far the world leader in the field of contemporary serious music.

If any Japanese-generated music is suited for direct "export" it is what we call "gendai ongaku," literally, contemporary music. This article attempts to introduce the highlights of the Japanese contemporary scene as background information for those seriously interested in investigating the best Japan has to offer to the international world of music.

It may seem tiresome to repeat the well-known fact that the world's largest public has always been notoriously slow in accepting musical innovation. But, it is something to keep in mind when reviewing new music. Look how long it has taken for most of us to realize the worth of Alban Berg's "Wozzek"—some 40 years, the usual par. At least that's the way it used to be. But in Japan, the outlook for an earlier recognition of the "new" sounds is more favorable. This is true in Japan despite the fact that the musical currents of the past are particularly strong.

The name Beethoven is as familiar here as that of any local sports star. And, flipping the Beethoven sides of the coin we discover (especially in Tokyo) a large audience for the new, contemporary music which is being performed and recorded with more frequency than in any other musical capitals of the world. These sounds become a "new trip" for ears supersaturated with the (Western) past.

**Bumper Crop**

Japan's current crop of composers—a bumper one at that—represents the great diversity in music here since the 1950s. All the trends, serial, atonalistic, electronic and the like are here, and many composers cross the dividing lines.

Men like Toshio Mayuzumi, Maki Ishii, Joji Iwasa, Kenjiro Etsuki and others have registered great successes in the new electronic music. And, there is still another group of composers who are attracting world-wide attention by creating the traditional music of Japan into new shapes and designs. Works of Minoru Miki, Toru Takemitsu, Mieko Shiokata, Yoshiro Inoue, and others have emphasized the human elements—of mind and body, to speak—of a fascinating amalgam of past and present. Their interest in the past (Japan's) indicates a shift in attitudes. The older generation of composers in Japan, who have been influenced by foreign music, are fashionably shunning their own musical heritage. Their music was in the time-honored symphonic tradition of Europe, but not so with the new breed.

Recognizing the merits and weaknesses of both traditions, these composers have found the best of two musical worlds and their definition of music correspondingly has a broader and more interesting base.

At this point it might be advisable to backtrack in time.

The natural growth and development of Japanese indigenous music came to a standstill in the 19th century. From that point on the system was upon the perfection of performance within a form considered complete. Obviously it was not possible to continue building on an art form in which the goals were already reached. So, today's composers who are reaching into the past search primarily for inspiration and musical materials to suit their new mode of composition.

In no sense is there intention to ape the past. For the best superficiality is out. Any clever orchestrator can approximate the sounds of old Japan by using conventional means, but the artist knows that to attain anything artistically significant the essence of the past must be welded to the technique of the present. And, this has happened in our exciting and truly international music is being created.

The traditionalists on both sides of the fence will decry this new approach as the death knell of the past, but for those who see things with a clearer vision it is obvious that any music with a big foot in the future also has a big one firmly planted in the past. Past and present therefore can be and are giving a more solid footing to any artistic concept.

Tora Takemitsu's "November Step" for "shakuhachi" (Japanese bamboo flute), "bina" (a lute-like instrument), and orchestra has attracted wide interest through its Victor recording of the Toronto Symphony with the colorful, Seiji Ozawa at the helm. Nippon Columbia has recently released "The Music of Minoru Miki," a 4-record, $20 album featuring Miki's compositions as performed by the Ensemble Nipponia. Nippon Columbia has a serial of contemporary Japanese and Victor in Japan also has an impressive album, "Contemporary Music for Japanese Traditional Instrument-" with the participation of many leading composers, including Tora Takemitsu, Mieko Shiokata, Yoshiro Inoue, Osamu Shimizu and others. These recordings plus the concerts add up to one thing. If a composer can be given the chance to show what he stands an even chance of being understood.

Can these works get beyond the point of novelty? Can Japanese music be introduced to the rest of the world in forms other than "spot records"? Yes, again if we are willing to extend our ears beyond their usual frequencies. There is a treasure house of contemporary music in Japan.

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**Japanese Record Market—1969**

*Continued from page J-3*

Generator to exploit the market. These fresh methods are expected to be also employed in Japan in order to solidify and standardize record distribution.

Since there still is an expansive area left unexploited in Japan, it is envisaged that a revolutionary sales system will be established this year for the purpose of exploiting such a left-out portion of the market.

**Music Tapes**

Since tapes debuted in the Japanese market in 1966, they have continued a marvelous development until 1969 when their production doubled that of the preceding year and shared a little over 20 percent of total production of disks and tapes.

Cartridges account for about 90 percent of total tape production, and almost all are for cars. Therefore, they are selling in an entirely different field than disks, and no competition with disks is seen at the present stage. The advent of tapes expanded the area where recordings could be utilized.

**TAPE PRODUCTION**

(The Unit: L)  

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**All Apex Radio**

*Continued from page J-40*

After newspapers, television and magazines. From the viewpoint of the growth rate, radio commercials ranked first, growing by 125 percent over the previous year. Newspapers ranked second, increasing by 129 percent from 1968.

As regards the prices of radio commercials, JOLF, which occupied the most expensive radio slot in the Tokyo area during the past six years, charges for 45,000 yen for a 20-second spot during the prime time and 12,000 yen for a 20-second spot during less important hours—the cheapest of all.

Radio listeners of the 15-25 year-old bracket are the biggest in the number as compared with listeners of other age brackets. Young listeners thus occupy the most vital factor as far as the sale of discs is concerned in the Tokyo area. When records of Japanese popular songs are offered on radio, people without doubt have a great interest, but radio broadcast is the most effective when records of songs and music by foreign artists are sold. Radio broadcast ranks first with an overwhelming margin as the direct motive for Japanese rock 'n' roll and pops fans to buy such discs. Therefore, disc manufacturers are the best clients for radio stations here as they pay big money to buy "spot" commercials for their discs.

Since two or three years ago, the so-called midnight music programs, which play to the air from midnight till morning by local private radio stations, have become extremely popular, thus paving the way for the successive births of popular disc jockeys or air personalities under an exclusive contract with respective stations. Among such air personalities who enjoy nationwide popularity are: Tetsu Imano (JOLF), Akio Kusawa (JOLF), Yashuhiro Iwasa (John), Masaaki Daio (JQT), Naozawa (TBS) and Misato Ohnuma (TBS).
With almost no forewarning, Japan finds itself deep into the age of videotape recording as the 1970's get underway. There is, to be sure, considerable confusion and uncertainty to be found within Japan's huge electronics industry, but week by week it is being uncrambled and we are beginning to see exciting, encouraging patterns developing.

The nation's electric appliance makers are putting their best efforts toward developing VTR hardware, production of which will become a major force in the post-color TV era. Makers of video software, too, have entered—one after another—the race to produce VTR hardware.

People here have little doubt about the possibilities of this VTR industry for growth. Today the newly rising industry has become the object of public attention not only in Japan but worldwide. VTR's of many different configurations are now available and more are being developed.

The following four VTR formulae are being used worldwide and are the most prominent: The Japanese VTR, CBS (U.S.) EVR, RCA (U.S.) SV, and the Videodisk of West Germany.

Speaking of VTR sales, the market, according to the industry's schedule, is developing into a mass consumer market as follows: Standardization of monochrome EVR in Japan, October 1969; standardization of color VTR toward the end of this year; introduction of endless cartridge-type by Toshiba and Ampex in June, 1972; and 16-inch cassettes by Sony in the fall of 1971.

The CBS EVR system is a film-type system and has only been available in the U.S. and European market. In Japan the same type of VTR, it is said, will be marketed in color in mid-1972. By that time, a film processing plan is expected to be completed in Japan.

The SV (RCA), a system using laser beams and vinyl film tape, is scheduled to be perfected by the end of 1972. The Videodisk system follows the patterns of audio disk, is manufactured in the version made public in June in West Germany, but may offer color if a scheduled color demonstration is successful. The spring of 1971 is approached by the developers. The disk system is scheduled for the commercial market early in 1972.

It looks as though 1972 will be the year in which most of the systems become available to the public on a commercial basis. If that is the case, the VTR maker's job will be to say, "VTR's are here."

Ishida's statement was based on the fact that Japan's audio disk industry this year grossed well over 60,000,000 yen ($167,000,000) on sales of stereophonic disk records, reaching near 100,000,000 yen ($278,000,000) but the total audio recording sales. Projections indicate that this figure will reach 200,000,000 yen ($556,000,000) in five years and 400,000,000 yen ($1,111,000,000) in 10 years.

The U.S. audio recording totals have already topped the $5,500,000 mark—just over 500,000,000 yen. Needless to say, such a difference is mainly due to the difference in population. But when the exchange rate and the value of yen in income is considered, the comparison is even stronger.

The official rate of exchange is 369 yen to $1. But the buying power of yen at home is closer to 200 yen to $1 (some say even less yen is required for the buying power of $1).

According to the annual turnover of Japan's audio recording industry will reach 400,000,000 yen ($1,111,000,000) in 10 years, it is not unreasonable at all to predict that the nation's VTR industry, which produces various software beyond simple music, will grow even larger. Pony's Ishida himself views that the combined software industry in the publishing, audio and video fields will gross 1,500,000,000 yen ($4,167,000,000) in 10 years.

The ever-growing VTR industry in Japan has an influence upon at least five other business—broadcasting, motion pictures, publishing, disk recordings and newspapers. These five industries, systematically, have set about establishing new corporations—mostly from the beginning of 1970—through which they can participate in the VTR industry.

Examples of some of these new companies are Pore Pak, Inc., Nippon Eizo Shoppan, Audio & Video, Video Pak Japan and Toei Video. Of these new companies, Pony—already a leader in the music tape field—is the most likely to establish a lead in VTR software. Pony is related to Sankei Shimbun (newspaper publishing), Fuji Television, Japan Radio Broadcasting Co., Canyon Records and others.

Pony marketed 17 different kinds of full-helical videotape recorded software on July 1, 1970. Since then Pony has placed 10 new items on the market each month, with the intention of bringing its catalog to 100 by the end of this year, 200 by June 1972, and at least 500 by the end of 1972. This software covers various fields: motion pictures, documentary films, educational films, sightseeing films, cultural films, sports films, musical, beauty and archery, films on cooking, beauty culture and dancing, popular songs, dramatic and musical entertainments, historical, popular music, and film stories around the world, cartoon, medical films, "pink" films, fine arts and others.

In addition to those films for public entertainment and/or instruction, Pony plans to market films specifically produced for business firms (such as sales training, etc.) and for the public and/or private school systems.

**Sales Networks**

There are at present some seven trade and commercial outlets for sales of VTR software—department stores, shopping centers, bookstores, record shops, music specialists, musical instrument stores, and their subsidiary industries, and motion picture exhibitors.

Specialized packaging in the VTR software field is an area for careful thought and Pony and others are giving the problem full consideration. Books, charts and illustrations are included in packages for the educational-instructional software, for instance.

As the size of the VTR software market is relatively small, retail prices are not yet geared to a mass audience. Under such conditions, a 30-minute color VTR tape is sold at around 30,000 yen ($83.40) and a 60-minute color at 50,000 yen ($140). Prices are certain to come down as the scale of the business increases.

No complete figures are yet available on videotape software but, here are some rough estimates:

In and before 1969, when there was no standardized size, somewhere between 15,000 and 20,000 sets were sold. So far in 1970 an additional 15,000 to 20,000 sets have been sold. This means, of course, that the standardization resulted in a heavy increase in sales over a short period.

The industry hope is that sales volume during 1971 will be 60,000 to 70,000 sets or four times the 1970 figure, mostly in color, as a consequence of the standardization of the specification for color VTR and development of cartridge type VTR.

The VTR industry of Japan entered the limelight at the outset of the 1970's, a powerful post-color TV consumer item, is very much the concern of all of Japan's large electronic industry. The nation's electric appliance makers, without exception, have seriously tackled the problems of production and marketing, of fixing a standard for hard and software, of developing and marketing cassette and cartridge type, etc.

The country's software makers, too, plan to act in close cooperation with the hardware makers. With the broadcasting-related companies in the lead, all software makers are planning to expand their production of software enormously from the beginning of next year. Therefore, we estimated that, within two years, Japan will be very much into the "VTR age."

**1972 BILLBOARD SPECIAL REPORT**

**DECEMBER 19, 1970, BILLBOARD**

**JAPAN — BILLBOARD SPECIAL REPORT**

**JASRAC**

is the sole organization in Japan that is devoted to administering music of Japan and the world.

**JASRAC**


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THE INDEPENDENTS

Breaking Down The Traditions

By MASANOBU ARAYA
Good Music, Tokyo

There is no radio or television station in Tokyo or Osaka that does not have its own music publishing wing.

