IFA Sees Concerts As Tours de Force

By MIKE GROSS

NEW YORK—The International Famous Agency is bullish about the future of the concert business, according to Ed Rubin and Dan Weiner, heads of IFA's New York and California concert departments, respectively. IFA is experiencing its best year to date.

Shrink-Wrap Shrink's Theft

By EARL PAIGE

CHICAGO—Wholesale thievery of records and tape is for the first time being thwarted by shrink wrapping massive quantities of product in heavy opaque plastic as it leaves the plant.

Hailing the new process as a possible end to shortage claims and better protection for software, Vic Farace, head of... (Continued on page 4)

We're Being Railroaded by Establishment: Grand Funk

By IAN DOVE

NEW YORK—Terry Knight, manager of Grand Funk Railroad, claims that there's an "establishment freeze" on the group. Following completion of a set of anti-drug commercials, Grand Funk Railroad received 3,500 inquiries for their use. "But they all came from local and underground FM stations all over the U.S. Only Paul Drew of KFRC, San Francisco, and Scott Muni of WNEW, New York, bothered to write—no, not the Drakes and McClellands," Knight said.

He said he offers to play free concerts at their own expense to U.S. troops in Germany and Vietnam were turned down by the Pentagon. "They said they weren't interested in preparing their... (Continued on page 4)

IMIC to Gear 2 Seminars to People's Choice

NEW YORK — An interchange of information among the registrants at IMIC III has been programmed for the conference's seminars. The seminars will be held on June 8 and June 10 during the week-long meeting, which begins June 6 in Montreux, Switzerland.

(Continued on page 8)

Wholesalers Up Price to Dealers

By PAUL ACKERMAN

NEW YORK—Record wholesalers across the country are increasing their prices to dealers, with the result that prices to the consumer are gradually inching up.

The new price schedules to dealers generally represent a hike of approximately 4 percent, and are predicated on the fact that the wholesalers have absorbed manufacturer price hikes and must, at this time, pass this on to their retail clients in order to make a profit and maintain quality standards.

Typical comments by the wholesalers are:

"The Davis, Commercial Music Co., St. Louis: "A new price schedule for dealers is an absolute must. Our current prices represent an increase of 4 percent and are in line with our competitors."

"Jerry Martin, Apex-Martin, Newark: "We are going up 3 percent to the dealers. We considered going up 4 percent, but our market is fiercely competitive so we are trying to hold it to 3 percent on album product. We also feel that an increase to the singles price is inevitable."

"Jim Schwartz, District Records, Washington: "I raised my prices 4 percent as far back as March 1, at which time I implored and reasoned with my dealers to raise theirs. Many have already done so and others are contemplating doing so."

(Continued on page 8)

Tough Piracy Bill to Nashville Governor

By BILL WILLIAMS

NASHVILLE—The Tennessee State Senate has passed and sent to the governor for signature a bill making the bootlegging or piracy of tapes or records a felony punishable by fine and imprisonment.

The measure, believed to be the first of its kind anywhere, also empowers state police or members of the Tennessee Bureau of Criminal Identification to impound any bootleg recordings or tapes on the shelves and hold them for evidence. Manufacturers and distributors who know the location of such merchandise are charged with the responsibility of notifying the law enforcement agencies.

The House earlier had given unanimous approval to the measure, but it had been bogged in the Senate because of differing versions of the bill. (Continued on page 66)

Soviet Hot For Records

MOSCOW—Consumer demand at Melody's record store in downtown Kalininsky, here, is outrunning supply, reports manager Vaden Nazarov—with only about 30 percent of the store's orders being filled. The store is the biggest outlet of its kind in the country and sells about 15,000 units per month. (Continued on page 66)

S.S.S. to Test-Ride Piggyback Pkgs in New-Group Promotion

By CLAUDE HALL

NASHVILLE—To explore new methods of promoting and merchandising new artists, the Shelby Singleton Corp. will test-market 10,000 copies this week of "piggyback" album-single packages. Shelby Singleton, president, said he will market a special single as a promotion tool, shrink-wrapped with an album by the Benninghoff called "Beethoven Bittersweet" on SSS Records. The single alone is sold for 99¢, the album, $2.50. The single itself features a tune by the Benninghoff that is not included in the album on one side, the other side features... (Continued on page 8)

NEW & TOGETHER

(Advertisement)
The one album for every alienated, spaced-out, disenfranchised, media-drenched, wrecked kid in America.

The original Howdy Doody recordings.

Howdy Doody's no put-on. He's not really a piece of wooden nostalgia, either.
He's a symbol of innocence. The innocence kids of all ages thirst for today.
That's why the freaks are turning out en masse at Buffalo Bob's revival shows.
To rest. To laugh. To escape, if only for a few hours, society's strings.
These are the original Howdy Doody recordings from our vaults. We haven't hyped them up with "memorabilia," like some competitive Howdy Doody's.
This is the real thing.

The original Howdy Doody recordings are shipping now, with full advertising/merchandising support—including FM radio spots, underground print, and special local plans.
### General News

**Col's Anti-Piracy Drive Cuts Off Some Dealers, Distributors**

NEW YORK — Columbia Records' policy of not dealing with distributors and sellers of illegal products resulted in the recent closing of a number of smaller companies. When it cut off dealers in Florida, Texas, New Mexico and New York, it is costing pirates a bundle, Columbia music sources say. The result is a nationwide investigation of piracy at the retail level.

In addition, Columbia has recently obtained a court order in five states against record and organization manufacturing, distributing and selling unlicensed product. Columbia has several other civil actions going, and is cooperating with the FBI, local district attorneys, the RIAA and the Harris Agency in a continuing battle against pirates and bootleggers.

Injunctions have been granted Columbia Records and retailers in St. Louis, Mo.; Fairfax County, Va.; Montclair, N.J.; Los Angeles, and Tupelo, Miss. Additional suits are pending in various courts throughout the country.

When Chicago, Gary A. Spies, doing business as Tape-A-Tape, is currently under threat of having thousands of tape units containing Columbia recordings that have been sold by Spies prior to the injunction against him. Columbia will shortly file a suit against the Stereo 8 duplicators in Chicago, with other suits under preparation and investigation.

Finally, in cooperation with the RIAA and the Harry Fox Agency, Columbia is formulating plans to develop a more massive system of enforcement to make effective the demand in the Copyright Act that recently passed the U.S. Senate and will go into effect once the bill is signed into law.

**Ahmet Ertegun—Builder, Achiever**

Over the past 10 years Ahmet Ertegun, president of Atlantic Records and executive vice president of Atlantic Brodus Music Corporation (Atlantic, Warner Bros./Reprise, and Warner Bros. Music), has, with the substantial backing of his former partner Jerry Wexler and Nevile Ertegun, raised Atlantic to the forefront of the world music industry.

When the Rolling Stones affixed their signatures to the Kinney contract recently, under which the Rolling Stones will distribute the distributors of the Rolling Stones label, Ahmet Ertegun's considerable influence is likely to reach a high score in the world of contemporary music. The signatories of the Kinney agreement that included Ahmet Ertegun, initiated, conducted, and finally concluded the long and bitter negotiations between Kinney and the Stones, negotiations that have lasted for an entire year and ended with a 60 to 70 page contract. Many labels have sought to sign the group's label.

To celebrate the signing of the Rolling Stones to Kinney, Ahmet Ertegun threw a party in Cannes on the French Riviera. As Ertegun, New Musical Express put it: "To celebrate this victory (the signing of the Rolling Stones) to the fore of all the new Rolling Stones Records, I would like to say that the Kinney chief Ahmet Ertegun devised the taxicab stamps, has a good idea of press reception of the year."

**ITA Booth for Late Entrants**

WASHINGTON — The International Trade Administration, which runs the U.S. Patent and Trademark Office, will open its First International Tape Art and Trade Show, tentatively scheduled for the Walter E. Washington Convention Center here Wednesday (12), will have a special booth located in the lobby of the hotel that entrants will be able to accommodate the last minute flood of inquiries from tape traders across the nation.

According to Larry Finley, executive secretary of the ITA, the move was prompted by an unprecedented number of inquiries and trade jargon from tape traders across the nation.

The booth will be open on Wednesday (12) from noon to 6 p.m., and Friday (14) from 8 a.m. to 8 p.m.

The two-and-a-half day semiannual will be addressed by 91 industry leaders and representatives of the ITA, and is expected to be the most comprehensive tape import show ever to be held. Further inquiries are available from the ITA at telephone (212) 877-6630.

### Features

**A Blow Vs Pirates—Urge Probe Fund**

Although the bootlegger and pirate are in a good state of health, and are well respected in some circles, a discordant note has been introduced into their relatively untroubled lifestyle.

First, the Tennessee State legislature passed what Al Herman, president of the Harry Fox Agency, has called "spare the rod, spoil the child" laws, spelling out dire punishments to crooks who appropriate and profit by the intellectual property of others. See story on Page 1. This bill is as alien to the music industry community as record/record communities of Nashville and Memphis, Tennessee's two great music centers, for getting behind this bill and thereby setting a pattern for other states to follow.

Secondly, we all cheer the forthright action of Columbia Records in cutting off some and handling illegal product. This type of policing and positive action by individual companies can be very effective. Moreover, we urge that it be done on a consistent basis.

We urge that the record/music industry seriously consider the possibility of setting up a fund to defray the expenses of a corps of investigators, judges, and执法人员 to enforce the distributor-retailer structure. Participating manufacturers could be pledged to cut off all wrongdoers.

The RIAA, the Harry Fox Agency, publishers, producers, writers and artists would do well to explore the feasibility of such a plan. The industry has much to gain by its implementation.

**De-Lite Cuts Map-City Ties**

NEW YORK — De-Lite Records has severed its relationship with Map-City Records. De-Lite had run with Map-City on a four-month trial period. According to Fred Fisto, president of Map-City, the contract has expired and his labels will once again function independently.

Ted Egle, De-Lite's secretary-treasurer, will take charge of all prelimi-

**Merc to Bolster, Unify Intl Thrust**

NEW YORK — Mercury Records' top management team held lengthy sessions discussing future cooperation and the practicality of mutual touring of acts and the extension of mutual deals to other release countries between the rec-

### For More News

See Page 66
Hansen to Open Store June 2: to Host Clinic

NEW YORK—Charles Hansen is opening a music store in New York near the Lincoln Center complex. The official opening is scheduled for June 2.

It will be called The Music Store and will house music editions from all over the world in both the classical and pop fields. In addition to customer service, it will specialize in material for music students and teachers with special emphasis on records and instrument students at the Juilliard School, which is located across the street.

A feature of the store's activity in the community will be the clinic to be held on the first Wednesday of each month. A specialist in the clinic will be John Brinjal, piano authority on children's music, who will inaugurate the series. David Carr Glover, another piano expert; Ronny Lee, guitarist exponent, and pianist Roger Williams will also help.

The afternoon program will begin at 3:00 in a series of double LP sets produced by the American Music Critics Association. The series is called "Anywhere-Anytime Place." It is Explorations in Music for Children. The material will be recorded by Bob Keel and Friends, the children's group, on RCA Victor Records.

A feature of the Afternoon program will be conducting the country with Canned Heat following the “Music Store” package on United Artists.

BOOK REVIEW

Col's Townsend Sings "Wit as 'Coward'"

NEW YORK—The flip side of Irving Townsend, a Columbia Records vice president, and president of the Columbia Recordings Sales and Promotion division, has released a double LP set, "Wit as 'Coward,'" as a hallmark of his first year in the business. The LP, recorded at the Columbia Recording Studio, is dedicated to the late vaudeville performer and singer, and is a tribute to the man who was his mentor. Townsend has been involved with the recording industry for more than 20 years, and has produced many successful records. The LP features such songs as "The Boyfriend," "The Man I Love," and "The Yellow Rose of Texas," among others. It has received critical acclaim and has been well received by listeners.

AJA Gets Rare Hooker Sides

One must make note of the growing number of studies being put together to recreate the history of the world's music. As Pete Andrews, a young record executive for EMI America, who seeks to have his finger in the pie of the industry, once said, "The area put "The studio activities," he declared, "are going to be in those towns which have colleges and universities." There is now a great deal of interest in this area, and it is expected to grow even more.

The Library of Congress, lead singer for one of the new labels, Blue Sargent, formerly SRC.

There are two things musicians must have, a "hit record at most studies," said Richard. "One must go into the studio and watch the clock, and cut the disc with the pressures and vibrations upon you, or you will not get it done." The prices also are lower than the city that is.

This column has already noted EAB studios in Lewiston, Me. (April 21, 1971), among others in small town recording studios. Mor- close to a country music audience, and the number of these recording facilities is growing.

The kind of studio is a commercial into the "good life" and demonstrates the value of a real "picket fence" to played. MIKE GROSS

In this week away from the Columbia Recording Studio, Townsend handles gophers, strings barbed wire fences, develops a do-it-yourself irrigation system and comes to terms with nature in a way that does not seem very natural. Easterner dreams of the country.

A book is a casual excursion into the "good life" and demonstrates the value of a real "picket fence" to played. MIKE GROSS

AFM, Trust Fund Sues Vintage

NEW YORK—Kenneth Raine, as trustee of the performing rights trust fund and the American Federation of Musicians of the U.S. and Canada, is suing the company in suit in the U.S. Seventh District Court, Southern District of New York, against Vintage Productions, Inc., and Keel Manufacturing Corp. to recover $484,741.22 with interest and to maintain agreements which vintage and Keel made with the Music Performance Trust covering record sales for all recorded material made by the two companies. Raine also has asked for further payment which the court might feel proper and has asked for an injunction to make Vintage and Keel comply with their agreements with the AFM and the Trust Fund.

Art & Mgt Into Disks, Pub Field

LOS ANGELES—Artists and Management, Inc., is entering into the disk and record publishing field. John Kurland, who joins the company, had been an executive at the same operations, will produce the firm's first LP with Joey Hetheron later this month here.

These two divisions, the company contends, will record and develop new and established artists which it handles. The new Warner/Electric/Atlantic branch here said: "It's so much better than banding because the big trick has been removing cartons from the middle of a pallet (wooden platform) pack and fastening the band back on.

Fasaci said shipments of the Rolling Stones' "Nickys Finger's"

the new Warner/Electric/Atlantic branch here said: "It's so much better than banding because the big trick has been removing cartons from the middle of a pallet (wooden platform) pack and fastening the band back on."
Felix Cavaliere and Dino Danelli have expanded The Rascals into a powerful, exciting musical group of six members. Felix is still writing his great music and Dino is more dynamic than ever on drums.

"Peaceful World" is The Rascals' debut album on Columbia and has taken almost a year to make. It's two great records of beautiful music that communicates at every level.

On the new album: there is some heavy background support by two powerful ladies and some incredible musical support from guest artists like Alice Coltrane.

If you've wondered what The Rascals have been doing for the past year, relax. They're back and they've taken an exciting new direction. Columbia is proud to welcome them.
Black Musicians Reject a Bid To Join Whites

PHILADELPHIA: President Jimmy Adams, of Local 274, last week rejected a bid by the American Federation of Musicians (AFM) for the U.S. District Court here to obtain an injunction against the Federation over a recent strike. Adams refused to enter into the talks to arbitrate the union and force the membership to continue work, as demanded by the white-dominated Local 77 here.

Legal effort was partly successful for Adams has already granted permission to Local 274 to continue as usual pending a hearing. A court also extended the time limit set by the Federation for the black members to join the local white union. Adams further contended that his union had not been regarated, but that membership was open to all with three years of favorable color or creed. However, he said, the strike looking back that in doing so McCaulay was threatening to bring bargaining power that their job opportunities would be limited, with white local musicians to be assigned to jobs in the comply.

The union has been trying since March 18, 1965, to persuade the two local musicians' unions to voluntary consolidation. When the voluntary efforts failed, the International Musicians' Union demanded the merger.

Open order set a deadline for the black members to apply for membership in the white local and arranged new elections. If the black members lose the bid to join Local 77, however, the courts extended the application deadline until the hearing date to be set.

Bell Is Sued by January Music

NEW YORK — January Music Corp. has sued Bell Records, asking $3,000,000 for copyright infringement, according to a manufacturing manager. In the suit, the music publisher noted that Bell Records has been asked to stop using the group's name on the group's records published by Bell, and to destroy any materials or sales of the record under an exclusive contract.

McCauley said he went to court in England on behalf of January Music. No decision had been reached on the case, he admitted. McCauley has since published three records by the group on his own record company, including Bell. Bell Records has been asked to stop using the group's name on the group's records published by Bell, and to destroy any materials or sales of the record under an exclusive contract.

McCauley went to court in England on behalf of January Music. No decision had been reached on the case, he admitted. McCauley has since published three records by the group on his own record company, including Bell. Bell Records has been asked to stop using the group's name on the group's records published by Bell, and to destroy any materials or sales of the record under an exclusive contract.

With prices ticketed at $4.50 and $6, the Grandstand Box seat will gross $50,000, announced the Daily News' baseball beat writer, who accompanied the concert. McCauley, according to the newspaper, was the last solo date at the $55,000-seat facility — the Beatles in 1965.

Music Clubs Award to NMPA, Feist

NEW YORK — The recent award given to the National Federation of Media Music Clubs, was announced by Music Clubs Award to NMPA, Feist. Feist was presented with the award at the 15th annual meeting of the National Federation of Media Music Clubs, of the U.S. Department of Commerce.

Leonard Feist was a presidential candidate of the National Federation of Media Music Clubs, of the U.S. Department of Commerce. Feist was a presidential candidate of the National Federation of Media Music Clubs, of the U.S. Department of Commerce. Feist was a presidential candidate of the National Federation of Media Music Clubs, of the U.S. Department of Commerce.

Ike & Tina Turner Date Cut by UA

NEW YORK — Ike and Tina Turner's recent Carnegie Hall performance has been put into the United Artists Records. The album, titled "What You Hear Is What You Get," was recorded at Carnegie Hall. The album, titled "What You Hear Is What You Get," was recorded at Carnegie Hall. The album, titled "What You Hear Is What You Get," was recorded at Carnegie Hall.

THE PEER-SOUTHERN Organization shapes up nationwide promotion activity on all Jimmie Rodgers songs for Jimmie Rodgers Month. May 26 marks the 38th anniversary of the death of Rodgers. Monique I. Peep, president of Peer-Southern, and Roy Horton, country music distribu-

Executive Turntable

Mickey Kapp named general manager of Elektra Records West Coast branch. For the last two years he has been vice president, director of a&r, Capitol Records. . . . George Butler appointed director, Blue Note Records, assisted by Carolyn Campbell, a public speaker on the college circuit. Butler also produces (and will continue) to Ferrante and Teicher and Lea Roberta . . . Wally Cochran appointed manager, Nashville artist relations and operations, RCA Records. Since 1966 he has been RCA’s manager, country promotion, joining RCA 20 years ago. Elyo D. Kuhanek appointed manager of national country music promotion, RCA. He joined the company as field promotion representative, based in Atlanta.

Henry Hurt named head of Chappell and Co.’s Nashville office. He was formerly manager of Paramount Pictures music division’s Nashville office. . . . Rusty Wood joins MCA Records as promotion manager, based in Philadelphia. He was formerly an independent distributor in Detroit . . . Paul Kresh named projects editor, Caedmon Records. He was formerly vice president, production and promotion, Spoken Arts Inc.

Robert Sobel formerly copied editor, named classical editor, Billboard. He will also be in charge of the copy desk and editorial production, New York.

Ralph F. Colvin appointed vice president, adr, of the company, Los Angeles, C.B.S. He was named director adr in 1969.

Dave Koopman promoted general manager and director of sales, Fairchild Inc.’s Ortronics division. He was formerly special projects manager for the company. . . . Jeff Grosky named manager of Record Spectacular store, Rockaway, N.J.

John Kurland joins Artists and Management, Inc., Los Angeles to direct a newly formed record production and music publishing division. He was formerly head of his own public relations firm and before that was PR director for Columbia Records . . . Former actress Cindy Dunn named professional manager of Mother Music in Los Angeles . . . Jack Oliver joins Peter Asher Management in Los Angeles as vice president. He was formerly with Apple Records.

Funk Date Almost Free Ride

NEW YORK — Grand Railroad Rallies solo concert, which is now scheduled for July 9, originally was intended to be a free concert, but expenses in excess of $100,000, and a $35,000 guarantee, mean that the concert will be a paid event.

The concert is being promoted by Sidney Bernstein, who also promoted the last solo date at the $55,000-seat facility — the Beatles in 1965.
A New Single By
GRAHAM NASH
"CHICAGO"
"SIMPLE MAN"
Atlantic 2804 Produced by Graham Nash

From The Forthcoming LP
"Songs For Beginners"

Atlantic SD 7204

Direction: The Getter, Roberts Management Co.
SAN FRANCISCO—An 11-day Arts and Industry Festival, featuring some of the nation's most progressive rock acts, is set for Brooks Hall here from Thursday (13) to May 23.

A deposit of $1,000 has been placed by the building's owner, San Francisco Productions, planning the festival.

According to Buddhah, head of On Cue and organizer of the legendary Human Be-In here in January of 1967, there will be many exhibitors as well as rock acts.

Among the national acts contracted to appear are Quicksilver Messenger Service, Big Brother and the Holding Company, John Lee Hooker, the Fish (formerly Country Joe McDonald's group), and the Flaming Groovies. Several other major acts have been listed as coming, although a check of these groups by managers Bill blueprint reveal that no contracts had been signed.

Buddhah said the purpose of the festival is to try to bring the beauty back with people from the business sides of the industry.

Exhibitors will include p.a. systems companies, musical instrument companies, national and recording studios among others.

The opening night will be pre-

SSS Piggybacks

• Continued from page 1

lated that live performances are perhaps the major factor in establishing progressive rock groups, but the expense of debuting a numerous variety of new groups could be prohibitive. The Benninghoff, for example, is a Fox Wayne, Ind., group. Flying them coast to coast over regular bookings, progressive rock station air-personnel, and many of their directors could be very costly.

If this method of exposing new groups receives acceptance with record customers,Singleton plans to do the same in the country music field and may piggy-back unconventionally with acts with each Jeanie C. Riley album.

view, with only invited people atten-
tending, Thursday (13) through May 22, the show will run from noon to 11 p.m. each day with the final day of the show running from noon to 6 p.m.

MGM Suit Vs. Colossus

NEW YORK--MGM Records has filed a lawsuit against Jerry Ross and Arthur R. Ross, principals in Colossus Records and Her-rod Productions, (for return of 12,500 shares of MGM stock and to re-

pay $178,159 in working capital advances, plus $75,000 finders fee.

The lawsuit, filed in U.S. Dis-

court for the Southern Dis-

trict of New York, charges that the most substantial part of the earnings of the Ross firms were in accounts receivable and uncollect-

able, that royalties due artists were understated in the Oct. 8, 1970 deal; and that Colossus knew it had a breach of contract status with the Shocking Blue, its major group, at the time it made the deal with MGM.

The lawsuit also charges that Colossus has made a deal to supply three free singles to distributors for each 10 sold and two albums free for each $10 air play, resulting in the result that "receivables were subject to substantial dilution by returns of the free records. Also claimed is that Colossus sent out records without the proper covers and treated them as sold records.

Army Net Picks Up Ritchie's 'The Child'

NEW YORK--Lorie Ritchie, "God Bless the Child" on the Repertoire D'Oro label has been picked up by the U.S. Army to send out to its radio station net-

work. In addition, the disk has been picked up by the Tri-State disk jockeys, a network of about 38 platter spinners.

The song was published by Edward B. Marks.

Norman Wiestroer, Musical Fra-1012, St. Louis. "We have told our clients that our manufactur-

ers have increased our substantially and we have ab-

sorbed these raises. An evalu-

ation of the market indicates our prices to the retailer must go up. I be-

lieve the distributor must make a profit if he is to exist; he must raise the dealer price or short cut his services. The distributor should not receive his portion, but make a reasonable profit for his work.

Philips Receives 'Devils' Set; Special Promotion Under Way

NEW YORK--An opera, "The Devils" of Jean-Paul Sartre, will be broadcast on radio stations in the U.S. and Canada this fall.

The score, written by Krzysztof Penderecki, is based on the books by John Whit-

ing's dramatization of Alberus Hus-

ey's "The Devils of Loudun," which deals with the story of Father Urbano Grandier, the cler-

gyman who was burned at the stake in 1934.

The opera stirred the Humburg audience because of its goryness, its finality. And the event was so well timed to today's times. The Philips' two-

record set contains a libretto and a book let and is due for release in England. The score has been revised but the original text by the composer that pre-

ferred the work. This includes Tatiana Troyanos and Andreni Hoiski. Conductor is Mark Ja-

nowski.

A special promotion is under way, with boxes distributed to record stores for display randomly. The record will be marketed, spec-

ifically showing Father Grandier be-

ing tortured, and, as part of a public-ity campaign, publisher Bel-

world, will allow a one-time, non-commercial broadcast of the opera between July 1 and Labor Day. The copyright rights fees will be waived during this time for the one broadcast.

Vegas Music Deal With Ranwood Int'l

LAS VEGAS — Vegas Music International has entered into a marketing deal with Ranwood International Inc., Los Angeles, for the recording of Sambu Scott's "To Be Free." The corresponding label is the Contempo label, a subsidiary of Int'l.

VMI 15, 1971, BILLBOARD

Master Deals

RCA Records has purchased the master tape for a rave top-40 disk which has become a hit in a Chicago record store. The disk, released on the Discopy label, is by a Chicago group, "** ** ** ** ** "

Decoy Records has acquired the master tape for a 45 by "Yazo County Missoula Talin," which, according to sources, the comedy album has been picked up for release by another clinical company, "I Like It." It is by the People's Choice, who has purchased it by Jamie/Guyden Records. The disk is being released on the Phil-L.A. of Soul Records label. The 45 was produced by Rudy Wilson and Bill Perry.

Starday-King Exec Cuts Disk On Fraternity

CINCINNATI—Robert A. Har-

ris, vice president-treasurer with Starday-King, here, has recorded a single of a country song by Terryl Carl-

son's Fraternity label, to the back-

ground of "My Buddy" done by the Casinos.

In his Harris reads a "Letter to My Brother," denouncing the national prominence in the press several months ago. He included the piece shortly after his son Robert was killed in the plane crash at Huntington, W.Va., last November which took the lives of the Mar-

shall college football team. Harris was quarterback with the team.

Harris says he is mailing out note that he has handled the disks in a week, together with a special sleeve and a packet of correspondence which he has had with the National Transportation Safety Board, which is investigating with all airline crashes.

Harris, who represents a group of parents who lost their sons in the plane crash, says, "My buddy..."..."...the public support..."...the coffee pots..."...the investigation..."...the publicity..."

Scott Praises Piracy Bill

Asks Early Action by House

WASHINGTON—Sen. John Chafee (R.-R.I.), a Senate subcommittee chairman, has said he was glad the Senate had approved the McCollum anti-

piracy bill and urged early action by the House "on this needed regu-

lation."

