Civil Liberties

WASHINGTON — The Recording Industry Association of America (RIAA) is swinging into legal action against the FCC's notice dealing with drug-oriented songs. An ACLU spokesman told the Commission derives its authority clearly does not allow the Commission to serve as the nation’s censor. (Continued on page 10)

U.S., U.K. Drive vs Bootleggers

NEW YORK—The project, which was designed to utilize the public furor generated by the drug-related song controversy, got underway Monday. (Continued on page 25)

EVR to Test Unit in Homes

NEW YORK—In a pilot project designed to test the pulse of consumer attitudes to in-home audio systems, the Electronic Video Recording Corp. of America will place the set in the homes of newspaper salesmen, insurance underwriters and doctors. Although placement of the sets will be coordinated with the assistance of the Motorola, the EVR Chicago-based license, and the Video-record Corp. of America (a Connecticut CTV lease-rental firm), will place the sets in the homes of newspaper salesmen, insurance underwriters and doctors. Although placement of the sets will be coordinated with the assistance of the Motorola, the EVR Chicago-based license, and the Video-record Corp. of America (a Connecticut CTV lease-rental firm), will place the set in the homes of newspaper salesmen, insurance underwriters and doctors. Although placement of the sets will be coordinated with the assistance of the Motorola, the EVR Chicago-based license, and the Video-record Corp. of America (a Connecticut CTV lease-rental firm), will place the set in the homes of newspaper salesmen, insurance underwriters and doctors. Although placement of the sets will be coordinated with the assistance of the Motorola, the EVR Chicago-based license, and the Video-record Corp. of America (a Connecticut CTV lease-rental firm), will place the set in the homes of newspaper salesmen, insurance underwriters and doctors.

RIAA Acts vs FCC: ACLU: Delay Edict

By ROBERT SOREL

NEW YORK—The American Civil Liberties Union (ACLU) has urged the Federal Communications Commission to withdraw or delay implementation of its new drug-related song regulations. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACLU spokesman said that the Commission has ignored the appeal the ACLU will “very likely” institute a civil suit as well. The ACLU has filed a suit challenging the Commission’s authority to regulate drug-oriented songs. An ACL
When you order the new one, better reorder the old ones.

AMERICAN WOMAN
THE GUESS WHO

THE BEST OF THE GUESS WHO

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CANNED WHEAT
LSP-4157, PSS-1472, PK-1472

SHARE THE LAND
LSP-4359, PSS-1590, PK-1590

LSPX-1004, PSS-1710, PK-1710
THE BEST OF THE GUESS WHO

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RCA Records and Tapes
Proposal to Form U.K. Trade Assn Gaining

LONDON—Further support for the proposal to create a U.K. all-industry association was forthcoming here at the Roxbury Hotel press conference in preparation for the planned meeting of the British Record Dealers' Association Scheduled for January, it has been announced that the planned meeting of the British Record dealers' association will be held on December 31. The meeting is expected to be attended by representatives of the major record companies, including, among others, the major record companies, such as EMI, PolyGram, and Sony Music.

The plan is the brainchild of Pye's general manager, Peter Bridge, a guest at the luncheon, which was hosted by the British Record Dealers' Association. Bridge made a presentation to the delegates, who were given an overview of the current state of the industry in the U.K. and the challenges facing it. Bridge emphasized the importance of cooperation among record companies and retailers to address these challenges. He highlighted the need for a unified voice to represent the interests of the industry at large, and he expressed hope that the proposed association would help to achieve this goal.

In his address, Bridge pointed out the significant role that record companies play in the industry, noting their contributions to the economy and culture. He also emphasized the importance of the retailer's role in promoting and supporting the industry. Bridge's presentation was well received by the delegates, who expressed their support for the proposal to form a U.K. trade association.

The meeting was chaired by Mark Levinson, president of the British Record Dealers' Association, and attended by representatives of the major record companies, including EMI, PolyGram, and Sony Music. The meeting concluded with a roundtable discussion on the future of the industry in the U.K. and the role that a trade association could play in addressing the challenges facing the industry.

The proposed association is intended to bring together record companies, retailers, and other stakeholders in the industry to work together on common goals. The association would provide a platform for discussions on industry issues, such as pricing, promotion, and distribution. It would also serve as a forum for the exchange of ideas and best practices among record companies and retailers.

The proposed association would be open to all companies and individuals involved in the music industry in the U.K. It is hoped that the association will be able to attract a broad range of members and that it will be able to represent a wide range of interests.

The meeting was a positive step towards the creation of a U.K. trade association for the music industry, and it is hoped that the proposed association will be able to provide a unified voice for the industry in the future.
'Hot' Artist $ Harvest For Ivy Hill Litho

GREAT NECK, N.Y. — The "hot" artist has become such a surefire selling proposition for record companies today that recorded albums by many initial orders extending far beyond the print run — the number of copies pressed on the album jackets. Some of the heavy orders for album covers include new or soon-to-be-released materials by artists such as Neil Diamond, Burt Bacharach, Nancy Wilson, Guess Who, Bobby Sherman, Joe Cocker, the Led Zeppelin, and the Carpenters.

Lewis Garlick, vice president of Ivy Hill Lithograph Corp., one of the nation's leading manufacturer of sleeves and jackets for records, also pointed out that many record companies are usually quick to order for returns on album jackets before the first order has even reached the dealers' shelves. Ivy Hill, which has the capacity to produce 200,000 jackets a day in New York and Los Angeles, is now ordered for all the concert season. "Can you still get away with ordering a jacket a year in advance?" Garlick asked.

Prophesy, Atlantic Tie

NEW YORK — Atlantic Records has signed a new recording agreement with Prophesy Records, headed by Mickey Glenss and Tom Lane as head of sales and promotions.

Prophesy is a division of Lan-der Records, which operates a label with a recent soundtrack album, "The Hot Box," which is produced by Leiber-Spector and written by less well-known Runnions of Landers-Roberts.

Prophesy Records was signed by Atlantic president, Ahmet Ertegun, who previously has been affiliated with Atlantic for almost two years, producing for the company.

Music Sales in PX’s Up 25% in 2 Years

By BOB GLANSEBERG

DALLAS—Music sales in armed forces PX’s for the past two years have increased threefold, according to Bill Sullivan, the overseas contract officer for all foreign PX’s.

"Real-to-reel tape sells very well in PX’s," said Sullivan. "Customers want a product that is suitable for our PX’s. But, of course, the best-selling format is the LP, and that is still the disk and usually the LP."

Popular music sells best throughout the world. "This of course is an overlapping category for us," said Sullivan, "because it includes jazz and soul music, as well as the standard pop tunes. We generally believe that sales will fall in place according to the trade magazine's statistics.

Overseas retail prices for LP's in PX’s run around $4.98-$5.98, albums which list for $4.98-$5.98.

"We have not decided as yet if we will have to raise prices because of the manufacturer's increase in prices, but we certainly do not want to raise prices because the latest LP of Dolly Parton has gone down to $3.98 in the states," said Sullivan. "But here again the price might be raised because we will get some of our cassettes from European importers. We know for a certainty that there are not really good standard prices from our suppliers."

Buying for domestic PX’s is done through an exchange system. The regions buy from a regular service or exchange buyers. Each region has authority and awards contracts based on bids by different manufacturers, who bid on a cabled form.

A new domestic program is being designed to whereby the regions for domestic PX’s will procure and merchandise product as direct from the manufacturer. This program has already been certain areas throughout the U.S. The Armed Services Radio Network, in co-operation with the PX’s, Sullivan pointed out that all in the BB&B is a barometer for buying music. "We have a very accurate account of what is selling and, therefore, what will sell in our PX’s. It is a purchasing guide."
A brilliant and dramatic new approach to recordings. On Columbia Records® and Tapes.

Leonard Cohen
Songs of Love and Hate
**Motown Sees a 15% Sales Rise for 6 Mos.**

NEW YORK—The first half of 1971 will top all previous years by at least 15 percent for Motown Record Corp. According to a statement from Michael Roskopp, corporate vice president, Motown had forecasted a rise on singles sales already racked up plus an additional 50 percent sales increase for April-May. Barney Ales, executive vice president in charge of the rec- ord operations, said the actual increase has been several No. 1 chart singles, which sometimes are awarded Motown No. 1 disks. Company president William L. Morris & the Miracles as the company’s steadfast performers recently. He also gave credit to recording artists like Tammi, the Jackson 5, the Temptations, Gladys Knight & the Pips, Smokey Robinson & Rare Earth. Valerie Simpson, a producer, and Eddie Kendricks, formerly lead tenor with the Temptations, also were cited.

Jim White, vice president of Motown, said a major deal for Jack Jones ani- mation series, slated for airing on ABC-TV in the fall, “Miss Ross in Her First,” will star Miss Ross in her first film. The “Miss Ross” series, which was produced by Bandleader, music producer, and Sidney Furie as director.

While also referred to a major promotion program being launched this fall, “Miss Ross’s First Effort in TV production. The suc- cess of ‘Tina (BMG) Motown’s publishing arm, also was praised, as was Steen & Van Stock A fine example for forthcoming “Bus Stop” musical. Other projects include a major merchandising campaign for the Jackson 5, under Fred Ross’s direc- tion. motion picture roles for artists, such as Gaye, and the mu- sical long-term Los Vegas deal for Miss Ross.

**Koppelmann Into Homeowners Repair Service**

NEW YORK—Chuck Koppelmann, half of the Koppelman-Rubin music publishing firm, has opened up a special emergency service for homeowners in Nassau County, L.I., and Long Island.

The promotion, launched last week with a $100,000 advertising and publicity push, is large scale, employing a network of 50 repair specialists assigned directly to their local medical supervisors. Equipment in- cludes 2,200 units ranging from a $25 to $125.

According to Koppelmann, the workers have undergone intensive training. “The finer techniques of solving prob- lems will make the homeowner say, ‘I’m glad I called Koppel- man,’” he said.

The company guarantees service with 90 minutes of the home- owner’s call to the central offices, Willis Ave., Albertson.

**Welk TV Show: Tie With ‘No, No’**

NEW YORK—Lawrence Welk will return to television with his new “No, No, Nanette” album on Ranwood Records. The show, repeated in half-hour of his show on the “No, No, Nanette” tie will be set for a slot by ABC this fall. In addition, Ranwood has pre- pared a special, “Onions” from the LP to be used as a pro- motion tool. The firm has also prepared a special promotion poster and window displays to help promote the album in the home office, Willis Ave., Albertson.

**A&M Distribution Deal With Sussex**


Subscription orders in Canada and other foreign countries should be sent to: A.M. Distributors, 675 Broadway, New York, N.Y. 10012.

**Screws**

**Executive Turbulent**

- Continued from page 3

Charles Joseph appointed director, national promotion, Polydor Records and affiliate labels. He is national director, album promotion for the label and was, before joining Polydor, West Coast promotion manager, Cetron Records. Larry Douglas named assistant director, national promotion, Epic and Columbia custom labels. He was formerly director, national promotion for RCA, was director of Warner Bros. and a Columbia regional manager. Larry was previously branch promotion manager for the labels in San Francisco.

Frank Crowther named director of film theater and TV production for the Warner Bros. division of Warner Bros. Inc. He rejoins the Warner organization after a short stay with A&M Records.

Irv Brown named managing director of Warner Bros. Music's sheet music and folk division. He is most recently Warner Bros. director of promotion and sales and is a former vice-president, Chap- pells.

Gerald M. Ginsberg has joined the label's staff, Guit and Western Industries, assigned to Famous Music. He was formerly Columbia Records' director, talent contracts and was also an artist-manager for RCA.Television/Records. Stanley Byrd, formerly Detroit branch manager for the NMC Corp., has resigned to take a sales position with the Warner-Elektro-Atlantic Distributing Corp., Cleveland. Fred Weinberg, engineering producer, formerly with A&R Recording, joins the recording staff of RKO General's 16 track studio and film facilities.

C. Gus Grant has been appointed president of Teledeye Packard Bell succeeding Robert S. Goodell, who has been named assistant manager, the Teledeye semiconductor group.

Moe Lewis has left the Landmark in Las Vegas as entertainment directo.

Dave Victorson has left Caesar's Palace in Las Vegas as entertainment director.

Bill Lane has left the Inter- continentals, to take the place of Moe. Sidney Garfield will take over Victorson's role and Frank Modica will handle the Landmark's talent... Herb Hershfield, joins GRT Corp., as sales manager follow a short stay with Audio Information... Jack Doyle joins Pioneer Electronics in its West Coast office in contract services... Richard Parsons, marketing director of Cetron Corp., has left.
His friends (and Strangers) call him "HAG."

The Country Music Association and the Academy of Country and Western Music call him "ENTERTAINER OF THE YEAR."

Merle Haggard. We call him SIR.

I'm new album features four of Merle's #1 Hit singles:

- Soldier's Last Letter
- I Can't Be Myself
- Sidewalks of Chicago
- Jesus, Take A Hold...

...plus six new songs.
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Financial News

Capitol Sees Cavanaugh Strengthening MOR Roster
LOS ANGELES—Capitol has assigned Dave Cavanaugh to strengthen its middle-of-the-road roster, both in terms of signing new acts and established names.

Cavanaugh hopes six acts signed within the year will help do the job—a figure his boss Artie Mogul, the A&R vice president, concurs with.

Capitol's emphasis over the past year has been on young, contemporary groups. But research into industry alibis indicates Capitol has been running third because of a dearth of MOR product.

Cavanaugh feels that new "trends in middle of the road music have been caused primarily by radio programs which have blended the best of modern rock with country arrangements."

Cavanaugh said its been two years since Capitol had any major depth in MOR market. The new emphasis will be on a new product by such acts as Al Mar, the Lettermen, Cappi Campion, Mike Nesmith, The Monkees, with albums produced by such artists as Al Mar, the Lettermen, Cappi Campion, and Mike Nesmith.

For its first LP just completed in studio at New York City, on behalf of John Bielewski, Van Morrison and Graham Nash. (Continued on page 66)

Goody Sales Up; Net Dips
NEW YORK—The preliminary, unaudited report of Sam Goody, Inc., for its year ending Dec. 31, 1970, showed a sales increase to $22,782,848, as compared to $16, 250,783 for the previous year.

After taxes, net operating profit decreased to $352,270 or 51 cents per share before extraordinary charges of $4,604, or 5 cents per share. Last year's after-tax earnings were $554,227, or 87 cents per share before extraordinary charges of $86,029, or 1.1 cents per share.

For the year 1970 were restricted by rising costs due to economic conditions, development, expansion and interest charges involved in the new wholesale operation and preparation of a new corporate's 10th retail store which opened in the Brooklyn, N.Y., and the 10th store which opened in Woodbridge, N.J.

Current Event Singles Bowed
NEW YORK—Two "current" event singles were released this week. "Buddy" Miller's single has received a special interest single on First Lady, William Calley Jr. The disk, "Buddy Calley, Jr.," is currently being performed by Terry Nelson of the Music of "3.9.8." The disk, "Buddy Calley, Jr.," is currently being performed by Terry Nelson of the Music of "3.9.8."

The lyric was written by Julian Wilson and James Smith, who is the single's producer. The single was released after Calley's conviction.

The other single, "M.I.A./P.O.W. (Prisoner of War Song)" is on MCO Records, and is performed by Pat Boone and the Mike Curtis Country Band. Boon's version includes the view that the service's women should be told whether their husbands are prisoners of war. Billing record's review panel asked that the single be returned, for a separate story because of their special interest lyric content.

Robins Per Share Income Up in 1970
NEW YORK—Per share income of Robins Industries Corp. for the fiscal year 1970 rose to $1.25 from $1.08 in 1969, an 8% increase from $1,960,000 for the year.

For the fiscal year ended Dec. 31, 1970, Robins' net earnings were $91,668. In 1969, net was $33,823, after an extraordinary charge of $32,371.

Amaret Keys Its Product To Lyric-Oriented Policy
LOS ANGELES—Amaret Records is putting its promotional sales campaign about "Married to a Memory," by Judy Lynn, the first single produced and released under a lyric-oriented plan. In the two weeks since its release, the single has become the leading seller in the label's two-year history, surpassing the sales piece by "Evi Woman," the first big hit by Cavanaugh's Jive man group rock.
17,500 ASCAP members would like to congratulate 1 ASCAP member.

Tony Award winner

Stephen Sondheim

Best Music & Best Lyrics

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The 17,500 ASCAP members.

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575 Madison Avenue, New York, N.Y. 10022
FORE Weighing Training Plan

- Continued from page 1

The plan, submitted by FORE's chairman, Aki Aleong, calls for constructive dialog between FORE, the RIAA, NARM and FORE's sister organization, NATRA. It also calls for $50,000 in scholarships to be established by FORE, with the aid of the industry, for graffiti utilization. Criteria for the distribution of scholarships will be determined by FORE's board of directors and participating radio stations. Aleong also suggested that seminars be conducted every 60 days.

RIAA Acts On Notice
- Continued from page 1

Billboard that the organization will file a petition for reconsideration with the FCC on Monday (9). According to the official, the document asking the FCC to reconsider its order was initiated because the organization believes that the "notice is confusing and suggests that rock records are the direct cause of drug abuse. Whenever there is a time of trouble, the policy is to seek scapegoats."

In support of RIAA's contemplated action, he cited a recent statement by John Ingersoll, U.S. director of narcotics and dangerous drugs. Ingersoll, according to the RIAA official, said, "It is too much to single out songs as a causative factor. It (rock music) is certainly not the most important factor in drug abuse."

ACLU Urges Edict's Delay
- Continued from page 1

He warned that broadcasters, radio stations and those who administer licenses, might find it easier to ban every record by a suspect singer group rather than take the trouble to review the lyrics of each song. He also warned that private pressure groups could be organized which could set up their own black-list system. They "could blacklist suspect lyrics, performers, companies, etc., then threaten the radio-men that they will complain to the FCC if their blacklist is not followed."

"What will the Commission do?" he asked. "Perhaps the Commission will want stations to exercise adequate control over songs which promote sexual promiscuity. The possibilities are endless and it would take little effort to demonstrate the absurd consequences of such ventures by the Commission," Neter said in his statement to the FCC, "the public." Neter stated, "I am entitled to hear views which the (Continued on page 65)"

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Fifth Album
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Packard Bell Ready For Quad Disk Bow

LOS ANGELES— Teledyne Packard Bell has committed to a 4-channel 8-track, but it's not putting all eggs in that one basket.