Furthmore, there have been only a few hits on the Japanese charts which have been produced by someone not totally bound and obligated to a record manufacturer.

But as the "revolution" in the Japanese music market continues to ferment, independent music publishers and freelance or short-term contracted record producers are beginning to make significant dents in the traditional framework of the industry here.

The independent music publisher and/or producer in Japan is helping to break the stronghold traditionalism has on the industry, but this doesn't mean he is always a roughshod rebel. Some highly respected and creative people in the business have dared to stir up and get more freedom, and even some of the more conservative record manufacturers and broadcasters have had to admit that the results have pointed the way toward a better product and healthier industry.

The process of turning out songs is totally different in Japan than, say, the U.S. Approximately 90 percent of the songs newly recorded for single release here are tailor-made. And it is not the independent publisher who cuts the pattern but the a&r man of the record manufacturer. The "free" songsmith is the one to follow it to the last note. In my company and by my own criteria and my own time, therefore, do not have the freedom they want despite the fact that they can—if they prove to be adept at delivering pre-programmed ideas—find regular freelance work with the record manufacturers.

Munetoshi Honami, chief of a&r at Nippon Phonogram, explains that the control the record manufacturers exercise over the writers is preferable to having to gather songs one by one from diverse publishers to end up with perhaps one gem in a barrel of trash. It also is preferable for the artists under contract to the record manufacturers in that they can insist that the material they are given to record is "suitable" to their talents.

The songwriter is being forced into a situation wherein he can operate with success only as an independent who can deal with any music publisher. In the majority of cases, that music publisher turns out to be one under the control of a record manufacturer and in many—not all—cases means that his creative freedom is impaired.

Another a&r man said to me: "Music publishers are troublesome." (He was referring to the independent publishers.) "All they do is claim 'rights, rights, rights.' Does any one of them realize just where he fits into the overall record industry here?"

A recent trend in the business in the U.S. is for a major music publisher to make a demonstration record of his material and that the demo packages are becoming more and more elaborate. We also hear of certain songwriters who are able to have as much as 50 percent of their creations recorded. This kind of news could not come from Japan, Japan, given the current state of the business here.

While the independent music publisher in Japan who was only a few years ago considered a "legitimate" citizen of the music world has become entangled in its exclusive club and has broken his back trying to help them grow, the record manufacturers continue to turn instead to "free" songwriters, attracting them by saying that—since they have a wide interest in music—"you writers" efforts will receive much more attention.

This is one of the factors one should keep in mind when looking at the membership situation of JASRAC (Japan Society of Rights of Authors and Composers). That organization lists only 159 music publishers as members (as of May 1, 1970) while it has nearly 3,000 other members.

In the normal sense of the world, Japan's music publishing business started only a decade ago. Appearing around the scene were companies not acting as sub-publishers of foreign, mostly American, songs. It is uniquely conceded that Shoo Kusano of Shinko Music was the first to recognize the existence as well as the importance of music publishing from his experience as a music magazine editor. He became one of the first successful sub-publishers.

Thereafter, those days, Mrs. George Thomas Folsom and her office were the sole agents for foreign compositions in Japan. I wanted to publish a song, and as a start concluded a music-publishing agreement with "Central Song. And So to Sleep Again," recorded by Patti Page, and three other songs were among the first. Even JASRAC was not co-operative then. They were not willing to get the songs registered and I had a hard time with them."

Kusano has attained the No. 1 spot in the sub-publishing business in Japan today. In addition to Shinko Music, he now also runs Essex Music of Japan which is a joint venture with Howie Richmond, Watanabe Productions.

As the number of songs Kusano sub-published increased, he needed more and more artists who could eat a lead on them. Then, Mrs. Misa Watanabe came into the picture, accompanied by the huge talent roster of Watanabe Productions, the giants of Japan. She, together with Kusano and others, began recording for foreign hits with her artists and gradually expanded into the publishing field. Watanabe Music, headed by this chic lady, has published over 1,000 compositions so far. It is reported that Watanabe makes more money than any other publisher in Japan.

Most recent trends in the Japanese music publishing scene are to be found in the broadcasting field. The big radio and TV networks of Japan are emerging as owners of music copyrights. Most have formed sub-
sidiary music publishing companies and make full use of their promoting power in getting their product across to the public. As I mentioned, there is no radio or TV station which is not a sub-publishing arm of one of the two largest metropoli areas—Tokyo or Osaka—that does not have its own publishing division.

The publishers of Pacific Music, a subsidiary of Nippon Hoso (JOLFAM), says, "We do not rely on our parent radio connections as much as we could. We sub-publish a lot and are in the process of forming our own catalog with our own writers." Other publishers in this category—Central Music, Fuji Telecasting Music and Osaka Music Publishing, to name a few—think along the same lines. Their growth rate is fantastically rapid.

There is no reason a music publisher who is able to produce songs and put them on the market—just as a record company sells records and artist management firm handles talent—cannot exist. A few independent songwriters have realized this fact in the last few years and have formed their own publishing companies. We are still in the growth stage and are not yet a strong power, although the record industry is beginning to take notice of this trend. It will just be a matter of time that such concepts as "catalog" and "exclusive" in the music publishing business will come into common use as in other countries.

Shinko Music

In the field of independent record production, a few individuals have distinguished themselves, blazing the trail for others to follow.

The publisher in this case too was Shoo Kusano of Shinko Music. Several years after entering the publishing field he began independent production and in the first year produced twelve singles for Philips in Japan. Not surprisingly, eight of the 12 hit the charts.

Many music publishers have followed Shinko's lead and lately even artist management firms are packaging finished products, using their own artists.

Another leader in independent production is the phenomenal Kunihiko Mural, head of Alfa Music. A noted songwriter for years, Mural started life in July 1969 as a multifaceted organization dealing in publishing, promotion for artists and recordings, and independent record production.

His experience as one of Japan's most consistent hit writers and arrangers has convinced him of the importance of an identifiable "sound"—as achieved through the techniques of overall production. Alfa has signed with the Liberty label (Tohshiba) to produce records by Alfa-represented artists such as Sumo no Arashi, The Red Birds, Hiro Yutaguda, etc. Liberty reports that highly encouraging results have already been achieved: sales continue to grow and the "Kunihiko Mural sound" is spreading.

If he succeeds, the 26-year-old Mural will be the first full-fledged independent record producer in Japan.
The Tape Market in Japan

By AKIRA MITSUI
Mace Corp.

It was only a century ago that the great Thomas Alva Edison (1847-1931) surprised the world with his new invention—the phonograph or, as some called it, "The Devil's Machine."

Since then there has been a radical change in the form—cylinder to disk—and the quality of fidelity. Nevertheless, mankind has continued to follow Edison's concept of making use of the mechanical vibrations of a needle point moving in a groove.

The century-long, brilliant history of the phonograph may be divided into four stages—the cylinder age, the SP age, LP age and the stereo age. Each stage conferred increasing benefits on more people than before, but I feel that this glorious history will come to an end in 20 to 25 years from now. The advent of a new history evidently was witnessed or felt in 1964 when Philips of Holland introduced the cassette formula.

In giving thought to the various merits and the future possibilities of the cassette, I cannot help coming to the inevitable conclusion that disk recordings will be completely replaced by cassettes in less than a quarter-century from today when the younger generation will take over the world. Thus the glorious history of the disk will be ended.

It might have been this writer who, ahead of others in Japan, predicted an inevitable shift from disks to cassettes in this market. In fact, the tendency of adopting the cassette in Japan has been conspicuous in recent years and more and more people who once ridiculed my prediction began to admit the inevitability of switching to cassettes. Such may be a worldwide trend at present. But unless one understands this very conspicuous tendency occurring in Japan at the present, it is difficult for him to be able to perfectly comprehend the true aspect of the tape market in this country.

At present there are three kinds of music tapes that form the main current of the trade in this country. They are the open-reel 4-track tape, cassette, and cartridge.

The open-reel 4-track tape was first marketed in 1965. This was followed by all conventional disk manufacturing companies and music manufacturers. Around the time when 4-track tapes were first marketed, they frequently used the words "advent of the tape age," but the 4-track formula failed to bring about the real tape age. Today only five manufacturers—King Records, Toshiba Musical Industries, Nippon Grammophon, CBS Sony and Nippon Phonogram—place in the market several trilling tapes of this type each month.

In checking the list of new tapes marketed in October this year, it is noted that only 12 tapes of popular music and songs and 17 tapes of classical ones—representing only 7 percent of all music tapes marketed in Japan in the same month—were introduced in this category.

The similar percentage for October 1969 or a year ago was 16 percent comprising 20 tapes of popular music and 22 tapes of classical music. Taking into consideration the fact that the absolute quantity of the "tape population" markedly increased during the past one year, it is reasonable to conclude that the quantitative demands of 4-track tapes show no marked fluctuations and the 4-track tapes are being accepted as desirable only by the minority "hi-fi" fanatic.

It was in 1965 when 8-track cartridges were first marketed in Japan. The manufacturers' publicity campaigns for 8-track cartridges were successful for the "home use" purpose and thus this type of tape rose steadily to attain a leading position in the car stereo age. During October this year an amazing total of 184 tapes of popular music and 23 tapes of classical music (or 48 percent of all musical tapes marketed) were introduced, compared with 139 popular music tapes.

(Continued on page 1-46)
The Tape Market in Japan • Continued from page J-45

cial tapes (or 54 percent of the total marketed) in the same month of last year. Although the total percentage was slightly lowered in a year's time, one can realize that the demand increased sharply during the period; if the increase in the absolute quantity is taken into consideration. The cartridges are energetically produced and marketed by such record manufacturers as King Record, Crown Record; Nippon Columbia Co., Ltd.; CBS/Sony, Teichiku Record, Toshiba Musical Industries; Nippon Victor Co., Ltd.; Nippon Grammophon Co., Ltd.; Nippon Phonogram, Minu-phon and also tape manufacturing companies including Apollo, Pony, TBS, Clarion, Nik, Katsu, Mecca, Echo and others which are operated against the backdrop of the abundant original recordings of the nation's private broadcast companies.

It was in 1966 when the country's first magnetic tape was marketed. Because this type of tape was introduced later than the cartridge type tapes, rapid penetration into the car stereo market was difficult. However, this type is steadily getting popular for home use instead of car use. Increase in the sale of the cas-

sette type tapes is quite remarkable. The marketed quantities for October this year rose to 46 percent of the total, comprising 166 kinds for popular music and 32 kinds for the classic. Such sharp increase is quite noteworthy.

In October last year music tapes were marketed, but the number rose to 434 in October this year, thus approaching to the level of disks marketed during the same month (499 LP's).

The strata of music lovers for the three above-mentioned tape types are quite distinct. The 4-track tapes are appreciated by the "hi fi maniacs," the cartridge type by car users and the cas-

sette type by those who wish to use them for home use instead of conventional disk records.

The print quality of Japanese tapes improves year after year. In particular, special tapes printed directly from the original tapes on produced by West Germany's BASF and those printed on Fuji Film's super- tapes under the same method by Mace Corporation, are among the most favorable to Japanese "hi fi maniacs." Toyoda's music tapes are printed by Nippon Victor Co., Ltd., while Mace Corporation itself prints its own tapes. Introduction of these spe-

cial tapes greatly contributed to the improvement of the print quality of other manufacturers.

It was for the cassette type tapes that the print quality showed the most remarkable improvement. Although musicasset-
tapes are produced and marketed by all the afore-
mentioned cartridge makers, it is no exaggeration to determine that there is all the difference in the world between those mar-

keted earlier and those recently produced as far as the print quality is concerned. Such rapid development is due to the con-

tinuous improvement of the printing facilities, the quality of the tape and the printing tech-

nique. When they were first marketed, the cassette type tapes were subjected to bitter criti-

cism among the nation's "hi fi" music lovers. But today the cassette type tapes are accepted favorably.

Because the cartridge type tapes are produced principally for the use in cars and to pro-

duce the most effective quality tone inside narrow vehicles by more or less manipulating the quality tone at the time of printing, slightly unnatural sound is almost inevitable. Therefore, the cartridge type tapes are very seldom used for the home use purpose, although some hotels and restaurants use them for background music.

"The cartridge type tapes are mainly for car use at present. But for the future there will be a fair chance of the car user's interest switching from the car-

tage type to the cassette type. If a cassette player is equipped with automatic reverse or automatic changing devices, the let TEAC recently marketed an automatic-reverse type cas-

sette player, and this may pave the way for penetration into the car stereo field."