The senator said he believes that "the granting of a copyright to rec-

ord companies is the most appro-

priate and prompt method of meet-

ing the problem of record piracy."

Wholesalers Up Price to Dealer

• Continued from page 1

JAMES DARREN, left, and Don Kirshner, president of Kirshner Enter-

tainment Corp., discuss Darren's first single, "Bring Me Down Slow," which is being released on the Kirshner label. The Neil Sedaka-Howe-2160 song, written by Darren which produced a number of hit recordings several years ago.

The song which has been used in the U.S. Army to broadcast, features a

These are Procol Harum.

Procol Harum’s Broken Barricades, newly released by A&M, is their most splendid album to date from an artistic standpoint. To insure that its commercial success matches its musical splendor, we’re publicizing it with one of the most ambitious press/promotional packages we’ve ever lavished on an artist. Remember the names: Procol Harum, and Broken Barricades, the one a staple of, the other new on, A&M Records and tapes. SP 4294

Produced by Chris Thomas
WASHINGTON.—The Securities and Exchange Commission’s March summary of insider transactions reports for officers and directors and other holders of stock in public companies shows that most of the transactions are in common stock. No significant insider transactions for over-the-counter stocks of interest to insider brokers were reported in the March summary. The following transactions are in exchange stocks.

Amer–J. P. Bucich sold 2,000 shares, leaving him 9,350. H. W. West, Jr. sold 1,500 shares, leaving him 2,500. R. L. Pappas sold 2,000 shares of Class A common, leaving him 3,000 shares of the Class A.

ARA–H. Bagan sold 992 shares, leaving him 5,952.

Avnit–A. Avnit sold 3,000 shares, leaving him 19,765 shares held personally, 278,818 as trusts, and 4,624 by wife.

Craig Corp.—L. S. Wayman sold 11,200 shares, leaving him none.

Creative Management Associates–H. Howe sold 5,000 shares, leaving him 40,182 shares. Alvin Rouh bought 4,000 shares, giving him 8,008. H. Roux sold 2,000 shares, leaving him 4,000. L. M. Rosenthal sold 31,500 warrants to purchase common stock of the company, giving him none.

Disney–Walt J. W. Fowler sold 1,000 shares, leaving him 5,721. R. W. Miller exercised option to buy 2,000 shares, giving him 19.

Cassette Sciences in Offer

WASHINGTON.—Cassette Sciences Corp. of New York, a subsidiary of AHM Manufacturing and Distributing Systems Corp., has requested SEC registration for public sale of 250,000 shares to fund a $2.5 million offer to develop market the “Cassette-Video” (CV) System. The CV System permits interaction among a TV cassette player, a computer and a standard TV set.

Of the net proceeds of the stock sale, $540,000 would go to the parent firm ($140,000 in repayment of advances and $400,000 for patent rights covering the CV System and the basic computer control concepts for corporate purposes. The company has 2,090,000 shares outstanding. Benjamin C. Zirion is board chairman and Gerald E. Dorflus president.

SEC reports that the outstanding shares are subject to dilution of 27 cents per share tangible book value deficit, and purchasers of the shares would be registered to sustain an immediate dilution of $2.90 per share book value from the offering price.

Strouse Forms Pub

BY NEW YORK—Charles Strouse, composer of the new Broadway musical, "Applaus," has formed his own music publishing firm in partnership with Edwin H. Morris. The new firm, Barbara Music Inc., will handle stage, television and film music.

Kirshner Profits Soar by 40%

NEW YORK—Kirshner Entertainment Corp. reported an increase of revenues of $386,442 and an increase in earnings of $86,442 for the year ended December 31, 1970. Kirshner Entertainment Corp. reported net sales of $1,125,470, as compared with $707,201 for 1969. Net income for 1970 was $56,209 or 4 cents per share, as compared with $30,139 or 4 cents per share in 1969.

Give Tags Kemper To Produce Disks

NEW YORK—Give Records has signed a multi-album production agreement with Jim Kemper. The ideal candidate for Kemper to apply Give with 12 singles and three albums a year by five artists to be chosen by Kemper. Kemper already has three acts under the deal. They are the Great Train Robbery, Just Me and Fire.

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‘SHE’S A LADY’

First the single.*
Now the LP...by the world’s most exciting singer.

Tom Jones
Sings
SHE’S A LADY

PUPPET MAN
DO WHAT YOU’GOTTA DO
IN DREAMS
NOTHING RHYMED
TIL I CAN’T TAKE IT ANY MORE
RESURRECTION SHUFFLE
IT’S UP TO THE WOMAN
EBB TIDE (The Sea)
YOU’RE MY WORLD (Il Mio Mondo)
ONE NIGHT ONLY LOVE MAKER

XPAS-71046

*Certified by the RIAA as a million seller.

Available also on AMPLEX STEREO TAPES

LONDON

PRODUCT OF PARROT.
New Album Releases On Atlantic Atco Cotillion

May, 1971

On Records & Tapes
(Tapes Distributed By Ampex)
If you could only sell one type of cassette that's the type we'd make.

But you can sell four types and that's what we make. So we have a type of cassette for every type of customer you may have. Which means you'll find Norelco expertise in every category of tape—from speech to symphony. And, it also affords you a chance to entice more of your customers to trade up in Norelco quality.

The Challenger: This high-quality, budget-priced cassette will really appeal to students and other people interested in voice recording.

The Norelco 100: Here is a good value in an all-round cassette with a lifetime guarantee, for your customers who enjoy recording but don't really need the greatest of tape. It's great for recording background music, lectures, etc.

The Norelco 200: This is the famous Norelco cassette that is the standard of the industry. It's a low-noise cassette that's perfect for fine music recording. It has a lifetime guarantee and is the cassette most of your customers will ask for.

The Norelco 300: For those select customers who demand the very best, give them the Norelco 300. It's our best cassette, with extended frequency and dynamic range. And those with good equipment, who really know sound, will love it. Of course, this semiprofessional tape comes with a lifetime guarantee.

Cassettes by the people who introduced them. Norelco®
**Motorola, Other Unit Makers Shift To Matrix 4-Channel: LeKashman**

By EARL PAIGE

BUCHANAN, Mich.—Electro-Voice president Lawrence LeKashman says his firm, Automation Products and other car tape player manufacturers are switching from discrete quadrasonic to matrix 4-channel.

About his point of view concerning Electro-Voice's encoding/decoding matrix process, LeKashman is very specific. "The differences between discrete and matrix in tape hardware do not justify the added expense of discrete at every step of the marketing processes."

Asked if Motorola is buying encoders, he said: "I know they are buying samples." He further said: "Many engineers are asking us where we were a year ago when they decided to go discrete."

He said the difference in retail price between a discrete tape player and a matrix player is "significant." He put the figure at 20% to 25% in favor of matrix decoder equipped players. "The lead assembly for discrete systems is at the best about $6 and I have manufacturers all the time asking me where they can buy them at this price—it's usually much more."

LeKashman's big point is his advocacy of some standardized approach to quadrasonic. "We're going to see 50 or 60 Japanese companies at the Consumers Electronic Show (CES) all showing various versions of quadrasonic, yet here we are in America with the strongest patent position on a quadrasonic system—one that could achieve industry standardization."

**Patent Marriage**

He refers to the recent "patent marriage" between Electro-Voice and Peter Scheiber, developer of another matrix 4-channel system. Neither Electro-Voice's or Scheiber's patents have issued, but at least the two systems are combined now, he said.

LeKashman said his firm was aware of Scheiber's work but was able to cover all the contingencies. Scheiber "missed. His system was very broadly based. Between the two, we now have the strongest patent position on an electronic innovation you can think of."

He said as of now, Electro-Voice has not supplied indigenous Japanese manufacturers with Electro-Voice's device. "But I can't hold an umbrella over American companies forever." He does, however, ship many parts. "If U.S. firms which have ties with Asian factories and which have started using Electro-Voice's player only, just that not enough have come around."

LeKashman said, "Their Japanese side finds too many record industry executives with what he says is "wrong information" regarding quadrasonic."

**Transmission**

Essentially, Electro-Voice's system employs an encoder at the recording studio source. He said this involves a machine that costs about $795. The consumer then has a decoding device (at price about $59.95 list) that electronically separates the four signals, whether they are coming from a disk or tape. Regular 2-channel stereo disks and tapes are compatible with Electro-Voice 4-channel processed recordings.

"Thus, there is no feeling on the consumer's part that he has been put upon—his old library of 2-channel material is still good."

On the other hand, the discrete systems would involve special needles (as regards disks) and special pickup heads (as regards tapes) to play the discrete recordings. Advocates say the discrete system is better, but of course, LeKashman doesn't think so.

"Quadrasonic is going to happen, no matter what Columbia and RCA decide to do," he said, referring to the software stalemate. "At CES there will be over 100 disk albums using our system. Of course, quadrasonic would happen much easier if either Columbia or RCA came along with us."

He said he does not want to create "a great controversy." He just feels that the recording industry is on the threshold of such a great creative and marketing breakthrough. "From the ad standpoint there's so much that can be done to 4-channel recording techniques. As for marketing, there's a great opportunity to cause 'retro-fitting' on the part of the consumer without any fear of obsolescence."

He said the consumer can move naturally from regular 2-channel equipment to 4-channel. "Think of the surge this could give to classical music sales as people decide to repurchase their favorite works in 4-channel. Buying new 4-channel software and hardware is what he means by the term retro-fitting," he said.

LeKashman said that many large firms are getting excited about 4-channel. Heath Co. will mail out a million catalogs with quadrasonic equipment as a cover feature and the firm will also for the first time offer quadrasonic software, he said. Sperry & Hutchinson (SHM) has run out of superlatives with which to describe 2-channel stereo, he said, and so this is not mentioned.

(Continued on page 44)

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**Stereo tape cartridges travel first class in this first class line of carrying cases**

Here’s a line of cases everyone likes, from the first-time buyer to the established tape owner. A style and size for every taste. Each one is truly a first class case... and loaded with features. Capacities from 10 to 24-8-track tapes or Cassettes. Padded lids. Covered with beautiful plastic coated, moisture resistant material. Sturdy construction. Attractive hardware. Available in a wide range of colors to match the exterior of a car or the decor of a home—red, beige, black, ivory, navy blue, gold-black and walnut wood grain.

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**IT'S FIRST SEMINAR TO COVER ALL TAPE BASES**

WASHINGTON—The International Tape Association will hold its first industry seminar here at the Shoreham Hotel, Wednesday (12) to Saturday (15).

Scheduled are 24 workshop sessions ranging from audio-visual communications to new (and old) uses of audio tape.

The keynote speaker is Donald N. Frey, chairman and chief executive officer of Bell & Howell, who will discuss "Tape Communications in the 70's: Evolution or Revolution." Oscar Kusinitz, president of Motorola Automotive Products and the ITA, will open the convention with a speech on its theme, "Tape—Its Trends and Future Throughout the World."

Other speakers include Virginia H. Kusner, special assistant to the President on consumer affairs; William D. Lee, deputy assistant secretary of Commerce and executive director of the National Business Council for Consumer Affairs; and Art Buchwald, columnist and author.

Several companies will hold "buyer-meets-seller" sessions in hospitality suites, and Motorola Systems will demonstrate its Electronic Video Recording (EVR) system. Enoch Light, president of Total Sound, will demonstrate quadrasonic.

Workshop seminars range from uses of tape in business, education and industry to entertainment, and equipment to technological advances in software and hardware. Distribution, packaging and merchandising also will be outlined.
Cassette's Low Sales Growth Held Contributor to Cap Soft Picture

LOS ANGELES—The failure of prerecorded cassettes to achieve expected growth levels and the soft economy in general is contributing to Capitol's weakening financial position.

According to Stanley M. Gortikov, president of Capitol Industries, parent company of Audio Devices, tape manufacturer, and Capitol Records, the tape industry is beset with several headaches:

- Price erosion.
- Overproduction.
- Reduced sales because of economic conditions.
- Fierce competition from industry giants for the available sales in a temporarily shrunken field.

He did say, however, that there is tremendous growth for the record (music) industry in the years ahead, and tape sales, which have suffered from overproduction, still remain as one of the most important growth areas to the industry.

But, "in the tape field," Gortikov said, "the industry's disappointment is the failure of cassettes to achieve the dynamic growth levels originally anticipated. Sales of prerecorded cassette tapes continue strong, but no takeover in the configuration competition is reflected in current trends. Eight-track cartridge sales, however, steadily move upward."

-Track Up

Gortikov outlined the problems at Audio Devices this way: "In its early days in the Capitol family, Audio Devices was beset with serious quality and processing problems. These are largely behind us.

"Audio's problems today are those of the tape and cartridge industry in general—price erosion, reduced sales because of economic conditions, and fierce competition from industry giants for the available sales in a temporarily shrunken field."

Improvements

"We are hopeful that general improvements in the economic conditions will eventually provide the environment for the growth of Audio Devices, and that in time the cartridge TV growth—both in magnetic tape and cartridges—will be an opportunity period for the company.

Gortikov outlined Capitol's position on video cartridge in this manner:

"One of the greatest jobs in puffery is going on now in conjunction with the so-called video or TV cartridge. I use the word 'puffery' only over short-term."

(Continued on page 59)

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Tape Happenings

TEAC, of Santa Monica, Calif., is introducing six products in the component field, including a stereo-integrated amplifier, model AS-201, at $349.50; an AM/FM stereo tuner, AT-201, at $349.50; a stereo electronic 3-way divider, AF-201, at $199.50; stereo power amplifier, AE-201, at $199.50; a total performance indicator, AZ-201, at $199.50; and a 3-way speaker system, LS-80M, at $196.50.

Executive Suite 260, Beverly Hills, Calif. is advertising a tape package for businessmen which includes a comp...

(Continued on page 44)

MEMOREX SEeks CANADA TIES

SAN FRANCISCO—Memorex is planning to distribute its new blank cassette and reel tape lines in Canada, according to a company spokesman.

It's looking for distributors, with plans to introduce product by the end of 1971.

More Tape News

On Page 59

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CALICO IS COMING!

WE DON'T SELL EVR MACHINES

... We Give Them Away!

HERSHEY VIDEO SYSTEMS, INC.
Software systems for the future
John Hancock Center
875 North Michigan Avenue, Chicago, Ill. 60611

CENTRAL'S CASSETTE'S COMING!

FRIENDS DO! FRESH, MINT, FABULOUS!

MAY 15, 1971, BILLBOARD
High Energy is more than a mere step forward. A giant leap ahead in magnetic technology, it brings you helical video tape that will actually make possible dramatic future developments.

With a totally new oxide formulation, "Scotch" Brand "HE" delivers greatly increased signal-to-noise for new brilliance in color definition, new contrast and clarity in black and white. Plus third generation duplicates the brilliance of honest to-goodness video masters.

But a word of honest advice. For most applications, "Scotch" Guardsmen Series helical tapes still offer you the best performance value. Plus the only use-proven back treatment for longlife protection against contaminants, against static buildup, against handling damage.

Get all the facts about "Scotch" video tapes for today — and tomorrow. Contact your "Scotch" Brand supplier or write Market Services, Magnetic Products Division, 3M Center, St. Paul, Minnesota 55101.

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**THE ELECTRO SOUND 200**

**Tape Cartridges**

(20) THE TOP... (Based on Best Selling LP's)

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>Title, Artist, Label (B &amp; C &amp; Cassette Nos.) (Duplication)</td>
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<tr>
<td>1</td>
<td>4 WAY STREET</td>
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<td>JESUS CHRIST, SUPERSTAR</td>
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<td>3</td>
<td>UP TO DATE</td>
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<td>4</td>
<td>PEARL</td>
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<td>5</td>
<td>GOLDEN BISQUIT—Their Greatest Hits</td>
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<td>6</td>
<td>MID SLIDE SLIM AND THE BLUE HORIZON</td>
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<td>TAPESTRY</td>
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<td>8</td>
<td>SURVIVAL</td>
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<td>STICKY FINGERS</td>
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<td>LOVE STORY</td>
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<td>LOVE STORY</td>
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<td>14</td>
<td>MAYBE TOMORROW</td>
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<td>15</td>
<td>WOODSTOCK 2 Soundtrack, Capitol (IP 2-400; CS 2-400) (Arpex)</td>
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<td>16</td>
<td>THIS IS A RECORDING</td>
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<td>BEST OF</td>
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<td>CHICAGO II</td>
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<td>19</td>
<td>PARANOID Black Sabbath, Warner Bros. (Arpex MB 56887; MS 56887)</td>
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<td>L.A. WOMAN</td>
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<td>TUMBLEWEED CONNECTION</td>
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<td>EMERSON, LAKE &amp; PALMER</td>
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<td>SWEET BABY JAMES</td>
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<td>THE PARTRIDGE FAMILY ALBUM</td>
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<td>BLOODROCK III</td>
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<td>LOVE'S LINES, ANGLES &amp; RHYMES</td>
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<td>33</td>
<td>IF I COULD ONLY REMEMBER MY NAME</td>
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<td>LOVE IT TO DEATH</td>
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<td>GOLDEN YEARS—GREATEST HITS</td>
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<td>GREATEST HITS</td>
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<td>PORTRAIT OF BOBBY</td>
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<td>48</td>
<td>TO BE CONTINUED</td>
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Billboard SPECIAL SURVEY For Week Ending 5/15/71
Non-Tape Cos. Probe Trade

LOS ANGELES — Interest is mounting in developing affiliations with tape oriented firms. The latest is Cerro Corp., New York, which acquired 82 percent of Stereo Tape Club of America, that distributes stereo tape players and prerecorded cassettes.

Cerro, a metals producer, would pay about $3.5 million, through a tender offer, for its interest in Stereo Tape Club. Stockholders, who tender their stock will receive $9 per common share in cash. Option holders will be paid the difference between $9 and the various offer. If the tender offer is successful, Stereo Tape Club will issue to Cerro preferred stock and a note convertible into common stock for a total of $3.5 million.

Stereo Tape Club of America's offer is in registration, prior to its Cerro arrangement, and a report filed in 1970 with the Securities and Exchange Commission lists an offering of 200,000 shares for public (Continued on page 44)

Tape Battle In Australia

AUSTRALIA — Pre-recorded cassettes are being challenged for the first time here by K-track cartridges.

In turn, record manufacturers, primarily RCA, are releasing budget $3 cassette. RCA launched the first budget line on the market with a series of titles from its Camel label. It also plans to issue cassette and records simultaneously.

To challenge cassette, one company, Trade-A-Tape, has established a cassette leasing arrangement. The plan to offer 10 tapes a month for $15 with the option of trading purchased tapes for new cassettes. Cartridges retail from between $7.50 to $9.

Trade-A-Tape is also offering a "get acquainted" deal: a free player to the first 500 club members and six months free trading after the first 50 payments.

ATTENTION DEALERS!

THE MOST COMPLETE TAPE & RECORD SERVICE IN THE WORLD!

WE HAVE EVERYTHING!

Especially items not found elsewhere!

8 TRACK • CASSETTES LARGE OPEN REEL INVENTORY 8-TRACKS & POPS COMPLETE CATALOG OF ALL LABELS ALWAYS AVAILABLE YOU NAME IT—WE'LL GET IT FOR YOU! DON'T LOSE SALES WE CAN SUPPLY ANY ITEM IMMEDIATELY!

WE SHIP ALL OVER THE WORLD!

QUEENS, LONG ISLAND, ETC.
Same fabulous service available at 40-46 Main Street, Flushing
Open for pickups 10 a.m. to 8 p.m. everyday except Sunday.

FREE CATALOG AND PRICE LIST SENT ON REQUEST

King Karol
444 West 42nd St., N.Y.C. 10036

MAY 15, 1971, BILLBOARD
NO.1-BILLBOARD'S "HITS OF THE WORLD"
NO.1-RECORD MIRROR "THE 50"
NO.1-RTR "BRITAIN'S TOP 50"

ANOTHER DOUBLE BARREL BLAST FROM BIG TREE RECORDS

DOUBLE BARREL

Dave and Ansell Collins
A New Hot Single

DISTRIBUTED BY AMPLEX RECORDS
555 MADISON AVENUE, NEW YORK CITY 10022
Memorex Corp.’s Goals on Marketing: Selection

SAN FRANCISCO—The marketing goals of Memorex Corp. as they relate to audio tape are simple: educate consumers and retailers on the pluses of high-quality cassette and reel tape.

The computer equipment company recently introduced its first consumer products in the audio market—blank cassette and reel tape—and has committed itself to a select area of the market. It is going after the high-end of the market, where its distribution pattern is centered. "Our prime objective is the hi-fi market," said Jud Phelps, audio tape product manager. "We’re after distributors and dealers who know, sell and are concerned with quality equipment."

To do this Memorex has started a campaign to teach the ABC’s of quality tape to consumers, retailers and anyone else who will listen. It is believed that Memorex, to prove its long-term commitment to the industry, is spending between $600,000 and $1 million on advertising, both trade and consumer publications.

Memorex also preaches the quality of Memorex product. It shows a classical singer shattering glass with a high note. The singing is recorded on Memorex tape, and when it’s played back, the fidelity is good enough to shatter another glass.

The company’s blank cassette line will be offered with chromium dioxide coating and in gamma ferric oxide, the latter in 30, 60, 90 and 120-minute lengths and the former in 60 and 90-minute lengths.

Memorex’s tape duplication method uses heat rather than a magnetic field. The tape to be copied and a chromium dioxide intermediate tape are brought into contact, with heat applied to the intermediate tape at the point of contact. Because of the properties of the chromium dioxide, a transfer of the signal from the master is accomplished. The intermediate tape now contains a mirror image of the master tape. This intermediate tape is then used in a similar manner to obtain the necessary copies from one or a number of copy stations. Copy tapes, however, must also be of the chromium dioxide variety.

The company has faith in its high-end chromium dioxide line, even though the mass-market is in ferric. "We see the chromium market has a solid future," Phelps said. "It will be enhanced by the availability of more players on the market capable of utilizing chromium tape."

Phelps believes that chromium dioxide tape makes the cassette configuration a high fidelity medium. "It (chromium) should be 10 percent of the blank cassette market by 1973," he said.

As part of its educational program, Memorex has a series of dealer programs, including:

- A free counter display which holds 72 cassettes.
- Free counter displays for both 5-inch and 7-inch reel-to-reel tapes.
- A counter top shipper for chromium tape which holds 24 cassettes.
- A buy one C-60 and get a C-60 (iron oxide) free.
- A co-op advertising program.

Although the emphasis is on cassette and reel product, Memorex is investigating the blank 8-track cartridge area. "Frankly," Phelps said, "the jury is still out on blank 8-tracks. If we see a long-term market in it we may commit production, but certainly not if it's short-term."

Distribution of its consumer tapes will be both direct and through distributors, depending on marketing strengths of its internal sales staff, and Magnavox will be at the company's Santa Clara, Calif., facility to receiving depots across the U.S.

INJUNCTION VS. 7 IN L.A.

LOS ANGELES—Superior Court commissioner Clinton Rodda, Jr., issued a preliminary injunction here against seven defendants named in a illegal duplication suit.

A hearing on the two other defendants, Mugn, Mobile Stereo Pak and Lil Audi's Stereo Center, will be held June 7.

The injunction, which prohibits the defendants from selling, duplicating or advertising "pirated" tapes was issued against Joseph Trow of Joe's Stereo Center, Stereo Happy, Nicholas and Helen Yarkialides of Auto Stereo Center, Sidney and Mary Jo Weisblatt of California Radio Distributors, Campus Outlet, California Discount Tape Center and Coen Auto Center.

Plaintiffs are Atlantic, Warner Bros., London, Fantasy/Galaxy, Bell, Buddah Records and Ampex.
Roger Williams has a hit!

"The Summer Knows" (Theme from "Summer of '42")
B/W "Your Song" K2140

ANOTHER MEMBER OF THE MCA SOUND CONSPIRACY
NEW YORK — Warner Bros./Reprise Records is expanding its talent showcase program to overcome the closing of ballrooms and clubs, and the shift of radio playlists. Already closed is the Boston Tea Party in Boston, Le- geno’s in New York, and Bill Graham has announced plans to shutter the Fillmore’s East and West. The recording company’s answer to the squeeze on less-established acts is the company-sponsored tour planned to bring WB/Reprise artists before the record-buying public.

Rock Promoters Air Beef at Miami Beach Fest Group

NEW YORK — The Miami Beach Tourist Development Authority’s decision to cancel plans for a rock festival this summer has ruffled the feathers of several rock promoters. According to one rock promoter, the beef against the Miami Beach group isn’t so much over the cancellation as it is with the way it conducted its business.

Paul Block, president of Herbe, Shubert Inc., complained in a letter to Walter Kaplan of the MBTDG to think about how and other rock promoters received by members of the MBTDG. According to Block, a number of meetings were called in Miami which required promoters to fly in from New York and Los Angeles to make presentations.

The board then became aware of the “hippie” aspects of a rock festival and changed its mind completely. In his letter to Kap- lan, Block noted, “Four people traveled a total of 20,000 miles to see you and you had other things to do.” It was Block’s and others $3,000 in getting this thing toget- her at your agency’s continu- ing assurances, affirmatives and endorsements as though in a ‘ringer’ after we make our inno- cent presentation—a guy who really made no sense but at best was saying what you should have been considering all along, music does bring young people with long hair—and we are railroaded out of replying to his words.”

Block concluded, “We are cor- rect and proper in our presentation. We were led on to spending money, effort and spirit on some- thing that was not real.”

Alpha Chi Drug Concert Is Hit

CHICAGO—A concert format featuring a big band and a rock group and presenting antidrugbring from experts was so suc- cessful here that it may be ex- panded to other Chicago area institutions.

The format was created by WNUS music director Harry King and rock producer Robert Chiavarina. The first concert featured Croft’s 14- piece band, “Fit to Be Square” with Dr. William Loeb, associate professor of psychiatry, and Chicago City College. The concert was to be held aboard the S.S. Bay Belle, an excursion boat which will cruise the Hudson River for four hours. The groups will perform continuous sets.

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WB/Reprise Expands Showcase Program to Offset Club Closings

JETHRO TULL COWBOY

Fillmore East, New York

Vast Fillmore East audiences will swear upon their new copies of “Aquarius” (Reprise LP) that the Jethro Tull Spectacle is car- rying on livelier than ever. Ian Jamison, the band’s new singer, is spiced up the entire Tull repertory (especially the titles “Pied Piper,” “Wild-eyed Mad- man” and “Bastard extraordinaire” stick like hallway degrees in showmanship) remains pop’s most energetic performer and a very funny guy. But now it looks as if John Evan has de- cided to take Anderson (and Keith Emerson and Elton John) as ex- ample of what is permissible on stage, and having let himself go, he really reveals Anderson in mar- velous, outrageous behavior.