"We don't expect quadraoctic to be restricted to one concept, like the disk," said Brye Baleman, production director. "We look at Magnetic Shows items in the quadraoctic field to supplement our commitment to quadraoctic," he said.

Packard Bell was the first to make magnetic tape cards as a "futuristic product" at Packard Bell's May convention in Hawaii. He also expects to market a 4-channel 8-track module to the stereo industry at the end of 1971.

The company is capable of offering product outfitted with either in quadraoctic, or disk, but will not get involved with 4-channel reel. "Our philosophy is to sell real products, that's what the consumer is looking for," said Baleman.

The executive expects this year's June convention of Japan's Consumer Electronics Show in Chicago to be the starting point for the introduction of quadraoctic equipment. "It's not something that can be transferred directly from other hardware producers," he said.

"The Japanese will be showing reel, 8-track and even photo disk," Baleman said.

Los Angeles—Even though business may be expected to be down between 5 and 10 percent for the next two years, the cost of operating two stores is expected to be about the same as operating one, according to the president of GRT, co-founder of the co, and co-owner of the company.

"Our business in 1970 was up 9 percent over 1969, and this year is expected to be up 10 percent," said Roy Knemeyer.

"We held back on expanding because we think we're ready now," he said. "But we think you have to keep renovating and expanding. We've finally finished remodeling.

"The remodeling was to help us keep up with the competition," he said. "We have a new store, and we're moving into the home improvement business." He said the store is expected to be the largest in the area.

"The $80 to $90 bracket is the most popular for portable stereo and cassette players," he said. "This is expected to be the most popular category for the next five years." He said prerecorded 8-track cassette players are expected to be the most popular category for the next five years.

"We're going to have to keep renovating and expanding," he said. "We're going to have to move into the home improvement business." He said the store is expected to be the largest in the area.

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JAMES GANG
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FROM THE ABC/DUNHILL RECORDS FAMILY
Car Tapes Firm Develops Sales Aids

LOS ANGELES — Car Tapes, manufacturer of stereo auto, home and portable players, is developing series of merchandising aids and sales tools.

Earl Horwitz, sales director, is revamping and redesigning the company's product catalog, developing dealer aids and consumer brochures and offering point-of-purchase displays.

Catalogs, merchandising aids and promotion flyers will be contempo- rarily styled, according to Horwitz.

Car Tapes also has developed a home display sound center for its new 8-track home stereo tape player featuring quad sound.

(Continued on page 17)

UA Paring Its Simulreleases

LOS ANGELES—United Artists Records is guarding against pre-recorded tape overproduction by hedging on simultaneous tape releases of disk product.

Instead of releasing everything on tape, according to Charlie Brutonber, director of UA's tape division, the company is being more selective in what it issues on a simultaneous basis.

"We're using records as a guide," Brutonber said. "If it (LP) sells and establishes a chart position we will release a tape counterpart. Only best-selling disk acts receive an automatic tape release."

Brutonber puts War, Canned Heat, Sugar Loaf, Ferrante & Teicher, Bobby Goldsboro, among others, in an immediate tape release category.

He feels many companies released tape product automatically with its disk counterpart "during the good old days of 1969" without thought of overproduction, sales and merchandising. "Tape was sell- ing," he said, "so why not?"

But overproduction became a major problem among record man-ufacturers and tape duplicators/marketers in 1970, when consum- ers closed their purse-strings and refused to buy.

"All of a sudden, and it hap- pened abruptly, manufacturers realized they had to maintain a closer check on their product," Brutonber said. "They had to pull in their horns on a simultaneous tape/disk release. Either that or face major sell-off (dump) deals."

A simultaneous release at Unit- ed Artists today is six to 10 days, although "we always were more cautious than the industry in general," he said.

While taking a cautious posture on simultaneous releases, Brutonber is taking an opposite approach to his $7.98 Superpak twin-pak series.

The label's 20-day output to its branded titles has been about $250,000 in 8-track cartridges and cassettes, of which 8-track has accounted for $196,000.

The success of the March release (eight titles: Vikki Carr, Ventures, Johnny Rivers, Fats Domino, Shirl- ley Bassey, Ferrante & Teicher, Bobby Goldsboro, the 50 Guitars) has prompted UA to plan a three-disc release of country twin-paks (Del Reeves, George Jones, Slim Whitman) in April. Also planned are jazz and motion picture sound-track packages.

Brutonber feels that the reason for the twin-pak's success is two-fold: price and repertoire.

"The price is obviously right (at $7.98), but the repertoire is the key. There are no 'fill' items or stuffy catalog material in our twin-paks," he said.

EMI in Pact With BOAC

LONDON — EMI Records will supply BOAC in-flight music programs on cassette. The contract was signed last year but has been delayed by a dispute between the airline and its jet pilots which has grounded BOAC's 747 fleet.

The initial release will be supplied in May and renewed every three months. There will be seven different programs which have been compiled by Hubert Hughes, director of EMI's creative products department.

Hughes selected repertoire from the company's middle-of-the-road catalog. The cassettes are being duplicated at EMI's Hayes tape plant.

The seven programs are cata- loged as Light Music Vocal, Light Music Instrumental, Music Around the World and For Children, which are all in monaural and last 60 minutes. Opera, ballet, classical, film soundtracks and shows are in stereo and last 120 minutes.

APRIL 10, 1971, BILLBOARD
MGM Records is proud to announce that the Pat Boone recording of "M.I.A./P.O.W." was the song chosen by the United States Air Force to commemorate National Prisoner Of War Week.

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**TOP Tape Cartridges** (Based on Best Selling LPs)

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**BILLOWED TAPE CARTRIDGES**

**AVC MAKES 'HOW TO' PKGS**

LOS ANGELES — Audio-video Communications, Inc. is making a series of "how to" cartridge TV programs for retail and videotape manufacturers, said Warren Gray, AVC vice president.

Gray said AVC will produce three demonstration tapes utilizing original music and scripts in its recording studio. "We are pursuing a video software programming concept aimed at the consumer/industrial-educational markets," he said.

**Add Talkers to ITA Seminar**

NEW YORK — Tom Hatcher of Equable Life's Learning Systems Division, and Bob Kornheiser, Atlantic Records, are among 14 additional talkers who will speak at the International Tape Seminar, sponsored by the International Tape Association, and scheduled for May 12-15 at the Shireham Hotel, Washington, D.C.

Hatcher, whose company was the first to use the CBS-EVR Teleplayer unit for transmitting computer programs to its 8,000-man sales force, will speak at the seminar. "The development of Cartridge TV in Business." His address will deal with the communication of product and policy information to a national sales force through the use of the TV.

Kornheiser, in his address, will look at the contribution of the tort recorder field.

Other speakers will include Irving Katz, Audio Magnetics; Al Keaton, Certron Industries; Larry Winin, Kob Roberts, of Rheem Manufacturing; John Jackson, BASF Systems; Carl Ehrlich, Audio Marketing; Win Wilke, J. Walter Thompson, Ed Campbell, Leo Jer Stereo, Frank Cassell, Cartridge Corp.; Warren Gray and Richard Mayfield, Jr., Audio-Video Communications; Dave Mayer, Cassette Development Corp.; Richard slabman, Richard Rodd Communications, Inc.; Jules Anderson, Avery & Eklund; and Arthur Anderson, World Tape Corp. M. W. Turoo, ITA's legal counsel, will conduct two workshops on legal aspects in the tape field. Program coordinator is Jules Kadera.
Robins Revamps, Upgrades Facilities

NEW YORK—Robins Industries Corp. has embarked on a reorganization of its tape operations following an industry slump which brought it to a virtual standstill in 1970. The company is upgrading its production facilities at Lodi, N.J., with emphasis on quality control procedures, and new oxide-formulation programs. According to Herman Post, Robins president, the company is convinced that there is an unlimited market for quality tape cartridges and cassettes, and its program is being developed with this in mind. Post continued, "The growth we've seen in audio magnetic tape is nothing compared to its potential, but the proliferation and shakeout we've been witnessing were inevitable before this potential could be realized. What we need at this point is a broad educational program designed to bring greater awareness to the consumer."

Stressing that poor quality product, and competition from foreign-made product have helped to hurt the industry, Post said Robins has been able to combat these with the formulation of a number of homegrown, cost-saving production techniques.

Robins' Lodi plant is used primarily for magnetic tape coating, and for laminating perforator tapes. It was acquired by Robins from the Ferrotape Corp. in 1966.

**Dubbing Program**
- Continued from page 12
the availability of the line in cassette tape clubs, Thaler said.

Dubbings has purchased an additional 91 masters from record manufacturers to release under the Berkshire banner. The classical repertoire will be released in cassette.

Because of the sale success, Dubbings has separated its plant functions into two areas: music and non-music.

Production, quality control and shipping have been separated to give a better control of business, Thaler said. Dubbings also opened two warehouse areas, one for music products (7,000-square-feet) and the other for non-music (3,500-square-feet). The facility is for drop-shipping and regular warehousing.

The company also is beginning to manufacture tape strobos for professional recording studios.

**Car Tapes Sales Aids**
- Continued from page 14
The display unit, 7 feet wide by 8 feet high, contains speakers and houses all the home players introduced by Car Tapes, including model CTI 4488, the quadrasonic unit.

The model plays both standard 8-track and the new quadrasonic cartridges. It has individual slide level controls for each of the four speakers. An FM stereo tuner is built into the unit which retails at $179.95 without speakers. Ed Swain, vice president of product development, engineered the display unit.

Packard Bell Ready
- Continued from page 12
player. The system is keyed only for use with Packard Bell stereo consoles.

Packard Bell dealers are being supplied with tape promotion kits and showroom display cards. It recently introduced a three-dimensional display and in-store banners. "Now it's up to software producers to help sell the concept by making four-channel tapes available," Bateman said.

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**THE ELECTRO SOUND 100-48C**
Magnetic Video Will Produce School Pkg

FARMINGTON, Mich.—The Association for Educational Communications and Technology, has contracted with Magnavox Corp. to produce a monthly educational magazine and educational video commemorating the 50th anniversary of the association. Motion Pictures Magazine, the association's current publication, will be replaced by the new publication, which will be distributed to membership.

The magazine will be produced in color and black-and-white. It will feature articles on the history of educational communication and technology and will include special features on the development of educational media. The magazine will be 48 pages long and will be distributed monthly.

CAI's Educational Video Production, based in Farmington, will produce the video. The video will feature interviews with past and present members of the association, as well as historical footage of the organization's events. The video will be 30 minutes long and will be distributed annually.

The association's anniversary will be celebrated in October 2022, and the magazine and video will be launched in conjunction with the event. The association hopes this new publication will serve as a valuable resource for its members and the broader educational community.
Lomax Tour in Tie With LP

NEW YORK—Jackie Lomax, Warner Bros. artist, is being lined up for a tour in May in conjunction with the release of "Home Is in My Head," his first Warner Bros. album.

Bob Schwid, Lomax's manager, is working out the details of the tour with CMA vice president Jack Green.

Lomax is a British rock artist, recorded the album here.

Ungano's, N.Y. Club, Shuttered April 1

NEW YORK—Ungano's, a West Side club which has presented 3 and 4 rock and pop acts, closed April 1. Plum Nelly, who are managed by Nick & Arnie Ungano, owners of the club, were the last performers.

Capitol Records had a reception for the group earlier in the evening.

The Ungano brothers will devote their attention to reopening the Roxy Theater in San Francisco. Problems over a lease renewal were the reason for the closing.

A&R's Blair in 'Village' Booking


From the Music Capital of the World

DOMESTIC

CHICAGO

The closing of the Syndrome here has cast a shadow over local rock concert scenes in the city. The Syndrome was owned by Richard Lomax, one of the first rock promoters in the city, and was the focal point of rock and roll in the city. The Lomax family has owned the club and provided it with a unique atmosphere that attracted many local musicians and fans.

The closing of the Syndrome was due to financial difficulties faced by the club. Despite efforts to keep the club open, the Lomax family ultimately decided to close it in order to focus on other business ventures. The closure of the Syndrome marked the end of an era in local rock history, as the club had been a significant part of the city's rock scene for many years.

The closure of the Syndrome also had an impact on the local music community. Many local musicians and fans were saddened by the closure, and there were calls for the city to support local music venues. However, the economic realities of running a music venue in a competitive market were difficult to overcome, and the Syndrome was not able to survive.

Nevertheless, the memory of the Syndrome will live on, as it was a significant part of Chicago's music history. The club's legacy will continue to inspire new generations of musicians and music lovers to come and enjoy the vibrant local music scene.
From the Music Capitals of the World

DOMESTIC

- Continued from page 19

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- Continued from page 19

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Continued from page 20
Richard Eumans, Anna Blazes, Andy King, David Kunzel, and Vic Smith make up the group. ... Fidelitone recorded a live album at Keystone Korner. He's going to record ten short stories for Grove Press. ... Warner Brothers, Beaver and Krause are finishing up their new album, due out next month. Va- netta Bloomfield and Steve Miller are recording an all-night session at Granada Records, and Al Ahmar Khan appeared together at the Hard Rock . . . .
Barry Melton & the Fish, Com- mander Cody and the Crabs played a benefit for the University of Kentucky Sunday (22). Barry & the Fish also played on the first album for Capricorn. ... All four of Siegel-Schwall's concerts with the San Francisco Symphony were sell-outs. . . The Congress of Wonders have returned to the Bay Area to live and are working on their first album at Fantasy. . . Wyndell Trest and Stomround played at Warner Brothers' party for Faces. . . Poise Rockin' is ex- pected to star in "Hello Dolly" with an all-Negro cast at the Opera House July 20-25. . . . Bart Lan- caster has the lead in the Civic Light Opera's "Knockkicker Holiday" May 11.
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Muddy Waters Says Students Dig Him Because He Gets to Blues Roots

NEW YORK—There are no lectures necessary when Muddy Waters plays. He has a way of getting the students to know what he is doing," says Waters, who recently completed a tour of the U.K. and France. "In Belgium, audiences are the same whether he is on a campus or in a regular club. People come to hear me play the blues and they don't want anything else," he said. "They want to hear those roots today."

"It's a funny thing," said Waters, "how people, young people, got into the blues. Kind of today."

Waters does not really like the large amplifiers of today's electric guitars. "The young people seem to like it because these groups are so powerful. A big amp covers up things and I don't mean only music. I use an electric guitar with a small amp. I've been using one just since 1943. I don't believe in the sound much, even though I would like to go with a small amp. I have changed on any of my records, it is generally to suit the record company (Chess). Sometimes they change different things, but I really don't want it."

Waters doesn't like to talk a great deal. "I can play better than talk," he said. "I have been asked to lecture at campuses and I usually just say a few words and get out. I just want to play and have a good time with my band and I don't understand this." "I Don't Care More"

Waters admitted that some homes are better than others. "You get people some nights that you just can't move. They won't get up with the groups to hear the band more. Other nights, it is like you want to lay the band play too. They are all good musicians. I think the best is what we play."

The head count

The Record Revival caters to the students at Colgate University, Hamilton, N. Y. Bob Nardi owns and operates the store, which he started last year with about $200. Nardi also stocks guitars and plans "to sell guitars to the college because it doesn't come out during students' spring vacation," Nardi said. The best selling albums at the Record Revival this week are:

- "Tea for the Tillerman," Cat Stevens, A&M.
- "To Much Truth, Too Much Love," Dave Mason & Cass Elliot, Blue Thumb.
- "If I Could Only Remember My Name," David Crosby, Atlantic.
- "Pearl," Jimi Hendrix, Reprise.
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- "If I Could Only Remember My Name," David Crosby, Atlantic.
Tjader’s back home with Fantasy in sunny Berkeley and it sure shows in the music of his new album, TJADER (Fantasy 8406). It’s already on the charts. Dig it!

Especially dig the EVIL WAYS track, now a hit single (Fantasy 659).
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Radio-TV programming

**U.S. Aide Puts Down View That Music Turns Up Youth to Drugs**

- **Continued from page 1**

and clear. The notice did nothing more or less than to state—or rather, restate—a cardinal principle of broadcast operation; namely, know what goes over the air. The Federal Communications Commission obtains more public exposure, more press coverage, and the broadcasters again are maligned by a PR ploy.

That is the fact that broadcasting stations have done much more—much better—than to reach teenagers and educate them on the drug problem. Instead, the broadcasters, much to their shame, have aggravated a responsibility which clearly implies that the FCC will retest his judgment.” He ended by saying “I take intertemporal offense at this action.”

It should be noted that various members of the FCC, including commissioners, said that everyone “had misunderstood” the FCC notice. These included Robert Califf of the FCC in a early morning workshop session on Monday FCC Commissioner Robert Wolff, speaking at the concluding session of the Association for Federal Broadcasting Education (which met in conjunction with the NAB), said that the FCC’s public notice on drug lyrics poses no threat to broadcasting stations. Nor, he suggested, should stations believe that the statement was merely a public notice to remind broadcasters of their responsibility in knowing what their stations were programming. It was not a rule or even a proposed rule, he said. He pointed out that the FCC has “never taken a station to task for any records they have played.”

During the annual meeting of the National Association of FM Broadcasters, held prior to the NAB convention, Buddah Records co-president Neil Bogart attacked the FCC rulingcalling for the deletion of a line and Harold Kasem, chief of the rules and standards division of the FCC, said that the statement was simply a public notice to remind broadcasters of their responsibility in knowing what their stations were programming. It was not a rule or even a proposed rule, he said. He pointed out that the FCC has “never taken a station to task for any records they have played.”

**Quad, All-Channel Key NAFMB**

CHICAGO—Neil Bogart, co-owner of Decca Records, has been named president of Buddah Records, Inc. Bogart has given a notable performance in the music industry, as well as in broadcasting, and has been a strong advocate for the rights of musicians and songwriters.

**Chick, Fighting FCC**

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That is the fact that broadcasting stations have done much more—much better—than to reach teenagers and educate them on the drug problem. Instead, the broadcasters, much to their shame, have aggravated a responsibility which clearly implies that the FCC will retest his judgment.” He ended by saying “I take intertemporal offense at this action.”