Now let's turn our attention to the problems of the hardware of the tapes. At present most electric home appliance makers are marketing 4-track tape decks using open reels in addition to such stereo makers as TEAC and Akai. The electric home ap-

pliance makers referred to include Mitsubishi (National brand), Toshiba, Hitachi, Nip-

pon Victor, Nippon Columbia, Sansui, Alva, Sharp (Haya-

kawa), Sony, Standard, Trio, Pioneer, Mitsubishi and other well-known manufacturers. The number of tape decks that can be found in the market now is more than 100 kinds and their market prices range from 20,000 yen to 300,000 yen ($55 to $83) per deck. Each product has its special features and are so varied that one is often at a loss which model should be bought.

According to the statistics on the national consumption made public recently by the Prime Minister's Office, in 1969, 39 families out of every 100 pos-
sessed tape recorders, including cassette recorders, as against 16 families out of each 100 in 1964. The 1969 figure is very much close to the figure for stereo sets—42 families out of each 100 in 1969. The figure for 1964 was 27 out of each 100 families.

This shows that the sales put-
A penny saved can cost you a customer.

If a cheapie cassette salesman tells you a penny saved is a penny earned, tell him to go fly a kite.

The cheapie cassette may earn you a quick penny, but it's not worth it if you lose a customer in the process.

Unsuspecting customers who have unknowingly purchased inferior cassettes may not come back to your store to complain, they just may not come back… ever. And that can really cost you dollars.

Following Ben Franklin's philosophy of making a better product by paying strict attention to quality and reliability, Audio Cassettes have earned the confidence of both customers and retailers alike.

They have a reputation for making customers happy and keeping them coming back… for more of everything you have to sell.

You can trust Audio Cassettes, as do eight out of the top ten merchandise retailers in America as listed in Fortune Magazine. So, sign your declaration of independence. Order your Audio Cassettes now. From the world's largest manufacturer of compact cassettes.

Remember… a customer saved is dollars earned.
TELEVISION MARKET

Pop On TV—Two Edged Sword

By TSUTOMU ITOH

The Japanese spend as much if not more time in front of their television tubes than the people of any other industrialized nation in the world. Also, there are more sets per capita here than in any country except the U.S. The Japanese are TV-minded to the nth degree.

Experimental videotaping was begun in Japan in 1949, four years after the end of World War II. And it was not until the beginning of January, 1953, that daily service was inaugurated by the Nippon Kyokai or Japan Broadcasting Corp., a non-commercial, viewer-supported radio and TV station network.

The first daily broadcasts were for four hours a day.

In other words, television in Japan has a history as short as 17 years.

Color programs, which now dominate the entire TV program range, were actually started on Dec. 26, 1957, when a provisional license was given to NHK and NIPP (Nippon Educational Television Network). Operation of TV cassette recorders rapidly, too, the number of sets under contract with NHK exceeded the million mark in May, 1958. (In Japan, any TV set installed for use by a viewer/viewers must be registered with the quasi-governmental NHK that collect monthly fees accordingly. Cost per year per color set averages 3,000 yen or about $18.34.)

The ten-million mark was reached four years later, in 1962. In other words, it increased by ten times in only four years. This fact clearly shows how rapidly the TV culture has spread in Japan. At present NHK network covers well over 95 percent of the whole country. As it stands, it would be impossible to discuss today's Japan without giving thought to the influence of TV.

What, then, of sorts of programs do we have on TV today? There must be hardly any difference from U.S. ones. News, variety shows, TV dramas and films.

But there is at least one genre in which Japan must be quite different from other countries—pop music programs. Most of Japan's pop music programs for TV are composed chiefly of the current hits. Programs like "Ed Sullivan Show" and other types of "one-man" shows—a show centered around one singer—are very rare here, in fact, almost non-existent. There used to be some such shows but none gained enough viewer support to satisfy the sponsors. As a result they were all short-lived.

Today Japanese TV pop music programs can be divided roughly into three types: variety shows and TV shows like TBS's "Pop Song Grand Prix." The recent NHK "Hit Song Flash Board." and a mixture of these two types—

shows centered around hits but also including variety-show elements. The last type is seen in Fuji's "Hit Studio of the Night" and the "Festival of Songs" by NHK.

Moreover, they start at 8 p.m. Thus, during the 8-9 time period of Japan's TV season, this type of program is always seen on one of the six stations.

Most of these programs normally air record sales and are vitally important. So the demand to appear on these programs is considerable from artists, record companies, production companies, etc.

The performance fees for the singers are incredibly low. All the commercial TV stations—that is, excluding NHK—hold a meeting once a year on the guarantees for talents. Guarantees are decided not by individual stations independently, but by all of them at this meeting, where they reach an accord on the year's common guarantees for various kinds of talents. For instance an artist in his first year will get, in most cases, more than 3,000 yen ($18.34) apiece from a TV station. And this is true even for a new star singer with a number of hits made shortly after his first appearance with records enjoying big sales and who, as a result, may be getting 500,000 yen ($3,140) per performance. Also very few singers could get more than 1,000,000 yen ($3140) a song even with a long career and noteworthy achievements.

So far no firm demand has been raised by talent management for revision of the present almost unreasonably low guarantees. The reason is that the talent management regards performances on TV as public relations and promotion.

To put it another way, the belief that performing on TV itself makes for good PR for the singer means that not performing on TV affects the singer adversely. No artist knows that he may be regularly losing money if he does not perform for the TV stations. And the TV stations, in their regular meetings, are not considering this.
Rapid Development of Japan's Tape Industry

By AKIRA MITSUI

In Japan, the magnetic sound recording tape industry has continued to develop beautifully over the last several years. In 1969, tape production totaled 10,000,000,000 yen (approximately $27.8 million), some three-and-a-half times the 1964 figure. Production for this year will be about 40 percent higher still; about 14,000,000,000 yen or roughly $36.9 million.

It is clear that the rapid development of the industry has benefited from the enlargement of the general information industry with its developments in computers, etc., as well as upon the expansion and growth of consumer tape use for music, tapes and cartridges.

The availability of hardware at a broad range of prices "to fit every pocketbook" is not to be ignored in helping to create a large demand for raw tape and pre-recorded product.

In connection with this, the Japanese raw tape industry is in debt to the radio broadcasters of Japan who constantly program music and allow magazines to print their schedules in advance. The listener buys blank tape and records his favorite music. This practice is increasing rapidly in Japan.

Several years ago, LH (low-noise, high-output) tape made by BASF in Germany was imported to Japan in small quantities. Demand for it grew and today there is virtually a mania for LH product; Japanese makers are fond of printing "Low-noise, High-output" catch-phrases on their boxes.

There are five major tape makers in Japan: Sony, Fuji Film, Hitachi-Metall, TDK and Columbia. Sony has the biggest output capacity; its factory established in Sendai, north of Tokyo, is being expanded continuously. It can produce 200,000,000 7 inch open reels and 2,500,000 cassette (C-60) units per month at present. TDK has a new factory and can produce 5,000,000 cassette (C-60) per month. They are located in Nagano Prefecture. TDK has announced plans to expand its open-reel production capacity.

Fuji Film is known as the major producer of VTR tape in Japan. They are not yet strong in the audio-tape field but are expected to bring their extensive film and tape experience to bear in this market soon.

The quality of audio tape has increased remarkably in the last few years. The range of selection among Japan-made product has become quite broad and the public has begun to get used to the concept of selecting a quality of tape based on their intended use of same.

The pre-recorded music tape producers of Japan use Japan-made tape. But, to our regret, the tape used is not quite of the quality of such imported products as Scotch, BASF, Agfa, etc. Most studio engineers insist, still, in having imported products for studio use.

All record manufacturers in Japan market music-tapes as well. But not all companies have their own duplicating equipment. Sony (CBS/Sony), Toshiba, Nippon Victor, Nippon Columbia, Pony and Apollo do their own duplicating and that for other companies' products.

TDK, Fuji Film, Hitachi-Metall and Sony are tape makers who specialize in duplication as well; TEAC and Akai—tape hardware makers—have duplication facilities. Otani Electric makes duplicating equipment and offers duplicating services; Chuo Rokuken and Toyo-kasei specialize in high-quality duplication with the latest equipment. With the rapid increase of demand for music-tapes, all these are extremely busy at the moment and most of the tapes produced by the foregoing firms are consumed within Japan, leaving little production facilities available for tapes for export.

However, in the case of Sony, about 40 percent of the cassette tapes produced here are exported, mainly to the U.S.

Cassette tapes are often in short supply in Japan—both blank tape and pre-recorded. As a result, imported cassette tapes such as those made by BASF, Agfa and others are taking their share of the market in Japan.

Nowadays, the most remarkable thing to watch in the raw tape industry is chrome-dioxide tape. If chrome-dioxide cassette tapes are mass-produced in Japan in the near future we can expect the price to come close to the present type. And if this happens, cassette tape will surpass open-reel in market share.

There is a general trend in Japan toward the re-placing of disk recordings with tape. As tape quality increases and the marketing channels become wider, this trend should continue.

Feudal systems die slowly. In Japan, however, the old lord-serf relationship between a manufacturer and his retail dealer has changed rapidly in most fields.

While the sales patterns of disc recordings remain largely intact, in the manufacturer-to-dealer-to-consumer cycle, the pre-recorded tape industry is forging ahead in creating new and novel methods of getting the product into the hands of the users. The following is a brief look at these methods.

In addition to conventional record stores, music-tapes are being sold at and through an entirely new sales route, i.e., stores related to the automobile trade. This is the logical development of the automobile trade, as it has been estimated that over 90 percent of the consumers of music-tapes are car drivers. Sales outlets include filling stations, drive-ins and auto parts shops, restaurants and repair shops dealing the nation's extensive highway system and similar points. In addition to these, special music-tape centers have been set up along roads and highways which carry heavy traffic.

Almost all music-tape manufacturers are making full use of the "automobile route" in their sales pattern, but the most zealous among them have been Pony and Columbia Music Industry Co., Ltd., both companies, dividing the national market into several districts, have established separate sales companies, such as Kanto Pony (serving the Tokyo-Yokohama metropolitan area), Chugoku Pony, Hokkaido Pony and Kyushu Pony (serving the Kyoyo-Osaka-Kobe area) and Kyushu Apollo. These companies service the establishment of music-tape retail outlets as well as the special automobile route outlets.

It is usually the case that an exclusive agencyship is granted to selectee wholesale dealers. Examples of these are Asahi Vision in Tokyo, Iwai Kayo in Nagoya and Hachi Shoko in Osaka.

In selecting their regional exclusive wholesale dealers, due consideration is made so that there is no unmerited competition between the wholesale dealer and the tape manufacturer's own sales companies.

Retail (disc) manufacturers such as Nippon Victor, Nippon Columbia, Toshiba, TDK Industry and others also make use of these wholesale dealers in their efforts to increase the sale of their products.

Shops selling music-tapes are estimated to total 5,000 to 6,000 musical instrument/recording shops and approximately 20,000 "automobile route" stops.

Sales Promotion

Each tape manufacturer spends some 10 percent or so of his total production on necessary sales promotion and publicity. Although sales promotion efforts should be made in four different categories—consumers, retail shops, manufacturers' own salesmen and bulk wholesale salesmen—one of the most important is what emphasis is placed on the efforts toward consumers and/or tape retail shops.

In the course of sales promotion, campaigns directed to consumers often feature gifts, premiums and other sorts of give-aways, sometimes including contests in which all-expense-paid overseas trips are offered as prizes. Campaigns directed to retail dealers also feature contests and the like, as well as certain commission contests which bring in cash awards to the winners.

For publicity purposes, tape manufacturers make use of television, radio, newspapers and the many monthly and/or weekly magazines, providing publicity material to the editors as well as supporting the media with advertising. Those who make the most of the September youth market are the most important as Japanese under 30 years of age are by far the biggest portion of tape consumers. In addition, music-tape retailers in the mass market/record/tape field such as "Music Labo," "Record Monthly" and others are used to help stimulate interest in new products within the industry.

Music-tape manufacturers often give away tape accessories as sales incentives. Consumers are often surprised and pleased to receive such gifts. In special campaigns, tape dealers have been known to offer premiums for car stereo systems, cassette players, cassette recorder/players and other audio hardware.

Other premiums include special music-tapes (not for sale), posters of famous stars (especially in the
When Nippon Grammophon presents her repertoire your library can be completed on the international scale

Copyrighted material
Congratulations from us to you.

On behalf of RCA Records and our overseas affiliates, our warmest congratulations to RCA Record Division, Victor Company of Japan, for its outstanding achievements and leadership in the Japanese record industry in 1970. You've made gold record winners like:

Keiko Fuji,
Hiroshi Uchiyamada and Cool Five,
Akiko Wada,
Masaki Nomura.