Musically, Jethro seems to be one playing together as an excuse to play separately. This most frag- mented of pop groups had its fin- est moments when one or another of them had a long solo. Anderson on flute, Evan on piano, Martin Lancelot Barre on guitar and Clive Bunker on drums each had the chance to make some remark- able individual statements.

Cowboy, a Capricorn group who opened the bill, placed some very good soft-country rock in the fine Byrds/Buffalo-Band tradition, but the set still fell flat. They have no brand or group without a widespread reputation. Each must sin- gle must have a way to introduce itself and make a impres- sion. With all their fine har- monies and tight co-ordination, Cowboy could not make up for sound quality which they lacked in dynamics.

NANCY ERlich

JIMMY WEBB, JUDEE SILL

Bitter End, New York

When Jimmy Webb was writ- ing hit songs, “Up, Up and Away” and “By the Time I Get to Phoenix,” he was much more personal, his words more poetic, than the spiced-up, rock group version of the songs that was performed by Laundry: “Hey Jude” and “Spinning Wheel” together to the 400 in attendance clapping along.

The city of Springfield, Ill., is now interested in recording a con- cert, Cordt said. A recording made of the show will be sold at local stores for other cities and organizations that might want the program.

Talent In Action

MAY 15, 1971, BILLBOARD
Three Dog Night thanks Dunhill Records, Reb Foster Associates and the industry for the help in making a giant success of the record "JOY TO THE WORLD"

Jeremiah B. F.
A SMASH RECORD! "DEVOTION" Bobbi Martin
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663 Fifth Ave., New York, N.Y., 10022
(212) 350-3633
For Radio Copy Write To Sounds Music Co.
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STROBE LIGHTS
COLORED BLACK LITE SPRAY PAINT
Send For Wholesale Price Sheet
Lakeview Novelties
7307 N. RIDGEWAY AVENUE
SKOKIE, ILLINOIS 60076
PHONES: (312) 588-0661 OR (312) 588-0662

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1001 - $85.75
COLOR PRINTS
1000 - $250.00
Send for a sample 8X10 color print and black & white print plus prices for other sizes in black & white and full details on ordering.

NEW YORK
Emerson, Lake and Palmer, Cotillion group, slated to headline their own Carnegie Hall concert on May 29. A&R Records' Marlan Love leaves Hollywood after filming a TV pilot, "Handiball's Trunk," to fulfill a three-week engagement at the Holiday Inn, Jamaica, beginning Sunday (9). Herbie Mann and Air play the Hampton Jazz Festiva In Virginia June 25-26. Jackie Lomax at the Maxwell Auditorium, Poughkeepsie, on May 28 with Darwyn & Ronnie. An Anne Murray music folio has been published by West Coast Public Records and the album Campbell will be at the International Hotel in Las Vegas until June 19. Instant Joy, group managed by Bobbi Martin, on tour with Jim Hillman and the Capetians until May 23. Bobbi an assistant to a music publisher in New York City. Eddy Arnold recorded several of his concert performances for his first live concert LP for Warner Bros. Reprise. Lenny Bruce's berserk comedy. Reprise supervised the recording sessions for Mr. Bruce. Reprise in charge of his new album to be released in fall. Artie Gortler recorded several of his concert appearances for his first live concert LP for Warner Bros. Reprise. Lenny Bruce's berserk comedy. Reprise supervised the recording sessions for Mr. Bruce. Reprise in charge of his new album to be released in fall. Arthur Godfrey recorded several of his concert appearances for his first live concert LP for Warner Bros. Reprise. Lenny Bruce's berserk comedy. Reprise supervised the recording sessions for Mr. Bruce. Reprise in charge of his new album to be released in fall. Arthur Godfrey recorded several of his concert appearances for his first live concert LP for Warner Bros. Reprise. Lenny Bruce's berserk comedy. Reprise supervised the recording sessions for Mr. Bruce. Reprise in charge of his new album to be released in fall. Arthur Godfrey recorded several of his concert appearances for his first live concert LP for Warner Bros. Reprise. Lenny Bruce's berserk comedy. Reprise supervised the recording sessions for Mr. Bruce. Reprise in charge of his new album to be released in fall.

From the Music Capitals of the World

DOMESTIC

NEW YORK
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BLACK PRINTS $20.75 1000
COLOR PRINTS $20.75 1000
DYNAMITIEMILLION
FKM SPRINGFIELD, ILLINOIS 62701

A TALENT IN ACTION

Karen Beth, Deca recording artist, opened on April 21, so companying herself on acoustic guitar and piano, in folk-rock treatments of love relationships past and present, and of nature's self-restoration. With varying intensity, her lyrics embody a striving for communication rather than narrative description, and such highly conscious evaluation and reaching out were most effective in "Rock, "I'm No Good for You," "Jesse Winchester," and "Shepherd of the Mountain." A Tim Hardin, the self-effacing, harrowing singer, unfurled his persistently intricate jazz-blues inflection in "Don't Make Promises," "Misty Roses," and "If I Were a Carpenter," on acoustic guitar, while War- ren Bernhart infused superbly graceful keyboard elaboration. The Columbia artists " Tribute to Hank, Williams" was a moving acknowledgment, and the obsessive persuasion of "Love Him" on the piano ended at a high emotional peak.

ROBIN LOGGIE

ROD McKUEN
Carnegie Hall, New York
Rod McKuen's birthday concerts have become an annual event in New York. For April 29 he filled Carnegie Hall to capacity. The well-wishers received more than they bargained for since McKuen became so involved in the performance, he forgot the time and was on stage for well over two hours. "My heart seemed to mind, as each number, whether a bit or a song was greeted as a right recognition.

(Continued on page 31)

THE BUSINESS REVIEWS

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(Continued on page 31)
...and now for the rest of '71

Chicago

MAY 5th—Omaha, Neb.
MAY 6th—Lincoln, Neb.
MAY 7th—De Moines, Iowa
MAY 8th—Madison, Wisconsin
MAY 9th—Minneapolis, Minn.
MAY 10th—Racine, Wisconsin
MAY 11th—South Bend, Ind.
MAY 12th—Urbana, Ill.
MAY 13th—Chicago, Ill.
MAY 14th—Carbondale, Ill.
MAY 15th—St. Louis, Mo.
MAY 16th—Macomb, Ill.
MAY 17th—Muncie, Ind.
MAY 19th—Milwaukee, Wis.
MAY 20th—Athens, Ohio
MAY 21st—Indianapolis, Ind.
MAY 22nd—Cleveland, Ohio
MAY 23rd—Cincinnati, Ohio
MAY 24th-31st—OFF
JUNE 1st—London, England
JUNE 2nd—Munich, Germany
JUNE 3rd—Frankfurt, Germany
JUNE 4th—Berlin, Germany
JUNE 5th—Paris, France
JUNE 6th—Stockholm, Sweden
JUNE 7th—Copenhagen, Denmark
JUNE 8th—Milan, Italy
JUNE 9th—Rome, Italy
JUNE 10th—Athens, Greece
JUNE 11th—Bangkok, Thailand
JUNE 13th-14th—Osaka, Japan
JUNE 15th-16th—Tokyo, Japan
JUNE 17th-21st—Hawaii
JUNE 22nd-JULY 1st—OFF
JULY 2nd—Las Vegas, Nev.
JULY 3rd-11th—RECORDING
JULY 12th—San Jose, Calif.
JULY 14th—Vancouver, B.C.
JULY 15th—Seattle, Wash.
JULY 16th—Spokane, Wash.
JULY 17th—Salt Lake City, Utah
JULY 18th—Denver, Colo.
JULY 19th—Colorado, Springs, Col.
JULY 20th—Denver, Colo.
JULY 21st—Amarillo, Tex.
JULY 22nd—El Paso, Tex.
JULY 23rd-Aug. 2nd—OFF
AUGUST 3rd—Memphis, Tenn.
AUGUST 4th—Nashville, Tenn.
AUGUST 5th—Greensboro, N.C.
AUGUST 6th—Hampton, Va.
AUGUST 7th-8th—Forest Hills, N.Y.
AUGUST 9th—Boston, Mass.
AUGUST 10th—Clearfield, Ohio
AUGUST 11th—Hershey, Pa.
AUGUST 13th—Newport, R.I.
AUGUST 14th-15th—New Haven, Conn.
AUGUST 16th-25th—OFF
AUGUST 26th—Knoxville, Tenn.
AUGUST 27th—Jonesboro, Ga.
AUGUST 28th—Birmingham, Ala.
AUGUST 29th—Duquoin, Ill.
AUGUST 30th—Cincinnati, Ohio
AUGUST 31st—Buffalo, N.Y.
SEPTEMBER 1st—Pittsburgh, Pa.
SEPTEMBER 2nd—Johnstown, Pa.
SEPTEMBER 3rd—Saratoga Springs, N.Y.
SEPTEMBER 4th—Montreal, Canada
SEPTEMBER 5th—Foxboro, Mass.
SEPTEMBER 7th-9th—OFF
SEPTEMBER 11th-28th—RECORDING
SEPTEMBER 29th—Kansas City, Mo.
SEPTEMBER 30th—Wichita, Kansas
OCTOBER 1st—Oklahoma City, Okla.
OCTOBER 2nd—Lubbock, Tex.
OCTOBER 3rd—Abilene, Tex.
OCTOBER 4th—OFF
OCTOBER 5th—San Antonio, Tex.
OCTOBER 6th—Austin, Tex.
OCTOBER 7th—Fort Worth, Tex.
OCTOBER 8th—Dallas, Tex.
OCTOBER 9th—Houston, Tex.
OCTOBER 10th—Beaumont, Tex.
OCTOBER 11th-19th—RECORDING
OCTOBER 20th—New Orleans, La.
OCTOBER 21st—Monroe, La.
OCTOBER 22nd—Little Rock, Ark.
OCTOBER 23rd—Shreveport, La.
OCTOBER 24th—Jacksonville, Miss.
OCTOBER 25th—Mobile, Ala.
OCTOBER 26th—Macon, Ga.
OCTOBER 27th—Athens, Ga.
OCTOBER 28th—Atlanta, Ga.
OCTOBER 29th—Gainesville, Fla.
OCTOBER 30th—Miami, Fla.
OCTOBER 31st—Tampa, Fla.
NOVEMBER 1st-10th—RECORDING
NOVEMBER 11th—Toledo, Ohio
NOVEMBER 12th—Columbus, Ohio
NOVEMBER 13th—Roanoke, Va.
NOVEMBER 14th—Charleston, West Va.
NOVEMBER 15th—Canton, Ohio
NOVEMBER 16th—Louisville, Ky.
NOVEMBER 19th—Detroit, Mich.
NOVEMBER 20th—Bloomington, Ind.
NOVEMBER 24th—Minneapolis, Minn.
NOVEMBER 25th-27th—Chicago, Ill.
DECEMBER 1st—Kennedy Center for the Performing Arts, Washington, D.C.
DECEMBER 2nd thru 30th—Rest and Peace!

Booked by:

Emanuel Management
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Larry Emanuel President

International Famous Agency
Los Angeles New York Chicago London Paris Rome
NEW YORK—Having dug in for a comfortable run with "Story Theatre," Paul Sills and his troupe of improvisational players have brought to the Ambassador Theatre on April 22, their playful adaptation of Ovid's "Metamorphoses" to play on an alternating basis. Although the mythical gods of "Metamorphoses" lack the charm and free spirit of the Grimm creation in "Story Theatre," they do give the Sills' players plenty of opportunities to be clever, capricious and ingratiating. It should win a following just as "Story Theatre" has.

The players, of whom Valerie Harper, Paula Kelly, Hamid Hamilton Camp, Paul Sand, Richard Schaal and Avery Schreiber are standouts, enact the gods, mortals, and even horses and snakes with a theatrical flair that's continually commanding. And through it all, the music of the True Brethren (Continued on page 31)

From the Music Capitals

**NEW YORK**

The song, written by Bruno Cappot (music) and Jack Murray (lyrics) is published by Rayven Music.

**LOS ANGELES**

A sellout concert by Ten Years After and Humble Pie at the Long Beach Arena May 2 was marred by rock and bottle-throwing by several hundred people who couldn't get in. More than two dozen large windows of the Arena were broken. Very few people were arrested and no one was injured, according to police. The manager of the Arena said both groups were very cooperative and that rock concerts at the Arena would continue. Last year the Arena dropped a concert, although they began again this year with no trouble.

Melba Moore, star of "Purlie," was the guest of Rep. William Cade of Missouri in the Caucus Room of the Senate Building in Washington, D.C., and gave a special performance to members of the Black Caucus. . . . Neil Diamond has cut a one-hour special with Roger Carroll for the American Forces Radio to be aired in June. . . . Three Dog Night and Steppenwolf looking for new agency representative.

Chicago, the group, was presented with the keys to Reno, Nev., the city. Presented during the group's sellout performance there, it marked the first time that rock music had been performed in Reno's Centennial Coliseum.

Eric Burdon and War played Modesto, Calif., recently. The Honey Bee backed Juliet Prowse at the Desert Inn Las Vegas recently. Allyn Ferguson and Jack Elliot did the musical arrangements. . . . Oliver played three nights in the Excelsior, Calif., club, "In the Alley." . . . Emerson Lake and Palmer will appear with Poco for three dates in May. . . . Melanie to play at the International Radio Exhibition Aug. 8 in Berlin. . . . Neil Diamond now backed in concerts by a five-piece band. . . . Prairie Grass appearing with Isaac Hayes for nine dates. . . . Osmond Mancini will play three dates in the West in late May with Nancy Wilson. . . . Bobby Sherman has been added to the motion picture and television relief fund show June 13. . . . Sweatbog at the Whisky from Wednesday. (12) through Friday. (14). . . . Conductor/composer John Green will conduct the Israeli Philharmonic Orchestra May 15-18 in Tel Aviv. . . . Fanny on a tour of the Midwest and East before heading for Japan in June. . . . John (Continued on page 32)

**Kendricks Hits Promotion Trail**

NEW YORK—Eddie Kendricks, formerly lead singer with the Temptations, is pushing his first solo effort on the Tamla label with a promotion tour of such key cities as New York, Chicago, Atlanta, Baltimore and Los Angeles. He's already been through the promotion mill in New York and Chicago. His Tamla single is "So Hard for Me to Say Goodbye" and his LP is "All by Myself."

Working engagements for Kendricks are currently being worked out by the William Morris Agency.

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**More Talent News**

On Pages 31 & 32
KOV Picks Up Strong Sales Action
On Albums Faster Than Singles

By CLAUDE HALL

PITTSBURGH—Sales of albums are much quicker to pick up now than singles in this market, according to KOV program director Bob Harper. The station is picking up strong sales action on an album in the second week, while it usually takes three weeks on singles, he said.

"For one thing, I think the albums are in the stores quicker through record distribution channels. Also, I suppose that record stores are more prone to let you sample them, in relation to vinyl singles. The hit records are on albums, plus it's a matter of economy," and he pointed out that profits on albums were much greater to the dealers on than singles.

"We're basically a rocker," Harper said. "I like to describe KOV as a rocker plus LPs, it happens to someone over 34 years old. Though that 34-year-old listener may not be into the Guess Who, he will be interested in what the air personality says before a record or will say after a record. We try to broaden the demographics of our audience with the appeal of the air personalities." The staff of the station includes Chuck Brinkman, the music director, 6-10 a.m.; Bob Davis, 10 a.m. to 2 p.m.; Summers 2-6 p.m., Jim Quinn 6-10, 10 a.m. to 2 p.m., and Bob Wood 2-6 a.m.

"What we do is hire people who can give an audience more than just music," Harper said. "Anyways, we'd better keep the music our first love, and that our music this days is being played on the local middle of-the-road station, because we can't be able to pick the hits a little better. Though a lot of KOV is not all in the music.

Screen Discs

Chuck Brinkman skims all of the records. Then Harper and Brinkman go over them together in a music meeting. Harper said that Brinkman is seldom wrong on records.

KOV has anywhere from 30-40 singles on its playlist each week and these are supplemented with 14 album cuts which are played on the air for two hours from 2 p.m. through. About three to five newly released each week and usually two album cuts.

The system of playing one LP cut during the top 30 segments is not worked out well for us so far," said Harper. "It was a way to let the audience know we were into the same sort of music (not the progressive rock stations alone). But we pick the cuts that we think are commercially acceptable to our audience and we treat the music as we do a hit single. Some are even later released as singles, so we feel we're getting some extra money.

"We have found that when we start playing one of these LP cuts, sales and then, usually, the whole album, even though I believe that a lot of kids have a way to read a song on the album is you'd play.

I don't see any reason to go heavier on album cuts at this time. When we'd start playing any at all, I think our job is to show people this music is around and we're aware of it. If you go too far, however, you're not rocking any longer. But I think we're making our point here. You certainly can't close your eyes on this lot of albums and say albums are selling so well. Personally, I've put a lot more research ... that some albums are pre-sold anyway, whether they're good, bad, or indifferent in quality."

Harper joined KOV about a year ago. Before that he'd been program director of WSAI in Cincinnati for about a year and a half. "In fact, a total of two years at WSAI, having joined the Top 40 station as a copy and production director under then-program director George Burns. He considers Ken Barkhurst, head of radio for the chain that owns WSAI, a leading man in the industry.

Harper started in radio at WAEB in Allentown, Pa., while going to college.

PERSONALITY PROFILE

'Ballances' Life for Housewife

LOS ANGELES—Bill Ballance makes his living by spending five hours a day with several married women.

Ballance's US air personality here, hosts the 'Feminine Forum' daily for the station. He says he show mix music with phone calls from housewives in the Los Angeles area and around about four months old in its present form. "I think the 'Feminine Forum', Ballance said, 'This is perfect time to have such a show because they're normally the major problem with many deejays is that they burn themselves out by remaining as they started.'

Ballance has been in radio here for over 16 years. He has been with KOV for the past five years and the last 10 years with WPNS and WPNS.

He is a graduate of the University of Illinois with a bachelor's degree in journalism, and a master's plan to study in radio.

The thrust of the 'Forum' is the young housewife. The average age of the women who call is about 26. The music is slanted to that type of audience. He plays the hits, but will pass on a Bobby Sherman record because he feels it doesn't appeal to his average listener.

"The peak Forum is succeeding because I listen carefully to what ladies say," Ballance stated. "Ever try to talk to a decky? Most disk jockeys never listen. They are always waiting for an opening to ask an inane question that has no connection with the ongoing recession. In interviews, they're like radio static—only good for interference."

He uses music to pace the show because "all-talk shows are a bore. Why glorify ignorance just because there's no music? Radio has to be exciting or you're sunk, and that's what the women want. They're very educated and very intelligent," he said. "Sometimes it is a shame to think of them as just housewives. They are capable of so much more."

Ballance was already in radio when rock music first started, and he had some interesting experiences with it.

In the mid-1950's, rhythm and blues, the forerunner of what was to become rock 'n roll, was just starting, and pop music being played on the radio at that time was very conservative.

"I was at the time I was listening to some rock stations, and was impressed by some of the music. I called some of the local disc distributors and asked them for send me some of the rock records of the day. I then went on the air."

RAP SESSIONS

Here's a list of the record labels who've indicated an interest in being on band to rap with radio audience attending the fourth annual Broadcast Radio Programming Forum, Hotel Ambassador, Chicago, Aug. 19-20. All labels participating will have executives available to talk about new trends, new products and other radio. In addition, many of the labels will give out product. These represent the labels who've expressed interest in participating so far:

MOTOWN RECORDS—Gordon Prince, singles sales director.

Buddah Records—Jerry Sharella, national promotion director.

Starday-King Records—Hal Neeley, president.

RCA Records—Frank Mancini, director of promotion.

A&M Records—Harold Childs, national promotion director.

Sire Records—Buddy Blake, vice president of promotion.

Abc-Dunhill Records—Marvin Holter, vice president.

Epic Records—Mike Kagan, director of national promotion.

Motown Records—Dave Kane, national promotion director.

MGM Records—Sol Handwerger, public relations director.

Capitol Records—Sidney Miller, national promotion director.

Polydor Records—Gail Baton, promotion director.

Bell Records—Ron Saul, national promotion director.

WNeks

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Motown Records—Dave Kane, national promotion manager.

MGM Records—Sol Handwerger, public relations director.

Capitol Records—Sidney Miller, national promotion director.

Polydor Records—Gail Baton, promotion director.

Bell Records—Ron Saul, national promotion director.
 Joey Reynolds, 213–656-0550, called to hurry me about “Up Your Rabbit” line-
ning record intros which Drake is putting on his stations. At the same time, I got a
letter from Joe G. Badexa, 213–985-5996, Logos Unlimited, North Hollywood, about sing-
ing record intros. And Pat O’Day, general manager of KJR in Seat-
tle, Washington, sent me a little package which I have, so far, only
opened. O’Day pro-
duced his own. Seems to be a whole new direction there in ta-
gles. I’m sure that Reynolds and Badexa both would be glad to
meet with me. They’ve got selling record-type personas.

Tommy Gwin, president of Gwin-
cound, Dallas, writes to tell me that he has “C&W Get Together,”
now a monthly newsletter based on current and recent hits records ar-
ranged to include station’s musical image and a promotional tool
of one’s own. Tommy is back in the game and is doing a great job.

Bruce Nelson’s home phone is 919–249-9808, and his mobile
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Botsford, program director of WHRM in New York, N.Y., needs a Top 40 air person-
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bring ratings of Wisme, Florida, to a level where they’re wanted and
can meet the new music market. Anybody know someone?

My next afternoon driving po-
gram at WOR, New York, will
be on the creation of the show, “The 90s,” which is being done
in broadcasting with a 3rd quarter group of New York radio.

Muriel Myers seeks an announcer
who lives in the New York city area to sing and write jingles for
my radio spot. Call her at (917) 387-3896.

Seeking Top 40/oldies station in
Northwest Washington for a program
time period. Must have some experience, but knowledge, Box 699, Hill
side 3-6306.

Terry Hoppe, Tom Kennedy,
and Chuck Macklin of the Terry Hoppe, Tom Kennedy, and
Chuck Macklin show, “Good Times,” 919–1414, are looking for a
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WYAY as a Top 40 station.

Jim Beebe, 919–253-4571, will be
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is going to develop a Top 40 market.

Bill Kingman, KTHL, Lake Tahoe, Calif., writes that the deejay stuff is
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How to find the best stations for promoting your artists and records: get their complete profiles, here!


The valuable guide for record companies and booking agents. Over 500 pages, 8 1/2" x 11". $125 plus $6 shipping and handling for full three-volume subscription. Bound editions automatically updated with each edition.

Radio Programming Profile. Everything you need to know about the 1,500+ stations (some 1,000 AM and over 500 FM) in all of the top 100 markets. The indispensable guide for record companies and booking agents. With a new, revised layout to help you locate specific markets and stations, AM & FM, easily and efficiently.

Special Features.
1. listing every commercial AM & FM station in all top 100 markets
2. stations with both AM & FM frequencies listed side by side
3. each station's package plans cost presented with profile
4. program formats by time segment
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BILLBOARD BOOKSHELF
8028
165 W. 45th Street
New York, N.Y. 10036

Enclosed please find my check for RADIO PROGRAMMING PROFILE (complete 3-Edition Order): $131.00 plus tax $________ Total Price.

SHIP TO:
Name:
Company:
Address:

SALES TAX SCHEDULE: For delivery in--
State of Ohio, add 4 1/2% Sales Tax.
doy had to be just a half-hour period request, but the response was so great that we kept it going longer. I was amazed by the amount of people that called in requesting a tune. I knew then that something was happening and eventually had my own two-hour period with just deejay music.

Ballance also said that radio in mid-1950s was much different than it is now.

"There was hardly any type of supervision or strict music policy. The stations didn't have any firing control. Each disk jockey would come in with his own stack of records and play them," Ballance said.

For the future of music, Ballance thinks, half seriously, that oriental sounds will become increasingly popular until by 1974 (ten years after Ballance's first show) record buyers will be used to oriental groups. Ballance also observes that the steady, advanced sound is not alert, it is going for an ultra-cool manner will astound you.

"This is a slippery business. You have to be hyper-aware of trends. Radio is constantly changing and you've got to move with it. Any radio station which is not alert, anticipatory and changeable shares the fate of all organic things that keep too long," Ballance continued.

"Disk jockies are the outstanding producers and packagers of entertainment that we have today. They are sensitive, frightened, complicated men who have dark, gothic sides to their personalities. Show me one who hasn't clawed his way to the top relentlessly and I'll show you one who isn't really a deejay at all—just in my considered opinion. "I love radio," he continued. "There is something about projecting myself into a million heads simultaneous that answers the special requirement of my spirit. And, of course, I prefer the images I create on radio over any medium. Radio is the theater of the mind."

Radio-Vox programming

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LESLIE UGGAMS

International Hotel, Las Vegas

Leslie Uggams opened the show with a drive song, "Country," then offered an easygoing "Everybody's Talkin'" which turned on the audience with feeling, sensitivity, and a great voice. The show, which didn't have a weak spot, featured selections which emphasized her gift for lyrics as in "If You Go Away" and "That's Your Life." Her new Sunday recording "Try To See My Way," a Bacharach and David composition, had beautiful orchestration featuring superior flute work by James Mannone. Miss Uggams shows a delightful blending of humor and music as well as a good solid sound of "Please Help Me" and "Come Back To Me." Her voice was shown off to perfection with the closing "A Place For Us." LAURA DENTI

HARMONICATS

Sheraton Inn, Chicago

Here's a veteran group which has kept pace with almost everything that has happened in music, but which can still take at least the older members of its audiences on a nostalgic trip to the simplicity of the late 40's when the Harmonicats first hit with " Peg O' My Heart." It is played through amplifiers now, but the long sustained phrases thoroughly stamp its authenticity.

Jerry Murad, Ralph Fiore and Don Leo are all the more to watch because they somehow invite your participation. When Fiore is featured on the "world's largest" harmonica for "Mulligan," Murad explains that he plays 12 chords, a different one for each melody.

The Harmonicats are a dedicated musical group, one that has a very dedicated following. EARL PAIGE

LEE MEZA

Colony Club, Phoenix

Phoenix's own Lee Meza, who records for Happy Tiger Records, has the innate facility and vocal ability to take songs identified with others, stamp her own versatile shadings upon them and give them a different sheen, a different incarceration, a different vital interpretation. Case in point: Vikki Carr's "With Pen in Hand" the late Janis Joplin's "Me and Bobby McGee" and Sammi Smith's "Help Me Make It Through the Night.

She projects the same kind of brazen brazenness of a Lauren Bacall, the almost-despised arrogance, the haughtiness of a Marlene Dietrich, the tenacity of a devilishly clever and deffie Moe West movement. All packaged to go with her pretty, fragile-looking, porcelain features and intelligent voice changes, depending upon the lyrical meaning. She can sing somber stuff; she can dramatically chant an "Exodus." "Hava Nagila" medley and a "Battle Hymn of the Republic." She can be funny with a double entendre old cowboy tune or get the audience hand-clapping to a contemporary rock number like "The Games People Play." She may not be holding the full-house poker hand of today's star-dome--a hit record--that she can hold her own with most sisters of song who do.