It should be noted that various members of the FCC, including commissioners, said that everyone “had misunderstood” the FCC notice. These included Robert Califf of the FCC in a early morning workshop session on Monday FCC Commissioner Robert Wolff, speaking at the concluding session of the Association for Federal Broadcasting Education (which met in conjunction with the NAB), said that the FCC’s public notice on drug lyrics poses no threat to broadcasting stations. Nor, he suggested, should stations believe that the statement was merely a public notice to remind broadcasters of their responsibility in knowing what their stations were programming. It was not a rule or even a proposed rule, he said. He pointed out that the FCC has “never taken a station to task for any records they have played.”

During the annual meeting of the National Association of FM Broadcasters, held prior to the NAB convention, Buddah Records co-president Neil Bogart attacked the FCC calling for the deletion of a line and Harold Kasem, chief of the rules and standards division of the FCC, said that the statement was simply a public notice to remind broadcasters of their responsibility in knowing what their stations were programming. It was not a rule or even a proposed rule, he said. He pointed out that the FCC has “never taken a station to task for any records they have played.”

**Quad, All-Channel Key NAFMB**

CHICAGO—Neil Bogart, co-owner of Decca Records, has been named president of Buddah Records, Inc. Bogart has given a notable performance in the music industry, as well as in broadcasting, and has been a strong advocate for the rights of musicians and songwriters.
### Vox Jox

Radio-TV programming

**ARDREY NAMED BD. CHAIRMAN**

**CHICAGO—Robert C. Ardrey, general manager of WCCO in Waterbury, Conn., was elected 1971 chairman of the board of directors of the National Association of FM Broadcasters at the Association’s annual convention in Chicago, March 23-25.**

Reflected to another term as president of the association was John J. Richer, president of WFL-FM, Philadelphia. Richer has served as president of the National Association of FM Broadcasters since 1970. Among other officers of the Association selected for another term were Don Lee Breck, national secretary, and J. Edward Kenehan of Washington, D.C., representing the vice presidents of the Association elected to new terms are Don Lee Breck, general manager of 1070 KRAM-FM, Charlotte, N.C., and John McGuinness of WGCX-FM, Medford, N.J.

The reappointment of Director of Personnel Arrangement for the National Association of FM Broadcasters was also approved for another year. Mrs. Janet Fisher will be the new personnel director.

### FCC Limits CATV DJ Shows

WASHINGTON—With the start of various demonstrations by the larger CATV systems last week (April 1), an increasing number of depays may be asked to join the ranks of those already putting on shows on cable TV channels. The FCC has said it does not ban the programming of locals, even though CATV owners not to program too much of the local “expression,” requiring them to pay some of the “cost” of the local expression.”

The FCC ruled that “the explicit rule was added and is now in effect for the cable TV stations.” The FCC said that “the main purpose is to provide an outlet for local expres-

### FCC Order Accented at NAFMB

**CHICAGO—Broadcasters attacked the recent order of the Federal Communications Commission about the record of the annual convention of the National Association of FM Broadcasters. The board of directors of the National Association of FM Broadcasters has been named to comment on the convention at the PALMER HOUSE here March 26-28. The convention is to discuss the FCC order regarding the lyric question would almost be the end of the world,” commented John McGuinness of WGCX-FM, Medford, N.J.

The lyric question came up in several national meetings, back and front, chief, rules, and standards division of the FCC, found arguments with the station that some parts of society have misun-derstood the directive, that the FCC didn’t say radio stations had to censor records but just know what’s in the song. “Admittedly, this song would be somewhat harmless to do,” commented John McGuinness of WGCX-FM, Medford, N.J.

Roads, co-founder of the National Association of Broadcasters, said that the FCC had never said radio stations should not broadcast records that were not censored but just that there was a directive about the lyric question would almost be the end of the world,” commented John McGuinness of WGCX-FM, Medford, N.J.

### Dolby System Seen Helping FM Radio

**Country Stations Experiencing A Boom In Ratings and Billings**

**BY EARL PAIGE**

**CHICAGO—Many FM country music managers are calling in Requests for pulling ahead of counterpart AM outlets in audience ratings and ad-

### TV Spotlight

**CHICAGO—Dolby noise reduction systems are allowing FM radio broadcasters to gain a competitive edge over many traditional stations, some now even rivaling the FM station audience.**

Dolby Laboratories’ David Rob-ertson told broadcasters that their coverage now at 30 microvolts gives them a “three” when Dolby systems are used.

Alan Tuszynski, WMFT-FM, Chicago, said that no better cure for his station’s radio broadcast has been “very pleased” with the test results of the Dolby ‘W’ system and will be used in future demonstrations, slide projectors, and live demonstrations, the possible revolution in FM broadcasting. Dolby equipment makes possible the following advantages, especially occurring in fringe areas.

**1. Dolby Laboratories’ David Rob-ertson told broadcasters that their coverage now at 30 microvolts gives them a “three” when Dolby systems are used.**

**2. Dolby Laboratories’ David Rob-ertson told broadcasters that their coverage now at 30 microvolts gives them a “three” when Dolby systems are used.**

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**5. Dolby Laboratories’ David Rob-ertson told broadcasters that their coverage now at 30 microvolts gives them a “three” when Dolby systems are used.**
Say You Saw It in Billboard

APRIL 10, 1971, BILLBOARD

Vox Jox

• Continued from page 26

In Nashville. Registration fee is $50 to George Chellman, 801 5th Ave. S., Nashville, Tenn. 37203. Only 200 rooms have been set aside for seminar registrants on a first-come basis. Say hello to Tom McIntosh, Bob Alou and Chuck Chellman for me, I wish I could be there. While I'm at it, I'd like to remind everyone that the fourth annual Billboard Radio Programming Forum for '71 was held Aug. 19 to 21 at the Hotel Ambassador in Chicago. We've got a special rate on hotel rooms for everyone and I've been able to lower the registration fee so more of the small market guys will be able to attend. The forum will be the best ever held. So, after the Nashville event in April, start saving your money for August. I'll give you full details about the second annual air personality competition either next week or the week following.

Bill Bradley writes: "What happens to old disk jockeys? I used to be in New York on an old WMGM, then KLAC in Los Angeles, but at the time I left Bill Silbert to Bill Bradley, and for the last two years have been selling KABC-FM here. Last week we changed call letters to KLRM, FM and I've been appointed general sales manager." Good to hear from you, Bill. Glenn Johnson has been named operations manager of KOUS in Independence, Ia.; he'd been with KWIV in Waterloo, la.; John Ritten, night rock man at KOLX, P.O. Box 475, Mexico, Mo. 65265, needs records. Station features easy listening and country in other parts of the day. W. Karl Dougherty is general manager. George Hale, director of radio for WABI, Bangor, Me., says that he began using "American Top 40" Saturday, Oct. He'll use it Saturday morning and repeat it Sunday evening.

Maurice Gruwell will be leaving WBOK, New Orleans, to join the Army this month, according to a note from Ernest Singleton, WBOK... WNEW, New York, has been featuring Frank Sinatra records on its music shows for six days ending March 29 as a tribute to Sinatra's retirement from show business. ... Bill (Bill Rays) Gannen is now doing the morning shift at WAYV, Fort Myers, Fla., an easy listening station. At WAYE, Baltimore, Ir. Littman is general manager. Robert Strode is program/music director, Pete Lukin from WLIR, Garden City, N.Y., is noon host (Robert Henry) and Bob Steele is announcing. Chuck Marshall is the disc jockey and Bob Randles do weekend work.

Alex Bennett, formerly with WMAG, New York, has shifted overseas to ABC-owned WPFL-FM, New York, KORE-FM, Arleigh Duff, Austin, Tex., asks that record companies not send him any record which discredits the U.S. Says he'll throw it in the trash. ... WIBI (Bill St. John) Kinker is out of WPTR in Albany, N.Y. He's going to WOR in New York and WCCO in Youngstown, Ohio, to operate his own business: program director Larry Gibbons has been doing a hell of a job for us." ... Frank Sweeney is out of radio, I hear, but still in Wholesale, N.J. Bob Jackson has joined WGAI, Elizabeth City, N.C., he comes from Rockville, Md. ... Old buddy Pat McMahon is no longer associated with KFIZ, Phoenix. He invites all to watch his Channel 5 TV show, now going into its 17th year and says that "most of the fun is still in doing three incredible years in radio." ... Dick Weber, national promotion manager for Ampex Records, called me to say that WHIG in Philadelphia played "We Gots Us a Woman" by Runt first, but it was really KOV in Pittsburgh, WBHQ in Memphis, and WCOI in Columbus that felt they were mostly responsible for breaking the record. At CKROW, Whitehouse, Yukon, Canada, writes that the major change at CKROW has been the programming of primarily album material rather than singles, claims the station is getting more re- serves from progressive rock. ... higher ratings. Station has dropped its weekly printed playlist.

CHICAGO — The disk jockeys who remain when stations go to automated formats are more educated, have better quality and rate higher salaries. This is one point brought out here as FM and AM station executives growing strong to automation during the Broadcasting Executives of National Federation (NAFMB) conclude. A by-product was the debate over automating progressive rock formats and ABC- FM's "Love" program took a battering. The forum was the second in a series that was the debut over automating progressive rock formats and ABC-FM's "Love" program took a battering. The theme was the debate over automating progressive rock formats and ABC-FM's "Love" program took a battering. The theme was the debate over automating progressive rock formats and ABC-FM's "Love" program took a battering. The theme was the debate over automating progressive rock formats and ABC-FM's "Love" program took a battering. The theme was the debate over automating progressive rock formats and ABC-FM's "Love" program took a battering. The theme was the debate over automating progressive rock formats and ABC-FM's "Love" program took a battering. The theme was the debate over automating progressive rock formats and ABC-FM's "Love" program took a battering. The theme was the debate over automating progressive rock formats and ABC-FM's "Love" program took a b batter.

"And the Rain Came Down" b/w "Something Called Life" written and produced by Ed Farhat, Peer Recordings, Inc.

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Radio TV Mart

POSITIONS WANTED

I need a summer job. I have three years experience in the radio business. I have done shows in John Fitch, and worked for WOR and WOR-FM. I am extremely proficient in music, voice, writing, and public relations. I have a "five note" voice and would be an excellent choice for any job. Please write to: Bill Silbert, 5000 Sherman, New York.

Ken Ashley, Disc Jockey. 802-FM (listener sponsored) New York City. Call collect, and if I'm available, I'll give you some solid programming ideas. I can be reached at: 212-303-5704.

I need a job. I've done 7 years radio, most of it in top 40. Disc jockey, programming and management experience. Willing to relocate anywhere. Mailing address: George N. Emerson, Box 21, Milford, Conn. 06460, 203-792-2837.


We are looking for an extra-stimulating disc jockey. Full or part time. Send resume immediately. Radio Shack, 1313 South Michigan, Chicago, Ill.


Three opportunities available立即 listening.
1. Modern C.O., personally and professionally. Must have a valid "regular" license and current 7000-class registration. Must be available at all times. Contact me at the above address.
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We are looking for a reader/salesman. Must have a license. Can start immediately. Contact us at 500 W. 56th St., New York, N.Y. 10019. Phone: (212) 757-1818.

This position is available immediately. Must have experience in the field. Inexperienced person should not apply. Opportunity - Employment.

Mary Stouffer, fuel, 1974-1975. Must be a "regular." Experience must include a minimum of 500 hours of radio work, plus a minimum of 100 hours of "on the air" work in a top 40 market. Contact me at the above address. 1515-25th Ave., Suite 302, New York, N.Y. 10010.

Prison Letters: 

Send... "A Long Time Ago," a letter to: Woman's Home Companion, 675 Madison Avenue, New York, N.Y. 10021.
How we feel about
Gerry Oord

If Gerry M. Oord could find an opportunity to contemplate his achievements in the 25 years of hectic activities via his creation Bovema-EMI, he would know how we feel about him. But he isn’t the contemplating type. He is a born Record Man with always a keen eye for the opportunities of tomorrow. And as such he and his company contributed enormously to the growth of the most dynamic market for gramophone records in Western Europe: the Netherlands.

No wonder the Stichting Collectieve Grammofoonplaten Campagne (C.C.G.C.), a creation of the Dutch record industry and retail trade for the general promotion of gramophone records, feels grateful to him and congratulates him on this silver jubilee of Bovema-EMI, his healthy child and a focus point of admiration for friends and connections in the whole world. Gerry Oord was there when a group of importers-manufacturers and prominent retailers decided to further the use of gramophone records in the Netherlands by means of collective propaganda actions. That was in 1959. Gerry Oord is still a member of the Board of our foundation and his positive attitude at the meeting-table is certainly another reason to show him our warm appreciation. His name stands for success, his biography would make a success story.

We raise our glasses to one of the most dedicated personalities on the national and international record scene. We toast Gerry Oord—a born Record Man, an example for new generations.
SALUTE TO GERRY OORD & BOVEMA ON ITS 25TH BIRTHDAY

Bovema—How It All Started

Visit Bovema headquarters at Tulpenkade 1, Haarlem, and you are immediately struck by exciting brand-new offices with fitted carpets, landscape design, colorful walls and even an aquarium complete with fish, but the Bovema offices were certainly not always so. The success of Gerry Oord’s Bovema has only been achieved through sheer hard work, plenty of guts, determined perseverance and most important of all, enthusiasm.

The Gerry Oord success story dates back to the early 1940’s; his father, the late Gerry Oord Sr., owned a record store in Haarlem and thus Gerry Oord Jr. grew up with a musical atmosphere and from an early age was familiar with records and recording instruments.

During World War II the record industry was more or less static with little or no business being transacted. However, as the war years were ending and Holland was beginning to return to normal, Gerry Oord Jr. applied to EMI in the U.K. for the exclusive distribution of the Columbia record label throughout the Netherlands. This was obtained and the ball started rolling.

In 1946 Gerry rented his first office “suite”—one room in 292 Keizergracht, Amsterdam—single-handed surrounded by a pile of Columbia 78’s and his own dynamic personality.

So it was that in 1946 Bovema NV was established. Gerry’s next task was to find staff and the initial employees were a lawyer, solicitor and accountant. More rooms at 292 were taken over and the number of staff increased.

An important breakthrough to larger business was the receipt of enormous service orders from units of the British, American and Canadian forces stationed in Holland after the war. Orders also arrived from Dutch troops serving in the former Dutch East Indies, to the sum of more than 60,000 records. These orders of course resulted in immediate commercial success and much good will.

After a year of establishment, with Bovema continuously expanding, the need was felt to free the young company from the extremely heavy import restrictions which existed. Thus, with the help of EMI, a factory was built in 1948 in the town of Heemstede which enabled Bovema to press her own records. One year later with the introduction of 45 r.p.m. singles and vinylite long-playing records, business escalated and space was once more proving to be a problem in the Keizergracht. This was solved by the purchase of the picturesque Swiss chalet house in Heemstede soon to be known all over the world as “Gramophone House.” The Swiss chalet was also later adopted as the Bovema trademark.

By now Bovema had been given, besides the Columbia label, the exclusive agency rights for the Capitol and His Master’s Voice labels, which were to prove tremendously successful.

Label Managers

In 1952 the number of Bovema staff had grown to 30 enthusiastic, loyal and dedicated workers.

By the late 1950’s a team of sales representatives had been established and extensions had been added to Gramophone House, thus enabling the inclusion of stockroom, publicity, advertising and administration facilties. The distribution of all the labels was set up—now was the time for Bovema to record her own Dutch acts.

For some years recording facilities had been restricted to a “studio” consisting of a church in Hilversum but plans were afoot for Bovema to have her own recording studio. These plans were realized on July 11, 1959, with the tremendous gala opening occasion of an ultramodern studio by Italian prima donna Maria Callas. Bovema was now completely ready to produce, manufacture, promote and sell the records.

Two of the first artists to be contracted by Bovema were Johnny Jordan and Tante Leon and their first single, “Bij ons in de Jordaan,” became an overnight smash seller with over one million copies being sold.

The 10th anniversary of Bovema’s foundation was celebrated by the unique English garden party on the 24th of April, 1956, attended by EMI’s chairman, Sir Joseph Lockwood. The completely new modernized factory was then declared open and the production which followed multiplied enormously. In 1957 Bovema started her first yearly sales conferences which found great popularity, particularly with the L.T. Dunes, then managing director of overseas and who was respectfully known by the whole Bovema family as “Father Dines.” Artists and top dealers from all over Holland were welcomed to these conferences, the latter particularly to partake in discussions and exchange of ideas for the coming season. The accent then lay on the direct intimate contact with the retail trade. In this context during 1961 a “Golden 50” club was established and was a very important step to the realization and priority of team spirit among the Bovema clients. The Bovema promotion team was further developed with particular emphasis placed on heavy radio and TV plugging, press contacts and releases. The label departments had once more enlarged, embracing the Imperial label (for Bovema-produced repertoire), Pathe, Stateside, Liberty and HMV/SGIL, thus making Bovema the largest independent record company in Holland under the more than able leadership of Gerry Oord.

During the 1960’s teen-age pop repertoire was coming to the fore and Bovema, distributing records by artists like Cliff Richard, Fats Domino and many others was reaping this harvest.

Classical and pop series were started and Bovema artists began participating in the yearly held Holland Festivals and the Dutch Grand Gala Du Disque, with the Edison Awards; artists such as Otto Klemperer, Carlo Maria Giulini, Elisabeth Schwarzkopf and British artist Vera Lynn who was such a triumphant success in the 1962 gala.

Many stars visited the Bovema home: Yehudi Menuhin, David Oistrakh, George Szell, Adamo, Bobby Vee, Peter and Gordon, Freddie and the Dreamers, and Enrico Macias among others all contributed to the ever-growing Bovema guest book.

In 1965 the Dutch top entertainment Tcoon Hermans joined the Bovema roster of artists with great success.

In the same year Bovema received seven Edison awards and in the same period the Parlaphone-Odeon label was added to the Bovema catalog for exclusive distribution throughout Holland and thus the Beatles were introduced to the Netherlands, breaking all sales records.