And other great new Japanese RCA artists like Takashi Honda and Mari Tsutsui among the most popular names in Japan.

This kind of leadership has also brought about Japanese acceptance of RCA's catalogue of the world's greatest artists and helped make the RCA Record Division #1 in the Japanese market.
From The Music Capitals of the World

DECEMBER 19, 1970, BILLBOARD

Conduct the score for "Support Your Local Gunfighter" which UA will release.

The All-Stars have set an informal blues festival by booking Lighthouse's 'Hound Squealer,' and Redman, Harris and Freddie King back to back through June 1971. These two groups will be joined by the Los Angeles Philharmonic and composer Talo Shaar on the world premiere of his "Pulse" for electronic keyboards, just announced for Jan. 21 at the Music Center. The jazzy music will be performed by Billy Brown, Gary Barone, Tony Terran, J.J. Johnson, Tony McFarland, Craig Lupkie, Kevin and the B.B. Shells, Scott Don, Doc Martin, Tony Mena, J.B. Ben, Ray Brown, Larry Bunker, Emil Richards, Howard Roberts, "Sonic Slaves" was commissioned by Zohin, the Philadelphia music director. Fred Murray will compile the original score for Four Star International's 90-minute film, "In Search of America for ABC-TV."

Jill Rees has been working on a vocal trademark of his, the phrase "God-awful-doo-doo" on his new single, "The ABC's of Liberty," on Liberty UA. "Sweet Marie's first Liberty album, "Mary of the Sea," has been nominated for a Library of Congress Award. "Surfing on a Summer Day," release ...

John Rowles, Kapp artist, is headlining at Duke Kahanamoku's Surf Show in Waikiki Beach, and John McCormick is at the Gaunt's. Jimmy Horner is set for the Tiki Room's Own Door, and is at the Harris-Hogan's Main Shearing House, at the Tiki Room.

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HONOLULU

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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.

TUESDAY, APRIL 20
9:00 a.m.-11:00 a.m.
Session 2
How Creators of Video Disc and Cartridge TV Programs View Their Function
Talk A. The role of the film and television company in entertainment production.
Talk B. The role of the evangelical film producing company.
Talk C. The role of the Recording Company.
Talk D. The Place of the Book and Magazine Publishing Company.

THURSDAY, APRIL 22
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 the Needs?
Talk A. Appraising the Market in Schools and Universities.
Talk B. Discussing 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?

FRIDAY, APRIL 23
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 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.

CONFERENCE REGISTRATION FORM

The International Conference, Palais des Festivals, Cannes, France, April 19-23, 1971

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CMA Plans for NARM Meet

NASHVILLE—The Country Music Association executive committee, meeting here last week, completed plans for the CMA presentation to the NARM convention in Los Angeles March 1.

Board chairman Richard Broderick, president Ron Kerr of BMI and secretary-treasurer Skeeter Ferguson also announced a broadening of CMA's part at MIDEM, and said each of the major U.S. record labels would make available to the participants CMA materials.

The organization also said that the next board meeting would be held Jan. 9-10 in Houston. Plans were announced for a membership drive in Houston for industry people from all parts of the country.

The NARM presentation will include a visual production, with addresses by NARM officers, CMA representatives, including Merle Haggard, CMA's "Entertainer of the Year." Not Mary's Brother

NASHVILLE—Bob Summers is not the brother of Mary (Peter, Paul & Mary) as erroneously reported last week's Nashville column....

Music Mart Plans Show Auditorium

SMYRNA, GA.—The Music Mart, the largest musical equipment store in the Southeast, will build an auditorium here for a weekly country jamboree, and expand other facilities.

Don Howard, owner of the complex, said recent additions to the store include a complete electronic music and instrument repair department. There is now a full-4-track recording studio, music teaching studio and other facilities.

The Mart reportedly contains $1 million worth of musical equipment stock.

Four years ago, Howard converted the basement of his store into a multipurpose facility which became a showcase for country music. Artists frequently visit the performances at Atlanta supper clubs, or when just passing through.

The auditorium was launched with an appearance by the Stoneman Family. The following week, Nils Tills appeared. Others who have followed include Merle Haggard, Del Reeves, Bill Anderson, Waylon Jennings, Lonzo and Oscar, Hillbilly John Junior, Buck Owens, Dave Dudley, Jimmy Dickens, Jim Ed Brown, Tex Ritter, Don Gibson, Jack Greene, Mel Tillis, Merle Haggard, Charley Pride, Jan Howard, Woody Platt and Jerry Clower.

Howard has reciprocated by coming to the rescue of artists who aren't able to obtain equipment for their shows. He has also done scores of record promotions in his store.

Because of the continued success, and the growth of the Saturday afternoon jamborees, Howard plans to construct an additional auditorium which will have room for 2,000 additional seats.

Alou: Youth New Target

NASHVILLE—The Country Music Foundation, by recording the story of country music, is becoming more aware of the importance of its contribution to the youth market and are making a big effort to break away from the traditional approach.

Bob Alou, national country promotion director for Shelby Singleton, has been conducting a survey to determine trends in country music and its programming.

Alou says findings "reveal a failure of the country station to reach the under-$25 bracket." In an attempt to change this, Alou said the promotion of new stars, such as the Sonora Sound, is being emphasized to young listeners.

Alou said KSON in San Diego "is a prime example of the move." By hiring a full-time editorial writer, they are taking definite stands on various community issues and are completely aware of what is happening," he said.

The promotion man said that from tradition is an effort to move forward with new ideas in subject matter and methods.

Challman Buys Custom Distibrs

NASHVILLE — The Chuck Challman Co., a firm dealing in the distribution of national record and Custom Distributors, a company which deals in customized mailing labels, has teamed up to form a new company, Challman Custom Distibrs, to be located in Nashville.

Challman, president of the firm, said that this would enable him to offer a customer up to four country mailing lists, two for the national market and two for the distribution of national pop or regional pop lists.

Calling these "the most up-to-date lists in the industry," Challman said it is an added asset to his record promotion business.
At the Nashville country music convention, Nelson was voted the No. 1 country disc jockey for eight consecutive years in a poll conducted by Billboard among the nation’s country record promoters. Country music station WUBE has moved from Government Place to new quarters at 222 East Sixth Street.

Nick Webster, assistant manager of the New York Philharmonic, has been named the new manager of the Cincinnati Symphony Orchestra, succeeding Lloyd Haldeman. Webster joined the CSO in March 1971 with Haldeman leaving in June 1, 1971, to head up his own cassette distributing firm. Grand Funk Railroad plus Damnation set for a single performance at Cincinnati Gardens Dec. 25.

Creating a considerable stir in the area is the new Decca album, “Jesus Christ Superstar,” as done by Lloyd Webber and Tim Rice.

BILL SACHS

NASHVILLE

Kris Kristofferson will finish work on his new movie on Thursday (17), plans are to begin a concert tour after a short rest. Jimmy Buffett, who will begin a concert tour through the West this month, is currently working on a new LP at the Creative Workshop Studio in Nashville, plans call for the LP to be released sometime after the first of the year. This is Buffett's second album on the Bar-Rab LP. Columbia records has released a new single by Billy Joe Royal, “Don’t Let the Sun Set on You in Tulsa.” Royal opened at the Kings Castle in Lake Tahoe on Dec. 9.

Fred Weller has a new release on the Columbia label entitled, “The Promise Land.” This is Weller's first recording with Billy Sherrill who was producer.

The Cannibals, who recently returned from a trip to England where they discussed the British music scene with various people, are on mid-Western tour that will take up the remainder of the month.

Ronnie Dunn recorded a live pop LP at Roger Miller's King of the Road music company. Bruce Kirby Sound engineers of L.A. handled the four-hour taping and Ashley Mayhew produced the session.

Dick Kent of WMAR radio in Nashville has joined the production staff of Mega records as an associate producer. Kent will remain at WMAR.

The Borrowed Thyme recently completed sessions in Nashville for Ovation Records. The sessions, produced by Don Telford and engineered by Scott Moore, were done at Mindy City Recorders.

TOM WILLIAMS

CINCINNATI

Nelson King, veteran country disc jockey, is recuperating at his home, 4 Washington Dr., Wyoming, Cincinnati 45215, following a major operation. He was for many years an WCXV disc jockey and more recently was with WAVE radio.

There’s a real ‘HOOKER’ in this hit!

‘COMMERCIAL AFFECTION’

MGM 14176

Mel Tillis

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Contact

BOB KENDALL

Phone: (615) 242-1761
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Additional information:
- The Billboard Hot Country Singles chart lists the top country music singles based on sales and airplay.
- The Billboard Hot Country LP's chart lists the top country music albums based on sales and airplay.
- The charts are published weekly by Billboard magazine.
if you feel left out for six days don’t be surprised everyone will be at the:

MIDEM

THE ONLY WORLDWIDE MARKET FOR THE POP MUSIC INDUSTRY
CANNES - PALAIS DES FESTIVALS ET DES CONGRÈS
17/22 JANUARY 1971

New York Office: 250 W. 57th St. Suite 1103 - New York, N.Y. 10019 Tel: (212) 4891360 Telex: 23 T 309
Talent In Action

You Doing the Rest of Your Life?" Zuluca's running fingers set the pace for Tjader, with Berk setting up a cushioning effect via brush on cymbals, shifting midway into a harder sound on sticks. This song showed off the fusion of jazz, Latin and rock rhythms.

The last two members, Pender bassist Jim McCall and congaist Michael Smith, perform their specialties adeptly. Smith is less showy than his predecessor, Armando Peraza, but he establishes an insistent pulse on the three drums. The two Latin numbers utilizing congas were "Mambo" and "Polka Man," for which Tjader brought the song into a more expansive, full Latin groove than we have heard before with other versions. ELIJOT TIEGEL

What's Happening

Grodowski was brought from Poland to answer questions about his methods, which the director claims are primarily understood by theater people and critics. He was also scheduled to give two other speeches about his methods at the School of the Arts, New York City, Sunday and Monday (12-13). Seats for these lectures were sold out well in advance.

The New York State Council on the Arts has given Brooklyn College Performing Arts programs a $5,300 grant, part of nearly $2.7 million to be awarded to 172 arts organizations in New York. The State Council has specified that the Brooklyn New American Playwrights series, the Afro-American Theater Workshop, the Department of Music and the Poetry Series at the college be awarded the money from the New York State Council obviously realizes that in spite of interest and concern on the part of colleges for such efforts, most colleges and universities are unable financially to fully support these ventures. The various programs named as beneficiaries of the grant were in danger of being canceled or limited due to lack of support.

The first annual All-Scholarship Double Bass Orchestra Rehearsal Tour will be held at the University of Miami, Coral Gables, Fla., June 13-18. Lectures on the history of the university and principal double bass with the Miami Philharmonic Orchestra, will lead the clinic. Advanced students and/or professional will be accepted as performing participants or attenders. Admission to the clinic is by audition, tape or recommendation and the deadline is May 1, 1971. A fee will be charged for room and board on the campus. The workshop will be a six-hour day intensive study of "Orchestral Excerpts for Double Bass," volumes one through five, compiled by Frederick Zimmermann. The purpose of the workshop is to perform difficult orchestral excerpts so that they might become a meaningful reference for the future.

WORLD'S GREATEST JAZZ BAND
Hong Kong Bar, Los Angeles

It was a trip down memory lane for jazz fans throughout the world when the Atlantic Records act said close.

The group is melodic, mellow and free-flowing, it moves through a nine-song set of solos, duets and a full band (Gumbog's) sound.

Mixing Dixieland with more swingable jazz, the World's Greatest Jazz Band, as the group is labeled by the Atlantic Records act said close.

Members of the group are Yank Lawson, trumpet; Bob Haggart, bass; Vic Dickenson, trombone; Bud Freeman, tenor sax; George Johnson, Jr., drums; Ralph Sutton, piano; Eddie Hobbs, trombone; and Bob Wilber, clarinet. The band changed repertoire for a late set.

The mood of a recent meeting at the Village Vanguard was set by the stated confidence and relative serenity as Joe Farrell displayed his mastery of the saxophone, flute and tenor saxophone, backed by Bob Bonner on piano, Herb Ellis on bass, and Billy Cobham on drums. Farrell adapted his work with "Circle in the Square," which featured fast-breaking short saxophone notes, the multihymn of Cobham's drums and a piano solo utilizing chord progressions and anticentic rhythmic motifs.