PHIL STRASSBERG

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

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

Talent

Leigh Ashford, a Toronto rock group, to RCA Records. The group's debut album, "Kinfolds," is scheduled for release in June.

Bill Medley signed with A&M Records. Herb Alpert will produce his first album.

Noah Christopher to Avant Garde Records.

Dale McBride, second from right, Thunderbird Records' artist, receives keys to the city from Mayor of Corpus Christi, Jack Blomden, second from left, in honor of his record, "Corpus Christi Wind." Looking on, left to right, are Joe Ethridge of ARYS Radio, and booking agent, Don Bennett.

Talent In Action

Continued from page 24

Signings

"The only thing I've been doing is to watch the audience, and they've been watching me..." --LESLIE UGGAMS

"I'd love to know what's going on in the dreams, the imaginations of the audience." --LESLIE UGGAMS
has completed her first Amaret

... has rejoining Michaels

... Cooking to Klemmer recently appeared

"Charity... B... is... its... New... Howard Roberts,

... Rights... Baker's... The Heywoods,

... Perry... Baker's... "Willow's... Baker's...

DOMESTIC

release Helen Reddy's first LP...

Solid Sound Co. has constructed a portable sound system for under $55,000. System is being used by the Beach Boys & Neil Diamond...

... Nix Noss Productions has... a recording unit...

... Emmett Music Corp. has been formed by Mel Shayan, Johnny Tillotson & Sheley Golden...

... Senate bill defeated by the California Legislature would have permitted... in establishments that serve liquor.

SAN FRANCISCO

Blood, Sweat & Tears are recording at Columbia; Al Kooper is producing. The Doo-Wop Brothers' first album, recorded at Pacific, is out on Warners...

... Fantasy released Redding's "California Blues" as a single. Pam Stoll's "Tulsa County" won ASCAP's country song of the year award...

... Spencer Davis, Alex Demochowski & Greg Dewey sign backup on Country Joe McDonald's first solo album, "Hold On, It's Coming."... Congress of Wonders are finishing up their first album for Fantasy...

... Lamb signs an East Coast tour for Fall more late this month...

... Live! appears on their opening of the new Warner-Elektra-Allan's offices.

Phoenix House Sets Fund-Raising Dates

NEW YORK—In an effort to raise funds for its drug rehabilitation program, Phoenix House will produce a series of concerts beginning with Pacific Gas & Electric and the Fourteen Conclusion in concert at New York University. No date has been set yet for the NYU date. The cast of "Hair."... The Band's Bonham and John Mcnamara will perform at the Academy of Music on May 21. Phoenix House also plans a "Summer Happening," for 20,000 people at Heart Island near the Bronx, N.Y., Aug. 22.

DEetroit

Sarah Vaughan opened May 6 at Lady's Pavilion Room for a nine-day engagement... John Gary is at Windsor's Elmwood Casino where he stays through May 19...

... Kimmel Theater is open for six nights at Baker's Keyboard Lounge...

... The annual spring festival at Eastern Michigan University in Ypsilanti will feature a performance by the American Rock Opera Co. of "Jesus Christ Superstar."... Another highlight of the festival will be a concert by Roberta Flack on Friday (14). "Superstar" is also scheduled for a performance Thursday (13) with the Detroit Symphony Orchestra in Cobb Hall.

CINCINNATI

With the Glen Campbell show as competition, Rod McKuen pulled a crowd of 2,960 to Music Hall Sunday night (2) for a gross of around $15,000 at a $6 top.

Promotion was handled by Jack Dillard, who has promoted several country shows here in the past in association with Station WUBE. On the same night, at Cincinnati Gardens, the Glen Campbell troupe played to a disappointing 3,084, with the house scaled from where he will close a two-week run was promoted jointly by WAXY and Cincy opened May 6 engagement at Cincinnati Gardens a year ago the Campbell unit attracted around 11,800 payees.

... The Reflections, suburban rock haven, have... Dave Workman Blues Band clocked for w.. Tuesday (10), with Capitol... Record stems in Joy in the... Country. Other Reflections book-... See 26. and "Dancing in the Street," by Beechwood Barn, ex-LeBron Piper, June 3-4; John Hammond and Crazy Horse, June 8, and Float-... Opera, formerly the Brooklyn Bridge, June 10-13. Like "The... formerly the Mothers of Invention, were at the club for a Warner Bros. Records promotion May 7-8.

... Prez Gym. Reflections promotion-

... is in New York to help or-... the Rock Revival Concert to be held at the Lincoln Center there June 4-5.

... The Black Stallion, East End Spot, has switched from a country to a rock policy, with traveling acts spotted on Fridays and Sat-... The People Tree were in last week.

... Woodways, local nine-piece singing instrumental group, continue as the Sunday night fea-... Pat Suzuki is in the midst of a two-weeker at the new Beverly Hills Country Club, South-... Kyla... "The Jay Knights," a group... "L.A. Way." The Jay Knights... the Peych, and the Union Gap, May 11-12, the Pee Wee Hunt Orches-... June 5; and Peter Nero, June 12.

Vivienne Della Chiesa, who formerly hosted her own "Vivienne" show on WLYT, is set for three weeks at the Landmark, Las Vegas, starting June 10, to be followed by three summer dates at the Shrine Auditorium, Los Angeles. She was in town for a guest shot on Nick Clooney's show on WCPD-TV April 30, and a return one-nighter at the Lookout House, Covington, Ky., May 1. Miss Chiesa recently left here to return to her home in Huntington, N. Y. "Miss America," a new UP series in Special Broadcasting, executive has formed the Perry Broadcasting Co. to ac-... translated from a French version by Charles, ex., for a reported $475,000. Sale awaits FCC approval. Of the Perry firm's 11 stockholders, eight are Cincinnati.

... Most-played country singles in the area at the moment are "Ruby, Ruby" by The Grass & the Buckeroo; "How Much More Can You Take?" by Brian-... and "I Won't Mention It Again," by Roy Foss. ... Cincinnati Doug S. Cramer, until recently with Paramount Tele-... "The Governor," an independent producer of TV programs and... BILL SACHS

LAS VEGAS

Record company presidents in-... Columbus' Cliff Davis, Atlantic's Ahmet Ertegun and Jerry Wexler, MGM's Mike Curb...

Doris Duke Returns with "If She's Your Wife... Who Am I?"

Jerry Williams'"Ain't that a Life Feather for Brook's Ode". Single

(Continued on page 34)
Soul Sauce

BEST NEW RECORD OF THE WEEK:

"YOU'RE A LADY" by GENE CHANDLER (Mercury)

By ED OCHS

SOLI:D SLICES: Aretha Franklin will supply the fireworks on the 4th of July at the Newport Jazz Festival, while her "Live at Fillmore West" album is sure to be takin' care of business on the charts. Her "Bridge Over Troubled Water" is way out there, where sales give way to "just sensational!" P.S. Wilson Pickett's also the top of his game, and Atlantic is celebrating with "Best of Wilson Pickett, Vol. II," out now. P.P.S.: Make way for King Floyd's first LP for Chimneyville (with the label's rhythm section, the Chimney Express), and shootouts the "best of" Clarence Carter and Barbara Lewis' new Defonciones: "Hey Love" (Philips Groove). . . . The 18th Newport Jazz Festival, July 2-5, will dig into the blues with B.B. King, Ray Charles, Roberta Flack, Voices of East Harlem, Dionne Warwick, Cannonball Adderley, Roland Kirk, Sonny Stitt and many, many more. Miles Davis will explore the 5th with Columbia's hope to pull jazz into the Weather Report. . . . New Freda Payne: "Bring the Boys Home," on Invictus. . . . Fantasy, which picked up Bill Coday from Crajon, has followed suit with the Sequins? "The Third Degree" on the Chicago-based label. Willie Mitchell grills the 14th with "Tangerine/ABC"/Dallas K's. The 15th will follow Billy Butler and Oliee (Nightingale) Hoskins on the charts for Memphis. . . . Album happenings: King Floyd (Chimneyville); Marion Love, "I Believe in Music" (A&R); Detroit Emeralds and Charlie Hodges, "Barbara Acklin, "Can't Do My Thing" (Brunswick); Maceo & All The King's Men, "I Want To Thank You" (House of Fox); Rufus Thomas, "The World Is Round" (Stax); Jean Knight, "My Big Stuff" (Stax); Sequins, "The Third Degree" (Crajon); Bobby Rush, "Chicken Heads" (Galaxy); El Anthony, "We've Been In Love Too Long" (La Cindy); Billy Butler & Infinity, "Don't Want to Lose You" (Memphis); General Crook, "What I'm Getting Now" (Down to Earth); Z.Z. Hill, "Faithful & True," "Gonna Bill California" (Shout); Creations, "So In Love With You" (Virtue); Nina Simone, "Don't Child" (RCA); Bellamy Brothers, "How It Feels" (A&M Platinum); Earth, Wind & Fire, "Fare the Fire" (Warner Bros.) Parliament, "Red Hot Mama" (Invictus); Z.Z. Hill, "I Need Someone" (Kent); Donny Hathaway, "Dream Band" (Atoll); Chocolate Syrup, "Stop Your Cryin'" (Avo Embassy). . . . Check these cuts: Ray Charles, "Feet So Bad" (Tangerine); Marion Love, "Go Now" (A&R); Jackson Five, "Heeey Chile" (Motown); King Floyd, "Woman Don't Go Astray" (Chimneyville); Curtis Mayfield, "Stone Junkie" (Curtom). . . . At the Apollo till May 11: Stevie Wonder, Unites, Stylistics, and Faith, Hope & Charity. . . . New Mel & Timi "I'm the One," on Bamboo. . . . Joe Maimone of Capitol Records reads Soul Sauce. Do You?

MAY 15, 1971, BILLBOARD
GLADYS KNIGHT and brother Merald, center, display Motown's first gold disk of a new decade, as WCHB deeply the Butler gives the smiles with the announcement that "If I Were Your Woman" was a million seller. The ceremony, which took place at Logy's, Detroit's newest nightclub, was televised by WWJ-TV, NBC's Detroit station. When the presentation was over, the group rewarded the crowd with a performance of their newest goldie.

From The Music Capitals of the World

DOMESTIC

Continued from page 32
Landmark May 5 for a two-week stint. The show features George Jones and the Jones Boys, Patsy Steld, Harold Morrison, Charlie Carter and Jimmy Hollie. Diane Wisdom and Jimmie Nelson opened in the Frontier Lounge under the name of Jim and Diane to share the bill with Ray Anthony. ... Roger Williams returned to the tropics for a three-week run.

Bobby Stevens, who closed May 4 at the International, will soon have his first album "Life" released on his own Rustic label. Stevens, who now uses poetry in his nightclub act, has poems between cuts in the new album. Leslie Uggams, currently holding forth at the International, has a new album on the Sunday label with songs by Bacharach and David. The release date is around June 1. ... Tuane & Rose Mary, in the casino theater of the International, will have their initial album (for RCA release) within a few weeks.

JERRY KNIGHT

MEMPHIS

The Gentrys will have a new single release to follow their hit, "Wild World," produced by Kenny Phillips for the Sun International label. The new song is titled "God Save Our Country." It was penned by Jimmy Hart, leader of the group who was Stafford, guitarist for the Gentrys. ... Larry Shaw, vice president of advertising and creative direction for Stax Records, has received an Addy award from the American Advertising Federation. The award was for Advertisements in business publications, product and

MUSCLE SHOALS

From just recorded the new theme for TV's "Medical Center" series to be aired in the fall. Rick Hall's complex was also responsible for the soundtrack of Rock Hudson's latest movie, "Pretty Madi's All in a Row." ... Fame is also working on a new album by Dousy Oomand. ... Terry Woodford and George Sawle of Muscle Shoals Sound Studios just inked contracts with major labels. Woodford's first outing on Cotillion is "Same Old Feeling" and Soul's offering for Bell is "So Glad You Happened to Me." Muscle Shoals Sound cut Dee Dee Warwick's "Suspicious Minds." ... Muscle Shoals is getting plans completed for the First Annual Music Celebration sponsored by the Muscle Shoals Chamber of Commerce scheduled for June.

LAURA DENI

DID YOU MISS THE BILLBOARD-VIDCA CARTRIDGE TV CONFERENCE?

Catch up with the Special Conference Report appearing in the MAY 15 issue of BILLBOARD

Magic Touch Single Promo

NEW YORK — Black Falcon Records will tackle 32 markets with the label's new single, "Step Into My World" by the Magic Touch, a female vocal group from Freeport and Hempsley, N.Y. Black Falcon is a division of Seabrook International, which is owned by Miss Bernice Hawkins. The record is currently breaking in the Baltimore-D.C. and New York City areas.

The firm is now setting up domestic and foreign distribution. Those interested should write the firm at Post Office Box 461, Freeport, N.Y. 11520 or call Bill Sea brook at $16-868-3133. Seabrook, a veteran of the record business, will be chief of all operations, including the firm's BMI affiliate, Shotgun Music.

MUHAMMAD ALI has not joined The Deltones, but Major Harris, right, has, as the Grammy-winning group—"Didin't It?"—made their first New York appearance recently with their new lineup. Al shuffled backstage after being smoothed out by the soft sounds of, left to right: William Hart, Willbert Hart and Major Harris, who holds a brown belt in karate. Their new single, "Hey Love," needs no such pressure to hit the charts.

MAY 15, 1971, BILLBOARD
THE FIRST INTERNATIONAL CARTRIDGE TV, VIDEOCASSETTE & VIDEO DISC CONFERENCE

At the Palais des Festivals et des Congres, Cannes, France. April 19-23, 1971
Teulings cites huge problems in medium for the future

Motorola's new role of EVR programmer cited by wawering

A/V trend building in Japan
**Session of CTV? standardization!**

The success or failure of cartridge TV industry hangs on its ability to resolve the myriad of divergent systems and reach some form of standardization, according to Peter Guber. While calling for standardization, the dynamic young motion picture company executive was quick to admit the difficulty of achieving this goal.

He reviewed the existing systems within the two primary groups, the "playback only" (CBS, ETV, RCA's holographic unit, MCA and Teledex video disks) and the "record-playback" (Philips, Ampex, Sony, Panasonic, etc.) systems. "There is no technological possibility of standardization between any of the 'playback only' systems," Guber said. Furthermore, he pointed out that within the record-playback group when one company comes up with the most practical, it is as yet to be seen in any meaningful fashion.

Guber said the reluctance to standardize is grounded in the enormous research and development expenditures which have been poured into each of the opposing systems, and to date none of the manufacturers have shown a willingness to abandon their investment.

Guber warned the fathers of the cartridge TV industry to remember that they are not without competition within the field of mass communications, and that if the budding CTV industry fails to solve its problems, CATV with its multi-channel facilities will move in to serve the individual tastes of consumers.

Touching upon his own industry, motion pictures, and the impact cartridge TV will have upon it, Guber predicted that CTV "will become a subsidiary source of income for theatrical motion pictures, much the same as the sound motion picture has become for its hard bound processor."

He said that he promised "sufficiently positive development for the film companies both from a profit and productivity point of view which will save the industry a markedly increased manufacturing capacity and give rise to an unprecedented volume of production to cater to the insatiable appetite of the new non-print medium."

Guber said that cartridge TV's greatest potential is in the educational arena because of the need for specialized individual teaching aids during a time when the shortage of teachers is so severe. He predicted the day when libraries will have vast arrays of cartridges, students will be spending less time in the classroom, but will be taking their lessons home to get their personalized instruction from the same videocassettes.

The new medium's strength, he said, lies in the fact that it can serve mass and individual tastes. This, he said, is in contrast with the TV network where a show delivering a 12 million viewers in the U.S. is considered a failure because its appeal is too limited.

**Thomas sees video lessons**

VIDEO cassette will ultimately overcome the barriers of time and of distances to enable every school and college to benefit from the learning of the world's best teachers, predicted Howard Thomas.

Every school will need to have visual lessons in the form of video cassettes. He said that school television is just one market and that other outlets can be adult education and programs for training people in various skills, sports and pastimes. By 1975, all color television receivers will have either a companion videodisk player or a built-in player which will enable people to augment the broadcasts with video cassettes for personal needs, he predicted.

Thomas said the opportunities for the video cassette will be in the fields of information, instruction and entertainment. While television will continue to present news in depth, documentary, light entertainment and topical drama as well as current sporting events.

These in television already have an advantage because of the ability of being trained both as producers and distribution and as dispensers of information. Commercial television can also broadcast the programs first, thus recovering some of the original production costs.

Thomas does not think there is a great future for feature films in video cassette form, because he thinks feature films will continue to be freely available and in profusion in broadcast television. Distribution of feature films will be on pay television.

To aid the schools in Britain, both the BBC and ITV have given permission for their educational programs to be recorded off the air so that the schools can repeat them at any time, providing they have a closed circuit system. The unions feel that the material can be used within the schools free from restrictions for up to 15 months.

Thomas said that the VTR field reminded him of the early years in

continued on next page...
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Hofberg boosts

Thomas

Continued from p. CTV 2

Bonnier

Continued from p. CTV 2

people in these fields. "The publisher can join with the companies which already have this experience — and, when doing so, it might be well worth while for him to consider partners outside his own language barrier who can contribute experience and knowledge of attitudes and traditions in other parts of the world. This is the philosophy which we in my company prefer," Bouvier said.

He added that the difference between printed products and TV cartridges were not as great as might be believed at first sight.

"It is a matter of applied know-how — both in editing and physical production. Just as today, we are buying printing capacity outside our own company, so tomorrow we will buy visual capacity for these information carriers.

It was at this point that Bouvier gave his practical demonstration of the transformation from the printed paged to live television, commenting with a smile: "That is all in the blue, blue future!"

He concluded: "Let us try to stay profitable now, with what we have got, and use some of this profit to prepare ourselves for tomorrow's chances."

Luke Bouvier

SESSION 3:

EVALUATING THE CHARACTERISTICS AND PLANS OF PRINCIPAL SYSTEMS

SPEAKERS: George Brown, Director of Marketing, EVR Partnership, London, England; T. Nagaoa, Executive Staff of Video Recording and Reproduction, Matsushita Electric Industrial Co., Ltd., Osaka, Japan; Carlos Kennedy, Video Products Manager, Ampex Corp., Elk Grove Village, III.; Kishiki Yamakawa, Director of Engineering, Sony Corp., Tokyo, Japan; G. Gassenhofer, Assistant Director, Electro-Acoustic Division, N. V. Philips Gloeilampenfabrieken, Eindhoven, The Netherlands; Rolf W. Schiering, AEG-Telefunken, Hannover, Germany; Roger Saint Gemain Assistant Technicale a la Direction Commerciale, Kodak-Pathé, Paris, France

Matsushita boosts 3/4 Tape

ALTHOUGH it introduced 1/2-inch two reel color type videotape recorders in October, 1969, Matsushita Electric, along with Sony and Japan Victor are the three companies agreeing to develop standards in Japan for video cassettes. And they lean toward 3/4-inch tape, Tadashi Nagaoka of Matsushita pointed out.

The standard specifications which the three companies have come up with include 7 mm for width, 15 mm in thickness of the cassette, which has two reels beside-by-side and two channel audio power.

Nagaoka cited four reasons why he felt 1/2-inch was better than 3/4-inch — a width which the executive said was used in the "majority of videotape recorders produced during 1971 in Japan using the Electronic Industry Assn. of Japan's Type I standard."

In comparing 3/4-inch EIAJ Type I and J 1/2-inch, the former's utilization of chromatographic dioxide tape increases "packing density relatively high," and provides improved picture quality, Audio tracks of 8 mm with a guard track of 7.5 mm ensures low angle side modulation and low cross talk. An increased slant angle of the recording head reduces the effect of tape transport jitters to the reproduced picture. The slant angle for 3/4-inch tape is 4 degrees 55 minutes while it is 3 degrees, 11 minutes for 1/2-inch tape. The wider tape reduces the amount of tape elongation and the jitters to the reproduced picture.

The tape length of 3/4-inch is just half that of 1-inch, and if we disregard the thickness of the cassette, the size of a 3/4-inch one-hour play cassette is the same as a 1/2-inch 30-minute tape. Further, thickness of the cassette is not always proportional to the tape width.

The thickness of the cassette is 32 mm for 1/2-inch and 24 mm for 3/4-inch.

Nagaoka predicted that 3/4-inch cassettes would go on the market in October, 1971, The executive also predicted the combination of VTR and a color TV receiver in one cabinet may be introduced. In discussing the progress of the development of 3/4-inch tape, Nagaoka stressed that it has taken "a federation of multiple manufacturers a long time to achieve one solution."

The different levels of technical proficiency of various companies presents a problem in swiftly moving the flow of information from originating companies to others.

Despite this, Matsushita, Sony and Japan Victor came up with the standard specifications for 3/4-inch tape. The EIAJ's type 1 tape of specifications of 1-inch introduced in 1966 on 1/2-inch tape. During the course of development, the tape's recordable picture quality was a disputed point. Consequently, the type 1 standard, published in November 1969 is recommended for a one-hour recording of black and white pictures with quality acceptable for general purposes on 2,400 foot 1/2-inch reels. A type II tape is recommended for high resolution and color signal recording.

SAYING that it was the first public demonstration of EVR in 1968 that brought the cartridge television industry into existence, George Brown emphasized that EVR was "a technical and commercial venture" which "is not limited to the convenience of the broadcaster. Instead, the man in the street can buy this equipment and when he will view a program."

"As we have noticed," he continued, "which of the world's organizations should set up the rules to preserve the standards of conduct which will be accepted by most of the world's broadcast services."

Queried as to why his company planned films for regular TV first and then EVR, Thomas said that three quarters of his audience's programming could be copied on regular TV. "We choose to show what we are carefully aimed at catering television also," he noted.

SESSION 4:

EVR: a 'commercial reality,' says Brown

T. Nagaoa

Continued from p. CTV 2

reduced to the exclusivity of artists," Acknowledging that production costs would be high, Hofberg countered that with such advantages as simplicity of hardware, low cost of the programmed material and ease of mark-up of the disks to cover costs.

"Television in the United States is a weaker proposition than it was 10 years ago, and this is evidenced by programming in general. The rate of attrition of material is ferocious. This is true with both rerepeats and repeats, but repeats of repeats. Coupled to this you have a consumer public so habituated watching these old films and programs with barely concealed boredom.

The virtue of the video disk, Hofberg emphasized is that various aspects of a movie can be catered to, "including the large intellectual minority, which was abandoned for so many years by television and films. With the all important proviso of repetition, repeated viewing enjoyment will be the key to successful programming for video."

In discussing what he called a "new form of marketing," a "paperback for a paperback," Hofberg claimed this unit changes records in one to two seconds. The video disk is placed in a special sleeve enclosed in a magazine which is invested in the player with the automatic change cycle taking place without anyone touching the disk.

This automatic changer will sell for around $400, he indicated and will be available by the end of 1972. This machine will be able to play from 5 minutes to 100 hours of programming. A second, non-automatic player is being released for 5-minute pop singles types of shows aimed at the young audience. Cost of this 5-minute disk will be in the "budget LP category."

A model for playing color will be shown in Berlin in late August, Hofberg said after his speech, adding that "every major TV manufacturer in the United States is interested in the video disk."

London's efforts are geared toward the home; the educational market, Hofberg said "was a goodnication to culture."

Asked by an American production company about the role of the record act as a movie star, Hofberg answered that the pop star would have to be photogenic and also have the ability to communicate in a symbolic language, and that will require a lot of experimentation.


Speakers: George Brown, Director of Marketing, EVR Partnership, London, England; T. Nagaoa, Executive Staff of Video Recording and Reproduction, Matsushita Electric Industrial Co., Ltd., Osaka, Japan; Carlos Kennedy, Video Products Manager, Ampex Corp., Elk Grove Village, Ill.; Kishiki Yamakawa, Director of Engineering, Sony Corp., Tokyo, Japan; G. Gassenhofer, Assistant Director, Electro-Acoustic Division, N. V. Philips Gloeilampenfabrieken, Eindhoven, The Netherlands; Rolf W. Schiering, AEG-Telefunken, Hannover, Germany; Roger Saint Gemain Assistant Technique a la Direction Commerciale, Kodak-Pathé, Paris, France.

George Brown

May 15, 1971 Billboard
CTV needs involvement with viewer

WHILE cartridge television is a logical extension of audio/visual communications, regardless of the manufacturers of programming for the home market will be to achieve an "invasion." Invoking the audience -- for the benefit of the set manufacturer -- can be ensured by using the Ampex's Carlos Kennedy pointed out. These means include stimulating a maximum time opportunity, insuring that the presentation is offered in a manner possible. By providing a variety of information. By providing information in the home, in terms of technique and content. By controlling the recipients of the information that it will produce either an immediate or long term desirable effect on his personal and objectives. By providing a low cost communications device with which to do this, the home video-specific programming must be developed to provide a practical demonstration of the CTV concept, and by developing programming for a record or playback. The viewer must begin to accept the video cartridge system and its inherent versatility as a normal part of the home.

Kenedy emphasized that the Ampex Instavideo system was versatile in its ability to offer audio/visual programming and could be used in the field as well as the home for recording purposes.

The executive repeated the point that the Ampex system was designed to satisfy the "private" of the availability or appropriateness of existing sound sources. There are five program categories which the Ampex executive cited as examples in the home program. Constructive leisure (self improvement); classical works of art (which are also good for "testing" the audio-visual test of time); emotional stimuli; educational and miscellaneous (which are principally for the stimulation of the senses); background information (which is not important in its own right); pure entertainment (something which could be provided to long term benefits, but a momentary escape). "Each of the categories, except that of pure entertainment, he said, makes clear the usefulness of the program to be seen, viewing of the information on an over-the-counter and reviewing at a later date." Unless particular emphasis is placed on the aspects associated with the other categories, "its desirability for continuous use becomes limited." He predicted that pure entertainment programming, unless it could be offered at a very low cost, will probably not stand as a principal line of development for the sale of video cartridge systems.

Ampex believes that a "viable market for video" will be projected when the TV-audio-visual communications system is developed to a point where it has been interpreted to the individual, the programming device and the program is possible.

The home market will take several years to develop, he emphasized. "Major players may not be made until 1975," he said, "and VTR equipment will be sold at an exorbitant rate for the next five years.

Since the time Philips introduced the audio compact cassette, the record player has become a standardized, and encouraged it among other manufacturers by offering favorable terms to those firms who adopted the Philips system. So said G. Garenbeck who stressed the fact that his firm always strived for a unity of purpose within the industry to further the consumer's benefit.

"After all," he added, "only those things that are beneficial to the consumer will stand a chance to survive in the long term and it is therefore that we consider consumer benefit to be synonymous with industry benefit.