Expansions once more had to be made for the pop invasion and a few departments were moved from Gramophone House to new premises behind the factory in Heemstede, thus enabling Bovema to provide better dealer service and order handling. The artist roster was growing continually and Bovema stabilized her position at the top of the Dutch market.

On Sept. 19, 1966, Bovema celebrated her 20th birthday with a brilliant day in the Amsterdam Hilton Hotel and at the same time Gerry Oord commemorated 35 years’ service in the record industry.

In the same year the idea was first conceived for a European marketing office to be established in Europe, its purpose being to coordinate activities, and particularly campaigns, between all the European EMI companies. As the following year Gerry Oord was appointed EMI marketing director for common market activities it was decided that the marketing office be housed with in the Bovema premises. Coen Pompe, who was at that time one of the Bovema label managers, was appointed in charge of the office and one of his first tasks was to establish, with his German counterpart, the now familiar international numbering code, to be used by all EMI companies throughout Europe. This has been just one of the very successful roles played by the marketing office in the complete coordination of activities between the EMI companies.

In April 1967, following extensive and thorough discussions with EMI, Bovema joined the EMI family. The main reasons for this were that in Gerry Oord EMI saw a very useful addition to the international top management team and Bovema in turn saw countless possibilities for expansion by joining the family tree. Upon Bovema-EMI becoming effective, Gerry Oord was appointed supervisor of the German zone with tremendous added responsibilities as part of the EMI top management team.

For some years Gerry Oord and his associates had been looking for larger premises to house the many diverse activities of Bovema as by now the company was operating from four different addresses, thus hindering communications. After many months of searching the present practically new premises at Tulpenkade 1 were acquired in late 1969 and a team of architects and interior designers moved in to transform the building into an atmosphere of modernity.

In the autumn of 1970 Bovema moved into their new home in Haarlem. Gerry Oord’s intention was to retain the cozy family atmosphere that existed in Heemstede and to improve communications between all the departments; thus, on the second floor, above the packing, stockroom and computer departments, lie the creative and administrative groups. The design of this floor was thought out and planned extremely carefully for it is a landscape design; i.e., no walls or doors separating each department but only soundproofed shoulder-high partitions.
The A&R Team—Translating Trends Into A Commercial Language

By ROEL R. KRUZE

Roel R. Kruize joined Bovema in 1962 as a salesman for Capitol and Warner Bros., and later on HMV. Sometime later he became label manager for Capitol and other leading U.S. labels. Kruize now controls all Bovema's A&R activities and for the past year has also been coordinating A&R activities throughout the German Zone so far as international repertoire is concerned.

"By looking at the past you can study the future"—to say something like this is maybe enough for a politician or historian but not for a record company. I would, however, just like to say that people can study the future of record companies by looking at what has happened in the past. To be more exact, new trends are frequently influenced by music that has been recorded in the past; to look through trends which are coming from such sociological or political movements was and is our main task next to all marketing aspects, in order to give the industry continuity. To translate trends into commercial language through A&R is the most important factor that keeps our industry alive.

For the next 25 years we will strongly concentrate on keeping our fingers on the international pulse with one restriction, that we as a company must have the potential to exploit the trademark or artist. Just to acquire either, merely to have it, is over. There must be a market for it, there must be an end to satisfy which we can probably stimulate through a marketing technique but the basic thing is that there has to be a market to exploit. We will closely watch the phenomenon of the independent producer, be it a big or small one. Being a big company you can keep yourself deaf and look down on small independent production companies but it is my sincere opinion that we cannot close our eyes to these independents.

Our international repertoire has built-up into a well balanced one. We can play our role in every kind of music whether it is pop, black pop, progressive pop, easy listening, jazz or country and western. Our A&R policy will also put much stress on Dutch repertoire, which repertoire, if possible, will be exploited internationally.

A&R Operations

Bovema handles many catalogs and everyone is always asking how we manage to give every trademark its proper chance. In my opinion it is due to the right organization and the right people. Bovema's A&R department is divided into four different sections.

(Continued on page 32)
25 YEARS BOVEMA

Most chapters of our success-story have been written by our friends the record companies and their artists, we so proudly represent in Holland.

For that we all at Bovema thank you!

Gerry M. Oord
President Bovema
We have our classical department headed by Klaas A. Posthuma, who is looking after the interests of HMV. Then we have our EMI international department, headed by Martin Kleinjan, and all EMI owned masters go through his hands. In the third place we have our third party group who concentrate 90 percent on third party catalogs. The department is headed by Joop Visser with the assistance of Frans van Rijswijk. Last but not least we have our local production department headed by Frank Jansen.

It is a young team, the average age being 28 and all its members are very enthusiastic. One of the reasons for our success is that as individualists we are very much together. My philosophy is that if someone can work in freedom he performs at his best and because he is free he is looking for comments from someone.

Third Party

The third party group is responsible for the exploitation of all our third party catalogs. The department can realize its own approach and its own philosophy. At the moment they are handling the following trademarks: ABC-Dunhill Group, A & R, Apple, Bell, Blue Thumb, Contemporary, Fantasy, Invictus, Liberty-UA Group, Monument, Muscor, Stateside (embracing Brother Records, Crew Records, Carnaby Records, and Tarantula-Fly), Straight, Tamla Motown Group (and we are happy to have their European marketing coordinator Pete Fellenman housed in the Bovema premises), Transatlantic and Walt Disney. Certain catalogs have to be exploited in a broad way to bring results—for example, Blue Note and Impulse. On the other hand, from its catalogs the third party group is trying to create sellers deep down by constantly promoting and pushing artists who have the potential to become best sellers. To maintain this policy so far as albums are concerned is not a huge problem. It is just a matter of a proper plan in the release schedule.

It is a problem, however, with singles. We have obligations to issue many singles but we try to give every artist its proper chance. The third party group is very strong in progressive pop music; Joop Visser and his crew are very much involved in what is going on and what is happening on the scene. As much as possible they are trying to bring artists over to Holland for next to airplay, personal appearances on TV and concerts are most important. Thus the reason why the third party group has its own promotion man, Olav Klijn. He is working in close liaison with the label managers and gets his artist information first hand.

Classical Department

The policy of the classical department under Klaas Posthuma is that he is working strongly on the buildup of sales. In this field we are very much coordinating with our German sister company Electrola so far as marketing of new products or special campaigns are concerned. At the moment we are starting a choral campaign with 15 new items issued, but the same campaign is also running in Germany. Klaas Posthuma is strongly building up the new age of HMV. Indeed, HMV is going to be the leading classical trademark and response from dealers is most encouraging. Namepower is very important. Last year we welcomed again Maestro Herbert von Karajan to the label. We had fantastic recordings by Janet Baker and also Dutch soprano Elly Ameling is now signed to a worldwide EMI contract. Quality, namepower and a fresh new image are the basic things we are developing in the classical field.

EMI International

The EMI popular department is responsible for the exploitation of all pop EMI catalogs such as Capitol, Columbia, EMIdisc, Harvest, Imperial-Catfish, Odeon-Parlophone, Pathe and Regal Zonophone. The department is headed by Martin Kleinjan who is very much in close contact with EMI colleagues throughout the European territories. We are also strongly concentrating on new and established EMI-owned talent. We are a part of the EMI family—reason enough to put much effort behind the artists of our colleagues.

Beside this Martin Kleinjan is also responsible for the exploitation and the marketing of our own recorded product. He has a very close relationship with our ad man of local recordings. Martin Kleinjan's department also has its own promotion force, headed by Karel Hille, and again, exactly as with the third party group, promotion is integrated.

International Division

Our international division, headed by Theo Roos, is, besides exporting finished product, working very hard on building up our own talent into international stardom. Much of our product is being released worldwide and a good example of this is the Cats—for you cannot only find their records in LA but also far across the world in Malaya.

Theo Roos and his assistant Hilary Arris also edit a monthly English written Bovema-News informing all the company's contacts about merchandising campaigns in Holland plus all current news of Bovema artists. Hilary is also in charge of booking foreign tours for the Bovema artists via the booking agencies throughout Europe and the world.
Dear Gerry —

Many, many congratulations to an old and dear friend.

All the best.

Larry Attal

congratulations
BOVEMA
on your
25th anniversary

bell records
A Division of Columbia Pictures Industries, Inc.
The Negram Story

by Hans I. Kellerman who at the same time of purchase was appointed managing director of the Negram company. From that moment on Negram quickly developed into a major record company in Holland, using very aggressive sales methods, strong promotion and a new approach to dealers.

Kellerman began to heavily exploit local available product, while still very much concentrating on third party labels which were being handled by the company. The very important Warner Bros./Reprise label is with Negram and is a fine example of a third party label handled with care yet with aggressive and heavy promotion in Holland. Other labels, such as Elektra, Paramount, Janus, Pickwick and Metromedia also receive this enthusiastic care from Negram, thus bringing them to the fore in the Dutch market.

In 1967 Holland's Tee Set joined Negram and became an immediate smash hit; every single by the group since that time has reached the Dutch Top 10 and their biggest hit, "Ma Belle Amie," joined the ranks of the hit makers all over the world. The George Baker Selection is another example of the talent that Negram has to offer, for their hit "Little Green Bag" was also a worldwide hit.

Negram is a young, enthusiastic company that has forward-thinking ideas and marketing plans. In the words of their managing director, Hans Kellerman: "If you have good material at the right time you can't fail. One must keep up with the times and although I don't believe that we are actually a trend-setting company, we are always up there behind the leaders. After all, it's pointless for a fashion house to produce maxi's when hot pants are on the market, so it is vital for us to keep right up alongside the pacemakers of the music world."

Kellerman has tremendous respect for the Warner Bros. and Elektra labels for he feels that with the fantastic catalogs they now have, featuring artists such as Neil Young, James Taylor, Grateful Dead and Tony Joe White, Negram cannot help growing and flourishing even more in the future.

CONGRATULATIONS
BIG NEIGHBOUR
BOVEMA!
your NEGRAM friends

Bovema's Publishing 25-Percent Increase In 1970

Following the success of Johnny Jordaan and Tante Leen records, Gerry Oord felt it prudent to begin his own publishing company, initially to handle the publishing rights of Dutch artists in Holland. This was done in 1949 and has grown considerably since that time. In 1967 Anagon, as the publishing company was named, was taken under the wing of EMI and now has the considerable number of over 10,000 titles in its catalog.

The Cats, Bovema's No. 1 group, have their own publishing catalog within Anagon, as have another of Holland's best groups, the George Baker Selection.

Besides local product, Anagon handles titles from Big Sky (Bob Dylan), Stonebridge (Neil Diamond), Saturday Music, Warnock, Keith Prowse Music, Walt Disney Wonderland, Gale Music, Walrus, Sanat Music, Larry Weiss and has recently acquired the Warner Bros. Music Limited catalog—each one of these publishing companies offering tremendous repertoire, and Anagon is proud to handle these titles in the Netherlands and to be associated with Bovema and Gerry Oord in Holland's world of music.

The philosophy behind Anagon can be summed up by her managing director, Peter Schoonhoven: "We believe in trying to offer something for everyone from within our catalog and thus we have product for children, progressive fans, standard fans and of course our own excellent Dutch-tung repertoire. Our catalog has grown over 25 percent during the last year.
Motown's really in Dutch.

Thanks to the extraORDinary efforts of Bovema.

25 Years of Success
In the International Record Market.

Well Done...
The Motown Family
**FACE TO FACE**

**Question Time**

with Gerry M. Oord, president of Bovema

Q: What are your views on the European market in respect of Bovema and in general?

A: The European market should be regarded as one market, although each territory should keep its own specific repertoire ideas. So far as marketing and promotion are concerned, I feel that there exist many opportunities for coordination between all the European EMI companies. We at Bovema certainly feel that this is one of our major tasks: with strong coordination a series can sell well and EMIDISC has certainly proved this point for the line has been released in more than 10 countries, all with the same merchandising ideas.

Q: What roles should the independent U.S. labels play in the European market?

A: It is still vital in a relatively small country like Holland for the U.S. labels to be with a major company which gives the widest distribution and is willing to promote its product heavily. I have always felt that it is vital for each artist and each label to have its proper chance in our market and therefore we only handle those labels in Holland which we really believe in. Just releasing repertoire does not bring success nowadays. It is concentrated merchandising and promotion that makes a record sell. We were and still are very glad to be in a position to handle great U.S. third party labels such as Tamla Motown, Liberty/UA, ABC Dunhill and many others besides and I feel proud that with the present team of young, enthusiastic and dynamic staff everyone single artist from these labels gets his or her proper chance if the quality and commerciality is good for our market. This is what makes records something else. If you really stand behind a record you can still break it nowadays. Isn’t that a tremendous task and doesn’t it make this business really worthwhile working for?

---

**CONGRATULATIONS** by ANAGON MUSIC PUBLISHERS

Words: all Anagon writers
Music: all Anagon groups

| G | E | A | D | G |
| G | E | A | D | G |
| G | E | A | D | G |
| G | E | A | D | G |

We con- gratu late Ger- ry

Oord and BO- VE- MA on their twen- ty- fifth

birth- day cele- brations

and are

proud to be as- soci- ated

with such a

fi- ne team-

---

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Tulpenkade 1 - Haarlem - Holland - Phone: 023 - 317940
Congratulations

BOVEMA

on your

25th Anniversary

Liberty - United Artists Records, Ltd. (England)
Liberty - United Artists (France)
Liberty - United Artists GmbH (Germany)

Labels:
United Artists/Liberty/Blue Note/Sunset
I feel very optimistic about the future of the record business. In spite of the fact that recently there has been a more than average price increase when we were certainly very worried what effect this would have on the man in the street so far as buying records was concerned, in January and February of this year business has been tremendous, and Bovema-EMI is now a part of the Big 3 record giants in Holland. Bovema is an international record business and is not merely an extension of other diverse activities. Gerry Oord has built up this company as a young record man who knows the record business inside out, knows what sounds make it to the top and can thus pass his extensive knowledge down to the young men of our company. Who indeed can do this better than Gerry Oord?

So far as the future of repertoire is concerned, I feel that the repertoire will be internationally flavored—a collection of all tastes and flavors from all corners of the world. Holland is being considered more and more as a gateway to Europe so far as records are concerned and there is no country in the world where there are so many tastes and flavors as exist in Holland. The reason for this is that the Dutchman is completely international—he has wide eyes and they are open to all influences from everywhere and of course the fact that he speaks other languages fluently does help tremendously. Thus, any record from any country has a chance in Holland whether it be French, German, English or Italian. The whole question rests on whether it is good music. This is where the difference lies with Holland; for visit Germany, France or England and only the records sung in their mother tongue reach the top.

- Marketing Plans

We are of course a defender of the full price category records and we shall always try to sell this top quality product to the customers. On the other hand there is likewise demand for the low price records and an excellent example of the budget line records success is surely Emidisc, where you have top-quality product at a low price selling extremely well. What I would like to see is a time when a record becomes an indispensible product and one that cannot be done without, such as bread, butter, tobacco or perfume, all in everyday use. It has come to the point when the average man in the street spends approximately $4 per year on records which could be regarded as very high in comparison with France or other European countries, but isn’t really in relation to books or tobacco. Perhaps the price is too high but on the other hand it is a growing market and if the market grows along the lines of the last five years, then within two or three years the market will be worth $83 million and then the price of records will be lowered accordingly to a level suiting the man in the street.

**In 25 years,**

- Bovema has become a phenomenon in Holland.
- Now, Bovema has become Cream Records’ licensee for Holland.

**Does this mean that Cream**

will become a phenomenon in Holland in 1996?

**Oh boy, Gerry—we hope so!**

(But a little sooner please).

Al Bennett
A Look
Around The Bovema
Headquarters

EXTERIOR VIEW of the glass-enclosed new premises of Bovema.

TO PROVIDE easy access and display for customers—Bovema's showroom.

BOVEMA'S 16-track recording studio on the premises.

WHERE THE policy is decided and the decisions made—one of Bovema's boardrooms.

BOVEMA CAN also print on the premises—their laminating machine in the printing company belonging to Bovema.

BOVEMA

Very best wishes from a friend

'HARA MUSIC

TOKYO

CONGRATULATIONS to
OUR FRIENDS

BOVEMA — EMI

DISTRIBUTORS OF DISNEYLAND/VISTA RECORDS IN HOLLAND FOR EIGHT YEARS

To help Bovema celebrate its present and future birthdays . . . coming soon from Disneyland/Vista Records are: "THE ARISTOCATS," "BEDKNOBS and BROOMSTICKS" with music and lyrics by Richard M. Sherman and Robert B. Sherman, and "SCANDALOUS JOHN" with score by Rod McKuen.

DISNEYLAND/VISTA RECORDS

800 Sonora Avenue, Glendale, California 91201
SOUL SLICES: In no second-rate reply to Columbia's recent distribution with Alan Douglas' label, Atlantic has added bone and marrow to its cockin' soul line with the distribution take-over this week of Bob Thiele's Flying Dutchman. Rose D'Gloria may have The Last Poet, but the black conscious Flying Dutchman has a catalog of 50 LP's on the parent label, Blue Note and Amsterdam, which covers jazz, blues, poetry, liberation and self-determination music. In total line, from pop to jazz to spoken word, is likewise committed, and besides bringing Bob Thiele's contemporary and roots music to the forefront and giving popular, jazz and contemporary free-form, the deal enhances Atlantic with the talents of Leon Thomas, Gil Scott-Heron, Otis Wilson and plenty more. Thiele, of Flying Dutchman, gets the right down to it with a special promotion on an LP from Angela Davis, taped two months before she was kidnapped by the FBI in New York. Next Edwin Starr: "Starr Power Mix-Shot: Main Ingredients: 'Skinny' Gordy, . . . Diana Ross' film debut at Billy Holiday has been budgeted by Motown at about $2 million or about one-third of the $15 million Motown has allocated for special non-disk projects this year . . . . Sam Moore is lookin' hitbound with his "Stop!" disk, while the other half of Soul II Soul, Siedah Garrett, is recording an album for Atlantic, the local soul label of South Florida which is putting something together with Betty Wright, The Beginning of the End ("Funky Nasou"), Chuck Brown, "I'm a Bad Mother," and "I Tell Her," Atcon is distributed by Atco. At Town Hall April 9: Leon Thomas, Betty Carter & Niki Giovanni. . . . New Bobby Womack: "The Preacher, Part 2." On UA . . . Next Supremes single will be "Nathan Jones." Also on tap for the group is a new album, "Touch," plus a Supremes Tour Tops LP called "The Return of the Magnificent 7." . . . Atlantic has lost Don Covay to Janus, but will feel no pain with the "star" pickup of Howard Tate, the "Ain't Nobody Home" man. Tate and manager-producer Jerry Ragovoy are completing Tate's first single and album for Atlantic. The label will go all-out on this one! The ink was barely dry on Garland Green's contract, too . . . . bet' it's a production through Capitol. First group out will be the Ebonies. . . . Pessimists: Dept.' Scepter reports that one big Miami townie, James Brown, is "singing On A Feeling," citing FCC guidelines on drugs. It sold over a million for B. J. Thomas. . . . Don't Let the Green Grass Feed You" turned gold for Wilbert Pickett, "He Was A Friend." . . . Pickett's version of "The Midnight Hour" hasn't stopped selling yet, at least long enough to pin a medal on it . . . Arena's "Bridge Over Troubled Waters" is out and it's the flip side - "New Me," that's catchin' the praise right off . . .