Farrell went solo in his flute and settled things down a bit with "Moonlight," his own composition. Farrell's version of "Call the Tramps Home" on CTT Records, the number flowed out with aches and pains. After a brief but with Billy Cobham's bass and sax, Farrell returned to do "Motion." Here again Cobham was successful and Farrell's tenor saxophone wailed while Bonner and Lewis picked up the melody lines and bounced them back to the lead. Lewis's bass work was outstanding and Farrell's piano. Cobham's drumming and补充 the quartet in each number, adding emphasis when needed.

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Jukebox Group Tests Disks; Hears Talk by Les Montooth

MACON, Mo.—Jukebox programming topics and a sample audition session were program items during the Missouri Coin Machine Council meeting here recently. Les Montooth, Peoria, Ill., Music Operators of America (MOA) president, also spoke. Art Hunolt, re-elected president, said the group discussed the “poor quality” of some records being programmed across Missouri and decided to limit singles being released. “We have had problems with several records on the Bell label,” he said, adding that Bell has been very hot with recent releases.

Record producer and artist Ben Wassen called Hunolt prior to the meeting and sent samples of “Room 133” and “Footsteps Through My Mind,” both by Wassen and the Hard Times on the Casper label. The group also heard MGM’s “M.L.A.-P.O.W.,” one of several samples previewed.

Montooth Talk

Montooth also touched on jukebox programming in explaining that one of the prime services of jukebox operators is “putting the right record in the right location.”

The Peoria businessman also explained MOA’s plans to increase services under his reign.

As for services the operator should perform, he said: “The jukeboxes are all the same, the records are all the same, but after that it’s the operators who make the difference.” He urged operators to do “the little things” and “before the location asks.”

“Tavern and restaurant owners are specialists and so are we,” he said.

Hunolt, who reported on his MOA trip, was surprised by the good attendance. The Missouri organization is unique in that it always meets the first Tuesday night of each even numbered month. “Our perpetual calendar dates help, but getting attendance and getting officers to serve is a real tough job,” he said.

Little LP Pushed In Retail Program

By EARL PAIGE

CHICAGO—Robert Cheeseboro is giving little LP’s a boost from an unexpected direction—in the retail store.

Cheeseboro Products Corp., based in Los Angeles, is marketing a special record player that plays both 45 rpm singles and the 7-in. jukebox albums. The player is being promoted in Montgomery Ward stores on the West Coast, in Kentucky G. O. Wilson stores and worldwide through PX’s.

A display occupying six square feet of floor space holds records and the player, which can be demonstrated on hand sets. The Little LP’s being used initially are from Baskase products here, and consist of merchandise Henry Buskin purchased when Garvin Sales discontinued its album program. “The jukebox is my point of sale,” said Buskin.

ANNUAL SHOW Jukebox Assn Hunts Talent

COLUMBIA, S.C.—Jukebox operators in this state are hunting recording talent in an effort to make their 1971 convention a bigger success. Last year the South Carolina group put together a talent show many said rivaled the one held at the annual Music Operators of America convention in Chicago.

The South Carolina Coin Operators Association will hold its annual convention and trade show February 20-21 in the Sheraton Columbus Hotel, Columbia, S.C. A. L. Witt, first vice president of the association, chairman of the convention and entertainment committee, told members at a planning session recently that efforts are being made to obtain top talent for the convention.

Working with Witt on the committee are co-chairmen Fred Collins, H.C. Keels and Kenneth Flowe.

President B.T. Barwick added three members to H.H. Hackler’s program book committee. They are Vester Jordan, Dick Daddis and Al Allgood. Already serving with Hackler were Jimmy Capps and Carl Poppell.

Serving on the convention registration committee will be Royce Green Jr., chairman.

New Equipment

Chicago Coin—4-player ripper game

The new Cowboy by Chicago Coin features a giant size ripper five inches long. To help create more player control and action, the top bonus score of 2,000 is collectable three ways. The ball saver closes the running ball with the flipper ball on the player from the starting point on the playing field for added action. The center hole on the field collects and builds up the bonus points and kicks the ball across the field for additional scoring and action. When the top three times are hit, an extra ball is given. The match feature is available for either display or an additional ball. Cowboy is adjustable to either three or five-ball play.

Executive Turntable

Jack M. Slater has been elected executive vice president, Rowe Industries, Inc., subsidiary of Tri- angule Industries, a post vacant since Harry Martin was named Rowe Industries group president in 1949 and moves from a post as senior vice president.

John L. Zell, asst. director of the department of government (Continued on page 46)

Jukebox Samples Help Program in Virginia

By RAY BRACK

STRASBURG, Va.—Harry Fake, jukebox company owner—producer-programmer, is listening to more records and enjoying it more. “I’m enjoying it because it’s paying off,” said Fake, who owns and programs the routes of Quick Music Co. here.

Fake reports that he’s now receiving samples from several major labels, “and I’m listening to every one of them.”

The veteran operator delighted MGM publicity chief Sol Handwe,ger, who arranged during the annual Music Operators of Virginia convention—that he has (Continued on page 49)

INCOMAT PLAN

By MANFRED SCHREIBER

VIENNA — The success of the recent fourth International Coin Machine Exhibition (INCOMAT) here resulted in the plan to hold the event every year instead of every other year.

A total of 81 firms from 11 countries attended. Admission was 40 cents a day or $1 for the three days.

W. Groeneweg, the Austrian Rock-Ola distributor, invited over 120 specialists, Groeneweg and K.G. Nova-Apparate, Hamburg, Germany, used the occasion of the 40th anniversary of the cooperation between A. W. Adickes and David Rockola to debut the furniture look Model 446 jukebox. A number of new jukeboxes were shown.

The 1971 INCOMAT will probably be in Berlin.

New Equipment

The Model 445, 455 and 446 rock-Ola jukeboxes, of which 444 offers everything the largest jukebox does with the exception that the “two for a quarter” play unit is an optional accessory. The 445 is compact in size, with the cabinet measuring only 53-in. high, by 32-in. wide by 26-in. deep. The new jukebox works with all the optional accessories including wall box, extension speakers and motorized volume control.

Other features offered include: flip-down program holders for easy title strip changes; a program holder shield for easy cleaning of the dome glass; single unit selection panel, price card, credit signal window and coin slot; swing out transistorized stereo amplifier with integrated circuits; amplifier has AVC, magnetic speaker power control, stereo/mono control switch. The 445 also contains the Rock-Ola revolving record magazine and mechanism plus the “accu-Trac” tone arm with diamond stylus. The whole amplifier, power pack and credit unit assemblies are completely interchangeable between the 444 and 446 to help reduce operator’s inventory of spare parts.

Copyrighted material
Executive Turntable

Int'l Jukebox Survey

AUSTRIA

By MANFRED SCHREIBER

VIENNA, Austria—Austria has no own jukebox manufacturing industry and therefore all jukeboxes are imported, mainly from the United States, West Germany, Belgium and France. The number of jukeboxes increased from 7,300 in 1968 to 12,000-14,000 in 1970. The number of operators who own jukeboxes in Austria, however, because the jukebox location owners buy their own equipment. Once a month four-eight records are changed.

The operators and jukebox owners are supplied with records by the distributors. Most of the owners which have only a small number of jukeboxes buy the records in the normal record shops. The records are selected with the help of recommendations of the record dealers and of the business papers. The price of the records is $1.40, with only 10 percent discount. The operators who are members of the local organization get 30 percent off. If the operator buys about 60,000 pieces per year he gets an additional 1 percent, with 90,000 pieces 2 percent, with 150,000 3 percent and so on. The limit is 8 percent. The big operators have an average of 4-5 percent discount.

Only single records, sometimes in stereo, are used in the jukeboxes. The jukebox owners have to pay entertainment taxes, which differ in each country, between 50 cents and $20 per month. The tax which the owner has to pay per month to the Performing Rights Society depends upon the size of the restaurant or bar and the number of the visitors. Small cafes have to pay $2.00, medium $5 and first-class cafes with a number of 2,000 persons per month pay $70. And for each additional 1,000 visitors the owner has to pay 45 percent more per month.

Although taxes are increasing, and there is less demand on the market, it is hoped that the sales of jukeboxes and records will grow by 5 percent-10 percent per year.

SWEDEN

By KJELL GENBERG

STOCKHOLM, Sweden—According to jukebox operators, Sweden is a peculiar country. It has no jukebox operators, associate a tion or coin machine association. The sales to jukebox operators is rather low, according to the record companies' sales departments.

The number of jukeboxes in Sweden is not very high. Summarizing up what the bigger operators have, it does not go over 3,000. One of the bigger companies in Sweden is Charles Dimmerman Automatic Machine.

(Continued on page 48)
It's a smaller version of the 444, with all the features and quality of its big brother. But it fits in places where the 444 can't. That's what it's made for.

It's got 100 selections and a smaller cabinet, but those are the only differences. It works with all the optional accessories and can be equipped for "2 plays-2 bits."

If you want a big Rock-Ola in a place where there's no room to put one, put in this little Rock-Ola to do the same big job.

It's a little biggie.

**THE 445**

**ROCKOLA'S LITTLE BIGGIE**

---

**ROCK-OLA**

THE SOUND ONE

800 North Kedzie Avenue, Chicago, Illinois 60651
The albums.

Little Cheeseboro "Re'ndition" from strips LOOP.THE BAZAAR SALLY FULL...

Currently, the only U.S. firms producing them are Little LP's Unlimited, Northbrook, Ill.; Gold-Mor Dist., Englewood, N.J.; and Redisco, Baltimore. Some smaller labels such as Juke Records and Thunderbird Records are also producing mini jukebox disks.

If it keeps growing the way it is now, it could be our number one problem in another 19 months," he said.

The albums are listed priced at $2.49 and discounted proportionately with 12- and 15-als.

Missouri

MACON—All officers of the Missouri Coin Machine Council representing jukebox operators throughout northern Missouri were re-elected recently. They are Art Haun, president; Glen Welch, treasurer; John Masters, secretary; Harley Tripp, vice president.

Little LP Pushed

* Continued from page 45

credibility," Cheeseboro said. "The 7-in. album doesn't exist except in the jukebox world. We watch customers handle the albums. Invariably, they turn them over and see the original title strips and in most cases the Seaborg logo, and then they realize that Little LP's are not a new thing!"

Cheeseboro and Baskle decided to leave the packaging alone, which with the title strips and polywrap, distinguish Little LP's from singles in the display. The albums are listed priced at $2.49 and discounted proportionately with 12- and 15-albums.

"We were careful to avoid a situation where Little LP's would be priced football out of the market," Cheeseboro has many more plans for the Little LP and is encouraging its development. Currently, the only U.S. firms producing them are Little LP's Unlimited, Northbrook, Ill.; Gold-Mor Dist., Englewood, N.J.; and Redisco, Baltimore. Some smaller labels such as Juke Records and Thunderbird Records are also producing mini jukebox disks.

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Told of Drug Usage in S.C.

* Continued from page 45

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A SOCIAL GOOD

The Haight-Ashbury Clinic is a non-profit tax-exempt California corporation supported by private donations. The Clinic acts as an outpatient medical service and referral unit linking the main culture and the subculture. The Clinic, primarily working in the field of drug research, publishes a semi-annual journal.

Journal of Psychedelic Drugs

The Journal, edited by David E. Smith, M.D., the director of the Haight-Ashbury Clinic, has as its objectives the compilation and dissemination of critical information on the use and abuse of psychedelic drugs, the LSD/marijuana type, and other psychoactive drugs. It is must reading for anyone even remotely concerned with the drug scene. Information on laws, classification of drugs, experiences resulting from drugs, a history of marijuana and other aspects is part of these Journals.

Journal of Psychedelic Drugs
P.O. Box 27278
San Francisco, Calif. 94127

Please enclose payment with all Journal of Psychedelic Drugs orders.

- Psychedelic Drugs and the Law
  - Vol. 1 No. 1 @ $3.95 ea.
  - Vol. 1 No. 2 @ $3.95 ea.
- Psychedelic Drugs and Religion
  - Vol. 2 No. 1 @ $4.95 ea.
- Marijuana Past and Present
  - Vol. 2 No. 2 @ $4.95 ea.
- Patterns of Amphetamine Abuse
  - Vol. 3 No. 1 @ $4.95 ea.
- LSD: The Psychedelic Experience and Beyond
  - Vol. 3 No. 2 @ $4.95 ea.

Name
Address
City State Zip
DECEMBER 19, 1970

Self-determination music, intensely analytical at heart with production values harkening back to the '60s. The disc is more than alphabetic analysis: "S. Pope" over the unsung heroes of the genre.