Garenbeck listed the advantages of the Philips Video cassette system, claiming that it offers simplicity of operation; it can record and play back; (3) the cassette housing protects the magnetic tape from damage; (4) it provides for the recording of any program; and (5) it can be used for black and white and color; (6) no special adaptors or connectors are required for the unit's hook up to a standard TV receiver; (7) it has been adopted by a number of European manufacturers as the one and only magnetic tape systems, which gives compatibility between various brands.

Five of the major manufacturers joining Philips in this unity are Telefunken, Bngs, Grundig, Sanyo, Noreen, Loewe, Opta, Studer Leno, Zanusi and Thorn Electric, with others expected to follow, he said.

Philips will unveil its Video cassette system at the Radio Fair in August, and will hit the market in Europe with units late this year. It will list at approximately $600, excluding a 60-minute cassette. The bulk hour-long cassette will list at approximately $100. Prices are expected to drop as soon as TV recorders are manufactured. For the standardized input plugs facilitating hook up with a VCR unit. This would eliminate the time period for which it is currently contained and would make the VCR unit simpler to a manufacturer. As of now, the unit constitutes a second TV set without the videocassette.

"We would be more than delighted," he said, "if, within the industry in these countries and with consumer benefit foremost in their minds, industrialists would decide to get together and choose one common practical standard." Garenbeck hoped to address his message by saying that "it is unfortunate that our system, as masters stand today, will have to be restricted to the European scene or rather to the 50 cycle areas...TV systems prevailing in today's world would prohibit the use of single standard for both the CCR and NTSC area. This is a state of facts that we will have to live with.

Sony goes with 3/4 color VTR

Koshi Yamakawa

Philips supports standards

IN the year of its 25th anniversary, Sony is planning fall release of its first color 3/4 inch videotape system in Japan. This equipment will be available in America early next year, predicted Koshi Yamakawa, in explaining the Sony system.

Having announced its color system in January, Sony mass printing of color videotape will be possible. The duplicator-slap combination can produce 500 cartridges.

The 3-inch equipment can accept color from the American, Japanese, and Canadian color broadcasting systems which use the NTSC standard for color transmission.

Yamakawa noted that Sony had experimented with 5-inch and 8-inch tape, choosing it because it felt that width had greater capabilities. "Half-inch could not provide the high quality we wanted," Yamakawa said. The 3-inch chromium dioxide tape has less stretching problems and better sound, the executive claimed.

The cartridge can be removed from the player without being injured. It can also be ejected directly, without being rewound. The Sony unit can be connected to any TV set.

Sony's unit for Europe will be one to certain international Japanese and American debates because of the European color TV system which is incompatible with the NTSC system.

The $800 price is right for the industrial market, but the price for the consumer public will be around $400 once that level of development is reached, he said.

Fumio Ishida, Sony's marketing director, indicated he felt there would be a blind drawback, but this $800. A rest of 60-minute blank tape would sell for $50.

Film seen as CTV partner St-Germain

ROGER Saint-Germain stressed the role to be played by film in the development of the videotape cartridge system. He said that high-fidelity and large-scale copying would prove a major asset, he said, to Kodak-Pathè executive said.

The Super 8 film cartridge could be used directly in a video cine-plater with any existing 35mm or 16mm film. Another advantage was that this process was not affected by the problems of author's rights or other systems which may have yet to be established or codified.

Although large-scale copying was possible, he said, up to 8 system could achieve reasonable price levels with small copies. In fact, for a frame to frame between five to 100 cartridges were widespread in France.

An "investor" a larger investment budget and greater freedom for the producers, with the choice of programs, to the possibility to see the system for the most specific needs of the market, and the costs associated with the large numbers of copies if necessary.

Although home reproduction via the TV set was expected to be the major future trend, traditional playback methods would still remain popular, giving the widest scope possible to the user. Further, the Super 8 film quality, but not reproduced, was not affected by such different TV color systems as NTSC, SECAM or PAL.

Philips will unveil its Videocassette system, claiming that it offers simplicity of operation; it can record and play back; (3) the cassette housing protects the magnetic tape from damage; (4) it provides for the recording of any program; and (5) it can be used for black and white and color; (6) no special adaptors or connectors are required for the unit's hook up to a standard TV receiver; (7) it has been adopted by a number of European manufacturers as the one and only magnetic tape system, which gives compatibility between various brands.

Five of the major manufacturers joining Philips in this unity are Telefunken, Bngs, Grundig, Sanyo, Noreen, Loewe, Opta, Studer Leno, Zanusi and Thorn Electric, with others expected to follow, he said.

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The company is also holding talks with major CTV manufacturers around the world with a view to granting non-exclusive licences for the international manufacture of the players. Schiering, speaking on "The Characteristics and plans for the Video Disk," said the concept solves many of the basic problems facing other audiovisual systems.

"The reason," he said, "is that the video disk has an information density of more than 500,000 lines, which is 100 times more than the information density of a record, 50 times more than Sony's Super 8 film and 10 times more than other magnetic tapes. The video disk thus offers the highest information density ever achieved on any medium.

Using a number of slides and graphs to illustrate his point, Schiering pointed out that his company had developed suitable recording, duplicating and playback facilities so that the information required for picture and sound could be recorded, duplicated and reproduced. "In reproduction, our picture pick-up proved to be the key to our success. High density storage and quick-up are the basic foundations of our system," he said.

Comparing the various existing systems with the video disk, Schiering said, "The video disk offers adequate playing time for all applications. For some programs the limitation of a single record might be a minor drawback, but this would be overcome by employing changing mechanisms with extremely short changing cycles.

"The video disk also offers one other important feature unavailable on other systems. This is quick access to any part of the program. Any portion of the disk can be reached immediately, whereas on tape or film this is a time-consuming exercise." Schiering believes that giving at least equal, if not better sound and quality compared with the best CTV systems, the video disk is especially simple and extremely inexpensive.

The first color prototype of the video disk will be unveiled this fall at the International Radio and Television Show in Berlin.

CTV 5

May 15, 1971 Billboard

Rolst Schwering, Roger St. Germain and G. Garenbeck

Videodisk in 72?"
COLUMBIA Pictures will commit its entire movie catalog to the CTV medium, according to Louis A. Hilford, senior vice president. The company has also entered into an agreement with Kodak to produce a line of microcassette recorders costing from $300 to $500 a set, with an estimated 15 to 20 programs in various stages of development.

In-discussing Columbia plans for CTV involving program development, Hilford said, "The entertainment market will not, however, be neglected," he assured.

Hilford said that all available channels of distribution will be used to market the company's new venture, including, if necessary, the computer banks, the milkman, and the mailbox.

According to his audience that Columbia has no intention of involving itself with programming that may become redundant before the CTV format is fully established, Hilford said, "We are producing material for the middle medium which we hope will not lose its value for many years to come.

The Columbia executive also assured his organization that its programming would support any organization that works to establish standards in this field.

Hilford told his audience that an estimated 25 million people around the world own television sets, and that each one is a potential cartridge TV customer. "But," he stressed, "to reach this market existing program-material must be made available, and the most desirable programming plan form at the time is motion pictures."

The Columbia Pictures executive added that the second necessary ingredient was the creation of new programs. "We at Columbia Pictures believe that while motion pictures will make a significant contribution to the cassette era, the major portion of our revenues will eventually come from new programs created specifically for the medium," he said.

"We will not at this time produce material which might become dated before sufficient listener saturation has been attained.

"We hope that our existing inventory will contribute to the early stages of development. We will, however, continue to produce material for the medium which will not lose its value over the years."

Hilford disclosed that Columbia has planned a marketing organization constructed to its needs of cartridge TV. "It will be the policy of this organization to distribute all its inventory on any hardware system which gains access to the marketplace" he said.

Concerning that Columbia had made serious commitments to the new medium, Hilford said that if his company is to realize a return on its investments, the marketplace must present an economical alternative to the consumer. "Therefore, production and distribution costs must be held to a minimum, for without new production the marketplace cannot exist."

"We can face today with an over-abundance of hardware systems. This will have the effect of reducing volume production of both players and cassettes.

"Further, the multiplicity of output about a revolutionary change in consumer purchasing and retailing will not take place until the reduction in size and cost of the hardware is assured."

Looking at the problem of standards and said, "We publicly could play an active role in setting standards for the industry.

CARTRIDGE TV enjoys a number of distinct advantages over other media: the audio-visual educational material, E. D. Probert told his audience. Prior to the dawn of cartridge TV, the primary audio-visual systems used had been conventional projection and television, either via cable or off-the-air. Probert said that these systems entered the selection of the proper audio-visual system to suit the needs of a given educational establishment. He listed these as follows:

1. Land area, over which these are to be distributed; if this is extensive, TV (off-air and/or cable) might be the solution.
2. The density of schools within a specific area.
3. The means available for distribution of educational audio-visual material and the cost of distributing the software.
4. The capital investment required for pre-recorded software particularly when concurrent program use is being considered.
5. The effective life of software; thus, TV must be considered during the lifespan of the player.
6. How would programs be distributed within a school district and would one playback unit be required for each TV set?

Probert said that off-air TV networks are severely restricted in availability of channels. None are available in the U.K., for educational use, and, therefore, closed circuit cable TV networks have been introduced. Even these suffer from limitations in channel capacity, he said, and from the difficulty of transmitting programs at a time that is suitable for the entire potential student audience.

"However, the flexibility of a multi-channel television distribution network can be exploited. If each educational establishment is provided with a facility for local injection of programs on a few channels," Probert said. "Then, incoming network 20 seconds required on videocassette may be replayed over the internal wire loop as and when required.

The specific requirements of a cartridge TV system for educational use are according to Probert:

1. Simplicity of operation; (2) Reliability; (3) 20 to 30-minute playing time capacity; (4) The ability to receive several programming feeds from different sources; (5) longer life expectancy needed for cartridges used in making student and teacher TV recordings, while only 50 playbacks be required as a rule from pre-recorded cartridges; (6) playback should be mobile and it would be most useful if its signal could be carried by several forms of transmittal; (7) it would be advisable if the playback had a stop-motion single-frame capability.

In one of the most witty, incisive and perceptive speeches of the Conference, Leslie Ryder warned against getting carried away with the prospects for video cassettes and video disks in education.

"Long ago, the practical value in everyday life has been established," he said, "communication systems and devices are regarded as peripheral by many teachers.

"It may be time to question whether education itself will be the same when man's potential may not be increased by technology. The advent of yet another educational tool and retrieval system simpler to operate, cheaper to install and more flexible in use may prompt us to feel that another ultimate panacea to our educational problems has been found.

"Unfortunately, the makers of overhead projectors, language laboratories and closed circuit television equipment all had similar feelings - that is, that the medium of projection, one person/picture, one person/one character, on another. "We have a plethora of TV programs for schools, but education cannot come to a stop if there is no TV service, no hardware, no software."

Continued on next page

COLUMBIA Pictures gets titles ready...
The fact that we have not been asked by Billboard to put our speeches on videocassettes in evidence of the continuing belief in personal contact.

Referring to the multiplicity of configurations, Ryder drew laughter from the audience when he observed: “It seems that in a few years if I wish to watch a Japanese No. 3VE I’ll have to have a Sony TV; if I wish to watch American baseball I will have to have an EVR player; if I want to watch something from France I must have a video-disc; and if I want to watch a program on Amsterdam I shall have to buy a Philips player.”

Teachers, he said, were instinctively wary of technology lest it detract from the process and the increasing demand for schools to make education a labor-intensive activity with relatively small amounts spent on other resources. “In the U.S.A. only four per cent of the educational budget is spent on resources and it is less than three per cent in the U.S.”

“Those who see a vast market in education must parece to see what money is available,” Ryder said. “We are dealing with human personalities, at the most important stage of their development — so you must accept and understand our national conscience for education.

Education was going through a revolution and was re-examining the ways in which it operates and he saw three ways in which TV cartridges could be used — firstly, to overcome the shortage of expensive, secondly for curricular innovation; and thirdly, for the open university plan, the “second-chance” educational facility.

But Ryder said that while education must have been on second rate material in the past, it would not accept this any longer. It had the right to demand the highest standards.

He asked how he would determine when to use closed circuit TV and when to use cartridge TV. Ryder replied: “I would use videocassettes for minority groups where it would not be economical to use channel time and also for those courses which have been test and proved satisfactory off circuit.”

Questioned by Nancy Klein of New York on the need to blend human resources with technological aids, Ryder replied that a new revolutionary school would be opened in London before 1975 which would use a range of learning materials, involving a variety of media. “And, strangely enough, we are improving the teacher-student ratio so that teachers will have time and opportunity to learn all about the new techniques.”

“The creative potential lies in video recording’s repeatability,” he pointed out. “So the education depends on repetition, easy access and control of the audience, the moving image has never been able to teach or instruct in a serious way. . . . For the first time since film was invented, video recordings will remove this limitation, and many films created for this medium will be intended to be seen more than once.

“They will concentrate information and communicate on many different levels. As with a text book, the user will be expected to replay his video recording frequently, not just because he likes the sound, but because he seeks more information or deeper understanding. Video recordings will make possible cross referencing of film, since a cassette can be taken out at any time and inserted for a few moments as easily as we flip through pages of an encyclopedia.”

Paines also predicted stimulation in the area of what he called “compelling programming.” “There are areas where people have plenty of information but are critically short of wisdom. They represent the challenge for this new medium.”

The executive felt strongly that children’s programming, long neglected on commercial TV, would gain in CTW. “All day, all year long, children watch TV. What they see, though it not what they need or ought to see, but what will sell product to their parents. Under control of the parent, the video recording while entertaining, can teach, inform and guide a child to a greater understanding of the world’s complexities and a deeper appreciation of its beauties.”

Adults will find knowledge for their own interests in CTW shows, and formal education will be helped by bringing it into the home via video recordings.

“Beyond useful information and formal education, video recordings will make the television screen a source of general enlightenment in the home.” Time-Life editors are presently studying program areas and the company plans offering shows to Sony’s videorecording system, he said.

Electronic flashes

THE following technical tidbits were revealed at the conference:

The EVR Partnership is installing color transferal equipment in its London facility this summer to expedite the availability of its color program fare.

Ampex will have an AC power supply included and at a much lower cost than the present battery operated portable unit. The company also plans a European model with a 625 line screen to parallel its American S5 line model.

Bell and Howell is studying a means of incorporating its Super 8mm film cartridge concept into a video unit.

Hardware firms exhibiting included: Sony, Matsushita, CBS EVR, Ampex, Philips, JVC. One film camera used by Heibronn, was also on display.

VTR’s home impact

an aid to education

The video recording will have a great impact on the dissemination of information and education in the home, predicted Bruce Paines, general manager of Time-Life Video.

At first, video recordings will consist mainly of film material, the executive of the new division within the Time-Life publishing empire stated. Then as hardware sales increase, new productions will become essential.

“The creative potential lies in video recording’s repeatability,” he pointed out. “So education depends on repetition, easy access and control of the audience, the moving image has never been able to teach or instruct in a serious way. . . . For the first time since film was invented, video recordings will remove this limitation, and many films created for this medium will be intended to be seen more than once.

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View from the translator’s booth.

EMPHASIZING that he did not profess to be an expert in cartridge TV, Claude Neuschwander said he thought that it could be a powerful medium for publicity — provided it reached a sufficiently large segment of the public.

“There is no doubt that the initial market for the medium will involve only the wealthiest class — perhaps two percent of the total potential audience. Your problem is how you are going to extend this audience to make videocassettes a mass medium.”

This, of course, rested on the assumption that the industry was ready to help reduce the cost of TV cartridges and video recorders — and Neuschwander pointed out that without advertising, newspapers would have had to increase their price by 200 percent.

Neuschwander was yet another speaker to emphasize the need for greater standardization in the industry so otherwise efforts would be dissipated.

He could see a bright future for cartridges paid for by advertising which would give comparative information on, for example, all makes of washing machine, all makes of car in a certain price range. TV cartridges could also be used to give shareholers in companies a regular picture of what those companies were doing, and they could be used in the property market.

There were, Neuschwander said, also great opportunities for commercial invasion through cartridge TV players located in hotels, supermarkets and holiday camps.

One vital adjunct to the medium mentioned by Neuschwander was the possibility of some kind of feedback device which would give producers and advertisers a means of sampling the audience. It could either be done by leaving the TV cartridges and enclosing a questionnaire to be delivered, completed, when the TV cartridge was unused; or even by means of a sophisticated electronic device which would enable the viewer to communicate with the originator of the programme.
Film rentals seen having advantage

On the question of leasing versus sale, Michael Murray Grant said that when software was concerned, high priced sale might be an initial feature; but with the increase in product availability, cut price sale or cheap rental might take over.

"Such a situation might well develop for pornography in cassette, with a high initial demand enabling suppliers to set a high price," he said.

Because of the small number of programs which would bear watching over and over again, the entertainment field certainly seemed more suited to rental. But if a rental operation were to succeed on a national scale, product would have to be readily available, off-the-shelf, in all major configurations – and this would mean nation-wide distribution.

Pony into programs reports Ishida

PONY, Inc. has been marketing prerecorded videtapes since July of 1970, and the company is now engaged in releasing 10 titles each month, reported its president Tatsuro Ishida in discussing distribution patterns for videotape.

These first programs are on open reel color tape, but Ishida already has announced plans to introduce a compact model followed by a smaller cassette. Pony's programs range from 15 to 20 minutes in length, and have been recorded on both 1/2-inch and 3/4-inch closed cartridges.

"We have already developed plans for an entire line of programs that will be released for home use, and our marketing strategy will be aimed at making these tapes as easy to use as possible," Ishida said.

A new series of programs will be released in the next few months, and Ishida expects to have a complete line of educational and entertainment tapes available by the end of the year.

Colleges will dig VTR idea feels Lollos

"The tremendous potential of magnetic videotape, and its burgeoning enthusiasm among college students today, are factors in the growth of the video market as an outlet for educational and entertainment television. The VTR is the tool for this," said John Lollos, president of Lollos, Inc.

Lollos said that in the stimulating environment of the college campus, VTRs can provide a wide range of educational and entertainment opportunities.

Lollos also pointed out that the potential of VTRs in the college environment led to the development of a video consciousness and eventual market.

"We are now busy developing a series of college programs, and we aim to introduce these to the marketplace soon," Lollos said.

John Lollos is a point. M. M. Grant and Aaron Neretin ponder it.
Dealers in need of market plans

VALUABLE time and energy will be lost in the marketing of video-recording hardware and software if the manufacturers do not begin now to develop a total distribution and marketing program, according to Aaron Neretin. He warned his audience that they should not be lulled into inactivity by the current debate over standards and absence of product from the retail floor.

"There should be no doubt left in your minds by this time that there will be a videocassette or playback system on the market in the not too distant future ... If you let yourselves get caught with your distant absence, you will pay dearly. If you take the initiative, you will profit. There's no more valuable years of potential." 

Neretin noted that the hardware manufacturer would undoubtedly turn to his already established franchised consumer electronics retailer in putting together his cartridge TV distribution package. "This dealer has had the benefit of learning from both mistakes and his successes in the marketing of VCR and audio tape products and is best equipped to handle this experience in creating a more secure pattern of merchandising for cartridge TV. But it will be up to the manufacturer to introduce sensible ideas for display and promotion at the retail level and he must be prepared to eliminate any retailers from his franchise program who insist on using cartridge TV equipment on a shelf where it will receive little attention and gather a great deal of dust."

Neretin noted that the pre-recorded tape and recorded merchandiser will be establishing giant videocassette, disk and electronic video recording libraries for the consumer, but the consumer electronics retailer will insist on carrying some of these blank and pre-recorded products, to make an immediate tie-in with the expensive hardware.

Noting that the electronics industry is greatly in need of the new product excitement that cartridge TV offers — especially at a time when economic conditions have dampened consumer buying enthusiasm — Neretin said that retailers in the U.S. and all over the world are ready to run with this new merchandising concept and it is up to the pioneers attending the conference to make sure that the retailer has a strong product and marketing program with which to run.

CATV systems, offering consumers immediate programming gratification, should be considered an integral part of distribution in the cartridge TV industry, according to Dr George Ferris.

Dr Ferris said physical distribution of cartridges and discs to retail outlets will play a large role in the industry's future. These channels of distribution will allow the consumer to satisfy a "pre-mediated" desire for specific information, news or entertainment programming.

But a secondary consumer desire, a desire to satisfy momentary whims or impulses, can be best met by placing a wide range of programmes, on a wide range of channels, at his fingertips, he feels.

In outlining his view of the two consumer needs to be fulfilled by cartridge TV — pre-mediated and impulse — Dr Ferris compared the industry to the food industry.

"If a consumer wants to eat a hamburger," he said, "he can go to any number of restaurants, and have his hamburger at prices ranging from 15 cents to $3; or he can go to a supermarket and buy the ground beef and prepare his own hamburger. Attorneys Pleate note that neither restaurants nor supermarkets show any signs of going out of existence.

"They coexist. They coexist as two totally different channels for distributing ground beef to the consumer."

Dr Ferris pointed out that when a woman shops at a supermarket, she is frequently buying something that won't be eaten for days in advance.

Pony programs

continued from P. CTV &

program entails selling custom-made materials for special clients, like doctors' offices, and other special skill schools, hospitals, government agencies.

In developing shows, Ishida said, "It was important to listen to the voice of the market. Often an expensive product (30,000 yen, $83 for a 15-minute tape) and therefore we package them with an appropriately colored jacket with a deluxe design."

The company uses direct mail as a means of publicizing its programs.

In the matter of standardization, the size of videotapes has already been standardized at kinescopes for color by three companies. Products made with this size are expected to be on the market by October. Pony plans been "peeling its retailers" to sell both hardware and software at the same time, Ishida said. Pony's main clients are business enterprises, and if the price of software does not come down to that which the public can afford, Ishida suggests that a rental system be attempted in Japan, with proper care given to the selection of the store designated as the rental location. "In any event, it would be necessary to conduct an experiment in a sample area before making an official start on this system. And when the prices of the software becomes cheap enough, there would be no longer any necessity for the rental system."

Pony has plans already for opening up rental stores in principal stores in Japan, but at a time when the hardware becomes predominantly the cartridge type and he must be prepared to eliminate any retailers from his franchise program who insist on using cartridge TV equipment on a shelf where it will receive little attention and gather a great deal of dust.

SESSION 6: PROPRIETARY RIGHTS, RESIDUAL RIGHTS AND COPYRIGHT IN CARTRIDGE TV

U.S. laws facing CTV are complex

PROFESSOR Mel Nimner, in touching on aspects of American law as it pertains to the new CTV medium, stated that "only in the most limited sense is it true that American law is itself offers a tape, or a movie, or a book, or a speech as an indicator of just how tricky the legal side of CTV will be."

"The expert spoke of a U.S. Supreme Court decision in 1908 which ruled that a piano roll was not a copyrightable item. It was not a duplicate of a song and therefore not within the song owner's protection. He made the analogy with a video cassette, stating that a piece of videotape can not be usually intelligible in its basic form and is thus not copyrightable."

Nimner suggested that under existing American law, a piece of motion picture film which is perceptible to the eye, could be one way of determining whether a work could be copyrighted. But he also said he felt that in a test, the courts would "run a tape" rather than "beside a motion picture."

"But then perhaps the court will say that videotape is not a mass of data," Nimner said. In order for the programmer to have CTV to function

CA TV to have CTV function

LAWYERS will aid CTV

The cartridge television business seems to be faced with what have been called impossible problems. However, they are "targets that are not untouchable," stated copyright lawyer Charles Seton.

Seton cited three areas to be recognized.

It is not the lawyers who originated the incompatibility problem of the hardware manufacturers nor is it their responsibility to establish compatibility.

The success or failure of any of the systems is not in the hands of the lawyers.

The legal problems facing this new medium are not really as difficult as those faced by the radio, television and communications satellite broadcasting industries when they began.

As the new industry develops, lawyers will be meeting the requirements of the existing laws in each country.

The success or failure of the new CTV industry won't be a result of what is existing copyright law in each country, because if these laws prove insufficient or unfair, new legislation will be devised.

It is sound to be cool about the new medium, but the real problem lies in the new field; let the industry develop naturally.

Take logical steps, run reasonable risks, watch trends develop and discuss individual problems with your corporate counsel.

May 15, 1971 Billboard

Charles Seton
**Copyright ‘Myth’ has to be aired**

JEAN-LOUP Tournier stated that the "myth must be taken out of the video cassette copyright." The most important part of the problem, as seen in France, which has made significant progress in codifying a national copyright law, is whether a videocassette is copyrightable, or that the distinction be made between the "work" which carries the word, and the work itself.

Whereas in Britain, each cassette is copyrightable, as the intellectual work, not only the intellect work which is protected. Thus the video copy can be considered in the same light as a film copy.

"When the videogram is the vehicle for a new work, it becomes what can be designated a cinematographic videogram, which, conforming with article two of the Berne Convention as revised at the Stockholm conference of 1967, it is for a work expressed by a process similar to cinematography."

There remain a wide divergence between the video copy and the original work, and this would contribute to simplifying the problems of copyright in the cinematographic videogram. The difference between the new videographic techniques and film and television is purely technical, but copyright questions should be resolved in the same light, Tournier pointed out.

In the case of the video cassette copy, existing copyright holders, composers, authors, or actors, have to be found for new contracts to be made. But for videographic works, the producer has to enter into new agreements with composers, authors and performers, and perhaps also the copyright owner of the adapted work in the case of novels or dramatic works.

The problems faced by reproducing videocassettes with rights are the same as for cartridge TV, where the producer of the 'vehicle' that is the cartridge enters into agreement with the producers, interpreters, authors, and applicants, radio-TV broadcasters.

Thus the contract remains at the center of the situation, and, within Europe, covered by the Berne Convention and the specific laws of individual countries. With main emphasis on contractual agreements similar to those exercised in the cinematographic sector, there still, however, remains, the question of the application of a compulsory license covering mechanical recordings.

"In spite of the position of certain British lawyers, we in France believe that, because of the essential difference between the 'vehicle' and the work, a licence for mechanical recording cannot be applied to the TV cartridge because it has never been applied to the film." Article 13 of the Berne Convention also covers musical composition, and excludes film or any other similar process.

"But where the British lawyers are concentrating in the case of the TV cartridge copy, which is not a videographic work, and which is simply the reproduction of an existing musical work. We do not think here that a compulsory licence could be applicable." In terms of contractual and economic considerations, the destination of the 'vehicle' is of the utmost importance. Whereas the TV cartridge comes under similar regulations as the film, since it becomes commercial material for mass consumption, it reverts to similarities with the phonograph record. Here, the main distinctions are: Will the cassette be used publicly or privately?

"In the public sector, again, the format is similar to the film, both for commercial or educational purposes. In the case of the re-reproduction of an existing work--to re-record the film for example--the producer must study the original contracts signed between the author and the artist. For an original 'video' work, the producer must conform with national legislation in obtaining the correct guarantees from his collaborators and interpreters.