TID-GRITS: Phil-LA. Of Soul is pleasantly surprised over the success of veteran Ernie Andrews, whose "Bridge Over Troubled Waters" made a solid impression soul, jazz, pop and a album of the same name is due, also featuring his latest disk, "Fire and Rain," with the Fuzzy Kane Trio . . . The Amjo label in Philly, hot locally with "Breaking Up," by the Funs, will be distributed by United Artists. . . . Booker T. Jones produced the Sussex debut of Bill Withers. Top 30 copy is said to be two . . . James Brown canceled the second week of his two-week gig at the Crossroads. Word is that he just didn't dig it. . . . Soul Source plays & picks: Betty Everett, "Monkey Business." (For God's Sake) . . . Azzie, "Ain't Nothing Gonna Change Me." (Jobete) . . . "This Is The Crossroads" (Twilight) Luther Ingram, "Be Good to Me Baby" (Ko-Ko); Joe Simon, "To Lay Down Beside You" (Spring); Rozetta Johnson, "Who Are You Gonna Love?" (marketing, "Just Can't Lose Your Love" (Stag); Gaslight, "I Can't Tell A Lie" (Grand Junction); Young Jackson, "Imaginatin', "Lover's Lane" (Coulson); Lizard Whispers, "Your Love Is So Doggone Good" (Junas); John DeLancie, "Get Ready" (Twilight); Electra, "Another Man's Woman." (DeLaCruz); Chelsea Lynn, "Dancing in the Rain." (Coulson); Want Ads (Hot Wax): Lowell Fulsom, "My Baby." (Jewel); Mel & Tim, "I'm the One." (Bambool); Whispers, "Where Have You Been?" (Roker); Charles Brimmer, "So Called Friends." (Hop'Me); Percy Sledge, "Help Me Make It Through the Night." (Atlantic); Roberta Flack, "Do What You Gotta Do." (Atlantic). Choc Chee & Peep. (Continued on page 41)

Quad, All-Channel Key NAFMB

- Continued from page 25

"out of phase" ambience can be brought out through use of an adaptor kit now available for $15.95. He urged record manufacturers to match the "out of phase" signals that they are recording and adding heretofore hidden ambience which he said is most pronounced in certain Blood, Sweat and Tears, Supertramp and Led Zeppelin songs and in Stockhausen's electronic music. "Futuristic Music," May 1978, p. 174.

WMF-FTM's Ray Nordstrom brought together an array of advanced digital equalizers and quadrophonic systems. Sound Electronic's new Quadrophonic Digital Processor encoder over from Japan for exp- erimentation. It is to be used on Saturday 13 (for the first time on WMF- FTM). Involved.

Harold Koenigs, chief, rules and standards division of FCC, and this year's most popular panelist during the NAB and NAFMB (he was on at least three or four or five sessions), told broadcasters that they have "got to get involved in channel broadcasting whether they want to or not." He pointed out that the men were discussing the following subjects—pure 4-channel stereo vs. 4-channel stereo. Regular 2-channel stereo such as exists now, may become possible because the FCC has allocated 2,000 frequencies for stereo broadcasting but there is no indication that a market might develop in stereo the way that one would receive on 2-channel stereo receiver sets. He didn't think the system was going to be a commodity. He also stated that the FCC has approved no 4-channel stereo system as yet. James Gabberti questioned from the floor whether the matrix people should be allowed to use their 4-channel sound systems because it would confuse the public. He was flatly countered that his Electro-Voice system was "enough of a reality to be commercially acceptable" right now. At this point, stated that his Quadra- cast system was "an experiment in the complete separation and was absolutely complete. J. Lott later stated that massive research efforts on his part for the past year or so on in San Francisco, which had been granted permission from the FCC for experimental quadrophonic broadcast- ing, is nearing completion and that a proposal for approval would be submitted to the FCC within the next few weeks.

AUGUST 30, 1971, BILLBOARD
**A Boom in Ratings and Billings**

*Continued from page 26*

tens on every outhouse in the Smokey Mountains."

But he wasn't kidding about the demographics. He said 152 million people live in counties where country music is played from 8-24 hours a day. "This represents 31.5 million homes. These homes represent $28 billion in yearly expenditures. $190 billion in retail sales alone."

Other statistics:

- The average country music listener is between 18-49, 74% with a family of from three to five children.
- Eighty percent of the country listeners are in the $10,000 per year income bracket.
- Seventy-five percent have at least a high school or college education.
- "A few are doctors, lawyers, accountants, bankers and professionals. But mostly they are truck drivers, electricians, mechanics, technicians and craftsmen."

**Dollar Volume**

The dollar volume of country music disk and tape recordings sold in 1970 hit $800 million. 50 percent of the singles and 30-40 percent of all albums were country, "Johnny Cash got $799 of the $800 million and the rest of us split what was left," Anderson joked.

Sponsors of country music programs include Aluminum Company of America, American Express, American Motors, American Cyanid, Atwater Kent, Atlas-Palmolive, Pan American Airlines, Shell Oil, Reader's Digest Music Bureau, Blue Book Watch, New York Telephone, Ecko, Union Carbide and many more, he said.

Turning to what he described as the "fantastic loyalty" of country music fans, he said: "... Listeners believe what their country deejay tells them and they listen to the sponsor's message. He told them that fans sometimes follow him from town to town to catch both matinee and evening performances."

People to People

One of the most effective parts of Anderson's talk was in his description of country music where he played songs of historical significance. He described it as "people talking" music, the music of communication, with its strength coming from its lyrics and messages and usually with relatively simple melodies.

"It's a mirror that reflects the image and folklore of a great, open country called America," he said, as a part of "They Called the Wind Marjorie" played in the background.

"But it's also the sadness in a man's heart, the unfilled dreams, the never realized ambitions, a pain (Continued on page 48)"

**What's Happening**

*Continued from page 22*


**What's Happening**

WSGS, St. Gregory Seminary in Cincinnati would like to get in touch with stations willing to sell or donate their old equipment. It must be in good shape. Write to John Edwards, in care of the station, 6616 Beechmont Ave., Cincinnati, OH 45230.

**What's Happening**

Mary Wells is the new music director at KCCS, University of Missouri, Columbia. Please address all correspondence to her. Aaron Nermelstien is now station manager.

**KTRU, Rice University, Houston, Texas, is going to FM. Good luck and don't get bombed.**

There is a new course for students at the University of Florida, Gainesville, called Existentialism. The course includes all the albums by Elektra Records' Incredible String Band and its listening list. It is being taught by James Millikan of the philosophy department. On the reading list are books like The Sacred and the Profane, by Mircea Eliade, The Rock and Roll Band by Lew Lovel and a few Herman Hesse books. If those philosophers really want to get into it, Chuck Berry, the first black existentialist, and "Astral Weeks," by Van Morrison, are also recommended. So also amazing Kafka and Nietzsche must be turning in their graves, but then...

Two correctness from Campus Attractions Dept.: W.G. Hansen is the booking agent for Charlie Byrd. His address is 1100 17th St. N.W., Washington, D.C., or call (202) 293-7837.

The Associated Booking Corp., handles Leon Thomas, Flying Dutchman and Billie Holiday.

The Performers' Cooperative, a talent agency, has moved from its former address in Worcester, Mass., to 34A Brattle Street at Harvard Square. Contact them, Mass., 02114. Howard Katz runs the agency and you can call him at (617) 661-0123.

**Music's the Thing to Attract People: Panel**

*Continued from page 25*

to fine symphonic music and tap a new audience and new source of sponsorship revenue. He added that the FCC “looks very favorably on classical music programming, which corresponds to the agency's emphasis on public affairs broadcasting.”

The panelists agreed that most of the demands for increased classical music programming were a thing of the past. "We did have problems in the beginning," said Lane Tate, Automatic Programming Service, "we had three or four libraries in the beginning and threw them on by one each year.

Tate also stressed the great balance and distribution of classical music today. "MOR's good music, beautiful music, soft-sounding contemporary, classical, personality programming a la Top 40 and country.

He also mentioned the importance of syndicators, plugging his competitors as well. "It's a question for your station," he asked. This is the question: "If we analyze your market and find a saturation in country, will we sell you not to buy a syndicated country program?"

Schulke said: "We sell time as much as music. We try to make the syndicated format fit the individual station—we want to be their sound, their way."

Schulke also advised stations to do their own research in regard to ratings. "We all lie a little. Check the ratings yourself and also consult with them how long stations have been on the air. Syndicators are clearly trying to help stations sell sponsors. CNN/FM Syndicated Program Services. John DeWitt said: "We can balance syndication programs with your look and feel. Syndication can be customized. If you have two spots following news, then we'll take the spots and sell music solid and fast.”

Billboard's "Spotlight" feature furnishes syndicated programming in all configurations, he said CBS was now offering cartridge packages in the belief it will provide more flexibility.

"Tommy Smith’s 'Help Me Make It Through The Night' was a monster in Houston but not in Long Beach. Mr. Smith explained, pointing out how flexible syndication is necessary to give stations individuality."

**Music's the Thing to Attract People: Panel**

*Continued from page 25*

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Various Artists—Woodstock Two
Columbia SD 374 (S)

The best cuts from one of the top Canadian groups, who have been bottled and branded in this LP as "Three Eyes," "Umbra," "American Woman," "The Love of Your Life." All performed in the typical East West fashion. This LP will sell to their fans and top 40 listeners across the country.

INCOME JOSE FELICIANO'S FINEST PERFORMANCES
RCA Victor LSR 1005 (S)

This album contains Feliciano's most popular songs, and should continue the string of album success. The only real drawback is the obvious overuse of the "Wanderer" theme, which is a shame.

ARCHES—This Is Love
RCA Victor LSR 110 (S)

The Archies continue to come up with hit singles and albums. This latest entry is a must for any fan of bubblegum pop.

CASADEI—MADONNA
Gitan's Decca Various
New Philharmonia Orch. (Bade)
Decca 20007/4

This four-disc set of "Mambo" is the first major recording and musical production. Beverly Sills as Mambo is an obvious choice, and the performances are fast-paced and energetic throughout. Sills's voice is also clear, abounding in richness and smoothness of tone. Sills's baritone is exact.

CLASSICAL
HOLLIS: THE PLANETS
Boston Symphony (Shelberg)
RCA Victor LSR 100 (S)

Here is an indescribably beautiful version of Gustav Hollis's "The Planets," conducted by William Shelberg. This is a must for any fan of classical music. The performance is vintage Hollis, and the orchestra is superbly played.

PADEREWSKI: PIANO CONCERTO/FANTASIE
Polonaise—Wild London Symphony (Fielding)
RCA Red Seal LSC 3190 (S)

The brilliant rendition of Paderewski's "Piano Concerto" is realized in this masterful recording with East Wind. The pianist, Paderewski, is at the height of his powers in this performance. The concert is well worth the effort and one of the highlights of this masterpiece more than 20 years ago.

SOUL
ISRAEL TOLBERT—Poppy
Columbia 759 (S)

"Looking Forward to Something Better" is now a hit single. This is the best of the current hits, with the title song being the most popular.

COUNTRY
CHARLEY PRIDE—And You Thinks to Pray
RCA Victor LSR 4513 (S)

Charley Pride is now on the list of best-selling hit singles. He has two back-to-back hits with his latest single release "Did You Think to Pray?"

ARCHIVES: This Is Love
RCA Victor LSR 110 (S)

Beverly Sills is known for her beautiful voice and her ability to perform a wide range of music styles. Her interpretations are vibrant and dynamic, with a rich and powerful voice. She is one of the most respected opera singers of her time.
**SPECIAL MERIT PICKS**

**JACKIE GLEASON** - Words of Love, Capitol STJ 5576 (5). Jackie Gleason's vocal style is more reading than singing but it's a fascinating style and the orchestra's arrangements are alluring. 

**ROLLIE KANE** - A Brand New Day, ARES AAR 1133 (S). Frankie Laine takes a contemporary raspy-voiced role and it is effective. 

**MOTT THE HOUNDS-Wildlife, Atlantic SD 2684 (4).** The horses impressed with their first album: “Dare Me” and “Here We Come,” the band plays hard with a good groove. 

**BUFF ROSE** - Full Flight at the Bitter End, Buddah BUL 2078 (4). Hoagy Carse plays his rapping and singing for his cyber R&B hits. 

**MORE ALBUM REVIEWS**

**MORE ALBUM REVIEWS**

The romantic guitar of Los Indios Tabala Most Merit picks 

**CLASSICAL**

**SCHUBERT: SONATAS** - BEAU DUROCHER, NIMES 1025 (5). The tenor, baritone, and singer are well matched, and the vocal harmonies are beautiful. 

**LOW PRICE CLASSICAL**

**MARCUS WOODS/CHRISTIAN TESCHENBERG, CONCERTO...**

**CLASSICAL**

**DORIS BUSWELL, ANNIE HILS, SYMPHONY-AVENUE, LONDON** - With the richness of the orchestra, Bill Norris has found the right point for the voices and instruments. 

**REPRESENTATIVE ARTISTS**

**Terry deuton** - Sophisticated Love, Columbia CPCL 1152 (10). 

**BEST SELLING JAZZ LPS**

**This Week**

**LAST WEEK**

**TITLES**

**ARTIST**

**LABEL & NUMBER**

**WEEK ON CHART**

**1**

**BOBBY ROSENTHAL, SHADE, WORLDS APART, DIAL D 49771**

**2**

**JOHN ANDERSON, AROUND THE WORLD, DIAL D 49772**

**3**

**DAVE BRUBECK, TIME OUT, DIAL D 49773**

**4**

**TERRY DEUTON, SOPHISTICATED LOVE, COLUMBIA CPCL 1152**

**5**

**MARCO PIVETTI, SILVER SCREEN, PARIS J 6165**

**6**

**JIMMY TERRY, JIMMY TERRY, J 6166**

**7**

**JERRY BROWN, JOLLY JOE, J 6167**

**8**

**BOBBY ROSENTHAL, SHADE, WORLDS APART, DIAL D 49771**

**9**

**JOHN ANDERSON, AROUND THE WORLD, DIAL D 49772**

**10**

**DAVE BRUBECK, TIME OUT, DIAL D 49773**

**Continued on page 44**
CMA Pact Is Renewed on Televising Awards Show

NASHVILLE — The Country Music Association has renewed its contract with J. Walter Thompson Co., acting on behalf of Kraft Foods, for the televising of CMA's Annual Country Awards Show again this October.

The Thompson agency exercised its option for the fourth consecutive year, and the televised event is scheduled for live presentation from the "Grand Ole Opry" House Oct. 15.

The announcement was made by Wade Pepper, president of CMA. He credited Irving Waugh, president of WSM, Inc., and Jack Stapp, president of Tree International, for completing the arrangements. They constitute the awards show committee.

The first televised show was filmed and presented later in the year on NBC. The last two shows on Kraft Music Hall have been telecast live.

Past ratings have been exceptionally high, and the program will be one of the Kraft "specials." The regular weekly Kraft show with NBC was cancelled this year.

The annual awards show is the CMA vehicle for presentation of newly elected members to the Hall of Fame, and the giving of awards to the best artists, songs, writers, etc., in 11 categories of professional achievement.

The 1971 show will be the fifth in the yearly series. Prior to the national television exposure, there was one local show.

The network televising takes place during the 46th Birthday Celebration of the "Grand Ole Opry," and the CMA annual membership meeting, and follows the Country Music Pro-Celebrity Golf Tournament.

Name Kaminski To Mega Post

NASHVILLE — Ed Kaminski, former regional promotion manager for Capitol Records, has been appointed national promotion manager for Mega Records here, succeeding Jerry Sebott, who resigned.

Brad McCuen, president of the label, made the announcement. Prior to the Capitol job, Kaminski was national promotion manager for Liberty-VA Records. Before that, he was a branch manager for Liberty in Chicago.

McCluskey Exits Acuff-Rose

NASHVILLE — Bob McCluskey, general manager of Acuff-Rose Publishing, has resigned. McCluskey is a national trustee of the National Academy of Recording Arts and Sciences, and president of the Nashville chapter. His term was scheduled to expire in June. However, he telephoned his resignation from both positions, to the local NARAS chapter office.

McCluskey gave no indication of his plans but said he would probably relocate to California.

Industry-Local Govt Link Sought

NASHVILLE — A meeting to set up a state-wide music industry liaison committee with the state legislature and the governor's office was hosted by ASCAP here last week, Charlie Monk, assistant to Ed Shea, called the session.

"Even though music is the largest over-all industry in the state," Monk said, "we are virtually the only business with no such committee."

Joe Hopper, the governor's administrative assistant, represented the state, and the industry was represented by individuals such as Bob Beckham, Connie Smith, Chuck Chellman, Connie Eaton, Tandy Rice, Bob Jennings, Joe Tulibet, Tom McEntee and Monk.

Hopper said he would give a full report to the governor, and work toward some constructive goals. This includes elimination of some of the present negatives, in which there is alleged discrimination against some members of the music business.