GEORGE HARRISON - Apple STC 639 (S)

Sergio Mendes has been working with Latin-influenced rhythms for his new album, "Porto Vamos," and he's been going at it with enthusiasm and flair. His music is vibrant, filled with rythmic sophistication, and overall, very enjoyable.

DIDIONE WAXWIC - Scepter SPS 34 (S)

The highly entertaining "Breakthrough," currently riding high on the Hot 10 charts with "Hit Me With a Snoop (All I Get)", is an excellent showcase for S. Mendes' talents.

B. J. THOMAS - Scepter SPS 358 (S)

The shorter works of the disc, packed with their greatest hits, not only feature exceptional musical talent but also demonstrate a strong commitment to excellence.

DOORS-5 - Elektra EKS 74079 (S)

The group's debut album offers a compelling mix of experimental rock and soulful melody.

JOHN LENNON/ PLASTIC BAND - Apple SW 3772 (S)

The album features some of the group's most memorable songs, including "Imagine" and "Help!"

S. PADMORE & B. CLINTON - COC 5964 (S)

The folk-rock and progressive influences are evident in their music, which is both engaging and thought-provoking.

DONELLS - Elektra EKS 74080 (S)

This album is a collection of well-written songs that capture the essence of traditional country music.

ANN FEBBLES - HR SHL 22029 (S)

In addition to having hits of their own, Ann Fiebels has also had several hit songs which she wrote, including "Hit Me With a Snoop" by the Doors and "Help!" by the Beatles.

DOBBY SMITH - King ES 1113 (S)

The album features some of the group's most memorable songs, including "Imagine" and "Help!"

CHRISTMAS - JIMMY BROWN - King ES 1124 (S)

This album offers a delightful blend of Christmas carols and soulful renditions of classic holiday songs.

DOBBY SMITH - King ES 1113 (S)

The album features some of the group's most memorable songs, including "Imagine" and "Help!"

JOHN LENNON/ PLASTIC BAND - Apple SW 3772 (S)

The album features some of the group's most memorable songs, including "Imagine" and "Help!"
Tune in to the new David Steinberg comedy album

And you don’t have to wait to hear David Steinberg on
The Dick Cavett Show (December 15)
Laugh-In (January 4)
The Flip Wilson Show (January 7)
The Tonight Show (January 11 – as guest host)

Now you can hear David Steinberg tonight and every night on his first Elektra album. “Disguised As A Normal Person.” It’s abnormally funny.

“Disguised As A Normal Person”/David Steinberg/ EKS-74065/Produced and Directed by George Sherman/Also available on Elektra 8-track and cassette
SPECIAL MERIT PICKS

POPULAR

YMO AND/PLASTIC IDOL HAND—Annie 29: Tree of Love

COUNTRY & WESTERN

THE LEON THOMAS ALBUM—Flying Dutshmen 122 (12)

CLASSICAL

GERHARD SCHROEDER—Excalibur 4 (SACRED CHORAL)

DIXIE NOUGATINERS—Ye Olde Records 1

The spirit is truly on this great group and they are the best. I have found them, "A Tree" and others. Emotion and technical excellence are reflected in the sides.

ALBUM REVIEWS

DECEMBER 19, 1970

Liz Danoff's

35th Birthday Express—At the Garden Bar/ Melba's

Dorothy Low Caines has one of the most exciting voices for a long time. At the garden bar, she is a great discovery. Her voice is clear, her delivery is relaxed, her repertoire is standard, and her phrasing is perfect. She is an excellent choice for the night, and her new album, "Under the Stars," is highly recommended.

For the Steinway artists—Susan Price, Faye & Smokey, Carl Smith, Chuck Smith, and Jimmy Smith—this album is a great choice. The tracks are recorded with a live band, and the arrangements are excellent. The vocals are clear, and the harmonies are perfect. This album is highly recommended for all classical music lovers.

The Golden Voice of Ireland—Mary O'Hara

The spirit is truly on this great group and they are the best. I have found them, "A Tree" and others. Emotion and technical excellence are reflected in the sides.

SPE

POPULAR

TINA TURNER—Private Dancer

COUNTRY & WESTERN

THE LEON THOMAS ALBUM—Flying Dutshmen 122 (12)

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The spirit is truly on this great group and they are the best. I have found them, "A Tree" and others. Emotion and technical excellence are reflected in the sides.
Spectacular Clearance of Capitol/Angel best sellers on disc and tape.

Stock now for the December 26 rush: the very best of best-sellers! Announce this astonishing clearance with clean white in-store display and ad kits; celebrate the new year with a sparkling bright promotion designed to leave a ring around your cash register.

See your dirty old Capitol-Angel rep. before December 25.

And start cleaning up.
WASHINGTON — A total of $1,820,000 in grants to 40 orchestras in 26 states and territories was announced recently by the National Endowment for the Arts. Last August, $1,680,000 in grants were awarded to 34 orchestras. The latest allocations consist of $333,000 provided by private philanthropic sources to the 36 coming from federal funds.

Included were $200,000 each to the San Francisco Symphony Association, the Minnesota Orchestra of Minneapolis and the Dunbar in all areas, grants of $333,000 sources to $200,000 and Henry Gray. His March Opera on Spring is Balk. This concert goes to the Spring Opera Theater of San Francisco which will move into a new house this season and employ lighting, including a modified theater stage. The St. Paul Opera Company will produce in 1975, to help defray production costs of "Summer and Smoke" by Lee Holby, to be directed by Richard Wilson. The Denver Lyric Opera Company, now in its 18th season, will apply to the production costs of "Colonel Johnathan the Saint" by Dominick Argento.

Schuler Leads Concert

NEW YORK — The American Symphony Orchestra, with guest conductor Gunther Schuller, appeared at Carnegie Hall Nov. 29 in a program that only Gunther Schuller, who is musical director of the orchestra, could have programmed. It consisted of two conventional and electronic instruments for accompaniment, and several forms of new lighting techniques. A grant of $12,000 will enable the Faust opera to operate in San Francisco in March 1971. The project goes to the San Francisco Opera Theatre of San Francisco, which will move into a new 700th operational performance anywhere, quite a record for a performing art. And he was in firm, strong voice. His duets with Miss Sutherland were a highlight of any performance. While most of Domingo's recordings have been for RCA, he also has recorded for London and Columbia.

Nancy Erlich

NMPA: Copyright Is Most Pressing Need

NEW YORK — The music publishing industry's two specific and pressing needs were identified recently as executive vice-president of the National Music Publishers Assn. Dr. Leon Feist and his co-workers, in a report to the agency, have identified the copyright act and the revision of the international copyright conventions as major needs. Feist said that the NMPA and its members, as well as the attack on all types of printed piracy of copyrighted material, should be considered for authorizing the study of various foreign markets, and would seek protection of rights of lyric adaptations and compensations whenever used.

Feist made his remarks at an open house on Dec. 4 in which John Sutherland, of the New York State Music Teachers Association, participated. The discussion was held at the National Music Teachers Association headquarters in New York City, as part of the National Music Teachers Association's annual convention. The discussion was held at the National Music Teachers Association headquarters in New York City, as part of the National Music Teachers Association's annual convention. The discussion was held at the National Music Teachers Association headquarters in New York City, as part of the National Music Teachers Association's annual convention.

The new NMR color photography system will be compatible with world television standards.
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EMI Sees Cap Aiding The Profit

LONDON—In a supplementary statement on his annual report, EMI chairman Sir Edward Branson再造 a warning about the probable contributions from the Group to the United Kingdom budget.

Delivering the statement to the annual meeting on Dec. 4, Lockwood commented on Capitol's first-quarter profits, saying that the company "expected to return to profitability in the second quarter.

"We can now announce," he said, "that the first quarter of this year has been a year of profit. We can also announce that there are signs of improvement in the second quarter." The profits for the first quarter amounted to over $12,800,000.

"To date," he continued, "the total income for the first quarter has been $8,300,000. We have increased our profit by 40 per cent. This is a very encouraging figure, and we are pleased with the results." The profits for the first quarter amounted to over $12,800,000.

The chairman pointed out that the company's position is now improving. "We are on the right track," he said. "We have made some large investments, but we are now seeing the results of our hard work." The company's position is now improving.

CTI, Polygram In Distrib Pact

NEW YORK—CTI Records has signed a three-year distribution arrangement with Polygram Records, Ltd., according to CTI chairman David Hingle.

In addition Phillips Records will distribute CTI product in Mexico and South Africa.

John Nathan, president of Overseas Music Services, Inc., is in England and will be responsible for the new agreement.

Gordon Sutherland has become record manager for CTI's Chrysalis label. Previously he has been independent promoter for various acts and has also been a promoter for Atlantic Records in Britain.

Ricky Hopper, appointed promotion manager for Atlantic Records, will help with the deal. Mike Hales, label manager of CTI in Britain, has been appointed to the new post.

CTI has recently worked with Polydor, the record company that will release the new album by John Baldry to be released with CTI.

Arthur Bayes, freelance manager for CTI, has been appointed to the new post. And John Taylor, head of Polydor's distribution department, will be responsible for the new deal.

The following acquisition of Inferno by Tigon Music Ltd., Tigon managing director has appointed George Webb managing director of Inferno Agency handling acts Mark Womack, Sire, Greg Heffley, and Peter Day.

Derek Bennett, among others. Webb has previously worked for British Columbia, Bik Gunnel, Starchild and Western Promotions, and was previously employed by John Baldry to be released with CTI.

Hungarian Act Scores in Japan

BUDAPEST—The first International Song Festival held in Hungary was a success. The festival was attended by members of the Omega Red Star group from England. The group performed in the first place in a competition.

Composer-pianist Gabor Premer, founder of the group, made a song "Nyugyfai tan" (in her hair), which has original harp music and English lyrics by writer/drummer Adam Ipoly-Laszlo. The song was interpreted by guitarist-singer Janos Kober.

The group performed two recordings of the song with the three musicians, augmented by the Budapest Symphony Orchestra. The place song as well as "Petrolciumumptas" were recorded. Both songs were written by Hungarian composer Imre Sandor.

Korner Signed For Most Label

LONDON—Mickie Most, who is in the U.S. to secure distribution arrangements for his new label, has signed a five-year deal with Columbia Records, which will handle his label for most territories.

The deal with Columbia brings an end to Most's difficulties in which his label was caught when he was suspended from promotion of his product in the U.S. for a time.

First Rask product by Korner will be released in the U.S. under the title "Alexia," which was produced in Berlin, as well as a single. The deal is reported to be lucrative for Rask, but it does not include the U.S. or Canada. Mickie Most, owner of Korner, is flying to the U.S. to arrange a label deal.

International Executive Turnable

SYDNEY—A new record company, called "The Turnable," has been set up in Australia with Allan Crawford, founder of the Long Beach Record Company, as the general manager. The company is a joint venture between the Northbridge Broadcasting Service, the Herald and Weekly Times Ltd. and Oamam-Telecommunication Services.

The company, which is associated with Australia's leading afternoon, Sunday and newspaper and magazine publishers, has a capital of $2.5 million.

The company was announced by Polydor as part of a restructuring of the Polydor-Art, EMI, and EMI-Warner companies.

Clive Selwood remains with EMI, and the new company will be called The Turnable.

M7, a New Disc Firm, In Australia

SYDNEY—M7, a new record company, has been formed in Australia by Allan Crawford, founder of the Long Beach Record Company, and Ian Smith, the general manager of the company. The company is a joint venture between the Northbridge Broadcasting Service, the Herald and Weekly Times Ltd. and Oamam-Telecommunication Services.

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Ektora Into Distrib Deal With CBS

LONDON—Ektora Music, the record company formed by Warner-Reprise, Elektra and Atlantic Records, has signed a distribution agreement with CBS to handle its product.

Ektora's present licensing agreement with the U.S. independent in this country since June, 1967, expired last week and the new arrangements are expected to have been finalized.

According to John Raffin, U.K. managing director of the Kihn group, Ektora's product will be handled by CBS and not by Warner-Reprise. The company is already familiar with the Elektra label, having pressed the records for a number of years. Raffin has also been manufacturing and distributing the product independently for the past 18 months.

Raffin said that no definite time limit has been set for the new arrangements but that the product will be available through CBS. First releases will be made in February and will include albums by Judy Collins, Doors, Incredibles, Tom Paxton and Fairouz.

The marketing and promotion will be handled by Kihn's new record company, Ektora, which will handle the product in the U.S. and Canada.

Meanwhile, Warner-Reprise is releasing its current album on Jan. 29 with a new logo and album cover, which will be on display in the U.S. We Live and Principal Ed Publications.

As with Elektra product, Dandelion's marketing will be handled by Kihn's new record company, Ektora, which will handle the product in the U.S. and Canada.