"If the videocassette in France, conforms to copyright payments on a similar basis to the tape cassette, the amount will represent eight per cent of the retail price. But up to present the SDRM (Mechanical Rights Society) has not concluded its enquiries to see if this figure will be agreed upon as a realistic basis. Within these discussions the CISAC (International Confederation of Authors and Composers Societies) has also been carrying out widespread studies to safeguard its members.

During questioning, Tournier affirmed that private recording, sometimes illegally done, had left producers and interpreters unarmed. And in the CTV field this would be even more serious. He pointed that in the tape-recorder field, only Germany among European countries had levied a copyright tax on player equipment.

As regards TV cartridges in the education sector, it has to be considered a public performance, and one court case had already been settled on these lines. Nevertheless the French performing rights society has had great difficulty in having the Ministry of Education agree to this position when discussing copyright payments.

On the question that "If you wish to record your student's performance in the first place?" Tournier replied that the legislation will not be permanently behind in technical legislation. They should have foreseen illicit recording on tape equipment.

He charged that most producers preparing product for the school systems who are fearful their programs may appear inadequate to teachers and students, overload the programs. "The end result," he said, "is that some educators condemn the cassette, staff, with excellent results, while others ignore it completely."

Ryder continued, "Teachers have a hard time trying to get something worthwhile out of something prepared specially with commercial considerations in mind."

His thoughts were endorsed by several members of the panel including its president, Edouard Labin, president of DIDASCO in Paris.

**Educators are mixed over CTV's worth**

THE problems in adapting cartridge TV to education, were discussed at length at a specially convened roundtable session.

The house-meeting ended with mixed feelings on the adaptability of the format to today's in-school teaching, and generally improve their methods of teaching. "The CTV method of learning could even help the teachers if I'm learning his lessons," the observer said.

Another comment from the floor suggested that cartridge TV could go a long way towards changing the present educational system. A new approach to the higher education level by introducing and stirring up new ideas. He house meeting ended with mixed feelings on the adaptability of the format to today's in-school teaching, and generally improve their methods of teaching. "The CTV method of learning could even help the teachers if I'm learning his lessons," the observer said.

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SESSION 7: KEY CONSIDERATIONS FOR COMPANIES ENTERING THE CARTRIDGE TV FIELD

CHAIRMAN: Irving Stimler, President, Optronics Libraries, Inc., New York, N.Y.

SPEAKERS: Henri Polad, Chief of Mission auprès de la Direction Generale de la Librairie Hachette pour tous les problemes de l'audiovisual, Paris, France; Charles M. Favrod, Director, Les Editions Hachette, Switzerland; Daniel Denham, General Manager, Magnetic Products Division, 3M Company, St. Paul, Minn.; Jose Bernhart, Chief Department Exploration TV, ORTF, Paris.

THE 3M Co. is developing a high speed tape duplicator that does not require a mirror-image or otherwise specially-prepared master tape, according to Daniel Denham of the 3M Co.

Denham, speaking on "Deciding on the Duplicating Facility" said the device which will be demonstrated in the fourth quarter of this year, will perform its function using standard tape, chromium dioxide, or the recently introduced "Scotch" Brand, high energy tape as the master.

He said that with this machine, three copies can be produced simultaneously, each at a speed of 150 inches per second. "It will accommodate the various recording formats, and can be quickly adjusted to accept all tape widths."

"Standard tape, chromium dioxide or high energy tape can be used for copies thus permitting any type of copy from any type of master. It will be particularly valuable for the high speed duplication of video cassettes," he said.

Denham noted that of the many considerations facing the businessmen planning to enter the field of CTV duplication, three key elements are of prime importance. These, he said, have to do with cost factors that will directly affect the profitability of the venture.

"The duplicator can be classed as a converter. It starts with raw tape stock, records it and takes care of the packaging. The cost of raw tape must then be the first consideration; while the equipment used to place the recorded information on that raw tape is the second consideration."

"There is no duplicator that can be gasp without a cost," he said, "the demand for the master to the copy."

Denham said that up until now, the prohibiting cost of raw tapes, and the equally high cost of high speed duplication were factors affecting magnetic tape as a medium for the mass release of cartridge TV.

He assured his audience that his company had worked around this problem through its recent release of its new "Scotch" Brand, high energy tape. "With the increased output of this new tape, it will now be possible to design recording equipment to run at half the former speed and still deliver a picture, identical in quality to what we are now seeing at the normal speed."

"This breakthrough opens the gateway to truly practical video cassette recording. Even when taking into account a slight premium charge for this newest kind of tape, the duplicator will see its tape bill cut almost in half.

Observing that a tape duplicator following the traditional master/slave one-to-one procedure could find it costly to serve a market segmented by differences in equipment, Denham suggested that the new Scotch high energy tape used in conjunction with the new duplicator when it is marketed, could prove a boon to the industry.

"It is the increased output of the high speed duplication methods, could do much to offset the disadvantage of this market segmentation. If the high speed duplicator is of the type that can be easily adjusted for various tape widths, and is capable of producing copies of the various recording formats, the need for a variety of finished product copies would not be an overwhelming disadvantage."

Denham said that magnetic tape is reusable, once the demand for a specific CTV program declined, the cassette could be recycled and used for a different program. "This," he said, "would be attractive to the duplicator as it would amount to a savings in raw stock."

3M develops speed duplicator

NEW A/V DEVICES SEEN AIDING SCHOOLS

SPEAKING primarily on the educational application of video cassettes and video disks, Charles-Henri Favrod reported that experts estimated that by the year 2,000 half the gross U.S. national income would be derived from the brain activity. This meant that teaching, training and information would be even more vitally important and that new audiovisual technology had an essential role to play in this area.

Favrod outlined the development of communication techniques through the ages, and after reflecting that it took 20 centuries for reading and writing to be taught throughout the world, contrasted this slow development with the current massive acceleration into the audiovisual world.

"We are jumping into the 21st century," said Favrod. "Today, children in front of the television screen are constantly in touch with oral and visual language. And when the teacher at school refers to the Niagara Falls or to the pyramids, the children have already been there and know exactly what the teacher is describing."

Favrod said that surveys showed that children today acquired more knowledge outside the classroom than from 30 hours a week at school.

"The audiovisual age represents a major step towards the end of traditional ways of communication like writing and printing. And the revolution will not simply be confined to the classroom—it will have application in the sports clubs, youth clubs, cultural centers, work places and offices."

Favrod outlined the growing demand for knowledge, instruction and culture and the increasing problem of finding sufficient teachers, the combination of all these factors which ensures a major place for video cassettes and video disks in the future.

BOOK FIRMS SEE NEW PROFITS AS SOFTWARE PROGRAMMERS

VIDEOTAPE products will be accompanied in many instances by printed word material, thus opening a natural revenue for book publishers to follow in expanding into the cartridge television medium. Publisher Henri Polad underscored this point, adding: "Video is redifining the role of the book publisher. It will be natural for the book publisher to distribute videocassette products."

Polad said his firm had established a "functional department" to work up CTV properties. This concept was chosen over establishing a vertical setup within the company. "We have gone into the audio-visual market and we feel the publishers of today will be the publishers and distribution of audio-visual products tomorrow."

The software firms have to share the responsibility with the set manufacturers for the success of video cassettes. He said, "It is important to be able to gauge the taste of your clients day after day to see how each person reacts."

The problems for the publishing house in moving into CTV revolve around considerable financial investment, and the ability to analyze the market on both short and long term. Polad suggested that potential publishers going into programming should talk with their neighbors.

Aided by the kind of programming his company planned to create, the executive avoided a direct answer, saying only that as a member of the International Publishers Association his firm was doing studies as to the kinds of material to be developed.

Would his firm duplicate books directly onto TV cartridges? Polad said "No."

Aided by his firm if it was part of its research, rejected any of the player systems. Polad answered: "That's a dangerous question. We shouldn't be the one to choose a system. We don't have the right today to say which is a good system. Competition right now between hardware companies is a good thing. As long as they understand it has to stop some time."
Bernhart stresses common systems

JOSE Bernhart began an extremely authoritative and comprehensive analysis of the various configurations, by quoting from the Zaccharian at a recent European Broadcasting Union meeting in London, who said: "The only point in common among the various systems is that there isn't one."

And Bernhart called upon hardware and software manufacturers to support the industry-wide initiative to create a steering committee on compatibility and standardization.

He said the confusion arose because of an idealistic search to combine maximum simplicity with minimum price.

After reporting that the potential of the video/computer disc market had been estimated at more than $1 billion, Bernhart outlined the four basic audio-visual families—Super 8, magnetic tape, microfilm and video—taking Super 8 first, Bernhart said that the standard for Super 8 was clearly defined—and the film could be shown either by direct projection of a projector linked to a conventional television receiver.

However there were differences in type of projector, loading capacity, light source, sound reproduction and sound-image synchronization. There were differences, too, in the cartridges—some employing the endless loop method and some the reel-to-reel system—and, in addition, they varied in size.

Further variation was evident in the electronic players—some using a Vidicon-type camera and some using a picture scanner of the Flying Spot type.

Turning to magnetic tape, Bernhart said that the width of the tape employed in the various systems in this family ranged from 3.5inch to 4 inches. There were 28 different speeds, six different TV standards and four color systems.

Compatibility existed among Matsuoka, Sony and Novis; Ampex in the U.S.; and Philips adopted the European standard.

"But a color cassette bought in France and used in Germany on a player of the same make could only be seen in black and white. Thus there have to be different kinds of software for the various TV zones," said Bernhart.

"It is possible for the VCR system with Philips say is accepted by 11 firms in Europe to record and reproduce PAL, SECAM, and PAL systems in 625/50—provided the material is recorded and played back in the same area."

The magnetic tape systems involved three different mechanical arrangements, with Sony using two reels in the same plane, Philips and Arco using two co-axial reels and Instantflex using the endless loop system.

Of the TV systems, Bernhart said that this was entirely original by concept so that EVR cassettes could only be played on an EVR player. It was using the PAL color standards throughout Europe which meant that the tape had to be adapted for France and the SECAM system.

Bernhart said that the French licenses, Thomson CSF, would adapt the signal at the output stage, using a PAL-SEC adaptor.

Finally on the video disk system, Bernhart said: "This is the only one of its kind at the present time—but if other carriers of this nature are developed, we could well find ourselves facing the same problems as obtained in the videocassette field."

Teldec, he said, had not yet revealed its decision regarding signal standards. All types of software material could be transferred to videodisc and for playback, licenses zones at the output stage.

Concluding, Bernhart said that the main manufacturers need to fix the disks to conform to local TV criteria; or the disks could be manufactured according to one universal standard and have their signals adapted to suit the requirements of the various TV white standardization would hold up the development of the market, it had to be admitted that for every manufacturer to produce hardware which was incompatible with all the other systems in a world of apparent common sense. "Then the video player really would be just a rich man's toy," he said. "At least let us seek one common standard within each of the audio-visual families."

Asked whether Teldec had yet developed a color video disc, Bernhart said it was his understanding that the company would obtain a licence to manufacture color video disk in Berlin in August.

In reply to a question as to why he had recently joined the RCA Selektion system, Bernhart said: "I regret that RCA is not represented here and we simply have to ask ourselves whether there is any substitute for competition."

Asked if he was aware that at a recent meeting in Quito a committee had been appointed to investigate the possibility of standardization, Bernhart warned that new sets of initiatives in this direction—such as those in Australia and other countries. He saw the role of the Vidicon-Television conference as being that of orienting the movement internationally and of helping to create an international body which would work —and who could refer these to the hardware manufacturers.

SEEKING INPUT FOR SUCCESSFUL PROGRAMMING

The presentation was entitled "The Contribution of the Film Director".

He said the consumers now: "For the first time we will have a real market. The viewer will have the true choice, and will no longer be limited by the number of channels or the decisions of those private or government people who decide programming for broadcast TV."

Despite his enthusiasm over the new concept, Kaiser warned that it was basically still in an embryonic state and that it would not arrive another five years before the industry realizes what he calls its "peaking" period.

Discounting surveys as historical rather than prophetic, Kaiser said the audience were unreliable in this area where an uninformed product is being surveyed. "The consumer," he said, "cannot tell you whether they would like to see something which in fact does not yet exist. If they did, they would be the creators, and would not need us."

Continuing his candor, pull-op-punches looking at the fledgling industry, Kaiser said that quality of product, both the hardware and software levels, is of prime importance. "A hand-held camera can be a wonderful thing," he said, "but it's effectiveness as a storyteller depends a great deal on the head that operates the hand that holds it, and story that is being told.""Kaiser feels that much of CVT programming will be educational, factual in nature and even didactic. "But here, even more than in the pure entertainment sphere, the method of presentation, not just the imagery, will have to be new."

Marathon "(International)"s chief executive reminded that there is a limit to the inherent ability of the audience to concentrate. Therefore in producing product for the new system, one should aim for audience color. The problem is how to achieve it. It is the job of the film director to solve this problem. We must create a whole new form of image and sound which will induce the viewer to become involved in our storytelling and in the business of buying, renting, swapping and selling videos into whatever boxes that win in the game."

For all these reasons, said Kaiser, "I do not think that those who are putting their money into this industry will be put off by motion pictures to cassette loadings are putting money in the right place. Especially not in the field of pure entertainment."

Kaiser said that although it is true that in the past, feature films, no

CVT: Age of Newt

THE real cartridge TV revolution will be in the multiplicity of channels and methods of dissemination which will open as a result of a new medium, according to Harlan Kleiman. Kleiman, said, "With the advent of CVT as the 'Age of Newt',' the Telecine executive said that in the era one program needing an audience of millions will be replaced by thousands of programs each needing an audience of a few hundred, and be profitable."

"Individual interest groups can be catered to in a specific and direct manner. In some instances the same material can be tailored to many different and diverse groups, merely varying certain portions," he said.

Stressing that the advent of cartridge television will not sound the death knell for free TV, but rather that the latter would stand alongside other means of communicating to mass audiences, Kleiman said the future TV producer, whether independent, network affiliated, or underwritten, will be able to compete with a new programming with several criteria in mind.

Among these three noted outlets other than broadcast TV, the best methods of disseminating a program, and the best configuration for producing and exploiting a specific project.

Predicting that cartridge TV will be a salvation for the TV producer and the medium as a whole, Kleiman told his audience that in the past when a producer had a program idea, he made his presentation to the TV station, network, or potential advertiser, and if that idea was rejected, the entire project died.

However," he said, "with Newt,' the initial presentation will be the first step for the TV producer. He will have other electronic audio-visual communication outlets such as over-the-air pay television, cable TV, free TV and cartridge TV.

Movie Makers To Share CVT Residual Fees

THE movie subcontractor will become the third force along with the producer and the studio in developing programming for audiovisual medium, Van Dyke Parks.

The creative force as Parks calls the sum total of these people, will split residuals equally, after company costs, and fair share of return on its venture capital are declared and prorated to market distribution means.

Program markets (for CVT) will be based on the strength of the producer in developing programming for audiovisual medium, Van Dyke Parks.

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SESSION 9:

A BLUEPRINT FOR INDUSTRY ACTION

Sets and shows to spur CTV

THERE is misplaced emphasis on hardware being the key to the success of cartridge television, stated Martin Roberts in opening his analysis of the medium.

"If, by some miracle, all the standardization problems were solved today, and millions of players were already available for sale, the consumer would not rush out to purchase this shiny new piece of electronic hardware. The consumer is more concerned with the message than the medium."

Roberts continued that showed will not suddenly appear in spur consumer sales of players. "I submit that the hardware manufacturers should exhibit more than a passing interest in software as it is they who stand to gain substantially from the success of video cassettes."

Roberts lauded the conference for creating the steering committees to probe standardization. "I only hope it is not too late and that we have not already passed the point of return. At the same time, I am dismayed at the shortsightedness of the other hardware manufacturers who are proceeding with great dispatch to develop incompatible systems... What success will there be for a hardware manufacturer if he was the battle of the cartridge but loses the war for consumer acceptance?"

Roberts called the TV cartridge a tool for building a better world through learning and entertainment, adding: "We should not allow this tool to rust as we diligently pursue the rosy expectations of future profits..."

In this light, Roberts noted the Hollywood film industry's anticipation of CTV being a means of solving its unemployment problem.

Craft unions, he pointed out, "have stated they expect to derive substantial revenue from the sales and rental of video cassettes. It is proper that these unions which represent thousands of workers should try to get the most advantageous agreements, but at the same time, reason must prevail or the infant may be smothered in its crib before he has a chance to grow to maturity."

VIDCA draws top crowds; a Chevy tribute

IN his speech at the closing session of the Conference, Bernard Chevy told delegates that the first VIDCA had been attended by 1,319 representatives from 645 companies and 31 countries.

The First International Conference on Cartridge TV, Videocassettes and Videodiscs had drawn 556 delegates.

Chevy said VIDCA had been so successful that it would be run independently of the MIP-TV (International Television Program Market) in 1972. He later set the dates for VIDCA as March 5-10, with MIP-TV running from April 15-20.

Join CTV says Charpy

WITH the newspaper industry going through a difficult period at present - as events in the U.S. U.K. and France clearly reveal - it might seem reasonable for journalists to fear the competition of cartridge TV, said Pierre Charpy.

He said that newspapers had suffered a decline as a result of competition from radio and television. "But instead of fighting the new medium, we should become involved in it - not the least because, in France, it provides a way for us to complete with the state broadcasting monopoly."

Charpy said the new medium would change the social habits of the public and would provide new kinds of information services, new kinds of entertainment.

The press has had a big role to play in this revolution. Modernization of the press industry and its participation in the audiovisual media would require a big investment - and this made it vitally important that the manufacturers should strive to bring about a greater degree of standardization.

U.S., Japan Sony's first VTR markets

AS a result of the major penetration in the United States and Japan of color television sets, Sony decided to enter these two nations first with its color videotape system, S. Nakano noted in his speech.

The executive cited a 60 per cent figure for the U.S. and a 45 per cent quotation for his country. There are some 200 companies in Japan presently preparing programs for cartridge television and they are in the motion picture, television and publishing fields.

In America, Nakano cited Time-Life, McGraw Hill, the Encyclopedia Britannica and the Readers Digest, as having started activities in the industrial and home programming fields.

"We are interested in the availability of software," Nakano said. "We therefore plan to cooperate very closely with software manufacturers to provide extensive facilities for the transfer of their material onto our system.

"We require initially that until the expansion of the consumer home market, the majority of the video cassettes will find their way into specialized fields."

"It is our intention to provide a complete Sony system which includes a TV camera, VTR copying facility, tapes and cartridges and color receivers."

Sony's goal is for the consumer home market, Nakano reiterated. (The company was one of a few hardware firms exhibiting at the conference.)
Temporary group named to form standardization council, Littleford states

A TEMPORARY organizing committee to develop an International Council on standardization, was announced by W. D. Littleford, president of Billboard Publications, Ltd., co-host of the conference.

"The objective of the council is to define and seek the adoption of standards for this industry," Littleford explained. Named to this temporary organizing and planning board were Charles B. Seton, a lawyer from the United States; Dennis de Fretes, performing rights executive from the United Kingdom; Joseph Berbank of the French Television System (pending its approval), and O. Ellsworth, Stockholm attorney.

"This temporary organizing committee will create a carefully balanced representation of educators, industrial users of institutional audio-visual material, representatives of the leading publishers of software involved in this new field. We know that representatives will be sought from Europe, the Far East and the Western Hemisphere to provide a true reflection and thought for all areas."

"The International Council will seek to establish by study how the consumer be in the educational field, industry or the home viewer. It is our hope that this council will point the way to the standardization all of us seek." Following Littleford's announcement of this body, Robert Sadoff of Liberty, Audio-Visual management firm in Los Angeles and Las Vegas, stated he hoped one area which the council would concern itself with was payment for CTV usage. Sadoff was told that this undoubtedly would be a topic of discussion once the council is organized.

The Billboard executive called CTV "the most significant in its influence on mankind since Gutenberg's invention" of the printing press.

"We know the market is ready for a system, whether it is for educational, institutional or home entertainment," he said.

On the topic of compatibility, Littleford asked: "We believe that a single system will be able to satisfy all the needs of the various markets, or does this multi-market field require several systems?"

"What features does each of the existing systems offer to answer the specific needs of each market?"

Littleford's comments about standardization helped close the conference on the same strong note on which it began, when this topic was first mentioned. It was uppermost in the registrant's mind as over and over again individuals from all areas of the communications field expressed their concern, uncertainty and consternation over the lack of any standardization.

ANNOUNCEMENT OF the International Council's members would take a while, since selection was designed to represent the world-wide community. Having left the temporary body, Littleford said Billboard was moving out of the picture to make the group truly independent.

'Blitz' needed for CTV's many problems: Gortikov

A NOTE of caution, interlaced with confusion, highlighted Stan Gortikov's address, and as his first as a record executive, was basically a cartridge TV industry gathering.

"If I were a TV cassette, I would feel quite tormented today, after a week of all this talk. My little plastic ears would be burning, my little magnetic brain would be confused, and my little electronic parts would feel so fearful. I would be wondering whether all those nina-privates said about me would ever be fulfilled... or whether some big bad men were just trying to force their way into my little cardboard box for some questionable purpose," he said.

"Yes, after hearing all those words and all those claims this week, I really feel in a state of panic if I were a TV cassette."

Gortikov noted that the clarity about CTV which emerged in the conference, co-existed with confusion, "Confusion about where we are, bewilderment about where we are going, and uncertainty about where we are going."

"Piped pipers," Gortikov said, "leading us full speed ahead, but with destination unknown."

There were dozens of ghosts not present at the conference Gortikov said. "Yes, everybody's interest is represented except one. The consumer was this uninvited and unrepresented person, he explained. "Let's pray he will eventually perform in the robot-like manner intended by our engineers, designers and marketers. If not, a lot of us are in serious trouble."

"Taking the role of a consumer," Gortikov asked whether the CTV industry would guarantee him "availability of a full range of recorded material one year from now, two years from now, five years? Do I run the risk of your hardware being obsolesced by a more popular configuration so that I am left abandoned with my money invested in your machine and no program to buy? Am I to be the pawn in this race for configuration supremacy?"

"Are we walking into a chicken-egg situation in which high cartridge prices prevent mass purchases, but in which only mass purchases can bring prices down to acceptable levels? Is the master plan self-defeating so that TV cassettes are destined to be a class and luxury item for the wealthy alone?"

"Besides the consumer," Gortikov mentioned the future wholesale and retailer of the equipment and programs as not being very well represented.

"Taking these roles, Gortikov said, "he would make such statements as: "I am truly uneasy about this whole scene. Sure I want to make a profit from merchandising of your products, and I am willing to make a reasonable investment. But am I going to have to stock a separate and different cassette library for every hardware configuration that you guys just decide to come out with?... Will I have to stock Broadway shows in six different duplicated configurations just because you all can't get together on compatibility? I will callously predict," he continued, "that you hardware specialists will not adequately heed these cities of that consumer, retailer or wholesaler. No, I predict you will rush ruthlessly forward in quest of your self-interest, the consumer, the retailer, and the wholesaler be damned. In a way I cannot fault you. You have your investment."

"Gortikov noted that most of the talk was about videotape systems, then referred to the video disk as "that other woman. She may be a cheaper girl, easier to make and less costly to cast aside when she gets old and obsolete."

"A cheaper girl, easier to make and less costly to cast aside when she gets old and obsolete."

"The consumer, Gortikov said. "Where are you, you dumb-dumb competitors of mine? What aren't you here out in the open, instead of lurking in the background unobtrusively, or so it ominously?"

"Did you count on and promote the world's greatest pool of talent though you're not about to share it readily with others? Don't you know you manipulate one of the world's most effective distribution systems for reaching the mass consumer, one which is ideal for the video cartridge era? Where are you, I cry out. For you in the audience I apologize for our absence. Forget us for we know not what we do."

"Gortikov then outlined the trade press, stating in part: "Were we to read and believe only the remarks self-serving words of some industry sources alone, as reported in the trade press, we would form a picture that is removed from reality." Calling upon the press of various countries to "assume greater responsibility, be cautious and fair," the executive also added "that the originators of this news and information be judicious in what they claim."

In closing, Gortikov asked: "Why is it that all you design and scientific master-minds, who have conquered some of the more challenging technological problems of our time, cannot apply equal expertise in this great new medium to solve the very real problems of product launching?"
ANDRE Bettencourt, French Minister of National and Regional Development, wound up the five-day conference by calling on delegates to work toward the goal of ensuring that the new industry would “at long last, guarantee complete freedom of information.”

“Do not wait to see what is going to happen. Do not waste one minute. Let us work together, much agreement and work to provide a better service for the consumers.”

Bettencourt, active President of HOME for the closing session of the Conference, said France was happy to have provided the location for the expression of the first truly international thinking and discussion on this “phenomenon which promises to cause a major upheaval in the field of transmission.”

He went on: “The advent of this new generation of audio-visual media is one of major importance in the field of communication, and work to provide a better service for the consumers.”

He said a new industry of knowledge, communication and culture was beginning to emerge and it was his view that this new industry could not ignore such an industry. He felt that the French government and industry should immediately embark on a program of promotion for the new audio-visual techniques.

“We have a new instrument with which to reach the goals of modern society,” said Mr. Bettencourt, “I am sure that these new means of knowledge will contribute to the betterment of all.”

Because of cartridge TV, “a whole series of studies should be started,” he said. “Will technical innovation be used for individual enrichment and strengthening responsibilities, or will it lead to a lamentable irrelevance of knowledge and behavior? "Still to be solved are legal and legislative questions: authors rights, cable television, videocassette broadcasting, program sale possibilities through the public services, etc. Lastly, we must stress the effect of options in the field of satellites on a future policy of cultural influence abroad.”

Bettencourt feels cartridge television is one way of resolving the growing problems that will face the local and international industries in the developing countries of the world.

"Industrial developments and associations will be indispensable and the government will perhaps have to study ways to participate financially in the efforts of (French) firms," he said.

“We must acquire the means for a relatively independent technical and cultural policy and create an industrial field, for it is easy to foresee the international repercussions that the absence of a French industrial capacity in audiovisual technology would have.

“We must launch the studies and experiments necessary to define the action of the general policy to be established within two or three years,” he said. “This implies an effort in coordination and exploration.”

The “industrial policy had to be developed, in order to establish on the French or European market of existing basic equipment, programs and systems. We must take into account not only the French market, but also the geographic zones where our neighbors wish to make its presence felt on the economic and cultural level.”

André Bettencourt

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**Viewers will continue from P. CTV 12**

matter how old, have been a major attraction in the history of television. We believe that this was largely due to the popularity of the home-viewing television programs, rather than the inherent virtue of the film.

Therefore, the producer's job is to create new perspectives for the TV medium, to tell the right story in the right way. It has to be proper in size and proper in impact to induce our viewers the sensation of involvement.

Such chores as earned laughter and applause will not go away, and may even be offensive because they are not as immediate or as easy to evoke directly by the presentation.”