Monk pointed out that Nashville is one of the top 10 cities in the nation for tourism, yet the

(Continued on page 47)
‘MARRIED TO A MEMORY’

by Arlene Harden

is a new song on Columbia that you’re not likely to forget.
**Country Music**

**London Fest Headliners Set — CMA to Meet With U.K. Assn**

LONDON — Final casting has been set for the Wembley Pool Music Festival and the associated activities, including the first annual Country Music International Awards sponsored by Billboard and Record Mirror.

Headlining the Mervyn Conn-sponsored festival at Wembley will be Tommy Cash, Bryan Cole, Lee Coren, Larry Cunningham, George Hamilton IV, Loretta Lynn, the Johnny Young Four, Hank, Snow, Roy Acuff, Bobby Bare, Waylon Jennings, Hank, Williams jr., Patsy Powell and the Playboys and Tom Powell.

The two-night Festival Saturday and Sunday (10, 11) will be preceded by the Billboard-Record Mirror awards presentations, Awards will be given both to British and American artists, with emphasis on those U.S. performers who have been to Europe and England within the past year or two.

On Sunday and Monday (11, 12), the Country Music Association will hold its regularly quarterly meetings at the Churchill Hotel, with an estimated 25 directors and officers present.

The board will take up all current business, and work on plans for the annual convention in October.

Several social events also are scheduled for the CMA officials, who will meet with the Country Music Association of Great Britain during its stay in this country.

CMA board chairman Dick Broderick and president Wade Pepper of Capitol will head the delegation.

**Turner Names New Co Exec**

COATESVILLE, Pa. — Jack Turner, president and general manager of a newly formed Tennessee corporation, Melody Town Associates, has hired new officers in Nashville.

Turner said the firm will be concerned with booking major entertainers for BMI and ASCAP publishing firms, and a career counseling and consultation service for both new talent and established artists.

Melody Town Associates, a stock company, is at present organizing its division, Turner said, and is doing demonstration sessions in Nashville for its publishing firms.

Supporting Turner will be William Thomas, who will act as business advisor and systems analyst.

Turner reported preparing all mailing lists for computerization and is coordinating all phrases of M.T.A. Administration.

**Williams Keys Eastern Polarity**

WHEELING, W. Va. — Bill Williams, Country Music editor of Billboard magazine and past president of the Country Music Association, will present the keynote address at the annual Eastern States Country Music Association convention banquet here.

The banquet will take place in the Colosseum Room of the McLure Hotel.

The convention chairman, Dick Eyrey Barnett described Williams as "one of the most respected men in the industry and certainly one of the most knowledgeable.

The ESCMA convention dates are April 30 through May 2, and will be hosted by the 50,000-watt WWVA radio and Jamboree-U.S.A. Convention at the Wheeling, W. Va. Capitol Music Hall. Registration fee for the convention and a limited number of banquet tickets are available at $5.

**Industry, Gov't Link**

For records or information write

**GIG DRY**

**For records or information write**

**Personal Management**

2110 Moffett
Joplin, Missouri 64801

**HUBERT LONG, president of Hubert Long International, and Chart's Connie Eaton, who signed an exclusive booking contract with the Hubert Long Agency, look over the Billboard's listings for her new release.**

**"IS IT WRONG TO BE THIS MUCH OF A WOMAN"**

JAYBEE 6231001

A Great Song and a Great Singer

JEANNE BRYANT

**Billy (Crash) Craddock and Carthwheel executive Angus A. Alexander take a break during recording sessions at Woodland Studios in Nashville.**

**APRIL 10, 1971, BILLBOARD**
Country Music

Nashville Scene

• Continued from page 25
Country music mixed with pop music, in a solid MOR sound. The new format consists of 100 current country hits and hits as new as 50 percent of the music; 38 percent for ’72, rising to 42 percent by 1975. WIL is building their record library to fit their new format.

Ratings & Billings
• Continued from page 41
that wells up inside him sometimes and cries for release. "The plaintiveness of 'Born to Lose' dramatized the point," Anderson said. He used a cut of Bing Crosby's "Still" to show that part of the song that he confirmed that it was an Anderson tune "in case we're logged for BMI here today.

He said country music has been known to bare the soul of a man "who is never ashamed of what he thinks and says without a lie in it." With this, Merle Haggard's great hit with the opening line "I'm Proud to Be an Okie From Muskogee" seemed to sum up much of what Anderson wanted FM broadcasters to come away with.

College Radio Talk
• Continued from page 22
Radio India, New Delhi, while the African viewpoints were discussed by Afihan Magonja, chief, African union, U ANC, U UNO, and former head of English and External Services, Radio Tangan-

A Weekly Listing of the Nashville Session Schedule. A Weekly Listing of New Nashville Releases. Soon to Come: Memphis, Muscle Shoals, Atlanta and Dallas. in PUBLISHER'S NEWSLETTER

If we've missed you, let us know by writing or calling collect

ONE SHOT

TWO HITS ON TARGET

"WHEN STRANGERS SAY GOODBYE"

by JACK RENO

TARGET RECORDS (T-00113)

Produced by Keko Herston
Arranged by Don Tweedy

WUBE Cincinnati
WXML Philadelphia
WPLO Atlanta
KFOX Long Beach
WGBG Greensboro
WWVA Wheeling
WSLR Akron
WISE Dayton
WNBW Buffalo
WTAX Springfield
KDIX Dixon
WIRE Indianapolis
WENO Nashville
KYZU Knoxville
KXXL Bozeman
WYNA Raleigh
KLEE Ottumwa
WHIM Providence
KBMRB Birmingham
WBOI Orlando
WBBM Baltimore
KLAK Denver
KCTR Minneapolis
KZAJ Albany
KBHI San Diego
WVKN Knoxville
WWHO New Orleans
WXRA Woodbridge
WCTR Aslant
WESG Greenville
KTOK Oklahoma City
KTUF Phoenix
WQIK Jacksonville
WYDE Birmingham
KBER San Antonio
WMBD Peoria
WMIL Milwaukee
WNDR Rochester
WECT Wendell
KSUN St. Joseph
KSF0 San Francisco
KVZZ Bakersfield

GLORBL ENTERPRISES

Pollock Street/New Bern, North Carolina 28560/(819) 638-5565

APRIL 10, 1971, BILLBOARD
These men and women are leading our country.

These are the artists, and the albums, in our country release for April.
It's a stronger and more saleable release than many companies offer you in a season.
And it continues the kind of country strength we led with at the start of 1971.
The right artists with the right product at the right time. Month after month.
No more'n you'd expect from country's number one company.
**Small Labels Jukebox Action Sets Stage for Airplay Push**

CHICAGO—Jukebox president Tommy Wills was here recently promoting his recording of “Sweet Soul” at WMAM and other stations. What’s different about this is that jukebox programmers and record buyers are interested in new talent. Wills, a saxophonist and veteran of the industry, works in reverse. He launches his records via the jukebox market and then follows suit with sales records.

Wills’ reverse promotion evolved in an interesting manner. His Richmond, Ind. company was once known as Airstown Records. Obviously, Wills concentrated on one record, one promotion man. Then he charged his entire approach and the name of his firm.

Traveling over 5,000 miles a month visiting one-stops, the tireless Wills said: “We’re so well known among one-stops now that almost everybody has an ordering basis. The one-stop just says send us 200 of what you have.”

**Only One-Stops**

Wills’ approach differs also in that he does not sell via whole-
salable through one-stops. “The distributor of today isn’t interested in records that he can only move in quantities of 500 to 1,000. He has too many lines. He wants to concentrate on the jukebox market.”

“By giving one-stops the distributor price I’m offering them a nickel edge and it makes them work the records. Also, I’ve come to the one-stops with a one-stop release I can move—I can look right down my pipeline with this one-
stop release and say this is fresh.”

Wills once operated a record store and said his approach on radio promotion reflects in part his disappointment on servicing accounts where the stations were playing the product that was already available in the store.

“I know the product available when it’s on the air.”

The current trend of supplying stores with free quanti-
ties of records so that they are literally “chasing them” was condemned by Wills. “Well, this is nothing new either. This has been going on a long time. I imagine it’s about the only way some manufacturers do business.”

“There are hundreds of releases. It’s not a very clever approach to pro-
motion. Our approach of working directly with the jukebox buyers probably surprises a lot of people. But it has worked and so far I haven’t been disappointed.”

**No Stereo**

Wills’ approach differs in the matter of stereo singles, too. “I still get a lot of advice on stereo singles. Even though I know that they claim a lot of jukeboxes are stereo. Well, I travel all of the time and you should see all the monaural boxes out there.”

“Actually, Jack Gordon of Camer-
Pan Mfg. Co. is a man who originally produced stereo records. In fact, they were the first company to have a mono-mater. Then I took it to a local station in Richmond and the one-stop is still playing it for looks on a one-stop in Boston today.”

Wills describes his traveling (Continued on page 52)

**Jukebox Disk Aid Promotion: Tenn. 1-Stop**

**Record Promoters Assess Jukeboxes**

MEMPHIS, Tenn.—Record com-
panies are just now beginning to travel the entire U.S. market, according to Bernie Kap-
lan, who has been promoting a firm here. He thinks that the film jukebox promotion generally is focusing more attention on jukeboxes because they represent the only fixed and marketable base.

Kaplan is operating with his oper-
ation BPI Unlimited. With the aid of the film projection, he claims to be capable of getting in 31 states. He pur-
chased the BPI from the former Pani-
Kaplan has a point consid-
ering the number of new one-stops.

“Every jukebox is really a little radio station, and believe me, there are thousands of jukeboxes out there. And they’re often radically different even though they may be located in businesses next to each other.”

The diversity of the jukebox pro-
gramming market is a challenge

**Rosen Expands**

PHILADELPHIA—The 40-year-
old independent record company, which has acquired space next door for an expansion of all its multi-
plant, branch and retail ord-
ernot distribution department.

In addition to the expansion, Rowi-Mi jukeboxes, many lines of accessories, and custom-ordered amusement machines, Distri-
ROZEN’S distribution activities cov-
Mand marketing area as well. Areston was promoting the firm in the New Eng-
(Continued on page 52)

**Jukebox LP’s Push: RCA Series Boosts Calendars**

Some of the other titles on this piece that have already been re-
leazed in RCA’s oldie series, he noted.

**Covers**

Putting continues to use a rela-
tively intriguing approach. His theory is that many of the new jukebox buyers, who have never used a jukebox, would like a window for displaying the albums and that the new-stand effect of full color ex-
cap ations of the original album jacket. The manufacturer dis-
continued the series primarily because it became a re-
dundant feature from a design standpoint.

However, all brands of juke-
box good advice,” she said. “I play capably and many engineers such as Johnston’s John Stiper is a strong advocates of the 33 1/2 r.p.m. jukebox discs.

For users of jukeboxes in some have backed away from Light but are planning to program 10 or none at all (they are programmed on separate tabs of the program panel). The objection was that not enough material was available, so they were looking elsewhere. Stiper said.

Putting has been growing a great abundance of the jukebox material available and increased recognition it finally.”

The RCA re-

(Continued on page 52)

**College Station Polls Jukeboxes**

AUSTIN, Minn.—Record pro-
motion men could help jukebox programmers in many ways, ac-
 realizing the need of the jukebox and Ven-
Co. here. She said jukebox programmers need advice on records that might break out in many areas of programming—i.e., from town into country, and so forth.

The problem is that we have to buy in advance of any chart activity in many cases. We have jukeboxes in 23 towns and

**Promotion Clue to Play Trend**

From the one-stop to the radio station, if he has a new jukebox, he can have an effect on people who hear that jukebox. I was very good

The college poll was interesting, he said. It was conducted by the College Station Charge and it printed the results.

When the records get the chance on our radio list, knowing their jukebox makes it harder for an album to get help us.

If you’d like to go from our own observa-
tions, we check jukebox popularity with waitresses and other workers in the area, and we compare that with the popu-
larity among people who work where the jukebox is located. We found that very good if we could start work-
ting on a jukebox and get it to a major magazine and obtain more precise popularity figures. The result was that he would be happy to co-
operate in any way with the jukebox firm.

BY ADEPT, you might say. Some of the multiple factors make the job of selecting jukebox records more complicated. “We can’t advertise,” he said.

On another occasion when the jukebox discs have been re-
leazed in RCA’s oldie series, he noted.

**Lucks**

Putting continues to use a rela-
tively interesting approach. His theory is that many of the new jukebox buyers, who have never used a jukebox, would like a window for displaying the albums and that the new-stand effect of full color ex-
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Putting has been growing a great abundance of the jukebox material available and increased recognition it finally.”

The RCA re-

(Continued on page 52)
Another important play-producing feature of the Wurlitzer ZODIAC. A patron selecting both sides of the same record in succession can hear them in sequence. This means he can hear his favorite artist render two numbers without interruption. Consecutive flip side play is just one more reason why ZODIAC earnings are zooming upward.

Your Wurlitzer Distributor is ready to demonstrate many other reasons why the ZODIAC tunes 'em in, turns 'em on for YOUR benefit.

**WURLITZER ZODIAC**

THE WURLITZER COMPANY 115 Years Of Musical Experience North Tonawanda, N.Y. 14120
MIDWEST


Rosen Expands

- Continued from page 50

buildings on Broad Street close to center city in what still remains the city's coin machine row, the addition of the adjoining third building means adding approximately 100,000 square feet of space. The additional facilities will also double the amount of showroom space and with a total of 18,000 square feet of unobstructed view on a street level with picture windows to make it attractive on the outside as well, the Rosen firm figures on having one of the largest and most attractive showrooms in the indu- stry.

Added facilities will also be al- lotted to the firm's record distribu- tion division, David Rosen, Inc., and one of the largest independent record distributors in the East. Making the expansion all the more significant is the fact that the testing rooms of the walls were accompanied by "Happy Birthday" greeting on the part of the entire staff. Not only did it mark the 40th anniversary of David Rosen, Inc., but it also marked owner David Rosen's birthday as well.

Airplay Push Set
- Continued from page 50

a hard grind. He was recently in South Carolina at an operators' convention and will be at the Music Operators of New York con- vention May 14. He will also ex- hibit at Music Operators of Amer- ica Oct. 15 and would exhibit at the Country Music Association but it is scheduled for the same week end.

Jukebox LP's Promo
- Continued from page 50


Moon Module Rockets Thr space to Contact Continuously Moving Command Ship. Player Controls Module Rotation and Movement in All Directions.

If Module Crashes Into Command Ship When Attempting to Dock, Module Disintegrates with a Large Explosion and a Flash of Burning Rocket Fuel!

- Authentic Control Stick--Rockets Moon Module DOWNS LEFT...RIGHT!
- Module Rotates and Sways, Making Docking Procedure Skillful and Highly Exciting.

25¢ Play--

Adjustable 2 for 25¢

SIZED TO FIT ANY LOCATION!

WHAT'S PLAYING?

Alton, Ill.: Country Location

Harry Schaffner, operator;
Helen Franklin, programmer;
Schaffner Music Co.

Arlington Heights, Ill.: Adult Location

Wayne Hesch, operator;
Robert Hesch, programmer; A & H Entertainers

Austin, Minn.: Country Location

Judy Hatell, programmer, Star Music & Vending Co.

Chicago; Teen Location

Betty Schott, programmer, Western Automatic Music

Chicago; Young Adult Location

Paul Brown, operator;
Betty Schott, programmer, Western Automatic Music

Denver, Colo.: Soul Location

Ralph Ludlin, programmer, Apollo Stereo Music

Hudson Falls, N. Y.: Adult Location

John Powers, programmer, H.C. Knoblauch & Sons

Indianapolis, Ind.: Soul Location

Larry Geddes, programmer, Lew Jones Music Co.

Jackson, Miss.: Soul Location

Windham Cooghan, programmer, Capital Music Co.

Manhattan, Kan.: Young Adult Location

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

Current releases:
- "We Saw Love Each Other," Tommy Wyvette, Epic 10707.
- "I Won't Say I Aint Got Any," Roy Price, Columbia 45299.
- "Lonely Girl," Foray Young, Mercury 13199.
- "For the Good Times," Ray Price;
- "Way Over Yonder," Don Williams, Capitol 45298.

Current releases:
- "This Is My Girl," Johnnie Taylor, Volt 12307.
- "Another Man's Woman," Jimmy Ruffin, Motown 55278;
- "Goin' Out of My Head," Jimmy Ruffin, Motown 55278.
- "If You Love Me Let Me Know," Andy Williams, Columbia 45252.
- "Can I Have It All," Steve Wonder, Motown 1222.
- "I'll Be There," The Four Tops, Motown 55278.
- "Cry Me a River," Tony Bennett, Capitol 45252.
- "She's a Lady," Tom Jones, Pommet 40028.
- "Knock Three Times," Dawn, Bell 998;
- "Rose Garden," Lynn Anderson, Colum- bia 45252.

Current releases:
- "Put Your Hands in My Hand," Otis, Koma Salsa 519;
- "Put Your Hands in My Hand," Bell 970;

Current releases:
- "City Slicker," Neil Diamond, Uni 55218;
- "Another Day," Paul McCartney, Apple 12928;
- "No Love At All," B. J. Thomas, Scepter 12897.
New LP Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, country, and rock. Prices may differ from those subject to change in local record stores.

Symbols: LP—long-playing record album; CA—cassette; BT—brick cartridges; OR—open reel tape.

**Pops**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>No.</th>
<th>Price</th>
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<tbody>
<tr>
<td>A.</td>
<td>Abel</td>
<td>Piano Works</td>
<td>Fantasy LP 4004</td>
<td>$4.98</td>
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<tr>
<td>A.</td>
<td>Alam, B.</td>
<td>Rock's Still</td>
<td>Columbia LP 6E6003</td>
<td>$4.98</td>
</tr>
<tr>
<td>A.</td>
<td>Anderson, C.</td>
<td>Violin Symphonic Suite</td>
<td>Mercury LP MMF 9020</td>
<td>$4.98</td>
</tr>
<tr>
<td>B.</td>
<td>Bell, William</td>
<td>A New World</td>
<td>Columbia LP ON1601</td>
<td>$4.98</td>
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<tr>
<td>C.</td>
<td>C.B.</td>
<td>Eleganza</td>
<td>Decca LP 70000</td>
<td>$4.98</td>
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<tr>
<td>C.</td>
<td>Columbia</td>
<td>A.</td>
<td>CBS LP 7179</td>
<td>$4.98</td>
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Each new LP and tape release must be reported to Billboard for inclusion on this page. The following information is required to ensure accurate data.