The following acquisition of Inferno by Tigon Music Ltd., Tigon managing director has appointed George Webb managing director of Inferno Agency handling acts Mark Womack, Sire, Greg Heffley, and Peter Day.

Derek Bennett, among others. Webb has previously worked for British Columbia, Bik Gunnel, Starchild and Western Promotions, and was previously employed by John Baldry to be released with CTI.

Hungarian Act Scores in Japan

BUDAPEST—The first International Song Festival held in Hungary was a success. The festival was attended by members of the Omega Red Star group from England. The group performed in the first place in a competition.

Composer-pianist Gabor Premer, founder of the group, made a song "Nyugyfai tan" (in her hair), which has original harp music and English lyrics by writer/drummer Adam Ipoly-Laszlo. The song was interpreted by guitarist-singer Janos Kober.

The group performed two recordings of the song with the three musicians, augmented by the Budapest Symphony Orchestra. The place song as well as "Petrolciumumptas" were recorded. Both songs were written by Hungarian composer Imre Sandor.

Korner Signed For Most Label

LONDON—Mickie Most, who is in the U.S. to secure distribution arrangements for his new label, has signed a five-year deal with Columbia Records, which will handle his label for most territories.

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**CIRPA To Fight Stations**

**From The Music Capitals of the World**

- **Continued from page 1**
  - programming, trends, without real-

  **CHUM Ltd. in Toronto, which**
  - or CRCA points to the **Right**
  - CHUM Roy.
  - Earlier this year, CHUM par-

  **McDonald: Area Digs Rock, Too**

  **EDMONTON—According to**
  - and McDonnell's 16-track
  - Edmonton's considered a coun-
  - sure that EDMC is starting to
  - and Edmonton's 16-track
  - The studio has only
  - Production. The CBS
  - the soundtrack album from
  - The Rooster.
  - Les Reed's Chart One label has
  - "Chairs of Fame". It is the recen-
  - The album is scheduled to
  - The album features the
  - Album product on the
  - Nickolas 9 has
  - Noah, formerly Tyne and a

  **LONDON**

  **U.K. writers John Carter and**
  - Carter will be
  - together in
  - The company has acquired
  - The label has been
  - two singles, one of which
  - and Johnnie Rising Sun
  - Mr. Dick Rosnow with her
  - Andrew Samuels’ Brando
  - have a new album and
  - the following week called
  - Mike Smith, recently appointed
  - at CBS, returned
  - Washington, DC, site
  - and Good Grief—Good Grief—
  - Smith's imprint, EMI
  - Nickolas 9, who has
  - has released

  **Toronto**

  - December 20.
  - Jimmy Pappas will
  - new recording of the"T-Bone
  - Another named "My Friend

  **LENINGRAD**

  - The Moscow Youth Music
  - "Mary Poppins" was the new

  **GR T SETS UP ROCK CONCERT**

  **TORONTO—In an unusual**
  - has organized a special rock
  - concert to take place at the
  - Organizers have set

  **CIRPA**

  - Initial membership of CIRPA is
  - However, membership will
  - to all Canadian record
  - will also serve to
  - and record labels, to
  - for such a conflict of
  - Canada has no precedent
  - and radio stations
  - and were not interested
  - make their own
  - CIRPA says its formation came
  - "the story..." from the "CRCA"—the
  - most of which are
  - Don't be misled.
  - Ron McLean has released
  - and ATV. The BMG-RCA
  - and "Right To Live." All
  - and will be donated to
  - The record is a result of
  - Wax, Marion D. (eds.): "100
  - T. U.S. public relations/fo-
  - "That's the Way of the
  - the year. Canada's most
  - Forty years ago this week
  - The record offers poten-
  - The record features five
  - "I'm in love with a
  - The record featured
  - 1037.
  - "The Great American
  - produced the album,
  - 1978 when he
  - the label. The label was
distributed by MCA.

  **Ross Label & RCA in a Deal**

  **TORONTO—Revolver, the in-

  **Canada Releases**

  **TORONTO—The new Canadian

  **Beetle, Tabloid, Debuts in Canada**

  **TORONTO—Canada now has

  **ELS 375**
Monte Carlo Intl Makes Geronimo Play Changes

LONDON—Directors of Monte Carlo International, which will assume broadcasting on the old Radio Luxembourg five-channel 16-watt medium wave, have made changes in the English service programming since its announcement last week.

The station was to have begun on Nov. 13, with programs on Friday and Sunday nights from midnight to 3 a.m. First broadcast would not come until Dec. 1 when the new format has been expanded to daily transmissions.

The station has been in existence since 1945, but this is its first attempt at English programming. Monte Carlo managing director Maurice Vanier said the venture was being financially assisted by four London businessmen, but declined to identify them.

In addition to commercial advertising, the station will also be available for paid disk plugging, but artistic control remains with freelance U.K. disk jockeys Dave Cash and Tommy Vance, who will close down Page One label.

Single Hit 'Essential' for U.K.—Grand Funk's Knight

LONDON—One single hit is "nearly essential" for the success of an American artist, the U.K., says Terry Knight, producer-manager of Grand Funk Railroad, who is also executive producer, Eastern operations, for Capitol Records. Knight was in the U.K. to meet with Capitol's European office affiliates.

Comparing sales of only 50,000 throughout Europe due date to Grand Funk—the amount sold in a single day in New York, claimed Knight—he said that a lack of airplay, lack of album-oriented market coverage—approaches which were due to lack of airplay on album-length selections had caused personal appearances were responsible.

"The U.K. consumer is still very, very single-oriented because of heavy air play," he added. "The pattern has been so solidly established across Europe that it's like a cultural barrier that they can't overcome."

Edmunds in Release Shift

LONDON—About 3,600,000 listeners in this country tune in to Radio Luxembourg every night, according to a survey made by the Gallup Poll. On Sunday nights, the figure reaches a peak of over four million listeners.

The weekly audience is 9.7 million—five and a half total listeners—of the U.K.—and there are 5.7 million regular listeners. The station claims a penetration of 56 percent in the 15- to 45-year-old age bracket. In addition, 70 percent of the 15-20 year olds, 50 percent of the 21 to 24 year olds.

Biggest audience increase for a single program occurred with Kid Jensen's late night progressive show "Dimension" for which the listenership figure has increased 50 percent since the last survey.

Typhoon Damage Affects Industry

MANILA—Typhoon "Yolanda," which hit this city Nov. 19, paralyzed communications and banking transactions. Heavily affected were radio and TV stations, printing plants, printing presses and recording studios.

Scarcity of money has also been a result of the typhoon "Yolanda" and the continuing flooding rate of the Philippine peso (6.45 pesos at interbank exchange and 7.7 pesos at blackmarket per U.S. $1).

This is affecting the record industry, and it is predicted that record sales this month will register a record low. Recording sessions and record productions, consequently, have been considerably reduced.

Parlophone Act Hot in Japan

HELSINKI—Parlophone singer Kaappinismaki is the first Finnish artist since Jean Sibelius to get a foothold on the Japanese market. The Finnish band, coming Ten Placing at the Tokyo International of the International Competition in November with "So Much, So Soon," he had his non-single release on Victor. Two of his songs have been published by Yamada.

On tour back to Finland, Kaappinismaki stopped at New York and had discussions with Capitol's Eastern chief, Dick Alter.

RCA to Make Only LP's in U.K.; CBS Deal

LONDON—RCA will switch to album pressing only and will no longer manufacture singles.

The switch, which took effect from Dec. 1, gives responsibility for production of RCA singles to CBS, under a long-term agreement.

With a heavy commitment to Pickwick for the Camden budget label and the necessity to keep pace with the demands of the International at magazine labels, as well as cope with regular fulfilment and singles production, RCA has automated its Washington plant, which has not performed with anything like the efficiency expected. Output, however, has been steadily increased. The transfer of singles to CBS will allow for greater concentration of production in areas where it is most required.

The arrangement merely makes no change to RCA's distribution.

Another development within RCA is that some international product is being distributed by Keith Proise Wholesale.

Polydor Bans Hendrix LP

LONDON—Polydor has advised dealers recently that it will not distribute an unauthorizedemi Hendrix album "Live Experience," which is being offered in the London area. The album comprises mainly re-recorded programming on which Hendrix appeared.

In a letter to the trade, Polydor's legal adviser Keith Turner stated, "We are reliably informed that this recording has been produced without the authority and consent of the copyright owners.

Credence LP After Yule

LONDON—Libery-USA will not have a Christmas single off its current Water Referral album "Pendulum," according to the label after Christmas.

Parts for the album arrived in London from Fantasy in California Dec. 4 and manufacture has begun, but with an expected advance order of 100,000 copies sales manager David Ham had expected but only the smaller export market can be satisfied.

Part of the pressing is being done at EMI and Knowles will secure services of other pressing firms to complete the order. Stévies will be delivered by Carroll and Lefthouse from Dec. 16-18, and Knowles is planning production to coincide with sleeve deliveries.

Dec. 19, 1970, Billboard
From The Music Capitals of the World

**CZECHOSLOVAKIA CALLING!**

University student dedicates American photography record. Recognizes and profiles many Czech artists and groups. In return, will render service or send whatever desired from Czechoslovakia.

Trio Tokyo, song first

Tokyo Trio,影响;...and here, and

The Golden modal of the Royal Philharmonic Orchestra is

Melodiya released an album of re-

the concert. These are the Section's three-record set, "The Art of David Shulzheoko," a

DAVID SHULZHEOKO

was the first world premiere of a

the audience has agreed to the

the group, which will make a special "Golden Album Concert" appearance at the Royal Philharmonic

Czechoslovakian releases include an album of music by Rudolf Barabas, an old artist who

The words is designed

P. Ikva, the most popular Russian, song performer of the '50s and '60s.

According to the "Yen" magazine, the album releases include an album of music by

the first time ever, the three-artist group has

The concert, featuring three of our members-

honor;...and hers, in the hit record.

**SYDNEY**

Phil Kite arrived for a quick visit to Australia, checking in on

an excellent setup and for discussion with Australian managing director

Paul Turner. At Al Martino & The Challengers, Kite completed a

successful tour of New Zealand and Australia. Al Martino and the Sniper executive president of Fantasy Records here, to supervise the promotion of the album under the

label, Blood. The group, the Birds, has been away from

February. Johnny Cash in March.

March. Photographs have their most successful three months of album sales ever, mainly due to the

success of "I was Made for Loving You," a

campaign. February launch of their first Christmas featuring Lee Michaels, Siste-

DAD DILLON

**PRAGUE**

Karel Gott, Josef Lauer, Eva Pilarova were among the stars recently in Prague. The group

entered a member of the Golden Kids Trio, participated in the first

Tokyo Pop Festival. She performed in "Triolettes," a Prague-based band. The original Golden Kids Trio is disbanded, and the

DECEMBER 19, 1970, BILLBOARD

**AMSTERDAM**

Dutch electric trio, "The Popcorns," and Woodhouse (Philips) received a Platina Disk last month to mark the sale of 500,000 albums—the largest record in the Dutch music busi-

ness. A Popcorns Records Interna-

tional has introduced a new local label to the Dutch market—Purple Eye, which features new artists like the pop group Angelfly and the Small Hit Parade. Christine and Astrid. The Fly-

ers have been introduced to audiences in Holland by Motor Productions. "The Popcorns" recently featured here on Nov.

27, 29, to tie in with their groups' visit, Ariola-Eurodisc-Ben-

elux's Jukebox Radio-FM promotion. The Dutch have held an

huge promotion campaign, featuring three artists from the group.

Polydor-Nederland has released a

45, all with international appeal. In all, there are 30 pictures, presented in 12 boxes, together with a book about the composer and the recording.

The group will make a one-concert appear-

ance in London in April 1971. The group, with the composer and the recording.

Curiously, the group will make a one-concert appear-

ance in London in April 1971. Have remembered the group, which has been featured on this

DECEMBER 20, 1970, BILLBOARD

**BOLIVIA**

Mauricio Maldonado, Bolivia's first internationally famous singer, will

play an album by Portuguese label, Mecury, once in the United States. Maldonado started his career in the then-popular Latin-American music scene, and his success

Later, Maldonado moved to Spain, where he achieved further success with hit songs like "Eres Mi Amor" and "El Amor de Dos Corazones." His music eventually made its way to the U.S. and became popular in the Latin community there. Maldonado's impact on the music scene was significant, and his songs continue to be enjoyed by fans worldwide.
HEINTJE

GOT THEM WHERE THEY LIVE!