Kaher feels that CTV, with its advantage of having to please a relatively small number of viewers, compared to broadcast TV, should develop and use the talents of the film director to the fullest.

“...the director today has at his disposal an impressive array of technical facilities designed to bring reality to his imagination. What he needs is understanding. Understanding of the special requirements of this medium and understanding from his financiers, be they producers, sponsor, or perhaps his bank. This will allow him to develop his resources of talent and imagination to manufacture a work of art in inexhaustible, judgement and taste, instead of a jumble of commercials or personality ingredients designed to attract an audience, but unable to hold it because it lacks precisely this integrity.”

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Nasatir called the climate for cartridge television an “uncommon market that could possibly move a mountain of obstacles.”

“Are the problems so necessary is a responsible plan of action,” Nasatir said. He called today’s presentation the final which can best be served by CTV, noting its capability of showing good taste, its timely search often in enormous crowds for individual values and counterparts of a reduction of the ex-mass patterns that have dominated our lives.

In a sense, it is this growing, restless, hungry iconoclastic and difficult to please audience that cartridge television can serve and satisfy in a unique and utterly unprecedented way.”

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Brown continued from P. CTV 4

turn-round time was.

Replied Brown: “EVR can make copies of the pictures without any significant deterioration.”

Regarding speed of duplication, a 45-second service was possible although, at present, because of the demand, delivery may be six weeks.

Brown said that any number of copies could be produced but an order for less than 50 would not be economically attractive.

Jonathan Pencil of International Communications and Financial Services, USA, asked whether the EVR system could seek out individual frames.

Brown: “The EVR player has a counter and each is stopped in a dozen or so frames. It is possible however that with the licensed hardware manufacturer and television industry eventually come out with a more exact frame finder.”

Regarding the transfer of color videotape to a color EVR cassette, Brown said that equipment to do this would be installed this year.

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Wavering continued from P. CTV 2

industrial firms, hospitals, schools, libraries and computers.

For every dollar invested in product development, Waverling said Motorola has spent an equal dollar in the planning and development area with its specialty created education and training products group.

The company’s Telecenter program, formed in late 1970, is the headquarters for software acquisitions, “one of the pivital events of 1970 was the granting of EVR conversion and distribution rights to our Telecenter Center by the National Film Board of Canada.”

On an industry level, Waverling noted that Motorola was fighting the past two years, the lack of standardization within the magnetic tape formats is one of the major threats to the industry. Waverling believes “several” and union’s ability to make the right decisions, he “believes that the EVR has been a success.”

Waverling said the consumer market “the pot of gold at the end of the rainbow,” but emphasized that it was “not the only market.”

EVR players will be tested in homes next year. “That will allow us to determine needs and distribution concepts. Meaningful penetration may not exist until 1973. We predict a faster growth curve for cartridge TV in the home than was achieved in color television in the new audio-visual formats. There is enough world-wide financial, production and marketing support for this industry and enough demand by the consumer for improvements in programming to cut in half the 10 year development time that was required for color TV.”

To me the longterm value of cartridge TV is the strengthening of the family and the bridging of the gap in understanding between parent and child.”

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A changed a British educational filmmaker how Motorola could work together get the public，“the most important thing is to use our own facilities and have them get results and to use them. We have to develop our potential as a whole.”

Kaher said“it is a matter of finding the right people and using them. We have to develop our potential as a whole.”

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May 15, 1971 Billboard

CTV 15

ἔργα } έπειτα } καθαρὸς οἰκονόμος

Georgie Noble of Simmons College and Columbia Pictures’ Peter Guber discuss CTV standardization problems following his address.
Registrants flock around a VIDCA girl to obtain their schedule for the sessions.

Japanese cameraman rolls footage for a TV network.

Video camera shoots exhibit viewers.

Crowds flock to activities

Vidca participants gather amid a tropical setting for a social gathering marking the first international videotape conference.
Cap's Cotton Says Beattles & Stones
Led Music Out of the Middle Ages

NEW YORK—The Beatles and the Rolling Stones made everyone listen to the music, according to James Freije, Cap's Cotton's president and surgeon. "Without them, we would still be in the middle ages," Cotton said. "Some people might say we are but there are more people listening to the music today. I mean there is a larger audience today and they are more attentive."

Cotton began his career at nine when he played harmonica for Sonny Williamson (Rice Miller) on KFIA's King Biscuit Times radio show. "I lived in Helena, Ark., and used to go over there with a while as a play boy with Sonny Boy. That was the Delta Blues. I listened to the radio all the time. I still do and I am always picking up new material," said Cotton.

In 1954 Cotton went to Chicago and began playing with Little Walter and Muddy Waters. "The sound I have, I have changed over the years," said Cotton. "I stayed with the Delta Blues but in Chicago I made the city blues. I think a lot of it had to do with the audiences, said Cotton. "They can't amplify our instruments but anyway, that amplification has made the city blues and the Delta Blues. Also the musicians themselves have changed a little."

The old scene was in the clubs, but it is in the colleges and universities across the nation. "The audiences are really the same," Cotton said. "Mainly the young people come and see me and they are actually keeping the music alive. I like to play in those places. The best way about playing at a school is the inquisitiveness of the audience. They always want to know what I can do with my harmonica or how one can play the harmonica. And this is rewarding to me. I try to show them everything about the harmonica."

"I didn't always have my own hand," said Cotton. "But the first time I played with Sonny boy just gave me my hand. I didn't accept that and I went to all the other places and they gave me that hand."

Cotton has been touring with his own band for about 10 years and it isn't easy. It is hard to find a place to play and it is hard to get the music to reach the people. "I still have to get the musicians to rehearse. Sometimes I have to go out and talk to them and this is no help," Cotton said.

"I can learn a lot from it but everything is hard to learn when it is too amplified. With my own group I have to be careful. As a young man, I was an artist. It is often hard to get the others in the group to play like I want them to play. They get into it, really feel good. Sometimes it feels so good after a set or two that it is hard to keep going.

"It is hard to understand a musician," Cotton continued. "He wants to play music. It gets tiresome sometimes but he wants to play again and over again every night and I won't let him. I think the hardest thing for an audience to understand a real musician is that he wants to play in order to succeed for himself," Cotton concluded.

England's Students Move Against Contract Breakers

LONDON — A major move against pop artists who break contracts has been made by the National Union of Students, which is proposing to join the Variety and Allied Entertainment's Council. The Council, which is comprised of seven entertainment organizations, including Equity and the Entertainment Agents Association, has framed a comprehensive contract which it says is suitable for student needs. The NUS is to lobby constituent student unions in the autumn to begin the gaining of the next academic year, and, if a sufficient number regis-

The move is the latest in a series of schemes the union has aimed at the problem of failure to honor contracts by groups booked for student dances. At one time a "blacklist" of groups and agents was planned, but the idea was dropped because of the fear of possible libel actions.

Under the terms of the contract, any dispute can be referred to the Council who would make a recommen-
mendation about a possible settlement. If the Council's recommendation is not accepted, the matter would go to arbitration, to be heard in accordance with the Arbitration Act 1950; the whole procedure is dealt with by the Council. The NUS is confident that a number of the smaller universities will be attracted to the scheme; it is also believed that, if need be, if the NUS accepts membership of the Council, it could be set up in the event of a general lock-out by which a union will be contributed to by an association against a particular union—and if the student union agrees, the recommendation of the Council or the decision of the Council will be binding upon the student union.

Said an NUS spokesman: "The idea is to protect the unions against people breaking contracts and this is a reasonably simple way of getting at the problem. Remember, entertainments have become a great industry—about $600,000 a year—and student unions are always coming to us asking us to stop groups failing to turn up."

The Head Count

Karma Records stocks about 2,500 albums and tapes and the 40,000 plus display albums and universities in the Indianapolis area. The owner of the store was not in but his father George Freije said he watched the store "whenever the kids want their water beds. Indian prayer rugs and posters and occult books. The biggest item in the store is still albums but according to Freije books on health food cooking and general college are doing well. The best selling records at Karma include:

- "4 Way Street," Crosby, Stills, Nash & Young, Atlantic.
- "Later That Same Year," Matthew Southern Comfort, Decca.
- "Sticky Fingers," Rolling Stones, Rolling Stones.
- "Blows Against the Empire," Paul Kantor, RCA.
- "Weasels Ripped My Flesh," Mothers of Invention, Biaraz.
BILBOARD PREDICTS
NEXT WEEK’S FASTEST MOVERS

These records have been selected by Billboard’s Chart Department and the Billboard worthy computer ranking system to be those most likely to show the strongest gain in next week’s Hot 100 Chart.

BROWN SUGAR . . . Rolling Stones, Rolling Stones (Atlantic)
WANT ADS . . . Honey Man, Hot Wax (Buddah)
IT DON’T COME EASY . . . Roger Steer, Apple
TREAT HER LIKE A LADY . . . Cornellus Bos. & Sister Rose, United Artists
REACH OUT I’LL BE THERE . . . Dionne Ross, Motown
I’LL MEET YOU HAYWAY . . . Partridge Family, Ball
THE DREAM . . . Bobby Sherman, Marimedi
RAINY DAYS & MONDAYS . . . Carpenters, A&M
IT’S TOO LATE . . . Carly King, Ode, ’70 (A&M)
NATHAN JONES . . . Supremes, Motown
LOWDOWN . . . Chicago, Columbia
CRY BABY . . . Janis Joplin, Columbia
SHE’S NOT JUST ANOTHER WOMAN . . . 8th Day, Invictus (Capitol)
THE COURT ROOM . . . Clarence Carter, Atlantic
FUNKY NASSAU . . . Beginning of the End, Atlantic
LIFE/ONLY BELIEVE . . . Elvis Presley, RCA
DOUBLE LOVIN’ . . . Osmonds, MGM
TAKING ROAD . . . Brewer & Shipley, Kama Sutra (Buddah)
OH SO FAN DAO . . . Ike & Tina Turner, United Artists

ACTION

Classified Advertising Doesn’t Cost, It Pays.
Over 550 outstanding music executives are going to Switzerland June 6th.

Here's your ticket.

Last chance to take off!

Time is running out. To participate in IMIC-3, the famed International Music Industry Conference. The prime opportunity for world-wide leaders in all fields of communications to meet, discuss, learn, prepare, gain insights and exchange views on developments in every segment of the music-record-tape business.

IMIC-3 takes care of our music business for the year . . . with pleasure. From June 6-12, successful music executives will be involved in sessions on records, publishing, law, personal management, performing arts, mechanical licensing, performing rights, radio, TV, audio video technology, education. Surrounded by the invigorating and magnificent scenery of Montreux, Switzerland. Business with pleasure.

This is your last opportunity to take off . . . and get down to business with pleasure. To join over 550 successful executives going to Switzerland in June. Use the ticket, today!
Music Education Co. Picks Atkins Head of Board

NASHVILLE — Chet Atkins, RCA vice president, has been named chairman of the board of a new company which will deal in music education.

The firm, Famous American Musicians and Educators, Inc. (FAME), was formed by Atkins, his brother, Jim Atkins, former broadcaster, Jerry Glaser, and O.B. Elliott. Many names prominent in the music industry here are investors, among them the owners of Metropolitan Music.

Elliott, former president of General Music Corp. of Atlanta, is executive vice president and Jim Atkins is vice president. Glaser, former manager of WENG, and more recently vice president of American Psychiatric Hospital, Inc., will be president and will direct the development of the music education program.

The new firm will, at the start, offer guitar training and the audio visual program. Students purchase the guitar, one which will be specially designed for FAME. Each student will receive the complete music course, including instruction books and records for home use. FAME provides audio visual equipment to the schools at no cost. The course will consist of 32 lessons, each approximately 30 minutes in length, and each compatible with school classes and terms.

Music Classes

The company's program will begin with guitar classes at schools, with planned expansion into other divisions, including the Home Study Division, and the Institutional Division. The first will be a total home study designed and implemented by musicians of Nashville; the other will be directed by other independent organizations.

The initial phase of the FAME program, according to its founders, will be started during the last three years in studies involving over 3,000 students, with favorable results. The ultimate aim is to reach all of the 125,000 junior and senior high schools in the U.S.

James Atkins, a music instructor, was a former musician with the Last Train and Fred Waring's Orchestra. He also is a writer, publisher and network radio executive, and at one time was an outstanding singer.

Elliott will be responsible for the development of all audio visual equipment and for purchasing and supply of musical equipment used in the course. He has 22 years in the music business.

Glaser, who has owned and operated several radio and television broadcast facilities, is a former director of the Country Music Association and a former director of the Nashville Advertising Federation.

**Barnett Reeledcted President of Eastern States Country Music**


Doc Williams, a member of the WWVA Jamboree almost since its inception, was named vice president. Reid Northrup was reelected treasurer, and Patti Barnett secretary.


The elections climaxed the three-day meeting of the ESCMI, hosted by Radio Station WWVA and its Jamboree. It was also announced that Wheeling has been chosen as the site of the future conventions.

The fan-oriented group, some 600 of whom were in attendance, heard three days of seminars, professional and amateur shows, and concluded with an appearance by several artists at the Jamboree, broadcast from the Capitol Music Hall here.

**Among Guests**

Among the guests were Jo Walker, executive director of the Country Music Association, and Bud Womack, manager of WSM's "Grand Ole Opry."

The Music Hall served as headquarters for all of the panels, with a Saturday night banquet at the McChune's, at which the board's Bill Williams was the keynote speaker.

Chuck Cheleman and Little Richie Johnson took part in the previously attended panel on legislation. The unfortunate part of the entire meeting was the seeming lack of interest on the part of those attending the JAM, and those set up hospitality rooms, and many labels and publishers were in attendance but there was an appalling lack of disk jockeys (other than those of WWVA) and other industry people.

The convention, however, was markedly improved from that of recent years. The organization had been lacking. Officials of Basic Communications and WWVA worked untiringly to try to do an excellent job—and did so in many areas. Station officials are confident the future holds much promise for the organization, particularly under new leadership. Barnett had served only a partial term in the presidency.

**ASCAP Sets New Awards**

NASHVILLE — The southern regional office of ASCAP here has established a new "Chartbuster Awards," to be given on a regular basis to writers and publishers of ASCAP songs which hit the charts.

All such publishers and writers affiliated with the office here are eligible. There will be no effect on the annual presentation of ASCAP awards in October, Ex- tended play, however, will be the charts determine the winners.

The "Chartbuster" qualifications call only for a song successful enough to reach the charts for at least one week, according to Ed Sheas, ASCAP's southern regional executive director.

**Music Crossroads Show**

With Bill Mack and Alex and the Dukes, and Chuck Mask of Staunton, Ill., has started in Illinois Music Club..."Porter Wagoner has hit the air on his barge radio, Buck Trent, and plans to head up a major label...Del Reeves is doing a show at WNOV, Cleveland, N.C., for the high school which he attended...BLAC Radio (on page 49) has purchased another station, WLT in San Diego, and is now programming it with the "Chartbuster," as it calls the "real" country, it features Noel Kelly and Billy Sorum...Included among the Johnny Cash itinerary for the month of June is a rotation for Monday the 21st. It's simply listed as "May off," a puzzle with John...Jim Ed Brown is another busy one, which May dates taking him all over the country. He's also on the second hand in dozens of shows in the Southeast...Bill Anderson has an incredible May schedule, followed by a vacation for the month of June. Well deserved...

The Country Music Hall of Fame and Museum is now one of the tourist attractions to be visited by the prestigious American Heritage film makers...Bill Walker is the new Chief of Staff to Governor George Wallace...Dick Heard, president of Royal American, announces that his Nashville branch has been established as an independent company.
## Hot Country Singles

**Billboard SPECIAL SURVEY for Week Ending 5/15/71**

**This Week**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Label, No. &amp; Pop.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOUIE'S MY MAN</td>
<td>Lynn Anderson, Columbia 4-45356 (Flagship, BMI)</td>
</tr>
<tr>
<td>2</td>
<td>WAYNE'S WORLD</td>
<td>Del Reeves, RCA Victor 47-9060 (Tipton, BMI)</td>
</tr>
<tr>
<td>3</td>
<td>SUNDAY MORNING CHRISTIAN</td>
<td>Mari Lee, Capitol 5083 (United Artists, ASCAP)</td>
</tr>
<tr>
<td>4</td>
<td>WORKING LIKE THE DEVIL</td>
<td>Del Reeves, United Artists 30763 (Forrest Hill, BMI)</td>
</tr>
<tr>
<td>5</td>
<td>JOLLY OLD ST. NICHOLAS</td>
<td>Skeeter Davis, Decca 32801 (Sure Fire, BMI)</td>
</tr>
<tr>
<td>6</td>
<td>ONLY A WOMAN LIKE YOU</td>
<td>Roy Drusky, Mercury 73192 (Music City, BMI)</td>
</tr>
<tr>
<td>7</td>
<td>MISSISSIPPI WOMAN</td>
<td>Jo Ann Millar, United Artists 50775 (Statox, BMI)</td>
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<tr>
<td>8</td>
<td>NEW YORK CITY</td>
<td>Del Reeves, Mercury 73194 (House of Stax, BMI)</td>
</tr>
<tr>
<td>9</td>
<td>THE WORLD NEEDS A MELODY</td>
<td>Del Reeves, RCA Victor 47-9062 (Tipton, BMI)</td>
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<tr>
<td>10</td>
<td>MARRIED TO A MEMORY</td>
<td>Ernie Ford, Columbia 3079 (Vector, BMI)</td>
</tr>
<tr>
<td>11</td>
<td>EVERYBODY KNOWS</td>
<td>Jo Ann Millar, RCA Victor 47-9063 (Stax, BMI)</td>
</tr>
<tr>
<td>12</td>
<td>HAPPY SONGS OF LOVE</td>
<td>Tennessee Ernie Ford, Capitol 3079 (Mercury, BMI)</td>
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<tr>
<td>13</td>
<td>MAKE ME YOUR KIND OF WOMAN</td>
<td>Del Reeves, Mercury 73199 (Artists, BMI)</td>
</tr>
<tr>
<td>14</td>
<td>WHERE DID THEY GO, LORD</td>
<td>Sue Ann Nave, RCA Victor 47-9064 (Pavilion, BMI)</td>
</tr>
<tr>
<td>15</td>
<td>A PART OF AMERICA DIED</td>
<td>Eddie Arnold, RCA Victor 47-9065 (RCA, BMI)</td>
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<tr>
<td>16</td>
<td>CITY LIGHTS</td>
<td>Johnny Cash, MCA 392 (T. &amp; T., BMI)</td>
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<tr>
<td>17</td>
<td>POOR FOLKS STICK TOGETHER</td>
<td>Stevie Wonder, Capitol 3061 (Tennesse, BMI)</td>
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<tr>
<td>18</td>
<td>BABY, IT'S YOURS</td>
<td>Wynn Stewart, Capitol 3060 (Mercury, BMI)</td>
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<tr>
<td>19</td>
<td>WHAT DO YOU DO</td>
<td>Barbara Fairchild, Columbia 4-45344 (Damaris, BMI)</td>
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<tr>
<td>20</td>
<td>BATTLE Hymn of the Lord</td>
<td>C. Company featuring Taylor Nelson, Plantation 75 (Dove/Standby, BMI)</td>
</tr>
<tr>
<td>21</td>
<td>PLEASE DON'T TELL ME HOW THE STORY ENDS</td>
<td>Bobby Bare, Mercury 72020 (RCA, BMI)</td>
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<tr>
<td>22</td>
<td>FREE TO GO</td>
<td>Sue Ann Nave, RCA Victor 47-9066 (Tipton, BMI)</td>
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<tr>
<td>23</td>
<td>THEN YOU WALK IN</td>
<td>Sue Ann Nave, RCA Victor 47-9067 (Stax, BMI)</td>
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<tr>
<td>24</td>
<td>I SAY YESSIR</td>
<td>Peggy Sue, Decca 32812 (Geo, BMI)</td>
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<tr>
<td>25</td>
<td>I WANNA GO COUNTRY</td>
<td>Hits Williams, Decca 32813 (Vесo, BMI)</td>
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<tr>
<td>26</td>
<td>ONE MORE DRINK</td>
<td>Merle Travis, Capitol 3061 (Damaris, BMI)</td>
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<tr>
<td>27</td>
<td>MARRIED TO A MEMORY</td>
<td>Judy Lynn, United Artists 50775 (Statox, BMI)</td>
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<td>36</td>
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<tr>
<td>48</td>
<td>MARRIED TO A MEMORY</td>
<td>Judy Lynn, United Artists 50775 (Statox, BMI)</td>
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<tr>
<td>49</td>
<td>MISSISSIPPI WOMAN</td>
<td>Jo Ann Millar, United Artists 50775 (Statox, BMI)</td>
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<tr>
<td>50</td>
<td>NEW YORK CITY</td>
<td>Del Reeves, Mercury 73194 (House of Stax, BMI)</td>
</tr>
</tbody>
</table>

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**There's something...**

**JohNy DuncAN**
Double Bare-old Action!

BOBBY BARE

"PLEASE DON'T TELL ME HOW THE STORY ENDS"

Mercury 73023

Written By: KIHS KRISTOFERSON
Published By: COMBINE MUSIC CORP.

"Where Have All The Seasons Gone"

Written By: TOM T. HALL
Published By: NEWKEYS MUSIC, INC.

Country Music

Nashville Scene

Hagen Tunes Out By Foreign Pub

LONDON—Francis, Day and Hunter, European music publisher here, has issued 36 country songs by John Milton Hagen, an author, composer and playwright of Marin County, Calif.

The songs are largely original, although there are old standards such as "Home On the Range," "Secrets of Lovers," and "Chisholm Trail," with new arrangements. They are published in two separate books: "American Cowboy Songs—New and Old" and "Sherman's Saddle Songs."

The American songs are to be exploited throughout the world, according to the company. Besides being the author-composer of some 600 published songs, Hagen is also the writer of three books. He writes under several pseudonyms, the most prominent is Sterling Sherwin.

More Country News

On Page 43

BRITE STAR PROMOTIONS PRESENTS
PAUL COLEMAN
Singing
"Goodmorning Sunshine"

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DJ's copies available. Write:
PINE RECORDS
P.O. Box 197
Wampsville, New York 13163
Carl L. Pynn, President

Hot Country LP's

* STAR Performer-LP's registering proportionately upward progress this week.

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Chart Number</th>
<th>Chart Number</th>
<th>Title, Artist, Label &amp; Number</th>
<th>Works on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>21</td>
<td>23</td>
<td>ROSE GARDEN, Lynn Anderson, Columbia C 30411</td>
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<tr>
<td>2</td>
<td>1</td>
<td>5</td>
<td>17</td>
<td>HAYWARD, Capitol ST 755</td>
<td></td>
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<tr>
<td>3</td>
<td>3</td>
<td>19</td>
<td>19</td>
<td>HELP ME MAKE IT THROUGH THE NIGHT, Tennessee SM 1048</td>
<td>16</td>
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<tr>
<td>4</td>
<td>4</td>
<td>27</td>
<td>34</td>
<td>GLEN CAMPBELL'S GREATEST HITS, RCA Victor LSP 4468</td>
<td>16</td>
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<tr>
<td>5</td>
<td>5</td>
<td>21</td>
<td>21</td>
<td>FROM ME TO YOU, Carl Perkins, RCA Victor LSP 4519</td>
<td>16</td>
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<tr>
<td>6</td>
<td>6</td>
<td>29</td>
<td>29</td>
<td>YOU THREW A ROPE TO ME, Carl Perkins, RCA Victor LSP 4519</td>
<td>4</td>
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<tr>
<td>7</td>
<td>7</td>
<td>37</td>
<td>37</td>
<td>WE ONLY MAKE BELIEVE, Jim Reeves, RCA Victor LSP 4490</td>
<td>12</td>
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<tr>
<td>8</td>
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<td>43</td>
<td>43</td>
<td>THE GOOD TIMES, Ray Price, Columbia KC 30160</td>
<td>37</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>50</td>
<td>50</td>
<td>WHEN YOU'RE NOT HAVING FUN, Porter Wagoner, RCA Victor LSP 4490</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>52</td>
<td>52</td>
<td>ELVIS COUNTRY, Elvis Presley, RCA Victor LSP 4490</td>
<td>16</td>
</tr>
</tbody>
</table>

May 15, 1971, Billboard
TOM PALL and the GLASER BROTHERS

Our new single is the timeless Bob Wills favorite,

"FADED LOVE" K14249
b/w "Pretty Eyes"

I was proud to have working with me on it as co-producer and arranger our good friend, Leon McAuliffe. He and his band, "The Cimarron Boys" provide the great Western Swing music you hear on the record, and it's his voice you hear as narrator.

"FADED LOVE" is one of those "labors of love" you hear about; and because it is, we closed our eyes and ears to that old rule against releasing a "standard" as a single product. I sincerely hope that you will enjoy listening to it, for bringing enjoyment is all any record can do.

We've tried hard to recapture all of the impact and excitement of Western Swing as it sounded when it filled the ballrooms of Texas and Oklahoma, and overflowed into the mainstream of America's music.

-TOMPALL GLASER-

Pub. by Hill and Range Songs, Inc.
Prod. for Glaser Productions, Incorporated by Tompall Glaser & Leon McAuliffe
Exclusively on MGM Records

THANKS!!

to Billboard and their English counterpart Record Mirror,
NEW YORK—Fantasy Records will focus on and exploit classical areas in its new thrust into the classical derby. According to Saul Zentz, Fantasy president, quality recordings can compete equally with other forms of contemporary music. He cited the popularity with rock audiences of such composers as John Cage, Morton Subotnick, and Terry Riley. The music of Erik Satie is enjoying a revival. Back in the Mood 19 is extremely popular the "1812 Overture" and the opera "Les Pigeons" a Stavinsky work has been played on Russian FM stations. It is known that Strauss composed the theme for "1911."

Fantasy's new line, its second entry into the classical market in its 21-year history, is headed by Nathan Rubin, assistant director of music at Mills College and concertmaster for the Oakland Symphony Orchestra. "All that's needed to make classical music commercial," he said, "is a strong sense of what's fashionable." In this, Rubin said the catalog of the company's overseas licensees for classical product suitable for U.S. release, and came up with three albums from Musilac in France. The LPs, to be released here shortly, are works by D'Indy, Varese, and Holst. He played by French pianist Jean Doyan; Armand Despont for Winds, and the four-hand piano music of Erik Satie, played by Francois Pouillon and Jacques Prier.

In keeping with its new goals, the company recently moved into its own 15,000 square-foot headquarters in Berkeley, Calif., which contains three 16-track recording studios. The first three LPs released by Fantasy will be available by August. Rubin noted that available on the market right now is "the cutting factor."

Rubin said: "Symphonic recordings are not economically feasible at this time. High musician wages and recording fees are the problem. But Fantasy, with its own studio, is in a good position to record small groups as well as electronic compositions where the costs are mostly in studio time. The San Francisco Bay area is a very fertile place for avant-garde and electronic music."