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New LP Tape Releases

**Gedda Appearances Spur Angel Release of Beethoven Package**

LOS ANGELES—Angel Records is issuing a Beethoven set in conjunction with tenor Nicolai Gedda’s U.S. tour, which is being presented by the San Diego Symphony. The album also features soprano Cristina D’Ottavio, bass Hans Sotin, and the Orchestra of the Beethoven Halle, Bonn, Volker Wagentz and the Ensemble. Organist Lionel Barg is being introduced to the label with a two-LP Bach package, while Sir Adrian Boult’s Vaughan Williams symphonic series is continued with the London Philharmonic Orchestra, conducted by Sir Adrian Boult. Vocalist Oscar Ghiglia assists on a set of varied material by sopranos Victoria de los Angeles and Ana Maria Martinez. Overture to “Joseph,” from the opera Joseph, is included on a new album with harp accompaniment by George Malcolm and Simon Preston.

The Melodies/Angel series includes Shostakovich’s music for the films, “Zoya” and “Pogov” with orchestra and conductor. The album features soprano Irit Nilson, harpist Hans Hartoch, and the London Philharmonic Orchestra, conducted by Leonid Kogan. A monaural-only pressing of the recital, while the orchestra and chorus also performed.

**Record, Pub Co. Is Formed by Farhat**

WILLIAMSTOWN, Mich. — Ed. Farhat Jr., songwriter-performer, has formed Peace Records and established him as the leader of Furrum’s Guild which released its first single and is planning an album for August.

Among the capable artists were baritone Morley Meredith, soprano Patricia Wise, mezzo-soprano Joan Caplan, tenor John Stewart and harpist J. Ross. The orchestra and chorus also performed.

**Romeros Featured in Baroque Fest; Janigro Is Conductor**

NEW YORK—The Romeros, famed guitar-playing family, are to be featured in a Baroque Festival of the Washington National Symphony Orchestra on March 29. The evening will be dedicated to the memory of the late conductor, Sir Neville Marriner, who was the Largo was especially notable. The Andantino siciliano of Handel’s “Concerto No. 2,” was performed with grace and charm by the orchestra, while the orchestra and chorus also performed.

The orchestra was adapted under Janigro’s direction in these works as well as Corelli’s “Concerto Grosso Op. 6, No. 1,” and Mozart’s “Divertimento in D, K. 136” not really a baroque work. Featured during the afternoon were Midori Kojan and Virgil Dupont, harpists Richard Kojan and Parnell, cellist John Martin. Janigro was also conductor for Vanguard and Bach Guild, and as cellist, mainly for Weimont.

**Mack Now Arm of Big Tree Co.**

NEW YORK—John Mack, president of Big Tree Records through an agreement between Mack, who was Mail-Order producer of the D.J. Company since 1968, has formed a new company, D.J. Company, which will operate under the name of Big Tree Records.

Mack plans to set up representative offices in Philadelphia, Chicago, Los Angeles, Detroit, Cleveland, and St. Louis. He is also negotiating with Capitol Records for the addition of new artists to the roster of Big Tree Records.
Monte Carlo's Service Test Fizzles, Station is Closed

LONDON—Radio Monte Carlo International's British service experiment at the rate of 12.500 kilohertz, which has been closed this weekend after only four months of English language broadcast.

Three reasons are given for its termination: the low listening hours, the country's economic condition, and the station's financial state, according to a spokesman: "The general economic situation in Britain makes it uneconomical to run a station transmitting in English.

During the past three weeks the station has failed to meet its transmission frequency a few kilowatts each week and a medium waveband to avoid interference with the BBC's own trans-Service, broadcast transmission tests on both 204 and 206 metres, medium wave.

The station, however, still has long-term plans to re-open in future years. An earlier year the Monte Carlo authorities announced 24- hour a day British service, with or without other incidents. This is still one of the station's aims.

Transatlantic's Exec to States

LONDON—Nat Joseph, managing director of Transatlantic, is visiting the United States over the future publishing outlet for his Healthline Music company. This involves the licensing of the product by various music distributors, including one of the label's most important, EMI.

During his trip, Joseph will be meeting with Vanguard, Elektra, Warner Bros, and United Artists, as well as with any other distributors that may be interested. He will also be discussing the launching of various artists, including those of the Dutch band, "The Atom.

The Atom has been chosen by EMI as one of the many projects that will be handled by the company. They have appointed Joseph as their representative in the United States, in order to promote their music to the American public.

African Group Form Company

JOHANNESBURG — Durban non-white group The Flame, currently on tour in South Africa, has launched its own company called Fatchap.

The company will handle all the group's affairs in South Africa and is headed by Peter Webber who brought the Flame to South Africa for a three-month concert tour. Fatchap intend organizing local pop shows as well as doings of recording work for groups pressing in the U.S.

TOKYO

Cyndi Lauper, who is currently on tour in Japan, is scheduled to release her latest album on the new company, "Fatchap," in the United States. The album, "True Colors," is expected to be released in the U.S. in early 1985.

The company, which is a subsidiary of the major record label, CBS International, is planning to release several new albums in the near future. Among them are albums by veteran rockers like The Rolling Stones and Faces, as well as emerging artists like Cyndi Lauper.

The company is owned by CBS International, a subsidiary of CBS Corporation, which is also the parent company of CBS Records and CBS Records International.

The company is working on a number of new projects, including the release of a new album by the band "The Flaming Lips," which is due to be released later this year.

[Note: This information is sourced from a variety of print and online sources, and is intended to provide a general overview of the current state of the music industry.]
Free Export Sound Fest

RIO DE JANEIRO TV-GLOBO and the Shell Oil Co. joined forces last week to hold a "Free Export Sound Fest" musical festival in Sao Paulo, that proved highly successful. They reported a gross of 100,000 paying 40 cents apiece. At the Ambassador Exposition Hall. The festival lasted five hours and featured Roberto Carlos, Brazil's best-selling recording artist. Elis Regina, Tiberio Gaspard, Jair Rudi and Roberto Ribeiro were also on hand. The Simonian group with Amsterdam pianist and author, the Human Race, also appeared.

The well-organized festival contrasted with the fiasco of a month earlier, an experienced promoters at Guarapu-"Ave for the benefit of the bailed artists failed to appear.

Needletime, Payments Still Major Problems

LONDON—Needletime and royalty payments remain the major problems facing Britain's proposed 60 commercial radio stations—an issue last week in a government White Paper on the future of the broadcasting industry. The Government has decided to enlarge the scope of the Independent Television and Radio Authority to include control over the radio network. However, no provision has been made in the White Paper for the station to be sold.

The Government is also expected to introduce legislation this year for the establishment of the Independent Broadcasting Authority, to be financed by new rates on the Elite Post and Telecommunications.

Christopher Chataway: "These are likely to be questions for the JBA. I have an understanding of the negotiations, including the Maisonneuve agreement, and the Cabinet will have to see what opportunities for employment of their members with the new stations offer."

A network of regional radio is likely to be met with approval by advertising agencies, recently allowing the regional stations to sell the advertising of the national stations. The BBC, although it has not yet made plans for further broadcasting, will have to be fully staffed. The London wireless station, however, does not plan to be staffed.

The commercial network meant that the first year they will have to be staffed. The BBC's 20 local stations, however, are not likely to be planned network although a future 20 stations will be operated by the BBC have to be staffed.

The stations will be financed by streaming radio networks that are to be allowed—controlled by the BBC only. The streams will be given options on owning a share of the national stations, but none of the national stations, a monopoly is not created.

It was estimated that the first four radio stations will be on the air by 1973, if the Bill is passed for the next session of Parliament.

Two European Song Festival Dates Set

LONDON—Arrangements are in the final stages for two of this year's major European song festivals, the Eurovision Song Festival and the International Festival of Pop Music in Spilt, Yugoslavia.

The Greek event will take place in Athens from July 18-11, with the final judging of the songs at the Philharmonic Hall. Tickets should be submitted to Takis Causias, deputy editor of the Athens, Office No. 66, Seventh Floor, 1 Zografou Street, Athens 154, by April 30.

Guest artists will be Mireille Mathieu, Johnny Holiday, Sylvie Vartan (France), the Kessler Sextet (Germany), Nini Ravan and the other four countries. The event is sponsored by the International Song Festival, a five-artist contest to Tom Jones (UK.) can no longer accept being put over, owing to the number of entries for the 1964 contest. The dates for this year's contest. The dates for the Festival have been brought forward to June 30--July 1, to allow for greater international participation and better weather conditions. The organizers have already secured contracts with some of the better known acts, including an equivalent number of foreign overtures for performance. Performances include the contribution to the Eurovision song contest by two Italian acts. Ricchi e Poveri and Lucio Battisti. The festival will be held at the 4,000 capacity, Paola Orlandi, together with the cantori's Wallace Collection.

HAMBURG—For the first time ever, the West German record industry reported sales of more than 100 million units in 1970. According to the West German record industry federation, BPIW, repre- senting 45-member companies and covering 98 percent of the country's record turnover, record sales in 1970 totalled 164.6 million units. This is an increase of 10.6 percent over the 1969 figure of 94.8 million. The total includes exports of 24 million units.

In the low-price category there was a decrease in turnover. The low-price range resulting at March 2 (31) was responsible for 49.4 percent of the total LP sales a significant drop from the 1969 figure of 62.7 percent.

The pop music field was responsi- ble for 31.8 percent of total sales in album prices—37 percent in the standard price range, and 52.2 percent in the low-price range. Classical disks showed a 3.5 percent increase in sales from 5.8 million units. Record clubs and mail-order firms increased their turnover in 1970 by 12 per- cent. Sales totalled 84.8 million compared with 75.7 million in 1969.

Total 1970 turnover, says the BPIW, amounted to 700 million marks—an increase of 17.5 percent over the 1969 figure of 597 million. LP prices increased by 15.4 percent but singles and EPs showed only a 4.8 percent increase. Cassette sales were down as- much as 3.6 million units compared with 1.75 million in 1969.

Victor of Japan 'Rock Joy' Push

TOKYO — MCA's Japanese li- censee, Victor Co. of Japan, is conducting a promotional campaign in Japan whereby they call "Rock Joy," to run through Aug. 25. Recordings by MCA artists and Neil Diamond, Brian Hyland, Jackie Wilson, El Chichano. The artists will be talking about the MCA artists will be reading special attention in the advertising space. The complete in fan magazines, on radio and television, and will appear in print ads.

A rock newspaper has been pre- pared for distribution through record dealers free to customers. Planned is a slim, 16-page pop culture paper once each month throughout the year.

In addition, a rock fan club for MCA artists has been started, with membership cards and other materials for a small fee. Rock fans who are interested may then be given access to those who purchase LPs and, if two or more LPs are bought, the customer receives a blank record jacket which may then decorate as he wishes and submit to MCA in a contest to find new artists.

Philips-Singers Get U.S. Tour

WARSAW — George Avox, the Polish group that has been touring with Little Bacher's LBKP in the United States, Poland and Britain, has been featured in the Polish Novi Singers to tour the U.S. from Sept. 15-Oct. 30 this year. Avox will be working in collaboration with LBKP in helping with promotion and public rela- tions, as well as assisting with some of the sales promotion. The singers are scheduled to tour with the LBKP on their European tour in November and December.

POLISH SINGERS GET U.S. TOUR

APRIL 10, 1971, BILLBOARD
**SRL Exec Scores Canadian Press**

By RITCHIE YORKE

TORONTO—Newspaper cover- age of the current SRL record performance fee controversy, ascribed "as very distorted" this week by Berit Betts, executive direc- tor of SRL, and Peter Telfer, Ltd. Betts is also secretary of the Canadian Federation of Music Publishers Association.

And is attempting to force Can- adian broadcasters into paying a disk performance fee which would amount to 2.6 percent of group ad- vertising revenue per annum for each station.

At least one Toronto newspaper with heavy involvement in radio and television has ignored the issue because coverage, says Betts. Others have highlighted the contro- versy, though one radio station has mended its ways and is now allowing the disk perform ance fees.

The government, on the other hand, has already received two reports on its plans to reservice the country.

**CRTC Keeping Out of Drug Lyric Rumbah**

OTTAWA—Despite all the drug- lyric controversy in the U.S., Cana- da's CRTC keeping regulatory board, the CRTC, has not acted.

Recent weeks, in fact, the CRTC even removed the programming of "Working Class Heroes" off the air.

Betts contended that the potential revenue, "Administration of radio stations, a particularly high, another 10 percent will go to mu- sical scholarships and bursaries for foreign students, to be administered by a Canadian branch of the AFM. A portion of the fee will go di- rectly into a Canadian talent re- cord fund, and the remaining 5 percent will be paid to SRL members. Of this 5 percent, some will be paid to various foreign masters. But we have written to the CRTC that that portion of the total revenue would be likely to leave Canada.

**Canadian Independent Record Producers**

Betts stressed that SRL was will- ing to study any counter-proposals that the CRTC had laid before it for the CRTC's consideration, if it should reconsider.

Meanwhile all performance fees payments by broadcasters (to BMI and CAPAC) have been halted pending the CRTC's action. The Copyright Appeal Board (CAB) has also received forming rights associations have applied for increased payments. No payments have yet been received.

Betts said, the SRL proposal has been made so far this year.

The Canadian Independent Record Producers (CIRPA) this week, drumming up support for SRL.

**Dutch Govt. Prepares Pirate Radio Bill**

LONDON—Radio Veronica and Radio Nordsee International are both threatened as a result of a Dutch court decision to allow Ru- dio Nordsee to continue broad- casting.

The Dutch Government is now likely to introduce legislation, after next month's elections, outlawing pirate radio stations, which would be in a bid to stop the spread of the

**Canadian Executive Turntable**

Mike Doyle named national promotion director of Astra Records of Canada. Doyle has been a sales representative for London Records in Halifax, Hal- fmoon and Toronto over the past five years. In a move designed to strengthen its position in the En- glish speaking market, London is heading up the Doyle in Ontario. Previously he was working as export man-ager for Astra Records.

Hal Schutt, national promotion director of Capitol, has left the company. No replacement has been named.

Legault is looking after the post.

Col New Pitch On 'Seals' Disk

TORONTO — Columbia is launching a renewed promotional effort for its latest album, "Celia's of the Seals" following substantial press coverage of the record. The song concerns Cana- da's annual seal slaughter, which has been going on in this country.

Many stations had ignored the single because of its lack of heavy U.S. chart action, but the topogs- cality and significance of the song has brought it back into focus.

Col has reserved the single in a full-color sleeve depicting a seal hunt.

**U.K. Liberty Label Being Phased Out**

LONDON—Liberty-United Art- ists is soon to become simply U.K. Artists, in a move that fits a pattern set by the parent company in the U.S.

The Liberty label is being phased out, and the U.A. label will be given a new logo. The changes will be early May with a double album ("1938-'42," by the late jazz composer George Gershwin) and a 12-page illustrated book.

Up to now there had been an art director who designed covers on each label—contemporary rock and jazz for Liberty, classical and contemporary artists like Shirley Bassey together with film soundtracks on UA.

The decision to close down the company in the U.S. early this year caused the Lib- erty logo there with the intention of the label which, like CBS, could fit all kinds of recording artists.

There was no pressure on the company's offices elsewhere to fol- low suit, and it was initially de- cided to maintain Liberty in the U.K., because, according to manag- ing director Martin Davis, "it had much more creative image with the public and trade here and in Europe generally than in Ja- son, where Liberty has been enormous.

The consolidation of labels and identities is an extension of the Liberty-UA in Germany, France and Italy and has been under way over two weeks before the British company and Germany taking a little longer. Liberty's new label is very strongly established in Germany and the main administrative team is less estab- lished in France and the U.K. Weber taking over only last aut- umn following the departure of Siegfried Loch to head up Kinney.

In Italy UA is already the more dominant label, Conversion among listeners in other European terri- tories will be a difficult task.

International News Reports

**Santo Domingo**

A delegation of Dominican art- ists left for San Juan, Puerto Rico, to take part in a cultural ex-change between the two countries. The six finalists of the Third Dominican Song Festival and the Second Me- rangue Festival were acceded by leaders, Losniel Bustamante and Papa Molina and their respective teams. The artists gave a con- cert at the Plaza Balardorit de (Continued on page 57)

**International Executive Turntable**

**RITCHIE YORKE**
HITS OF THE WORLD

UNITED KINGDOM

BRITISH SOLO ARTISTS

1. **HOT LOVE**—Tom Jones (London)
2. **BRIDGET THE MIDGET**—Bridget the Midget (Bell)
3. **ROSE AYRE**—Ronny Ayr (CBS)
4. **BEGONE DULL CARE**—Elvis Presley (RCA)
5. **DOLLY MANSION**—Mango Jump (Orinac Music (Bye Bye))

CANADIAN SOLO ARTISTS

1. **SWEET CAROLINE**—Neil Diamond (Capitol)
2. **50 YEARS**—Laurent Vachon (Capitol)
3. **THERE'S NO BUSINESS LIKE SHOW BUSINESS**—Paul McCartney (Capitol)

MALAYSIA

1. **SONG OF THE WINDS**—Elvis Presley (RCA)
2. **WHERE THE LIGHT ENTERS**—Elton John (RCA)

ITALY

1. **L'ERBA SÌ**—Mia Martini (CBS)
2. **PAPA NOEL**—Robbie Williams (Atlantic)

MEXICO

1. **SUAVE**—Pedro Infante (EMI)
2. **BRANTA**—Ana Gabriel (EMI)

SINGAPORE

1. **WHERE THE LIGHT ENTERS**—Elton John (RCA)
2. **BRANTA**—Ana Gabriel (EMI)

SPAIN

1. **SWEET LORD O'MIGHTY**—Duran Duran (Capitol)
2. **BAD TO THE BONE**—Joe Cocker (Capitol)

JAPAN

1. **SHURETOKU RYUKO**—Tokiko (Polydor)
2. **HANAYOME—Nishiki Hashiba** (Phonogram)

FRANCE

1. **PAPA NOEL**—Robbie Williams (Atlantic)
2. **SUAVE**—Pedro Infante (EMI)

SWITZERLAND

1. **HE HE HE PLEASE ME**—Elvis Presley (RCA)

PAYNE & MUSGRAVE

1. **OMNIA NO III—Sahoko Nakada** (Victor)

SWEDEN

1. **ROSE GARDEN**—Lennart Nilsson (CBS)
2. **SOLDIER BLUE**—Buffy Sainte-Marie (CBS)

The compilation includes a variety of artists and songs from different countries, reflecting the international appeal of music during that era. The songs listed cover a range of genres, from rock and pop to classical and traditional music.
ARETHA FRANKLIN—BRIDGE OVER TROUBLED WATER (3:18) (Prod. Jerry Wexler) (Led Zeppelin) (Chamberlain, BMI) The title tune is one of the album's highlights. Chad and Jeremy's version has its moments. Junior Walker's is the best.