MILLIONS OF PEOPLE WATCHED CHEVROLET'S "CHANGING SCENE" LAST WEEK AND SAW THE EUROPEAN SENSATION SINGING "MAMA." THOUSANDS OF REQUESTS FOR HEINTJE'S "MAMA" ARE POURING IN...AND YOU KNOW WHAT THAT MEANS!

HEINTJE'S "MAMA" (K-14183) IS FROM HIS FIRST MGM ALBUM "MAMA" (SE-4739).
**Spotslighted Predicted to reach the top 20 of the HOT 100 Chart**

**JOHNNIE TAYLOR—**

**JODY GOT YOUR GIRL AND GONE (3:05)**

(Prod. Jerry Butler & John Williamson) (Writer: Butler, Williamson, John F. York) (Geekee, BMG)--Taylor offers his "I Am Somebody" winner with one of his strongest numbers. The blues rhythm backbone has some of the same morose atmosphere as Butler's "I Am Somebody," but John Williamson's melody is much more immediate. The lyric is about a man who has been rejected by a woman.

*MANY OTHERS:*

"Ain't Gonna Get In Your Way," "Just Like a Woman," "If I Could Have My Baby," "The Breeze."

**MARK LINDSAY—**

**PROBLEM CHILD (2:35)**

(Prod. Jerry Butler & John Williamson) (Writer: Butler, Williamson, John F. York) (Geekee, BMG)—The rhythm gets more driving with a cupful of bubblegum/rock rhythm shared that will put them right up the Hot 100 once again. Flip: "Let's Make It Real." (2:45) (Dunhill, B. W. Ball 96)

**EDISON LIGHTHOUSE—**

**IT'S UP TO YOU PETULA (2:52)**

(Prod. Chris Arnold, David Marks & Geoff Montem) (Writer: Marks, Montem, Arnold) (B.mag, Bmg) — The rhythm graph climbs back with some bubblegum/rock rhythm shared that will put them right up the Hot 100 once again. Flip: "Let's Make It Real." (2:45) (Dunhill, B. W. Ball 96)

**4 SEASONS—WHERE ARE MY DREAMS (3:15)**

(Prod. Bob Crewe & Bob Gaudio) (Writer: Lione, Armi) (Armi, Bmg) — Group follows their two Top 10 winners, "Make It Real," and "Sherry," with this this catchy number. The lyric is about a man who has been rejected by a woman. The melody is catchy and the rhythm is driving.

**SPECIAL MERIT**

Spotlighting new singles deserving special attention of programmers and dealers.

**BOBBY BLOOD—**

**WHERE ARE WE GOING (3:19)**

(Prod. John Lied, Vinetle Festa, M. Le) (Writer: Lied, Festa, Kastria, B. Mm) — Bloom is riding high on the B-side of "Harvest Song," but here he's on another rhythm which is a potent rocker that could perch an important Hot 100 winner as well. Records 7093.

**ASSEMBLED MULTITUDE—**

**MEDLEY—SUPERSTAR (2:47)**

(Prod. Bill Ruster & Tom Sallent) (Writer: Ruster-Basset, Bmg) — From the Hot 100, this big hit song comes off the rock group "Superstar," now climbing the LP chart, comes a medley for the folks who might not be a chart with a much more intense version. The song is catchy and the rhythm is driving.

**BARRY MANILOW—**

**METRO CENTER (3:48)**

(Prod. Allen Toussaint) (Writer: Toussaint, LeFevre, Bmg) — Nolton's been wrestling with too much success as Traffic, and he's trying to get two years out of it. After he'll be an established pop singer, he'll be a standard in the sound system. The rhythm is driving and the lyric is catchy.

**BLOODBORNE-D.D. (4:14)**

(Prod. Terry Knight) (Writer: Knight-Russell) (Bmg) — This is a break from the Hot 100 chart, but it's a big hit song. The rhythm is driven with a heavy rock energy that could perch a chart with a much more intense version.

**BARBARA LEWIS—**

**ASK THE LADY'S NAME (3:11)**

(Prod. Ollie McLaughlin) (Writer: Stevenson-Hunter, Bmg) — A past Top 10 seller is updated to a great redo by the strafus and offers much potential for the pop and soul charts. Concerts 7007.

**JOHNNIE DAVIS—**

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Rare Earth

"Born to Wander"

Born to be a hit.

"Born to Wander" is contained in the album "Ecology" (RS-514)

Also includes the complete version of the hit "(I Know) I'm Losing You."
Heartbreak Hotel

Another explosive single by Fridid Pink

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title, Label, Number (Distributing Label)</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>SANTANA</td>
<td>Abramis Columbia SC 30106</td>
<td>#1</td>
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<tr>
<td>SLY &amp; THE FAMILY STONE</td>
<td>Greatest Hits RCA Victor LSP 4439</td>
<td>#5</td>
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<tr>
<td>LED ZEPPELIN</td>
<td>Atlantic SD 7201</td>
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<td>STEPHEN STILLS</td>
<td>Atlantic SD 3499</td>
<td>#23</td>
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<td>GEORGE HARRISON</td>
<td>All Things Must Pass Apple SD 401</td>
<td>#31</td>
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<td>CARPENTERS</td>
<td>Close to You A&amp;M SF 4797</td>
<td>#7</td>
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<td>GRAND FUNK RAILROAD</td>
<td>Live Album Capitol SWB 633</td>
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<td>JACKSON 5</td>
<td>Third Album Motown MT 716</td>
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<td>Epic BPC 7020</td>
<td>#14</td>
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<td>Sweet Baby James Warner Bros. WS 1653</td>
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<td>Album Bell 5650</td>
<td>#19</td>
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<td>To Be Continued Epic EN 1014 (Stax/Visit)</td>
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<td>Tap Root Manuscript Uni U 73000</td>
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<td>Greenback Curtain's Fac. Fidelity 4502</td>
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<td>CHICAGO</td>
<td>Columbia KDP 24</td>
<td>#33</td>
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<tr>
<td>DEREK &amp; THE DOMINOS Layla</td>
<td>AS 2 7074</td>
<td>#35</td>
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<tr>
<td>NEIL YOUNG</td>
<td>After The Gold Rush Reprise RE 4303</td>
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<td>BOB DYLAN</td>
<td>Rew Morning Columbia KC 32010</td>
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<td>ROLLING STONES</td>
<td>Get Yer Ya-Ya's Out! London 9588</td>
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<td>Naturally Dunhill DEX 5008</td>
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<td>Gold Uni U 73004</td>
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<td>Don't Go Away Melody Uni U 73000</td>
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<td>BADFINGER</td>
<td>Ro Dog Atlantic ST 3567</td>
<td>#58</td>
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<tr>
<td>JEFFERSON AIRPLANE</td>
<td>Wand of RCA Victor LSP 4439</td>
<td>#61</td>
</tr>
<tr>
<td>SUE'S WHO</td>
<td>Share The Land RCA Victor LSP 4399</td>
<td>#62</td>
</tr>
<tr>
<td>TEMPTATIONS</td>
<td>Greatest Hits, Vol. II Gordy G 95 (Motown)</td>
<td>#63</td>
</tr>
<tr>
<td>WHO</td>
<td>Tommy Stax SBW 7305</td>
<td>#64</td>
</tr>
<tr>
<td>RAY PRICE</td>
<td>For The Good Times Columbia PD 305b</td>
<td>#66</td>
</tr>
<tr>
<td>CROSBY, STILLS, NAS &amp; YOUNG</td>
<td>Deja Vu Capitol SWB 6300</td>
<td>#67</td>
</tr>
<tr>
<td>GRAND FUNK RAILROAD</td>
<td>Closed To Home Capitol SGR 4071</td>
<td>#68</td>
</tr>
</tbody>
</table>

For Week ending December 19, 1970

**Billboard Top LP's**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title, Label, Number (Distributing Label)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRAND FUNK RAILROAD</td>
<td>Closed To Home Capitol SGR 4071</td>
<td>#69</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>Let it Ble Columbia KC 32010</td>
<td>#70</td>
</tr>
<tr>
<td>TIMI DIONNE</td>
<td>A Taste Of Heaven Capitol SK 85460</td>
<td>#71</td>
</tr>
<tr>
<td>JIMI HENDRIX, BUDDY MILES &amp; MILY COX</td>
<td>Band of Gypsies Capitol SGR 472</td>
<td>#72</td>
</tr>
<tr>
<td>JIMI HENDRIX</td>
<td>Machine Head Capitol SWB 6300</td>
<td>#73</td>
</tr>
<tr>
<td>BOB DYLAN</td>
<td>Desolation Row Columbia KC 32010</td>
<td>#74</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>You Don't Know Me Atlantic SD 7201</td>
<td>#75</td>
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<tr>
<td>GRAND FUNK RAILROAD</td>
<td>Closed To Home Capitol SGR 4071</td>
<td>#76</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>Let it Ble Columbia KC 32010</td>
<td>#77</td>
</tr>
<tr>
<td>JIMI HENDRIX</td>
<td>Electric Ladyland Atlantic SD 7201</td>
<td>#78</td>
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<tr>
<td>BOB DYLAN</td>
<td>Desolation Row Columbia KC 32010</td>
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<tr>
<td>GRAND FUNK RAILROAD</td>
<td>Closed To Home Capitol SGR 4071</td>
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</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>Let it Ble Columbia KC 32010</td>
<td>#81</td>
</tr>
</tbody>
</table>

**Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal available and optional to all manufacturers. (Best indicated with red bullet).**

(Continued on page 68)
chartbusters

SOMEBODY'S WATCHING YOU

LITTLE SISTER
Produced by Sly Stone for Stone Flower Productions Inc.
STONE FLOWER 9001
Distributed by Atlantic Records

PRECIOUS PRECIOUS

JACKIE MOORE
Produced by Dave Crawford

www.americanradiohistory.com
London, November 23, 1970:  WHEN I'M DEAD AND GONE - #24
London, November 30, 1970:  WHEN I'M DEAD AND GONE - #6
London, December 7, 1970:  WHEN I'M DEAD AND GONE - #1

U.S.A., December 14, 1970:  Watch out, America!
Here comes
McGUINNESS-FLINT.

WHEN I'M DEAD AND GONE  #3014
Gelfman also sees coexistence between cartridge TV and the movie industry, and suggests that CTV can help expand movies by improving the sophistication of its audiences. Irving Stimler, president of Optronics Laboratories, says, "Cartridge TV is a very personal medium, while broadcast TV means to the masses, and hereinafter lies the major difference between the two mediums. As a result, we have a natural adjunct to the other."

Stimler also pointed out that broadcast TV is the bulk of its audiences from people who have never been into the cartridge TV medium will naturally address itself to this 17 to 30 audience," he said.

**FCC Bares Programming, Licensing Cost Figures**

The billion-dollar radio industry used other costs attributed specifically to programming, recording, and the recording industry. Payments of performance and program rights are made for both. Program rights licenses are set at $10,000.

As a percentage, the music-licensing fees for the AM service came fair less than 3 percent of the total expenses for the industry, although the recorded music programming is estimated to generate between at least 20 and 25 percent of radio revenues.

The $5,468,000 costs of records and record sales in the AM service amounted to less than half of 1 percent of the out-of-the-industry's total expenses for 1970.

It is interesting to compare the music and record costs of songs which it considers to be in bad taste. In their place will be the legend "omitted at the insistence of EMI."

**Alleged Underpayment**

ATV publishing company and this in turn has been contested by Dick James' U.S. company and ATV's publishing subsidiary by yet another legal dispute.

Dick James when Dick James Music Corporation is responsible for the management of Northern Songs here under a deal which expires in 1973, as does the Lennon and McCartney v. ATV contract with the company — declined to comment.

A further wrangle over the Lennon album has developed between EMI and Apple over the dubbing of "The Beatles: The No. 1 Clase Hero" and "I Found Out."

Although the U.S. album has the lyrics of all the songs printed on the inner sleeve, EMI plans to delete three words from the lyrics of the two songs which it considers to be in bad taste. In their place will be the legend "omitted at the insistence of EMI."

**Trousers Set for Fordham Date**

**Ryan's Daughter**

**Track Out on MGM**

**Burke Forms Label in L.A.**

**Car Tapes, Alltapes Deal**

**Late News**
HOW DO YOU GET FOUR CHART SINGLES IN A ROW?

USE THE BUDDY SYSTEM.

Buddy Miles' new single "We Got To Live Together" (73159) from the album of the same name.

BUDDY MILES
We Got To Live Together

SR-61313
Musicassette—MCR4-61313; 8-Track—MC6-61313.

Single: #92 on Hot 100 Chart*
Album: #14 on Soul LP Chart*
#53 on Top LP Chart*

*December 12, 1970 Billboard.