EDDIE KENDRICKS—FORTUNES—HERE COMES THAT RAINY DAY (2:51) (Prod. Steve Barri) (Kunstman, Chappell) Fortunes' version is superior to the original. Joe Simon's isn't. The Osmonds' is much better than the others.

JOE SIMON—LAY DOWN BEFORE YOU (2:06) HELP ME MAKE IT THROUGH THE NIGHT (2:30) (Prod. John Hickerson) (Tamla, Motown) Joe Simon's version is just as good as the Aretha Franklin version, if not better.

DAVID & JIMMY RUFFIN—WHEN MY LOVE COMES DOWN (2:50) (Prod. Frank Wilson) (Tamla, Motown) Jimmy Ruffin's version is superior to the original. David Ruffin's isn't. The Osmonds' is much better than the others.

WHITE PLAINS—CAROLINA'S COMIN' HOME (2:20) (Prod. Roger Greenaway & Roger Cook) (A&M) White Plains' version is superior to the original. The Osmonds' isn't as good as the others.

EMMIT KHODOS & MERRY-Go-ROUND—You're A Very Lovely Woman (3:46) (Prod. Ken Karpowicz) (Geffen, BMI) Emmett Khodos & Merry-Go-Round's version is much better than the original. The Osmonds' isn't as good as the others.

LITTLE RICHARD—Shake A Hand (3:35) (Prod. Jerry Wexler-Tom Dowd) (Capitol) Little Richard's version is better than the original. The Osmonds' isn't as good as the others.

JEWEL—Exarming (4:57) (Prod. Will Holshouser) (RCA) Jewel's version is superior to the original. The Osmonds' isn't as good as the others.

CHERRY GLASS—My New Man (3:23) (Prod. Phil FixedUpdate) (Columbia) Cherry Glass's version is superior to the original. The Osmonds' isn't as good as the others.

BILLIE JOE WHEELER—Love (3:08) (Prod. Barry Beal) (United Artists, RCA) Billie Joe Wheeler's version is much better than the original. The Osmonds' isn't as good as the others.

JACK KANE—Bottle Of Wine (3:12) (Edwin Starr) (Adapart, ASCAP) Jack Kane's version is superior to the original. The Osmonds' isn't as good as the others.

MELBA MONTGOMERY—NEK MY MAN (3:34) (Prod. Don Bell) (Columbia) Melba Montgomery's version is superior to the original. The Osmonds' isn't as good as the others.
The Road To Muscle Shoals Is Paved With Fame

A Continuing Story...

Rick Hall, Candi Staton, and Clarence Carter have picked MR. AND MRS. UNTRUE as a new single from Candi's album STAND BY YOUR MAN. Written by Toni Wine and Irwin Levine (CANDIDA, ANGEL BABY), MR. AND MRS. UNTRUE has heavy appeal to both R&B and Pop markets. It's Fame single #1478.

On the other side...Candi sings TOO HURT TO CRY by George Jackson (ONE BAD APPLE). Both sides are produced by Rick Hall, who is known as the million-seller producer for Clarence Carter's PATCHES and the Osmonds' ONE BAD APPLE.

MR. AND MRS. UNTRUE and TOO HURT TO CRY were recorded at Fame Recording Studios, where the original Muscle Shoals sound can still be found at 603 East Avalon Avenue.

Call Rick Hall at (205) 381-0801. He'll give you a single with TWO sides.
### Billboard Hot 100

**Week Ending April 10, 1971**

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<td>1</td>
<td>&quot;I Just Don't Know What to Do With Myself&quot; (Aretha Franklin)</td>
<td>Atlantic</td>
<td>10</td>
<td>&quot;Babe&quot; (Andy Kim)</td>
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<td>2</td>
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<td>&quot;In the Midnight Hour&quot; (James Brown)</td>
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<td>&quot;City Slickers&quot; (The Oak Ridge Boys)</td>
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<td>&quot;Lookin' for Love&quot; (Don McLean)</td>
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<td>&quot;Don't Let Me Be Misunderstood&quot; (Leonard Cohen)</td>
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<td>&quot;I'm So Glad&quot; (The Staple Singers)</td>
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### Star Performer

- "Chick-a-Boom Booty Butt" (Amos Moses) (Vector, BMI)
- "One More Time" (Water)
- "Oh For Unart, Baby" (Alamo, ASCAP)
- "Kiss You on Me" (Racer)
- "Long Eighteen" (Julio-Brian, ASCAP)
- "S.I.A.E., ASCAP"
- "Eighteen" (Julio-Brian, ASCAP)

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<td>JANIS JOPLIN, Pearl Columbia K 30222</td>
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<td>JESUS CHRIST, SUPERSTAR Various Artists</td>
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<td>JIM HENDRIX, Cry of Love Reprise</td>
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<td>ANDY WILLIAMS, Love Story Columbia</td>
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<td>THREE DOG NIGHT, Golden Birds</td>
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<td>CAT STEVENS, Tea for the Tillerman A&amp;M</td>
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<td>DAVID CROSBY, If I Could Only Remember My Name Atlantic, SD 2720</td>
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<td>BLACK SABBATH, Paranoid Warner Bros, WB 1867</td>
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<td>BARBRA STREISAND, Sleeley Eyes Columbia</td>
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<td>GORDON LIGHTFOOT, If You Could Read My Mind Reprise K 3629</td>
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<td>B.B. KING, Live at Cook County Jail ARC 5023</td>
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<td>JURI &amp; TIMA TURNER, Working Together Liberty ST 17450</td>
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<td>PERRY Como, It's Impossible RCA Victor LSP 4425</td>
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<td>FACES, Long Player Warner Bros, WB 1687</td>
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<td>SAMMI SMITH, Help Me Make It Through the Night Reprise K 3505</td>
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<td>ISAAC HAYES, To Be Continued Enterprise EK 1104 (Stax/Volt)</td>
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<td>GRAND FUNK RAILROAD, Live Album Columbia 30563</td>
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<td>NILSSON, The Point RCA Victor LSP 1003</td>
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<td>ALICE COOPER, Love It to Death Warner Bros, WB 1883</td>
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<td>LILY TOMLIN, This Is a Recording Polydor 244052</td>
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<td>RAY PRICE, For the Good Times Columbia K 30106</td>
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<td>BREAD, Mama Elektra EK 74086</td>
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<td>HENRY MANCINI, Mannix RCA Victor LSP 4466</td>
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<td>JACKSON 5, Third Album Motown 71730</td>
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<td>ELVIS PRESLEY, Elvis Country RCA Victor LSP 4460</td>
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<td>JOHNNY MATHIS, Love Story Columbia 30199</td>
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<td>BLOODGOOD II, Capitol ST 491</td>
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<td>POJO, Debutin' Epic K 30329 (Columbia)</td>
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<td>LED ZEPPELIN III, Atlantic SD 2201</td>
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<td>CHARLEY PRIDE, From Me To You RCA Victor LSP 4488</td>
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<td>ROBERTA FLACK, Chapter Two Atlantic SD 230</td>
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<td>STEPHEN STILLS, In The City Atlantic SD 2301</td>
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<td>JOHNNY WINTER AND, Live Columbia C 30475</td>
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<td>NO, NO NANETTE, Original Cast Columbia C 30363</td>
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<td>SIMON &amp; GARFUNKEL, Bridge Over Troubled Water Columbia KCS 9994</td>
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<td>JAMES BROWN, Super Bad King K 3107</td>
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<td>MARIE JOSEPH MAKES A NEW IMPRESSION RCA LSP 4013</td>
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<td>DEREK &amp; THE DOMINOS, Laid Atlantic SD 2301</td>
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<td>WOODSTOCK, Soundtrack Columbia G 50500</td>
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<td>DAVID BROWN, The Lost, Lost Cause Atlantic SD 2301</td>
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<td>BILLY JOEL, Piano Man Columbia G 50500</td>
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<td>GRAND Funk Railroad, Never in My Wildest Dreams Capitol G 69065</td>
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<td>SANTANA, Columbia G 50500</td>
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<td>DAVID BOWIE, Diamond Dogs RCA LSP 4466</td>
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<td>PAUL KANTNER &amp; THE JEFFERSON STARSHIP, Blows Against the Empire RCA Victor LSP 4468</td>
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<td>LORETTA LYNN, Coal Miner's Daughter Columbia C 30475</td>
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<td>JOHN Lee HOOKER/CANNED HEAT, Hooker 'N Heat Liberty LS 7421</td>
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<td>DIFFERENT STROKES, Various Artists Columbia C 30475</td>
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<td>BLACK SABBATH, Warmer Bros, WB 1871</td>
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<td>NEIL YOUNG, After The Gold Rush Reprise K 30363</td>
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<td>QUICKSILVER MESSANGER SERVICE, What About Me Columbia LSP 1630</td>
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<td>TOWN JONES, I Who Have Nothing Parrot XPS 71050 (London)</td>
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<td>CHICAGO, Capitol KIP 24</td>
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<td>THREE DOG NIGHT, Naturally Columbia C 30475</td>
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<td>JIM NABORS, For The Good Times Columbia C 30475</td>
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<td>CACTUS, One Way Or Another A&amp;M 35336</td>
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<td>BEE GEES, Two Years On A&amp;M 35333</td>
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<td>TONY BENNETT, Love Story Columbia C 30589</td>
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<td>JOSEPH CONSORTIUM, Joseph &amp; The Amazing Technicolor Dreamcoat Sage 79338</td>
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<td>MARILYN MONROE, The Best Good Book Bud 60500</td>
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<td>DONNA WYRICK, Very Desperately Sage 587</td>
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<td>CRISTY, STILLS &amp; NASH YOUNG, Déjà Vu Reprise K 3505</td>
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<td>JERRY REED, Red Plainsight RCA LSP 4019</td>
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<td>NITTY GRITTY DIRT BAND, Uncle Charlie &amp; His Dog Teddy Capitol KIP 24</td>
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<td>VAN MORRISON, His Band &amp; the Street Choir Warner Bros, WB 1884</td>
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<td>SANTANA, Columbia G 50500</td>
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We can thank Fedco Audio Experience for the soundtrack to the new Joe Cocker movie, "Mad Dogs and Englishmen." It was done in March, 1970, when Cocker was at Fillmore East. The taping, headed by engineer Fred Ehrhardt, used 27 microphones to cover Cocker's musical menagerie melodiously manipulating on the Fillmore stage. Eddie Kramer, the electric lady-man himself, produced both the film soundtrack and the A&M album.

On April 18, 1970, at the Santa Monica Civic Auditorium, Wally Heider Recording supplied 16-tr. remote gear and crew consisting of Ray Thompson, Roger Standridge, and Bill Hinshaw, with Bill Halverson (for Jordon Prods., Inc.) as mixer, for the Joe Cocker "Mad Dogs and Englishmen" concert, which was filmed and recorded for A & M Records. As per Pierre Addidge, director of the movie, approximately 7/8ths of the film sound-track came from this Santa Monica concert, with only two songs ("Delta Lady" and "Feeling Alright") originating from Fillmore East. Credit for the mix-down for the entire motion picture sound-track should have been given to Glyn Johns. Apologies to Fedco, Fred Ehrhardt, and Eddie Kramer.
The Philadelphia "Love Story": it's hardly a black-tie affair.

Eugene Ormandy conducts the world's greatest orchestra playing 1971's top motion picture theme.

And makes it sound like tomorrow morning. This is the first pop crossover for Ormandy and the Philadelphia, and they make it with grace and just enough youthful groove to matter. The Philadelphia's sweeping strings, bold brass and haunting winds make the title track (and the rest of the album) into a symphony for the affections. They've brought some elegant things along with them (like Mozart's Concerto No. 21, the "Elvira Madigan" theme and the love theme from "Romeo and Juliet"), and found some others along the way (like Lennon-McCartney's "Yesterday").

"Love Story." The Philadelphia Orchestra and Eugene Ormandy. Like any great love story, we've even released it as a single. #74-0455.
Ink ABC-Dunhill Pact

• Continued from page 3

first to go into syndication May 1

Both Steppenwolf and Three Dog Night have announced an extensive spring and summer concert tours and the groups plan to record new live albums.

'Midnight' Out On Motown

NEW YORK—Motown Records released the original soundtrack album of the motion picture special, "Midnight" three weeks before its nationwide opening on ABC-TV. The release date had originally been scheduled to coincide with the film's opening.

Diamonds stars in the TV special and will star in the film. The cast are the Jackson Five, Dionne Warwick and Martha Reeves.

The TV special was produced by Motown's production division.

Stax Production Pact With Warren

MEMPHIS—Stax Records has signed a long-term, exclusive production contract with Dale Warren and his firm, Warren Music.

Warren has arranged for artists such as Etta James, Staples Singers, Smokey Robinson and Brenda Holloway. He spent eight years with Motown Records as an in-house studio arranger and radio and television commercial music producer. He was instrumental in the creation of Motown's production division.

To Boost MOR Roster

• Continued from page 8

A forthcoming MOR LP was cut by staffer Dick Jones in Miami and features the roc-

Country music, "Follies," with music and lyrics by Jim and Tommy Mottola, will be released in Carpenter's new MOR program. It will be produced by Jones on Sentinel.

A forthcoming LP by Nancy Wilson, cut by Cavanaugh in New York, features the vocalist with just a rhythm section, performing her favorite tunes. Capitol will also release the Wilson title "Living the Right Life" on the Righteous Greeks' employees had spent all day unloading a trailer truck full of Ampex cartridges. Approximately 120 cartridges were along with more than 3,000 reels of audio tape. The Ampex video machine and 10 Ampex slave units.

Observed at the scene, one of the workers, was more than 1,200 empty boxes which originally contained 10 reels of Super 8mm film. Also included in the seizure were a Livingston side-winder, 15 GRT tape-winders, two Weldotron and one Bug-Catcher strip, 15 GRT, two wagons, two jennings, Wekeja labeling machines, more than 200 cartons of Centrum designers, car-

tons of sleeves, labels, skin wraps, Crayola markers, one case of blank, approximately 25,000 copies of the books, records and magazines for music publishing, and other miscellaneous materials.

We feel this is a great deal of assistance in the final phase of the investigation from members of the Phoenix police department, which had an interest in the case. The police recorded the incident as a result of a prior in- vestigation. Their outstanding cooperation and the information was deeply appreciated by the company and its publisher, Berman said.

Confident

Osterberg is confident that the prog- ress of his investigation was kept highly confidential because of the extensive and national coverage in the area as to When the audit was made, Berman directed re- lea
d the Motion Picture/Television Recording Industry Association of America and various legitimate record companies.

As a result, Capitol and RCA have already as- serted claims against the defend- ant based on unauthorized uses of their recordings.

In addition to the order for a writ of habeas corpus, Court- order at the scene, Berg, tion and sale of recordings repro-duction and sale of recordings repro-duction and sale of recordings repro-

The seizure was per- formed on the scence with the police. He set Tuesday 60 as the date for hearings in opposition to a preliminary injunction. Schel- linden in the winery are various re- tailers in Phoenix and Tucson, and radio stations advertising the recordings.

Booby Goldsboro, second from right, meets with Lloyd Leijn, left, and Ron Bledsoe, second from left, as co-producer Bob Montgomery, second from left, and Ron Bledsoe, UA vice-president, product, on Goldsboro's new "And I Love Her So" single.

London Issues 'Doves' Track

NEW YORK—London Records is rushing the soundtrack of the Columbia Pictures film, "The Doves," which includes Ron Moody, Joan Weldon, Stanley Holloway and Dorothy Maguire.

The new MBS-Mervyn Partnership company will produce software in many different categories, includ- ing musical and entertainment shows, language-learning films, and instructional and institutional ma- terial.

As far as software is now being set up. A cas-
ete with a capacity of 20,000 yen ($36) in Japan, Lewis said.

Initially, the Japanese films will be distributed by the CIB Reckhage N.J., plant in the U.S. and in Lon- don. Some imported titles are also planned for sale in Japan.

While Japanese firms have been licensed to sell the EVR players, this marks the first arrangement in which a Japanese company will have responsibility for creating soft- ware.

MBS president Takahashi will be president of the new MBS-Mervyn Partnership joint-venture company. The new firm is capitalized at 50 million yen ($118,331).

The Mainichi Broadcasting Sys- tem, official representative of the MBS, and Subbha (Publishing Co.), is based in Osaka, Japan's second-largest city. The company was founded in 1950 and operated in 1951, Japan's first commercial television station. Television broadcasting facilities were added in 1959. The main MBS studios are located adjacent to the site used by Expo '70 in the suburbs of Osaka. The U.S. office of MBS is located at 572 Madison Ave., New York.

Col to Handle Spindizzy Disks

NEW YORK—Spindizzy Records will be distributed and promoted by Columbia Records, a division, with producer David Briggs and attorney Art Linson, Spindizzy president.

Grain, led by Nils Lefgren, will be the first group recorded by the new company; Big Mouth, which features organist Stu Gardner, are Spindizzy artists; Briggs also will continue to produce Neil Young, Tom Rush and Spirit.

Artist $ Harvest

• Continued from page 4

It has been responsible for many innovations in marketing of records, such as the double jacket, direct-on-board printing, full- color sleeves and jackets. Today, Garlick said the label handles about 50 percent of the industry's album in covers. In fact, "we feel we don't printers, but record people."
The $727 square foot.

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