As examples, he noted that composer Robert Ashley is on the Mills College faculty. "Bob Hughes, assistant conductor of the Oakland Symphony Orchestra is planning to bring Lee Konitz and Don Grolnick's opera here for a performance in Berkeley," Rubin said.

---

**Classical Music**

**Fantasy's New Thrust to Accent Fashionable, New**

By ROBERT SOBEL

NEW YORK—The "War of 1912" is flaring with renewed vigor. For the first time, the Tchaikovsky "1812 Overture" recorded by three different companies, is on the classical chart in its three different versions. Previously in the running were the recordings by the Philadelphia Orchestra, with Ormandy conducting, and the Mormon Tabernacle Choir, on Columbia, and the London LP with Zaba Malos and the Los Angeles Philharmonic.

The London recording has been on the chart since November of 1970, starting at No. 16, then went to No. 5, went to 2 then was pushed back to No. 7. The Columbia album, released in February, offered some sharp salvos and hurl into the chart on April 3, in the No. 2 position, where it now is stationed. Meanwhile, back on the battlefield, Fantasy utilized the challenge of the two LPs. This is especially interesting, for it pits the Ormandy and the London Red Seal. The Red Seal LP was released in March; it is on the chart at No. 18. The Columbia album was basically an old remastered recording with new additions.

---

**Red Seal LP Award Winner**

NEW YORK—CRA's Red Seal LP Award recognizes the "Four Concertos for Various Instruments" by Eugene Goossens and the Philadelphia Orchestra which has been selected as the best recorded for April by Les Cahiers du Disque, a French association composed of French music retailers in key French cities.

The record features first-chair orchestra members as soloists. It was composed of three of the four concerto recordings released by RCA in the U.S. in January, 1969.
207. MOTT
205. URIAH
201. PATTON

Tuesday

224. BABY
223. TIN TIN
221, 219. WAR
217. DOLLY PARTON
216.

dock worked years. He judged award winning material in consecutive year is that and on state prison, version of the Payne Gang.

Jesse's Sisters, and the second group, and the second is "The Darlin's, a female comedy version of Drake's original "Wild

Nashville Scene

* Continued from page 40

was written by Eddie Miller. . . . Billy Don Burns, whose Soundcore label recording of 'Tuck'r Farm' is celebrated is the Arkansas state prison, has been invited to the warden to appear there, and he's accepted. The song has caught on in a hurry. . . . Jimmy Payne and the Payne Gang will open at Golden Nugget in Las Vegas May 13 for a three-week stint. Before that he'll be in Michigan with Tompall and the Glaser Brothers. Afterwards, on to California. Jimmy is booked by Joe Light of Glaser Talent. . . Johnny Western, the old pro, headlines the fourth consecutive year the "Hildorado" days at the Golden Nugget in Las Vegas.

The Jack Clement recording studios in Nashville have been busy as usual. Among others cutting there in recent days have been Ray Frashay, Joe Stamper, Jesse Frederick, the Lynn Sisters, Heathar, Southern Mother, Bill Davidson, the Oak Ridge Boys, Mac Vickery, Ray Stevens and Sonny James. The WAME Country Music Spectacular in Charleston, S.C., on May 6.

Categories to be included in the 1971-72 International Buyer's Guide are:

• RECORD MANUFACTURERS
  - Label Budgets
  - Children's Labels
  - Independent Record Producers (Please list label credits)
  - Music Publishers
    (Please indicate affiliation)
  - Sheet Music Jobbers
  - Record & Tape Wholesalers

• SERVICES FOR THE MUSIC-RECORD INDUSTRY
  - Associations & Professional Organizations
    - Design & Artwork
    - Direct-Mail Service
    - Licensing Organizations, Music
      (Please indicate whether Mechanical or Performing Rights)
    - Licensors, Tape & Record
    - Mastering & Recording Studios
    - Pressing Plants
    - Printers & Lithographers
    - Promotion & Publicity
    - Recording Studios
    - Shipping Services
    - Tape Custom Duplication

• SUPPLIES FOR THE MUSIC-RECORD INDUSTRY
  - Envelopes & Mailers
  - Jacket Manufacturers
  - Label Manufacturers
  - Polystyrene Bags
  - Recording Studio Equipment Manufacturers
    (Please specify that product)
  - Record Processing Machinery
    (Please specify that product)
  - Sleeve Manufacturers

• MANUFACTURERS OF RECORD & TAPE DEALER ACCESSORIES & SUPPLIES
  (Please list products)

MAIL THIS COUPON TO US TODAY

If you are engaged in one or more of the enterprises listed, it is urged that you send this coupon to us immediately so that we can include you in this giant directory.

PLEASE AIR-MAIL IMMEDIATELY TO:

 Urgent—Please Use Typewriter If Possible—Thanks

Please attach any additional information.

Billboard International Buyer's Guide

Categories of the Music-Recording Industry

Distributor
One Stop
Rak Jobbers
Importers & Exporters

Address
Street Address
City
State
Zip
Country

Telephone Number
Area Code
Cable Address

Top Executive's Name
Title
Branch Offices (U.S. & Internat.)

If you have already returned a questionnaire to us, please disregard
Goodbye to all that Jazz

We, The Jazz Crusaders are now The Crusaders.

"Jazz" is no longer our middle name. Because now we're into all kinds of things: contemporary, rhythm and blues, roots, rock, spiritual, jazz, too.

More important we want you to get into. The Crusaders.

Non-Tape Companies Probe Trade

- Continued from page 18

sale, with $192,000 of the proceeds going to pay off indebtedness and the remainder for working capital. (Billboard, Oct. 17, 1970)

Although the economic troubles that have plagued several compa-

nies appear to be easing, a few remain in poor financial position—
tape-wise— including Capitol Indus-
tries (see separate story in this 
section), MCA, Transamerica and 
Twentieth-Fox Film Corp.

MCA, a diversified leisure-time 
company, reports that MCA 
Technology, a majority owned elec-
tronics subsidiary which includes 
Gauss, Electrodyne, Langevin, 
Optimation, Udac and Shi, is re-
covering more slowly than other 
units and despite "substantial 
improvement" from 1970 still isn't 
expected to be profitable this year.

A spokesman from MCA's parent 
company compared the MCA 
technology to a car company, 
however, that MCA Technology 
could turn more quickly on the 
advancement of a cassette-to-cas-
sette copier invented by Gauss.

(MCA Technology has intro-
duced a portable high-speed cas-
sette copier which duplicates the 
contents of a master cassette once 
every 2'/6 minutes. The copier re-
sembles an attache case and can 
copy from one to 50 cassettes from 
a tape cassette.)

MCA says the company looks 
back at the business, industrial, 
tools and entertainment markets. It 
has application for use in libraries, 
research centers and home study 
courses.)

(MCA Technology which is in 
favorable position is the MCA 
Record Division which held ahead 
throughout the last quarter of 1970 and is running ahead of forecasts. (The division suffered from an industry-wide slump in record sales last year that led to inventory write-downs and execu-
tive and organizational changes.)

Twentieth Century-Fox earned 
$4,543,000, 36 cents a share in 
the first quarter of 1971, compared 
with $467,000, or 11 cents a share 
in the like period a year earlier.

However, net income from 
other sources— including record 
and music publishing, Daehne Labs, 
KMSF-TV and Wylye Films— fell 
to 33 percent to $1,335,000 from 
$1,928,000.

Transamerica, parent company of 
United Artists' tape and record 
firms, reported that its music op-
eration suffered a loss for the first 
quarter despite increased revenues.

Superscope, the U.S. distributor 
of Sony products, reported higher 
first quarter profits of $660,000, 
or $3 cents on 2,107,304 shares, 
compared to $463,000, or 22 cents 
on 2,105,116 shares a year ago. 
Sales through March 31 increased 
to $12,351,000 from $11,069,000.

Tape Happenings

- Continued from page 16

putable stereo cassette/4-track auto 
unit (manufactured by Car Tapes, 
of Chatworth, Calif.), two prere-
corded cassettes and two prere-
corded cartridges for $149.95.

Nordico, New York, is launching 
an advertising campaign to intro-
duce its blank cassettes, both in 
trade and consumer publications.

Trade advertising will focus on the 
budget-priced Challenger series.

CBS, London, is releasing for the 
first time a series of cassette twin-
packs, with seven catalog titles re-
tailing at $7.19 and six at $8.19.

The higher price will encompass 
best-selling contemporary artists. 
The series will be available in car-
tridge later in the year.

CBS-Sony, Tokyo, has announced price 
hikes of from 14.3 to 13.5 percent 
for prerecorded open reel tapes.

Matrix 4-Channel

- Continued from page 15

4-channel. "This is a firm that 
mailed out 89 million pieces for 
one direct mail customer. Then 
consider Allied Radio Shack: here's 
1,000 stores that will be pushing 
quadraphonic software and hard-
ware."
FOR BEST RESULTS
THESE RECORDS SHOULD BE PLAYED.

MONK MONTGOMERY: BASS ODYSSEY CS-806
"Bass Odyssey"—a journey to the center of your ear on the electric bass. Done in that incredible Montgomery-style that both Monk and his late brother Wes made legend. "Bass Odyssey"—a sales-trek.

HUGH MASEKELA & THE UNION OF SOUTH AFRICA CS-808
Everybody's talking about "Afro-Rock" today. Hugh Masekela was the founding father of the movement. Now Hugh and The Union of South Africa combine to generate more energy and power than anyone else in the marketplace. Join the "Union."

THE CRUSADERS/PASS THE PLATE CS-807
Yield not to jazz alone... only if you're as talented and tightly-knit as The Crusaders. The sounds in this album will bring down more walls than Joshua. It's collection time. Amen.

CHISA...THE HOME OF AFRO-AMERICAN MUSIC
AVAILABLE WHEREVER RECORDS ARE SOLD. DISTRIBUTED BY MOTOWN RECORD CORPORATION
**TOP 60 POP SPOTLIGHT**

Spotslighted Predicted to reach the top 60 of the HOT 100 Chart

**FREDAL PAYNE—BRING THE BOYS HOME (3:08)**
(Prod. Greg Perry) (Writers: Perry-Bland-Jackson) (Gold Forewer, BMI)—Followup to "Dushan" is a driving rocker with a potent lyric line and a superb vocal workout. Hot sales entry, pop and soul. If I Shall Not Be Moved (2:45) (Gold Forever, BMI)IRS/992 (Capitol)

**MILAND LINDSAY—BEEN TOO LONG ON THE ROAD (3:59)**
(Prod. Jerry Fuller) (Writer: Harry (Serenity-Gene) Coloma)—David Gates' rock ballad, featured in the Beatles "Marina" LP, serves as an unusual format for Lindsay. Powerful vocal workout and Jerry Fuller production. Flip: (No Information Available). Colombia 445805

**GENE CHANDLER—YOU ARE A LADY (3:10)**
(Prod. Gene Chandler) (Writers: Thompson-Disc) (Island/Atlantic, ASCAP)—Chandler racing into the charts as the bag lady "Soulita" and this blues twister will put him high on the Hot 100 and Soul charts. Flip: "Stone Cold Feelings" (3:00) (Chicags/Sids Kids, BMI). Mercury 72206

**SPECIAL MERLIN SPOTLIGHT**

Spotlighting new singles deserving special attention of programmers and dealers.

**JACKIE WILSON—This Guy's in Love With You (4:01)**
(Prod. Carl Davis) (Writers: Bacharach-David) (Blue Swirl, ASCAP) The top DJ hit of the past, penned by Burt Bacharach and Hal David, gets a smooth, soulful performance by Wilson, and it should score much for the Hot 100 and Soul charts. Brunswick 35449

**PAUL MAURITI—She Has Rhythm & Blues (4:00)**
(Prod. Paul Leko) (Writer: Mauriat (Editors Paula Mauriat, BMI)—An original instrumental with a combination of brass, electric and rock fuzzing should bring Mauriat much display and prove a big box winner. Top 40 and R&B potential. Phillips 40700

**ROBERT GOULD—Never Did As I Was Told (3:16)**
(Prod. Ernie Albers) (Writers: Will-Duncan, (Unheard)). BMI—Gould, famed for his own label (handled by G & W) with a strong contemporary rhythm ballad that should prove an easy listening giant, and carry him into Top 40 as well. Top R&B box also here. Mercury/MGM 201

**CHIT BARTLEY—A Man, A Woman (3:30)**
(Prod. Ralph Murphy) (Writer: Murphy) (Bellevue, BMI)—Bellevue offers one of his best tracks. "The Sweet Side of Heaven," makes its debut on the chart and offers a potent rocker that should carry him high on the pop charts. Mariner 1437

**CANNON HEAT & JOHN LEE-HOOKER—Whiskey and Wimmen (2:25)**
(Prod. Skip Taylor & Robert Hicks, Jr.) (Coted, BMI)-Hooker and the group team for a solid blues rocker cut from their LP that should prove a much programmed item and fill up the top 40. United Artists 30797

**ANTHONY NEWLEY—The Candy Man (5:52)**
(Prod. Michael Lloyd) (Writers: Brinica-Marvin) (Tandem, BMI)—Newley offers one of his commercial offers to date. An infectious rhythm item, penned with Leslie Bricusse, this can miss proving as an easy listening giant. Merlyn 1422

SAMI—Don't Hang No Halos On Me (3:15) (Prod. James Limba)
For just $1750 you can reach the heart of the U.K. market.

GET
THE BEST OF BOTH WORLDS
WITH THIS BLOCKBUSTER DEAL
(trade & consumer)

You can reach both trade and consumers in the U.K. with this high-impact ad package which gives you prime space in Billboard’s two big British guns...

To promote your artists or product in the U.K., you can have a four-page advertorial in RECORD MIRROR...

PLUS
a four-color back page ad...

PLUS
the same four-color ad to run in RECORD & TAPE RETAILER...

...and ALL THIS for only $1750
(Total cost at normal rates would be $2400)

Call or write to:
STEVE LAPPIN, U.S. COORDINATOR, Billboard Publications, 9000 Sunset Boulevard, Los Angeles, California 90069. Tel: 273-1555 to make your reservation.
New U.K. Album Packaging

LONDON—Two years of research has gone into a new record album packaging for Philips-Polydor, known as “AV/Pak,” to be introduced to the U.K. industry this week with a new Island double-album sampler “El Pesa.” Transatlantic is also making extensive use of the package beginning with release of a new Mr. Fox album on May 7, and A&M is to begin with the format at the same time.

AV/Pak is the development of a company called Sound Packaging Partnership, headed by Neil Price, one of Britain’s major sleeve manufacturers, and a plastics firm, General Celoflex, C South Banbury, Oxfordshire.

The package consists of a single sheet of board, folded over to take on the dimension of a normal sleeve, to which is attached one or two plastic envelopes which contain the record. The envelope is a module which can be used in a variety of applications in sleeve design. A two-record set, for instance, can carry both records in a double-pocket module attached to the middle of the board, or in two separate modules attached to each end of the board.

Major obstacle in the pack’s design was to develop a PVC material which would be chemically stable, strong enough to be usable with the surface of a record.

The plastic module is resistant to usual handling chemicals, has a tensile strength of 7,500–8,000 pounds per square inch, resists heat to temperatures beyond the melting point of a record, is treated with a substance to minimize static charge, and is printed with a foil vinyl strip at its lip which cleans off the surface of a record when it is removed from the envelope and prevents dust from entering.

According to AV/Pak’s manufacturers, it has been tested against heat, cold, staining, dropping, and other potential mishaps.

The envelope is fixed to the board with a tape hinge developed (Continued on page 50)

April Germany Signs Dany

FRANKFURT—Bernd Simon, head of the music publishing firm April Musikverlag, has signed a contract with singer-composer Danyel Gerard of his publishing house. Dany, Music of Paris.

The contract means that April Musikverlag will subpublish the Dany catalog in Germany, Austria, Switzerland, Israel, Luxembourg, Liechtenstein, Holland, Belgium, Norway, Finland, Denmark, Sweden, Poland, Yugoslavia, Roumania, Bulgaria, South Africa, Holland, France, Greece, and Turkey. Since the signing, Simon has produced a German version of Gerard’s hit, “Butterfly.”

New Philips-Polydor Budget Line Formed

LONDON—Musical Rendev- vous, the new budget line set up by Philips and Polydor, introduces its own Contour label in June. The launch will be backed by a massive marketing campaign, a consumer product launch event organized with the Ford Motor Company and television advertising.

Contour will eventually be launched throughout the world by the Philips-Polydor companies and it will release both original and Philips-Polydor reissues.

The label was previewed last week to 120 industry people in London sales force, consisting of 20 salesmen and four regional managers, under the aegis of Bernd Norheim, “You will retail at $2.50 and will be available to dealers on a sale or exchange basis.”

The initial release, available June 25, consists of 20 albums, seven taken from the Philips catalog, eight from Polydor and five original recordings for Musical Rendevous.

Richard Busch, head of Polydor represents two gold disks and a golden record at James Last during DGG-workwide Springboard conference held in Munich April 28-30.

Ster Records Move Offices

JOHANNESBORG—Ster Records has moved its entire head office, administrative offices, central sales organization and stores under one roof.

The company’s new head office, Sterecord House, will officially be opened to coincide with the fourtieth anniversary of Ster Records.

The building, in the heart of Johannesburg’s music world, will also house Ster’s publishing arm, Contour Music (South Africa), as well as the head office in South Africa of its associated publishing and promotion company, Edition Montana (S.A.) (Pty). Ltd.

The company claims the office section is valued at that one office has been specially set aside and furnished especially for the company’s top recording artist, Udo Jurgens, for him to use when he visits the Republic from Germany.

In providing advertising booklets and photographs, etc.

Nazarov also reported that album sleeves were steadily becoming more important as a sales aid. He considered that Russian folk song albums should have texts in English, French and German because this type of product was much in demand in summer during the tourist season.

The Melodiya store employs 15 saleswomen on a shift system and is open six days a week from 11 a.m. to 8 p.m.

8M Disks Sold By German Band

HAMBURG—On the occasion of the 15th anniversary of the Wave GmbH company, Manufacturer of the band under Ernst Mosch, the band has so far been awarded 8 million disks, according to Teddy.

The band attracted 2.4 million listeners during 2,100 performances days and traveled a distance of 300,000 kilometers. The "Eiger-lander" has so far been awarded 8 Gold disks and one Gold Microphone.

May 15, 1971, Billboard
From the Music Capitals of the World

**Tokyo**

A summer pop campaign called "NOW!" has been launched by the World Federation of Japanese Pop and Rock Musicians, which includes "The Tears of a Clown" and "Tutti Frutti." The campaign will take place in six Japanese cities: Tokyo, Osaka, and Kyoto in Japan, and in Honolulu, Okinawa, and San Francisco in the United States. The campaign aims to promote Japanese music and culture to a wider audience. 

**Carnival** records for Island Records in New York is in the hands of Mitch Murray and Peter Callander, who are working to establish a new division of Toshiba. The new division, which will be called "Japan Music," will be responsible for the distribution of Japanese music in the United States.

**San Juan**

Iva Orcin's new album, "Isla Verde Room" (capacity 1,500), has been well received in reviews, and two consecutive singles were supplemented by two repeat performances at the same venue on the 28th and 29th. The album includes "The Third Generation," "Gitarra," "La Melodia," and "Tantra," which were performed by groups of Canadian and Trinidadian musicians. The album's present tour takes it to Trinidad, Barbados, Curacao, and the Virgin Islands.

**Philipp Palmer**

The summer pop campaign in Britain has been announced. Mitch Murray and Peter Callander's "Japan Music" division, which will be responsible for the promotion of Japanese music in the United States, has also signed a deal with Mitch Murray and Peter Callander's "Japan Music" division, which will be responsible for the promotion of Japanese music in the United States.

**London**

The Penguins' new album, "Ram," recorded in Los Angeles with New York and London, will be released on April 24. Following a U.K. release in Britain, the album has sold more than 100,000 copies in the United States. It is scheduled for performances in Los Angeles, San Francisco, and New York. The album was recorded by the Penguins' lead singer, Phonier, and features original material by the band. The Penguins are a British rhythm and blues group that formed in the late 1950s and became popular in the United States.

**Malcolm Davis**

**Amsterdam**

Columbia artist Solomon King visited Holland at the end of April for radio and TV appearances. Following a visit to Germany, King returned to the Netherlands on May 29 to appear in a special gala concert, along with British singer Steve, in connection with the opening of a concert hall in Beverwijk. British group "The Mink" is represented in Holland now by Daughter Productions, who have exclusive rights to release the group's album. "The Banner Man," featuring "The Mink," will be released on July 30 for TV show. Classical singer "Elaine Thomas" is given a solo presentation in Japan on June 13. British classical guitarist "John McEuen" will release an album present in release. Other recent visitors include Freda Payne, Aud- i, Gardner & Dyke, the Fountains, and the Baby's vocal instrumental group, the Pedestrians. "McEuen" and "McEuen" also appeared in the same concert. "Elaine Thomas" was given a solo presentation in Holland on July 9. Extensive promotion will be undertaken by "Elaine Thomas" and "McEuen" in Holland, including radio and TV appearances and press interviews, with "Elaine Thomas" due to visit Holland in June.

**San Juan**

"Bloodrock" label is represented by a new album, "Bloodrock," which features the group's signature sound and includes "The Third Generation," "Guitarra," and "Tantra.

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**Malcolm Davis"
Astra Records

Astra Records—A label owned by the Canadian Association of Broadcasters, which has a membership of nearly 300 sta-
tions—will announce this fall during its first year of expenditure of $301,200, with $103,000 allocated to recording costs.

The prospectus states that Astra is expected to release over 70 singles per year, in addition to leasing six albums and 12 singles. Astra plans to use $11,000 per album for a national contest to find a call for a sale of 10,000 units on record in 1972. Astra anticipates revenue of $276,166 in its first year, giving a net loss of $25,034.

Detroit Stations Playing
Canadian Disks-Basset

OTTAWA—The CRTC has been informed by Canadian radio sta-
tion owner, John Basset, that domestic content regulation is not being fulfilled by Canadian radio stations in the Canadian market. Basset has forced Detroit radio stations to program many Canadian recordings and has announced that he has influence on stations in the area.

Basset claims that he is currently acquiring 3 stations in Ohio and the Rocky Mountains, and that he has several more stations in the U.S. that he plans to acquire in the near future. Basset has been in the radio business for over 20 years and has a strong reputation in the industry. He is currently seeking to expand his operations into the U.S. market.

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HITS OF THE WORLD

ARGENTINA

This week's big highlight is EL CORAZON (Odeon) Buchanan (CBS), a young woman from Argentina who has the voice of an angel. Other hits include WALKING J ACK (Rafael) Trabucchelli Rios Southern (Kenny Rogers) Delfonics (A Int'l) SING SING BARBARA (Paramount) (Apple) Paul Moro. Others include a great cover of "I DROVE FOR YOU" by John Lennon (Capitol).

AUSTRALIA

This week's big highlight is GOBLET OF FIRE by Frank Sinatra/Maclen (CBS). Other hits include "I JUST WANTED TO BE HAPPY" by Marti (Curtis). Others include a great version of "SUNFLOWER" by John Lennon (Capitol).

BELGIUM

This week's big highlight is "I DON'T WANT TO BE A HERO" by Paul McCartney (CBS). Other hits include "I JUST WANTED TO BE HAPPY" by Marti (Curtis). Others include a great version of "SUNFLOWER" by John Lennon (Capitol).

BRITAIN

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CHINA

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COLOMBIA

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SWEDEN

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SWITZERLAND

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THE NETHERLANDS

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ZIMBABWE

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B' Sides Also Spin in Jukebox—Palmer

By CLAUDE HALL

NORTH TONAWANDA, N.Y.—The B side of a record is fast becoming as important as the A side in the jukebox industry, said A. D. Palmer, advertising executive at Wurlitzer.

"There just isn't as many A and B sides as there used to be. The people who like the Carpenters, or the Eagles, or a Dylan or a flip-side of their hit as well as the hit," Palmer said.

Wurlitzer recently introduced a record, "Tea Cakes to Jukeboxes—the toast that plays—" that was designed to order in any quantity they were selected. Thus, if a jukebox location can play the A side, follow by the B side.

"That B side is good music," Palmer said. "It's no longer lost music. In the old days, record companies used to throw on a copyright and put the B side thus if they sold 150,000 copies of a single, say. A B side is very important because Smiley's song went along for the ride, but records are so much better than music boxes. Now, producers and record companies are allowing that the B side is important.

He pointed out that often today side strips sometimes put the B side on the top line unless it's a Starling or Star strip. Often, the girl artist's B side tone is on top, yet it's the hit that gets the dominant jukebox play."

This was referring, of course, to the B side heard over the radio. Otherwise, the B side receives less attention.

In any case, "programming is the most important factor today in the advance of the jukebox market. I think it is super important and probably will be the same for the next several years because there is a lot of good material available," he said.

"Considering the high volume of the jukebox market, I think it is super important and probably will be the same for the next several years because there is a lot of good material available," he said.

"That this is important, because the same title is repeated on a machine; 

- Reduction in the number of titles offered patrons of jukeboxes.

And worst of all, there is a constantly reproducing the same recording when the monaural side plays, since

Continued on page 54

Radio Director Urges 7-Sided Jukebox Disk

By EARL PAIGE

CHICAGO—WLS radio program director Harry Waits believes that jukebox programmers should be serves with samples of records that reach the top of jukebox stand-ins that may have only one side (one stereo and the other monaural).

"Considering the high volume of the jukebox market, I think it is super important and probably will be the same for the next several years because there is a lot of good material available," he said.

"That is just one problem. A nationwide poll shows that not only do jukebox programmers want their customers to hear all the latest hits, they also want them delivered as soon as possible.

"The trend to more one-sided records (most often, stereo backed with black, funky, red, or what other color you call it), is just plain good music," said Beverly, who works the singles order desk here at Royal Disc, wholesaler of jukeboxes.

"That is why the jukebox industry is doing fantastically well for jukebox operators here. They are actually waiting out orders," she said.

A recent discovery is Kaye Adams "You Better Not Do That" on Ovation, a record that, "isn't as high up on the jukebox tipsheet as the Star Trad Up Stix strip in late January."

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Because everybody's right in there with a good machine. And if we're going to convince anybody to buy the one we make, we've got to have a slight competitive edge. Here are some of the little edges we've given ourselves for this year. The Rock-Ola 444 for 1971 is a purple explosion of color and light. Just like the fashion industry.

It's got a new and simple flip-down title strip holder assembly for improved cleaning. And flip-down title strip holders for changing ease. And a spring loaded dome that practically lifts itself for you. It's got integrated circuits and a computerized selection indicator that prints out the number of the record playing. 160 selections, tempered glare-proof glass, and a modular approach to getting at the guts. Plus a lot of other new features with the operator in mind.

Those are Rock-Ola's little differences for this year. We think you'll agree they're a lot.
Jukebox programming

'B' Sides Spin Jukeboxes

- Continued from page 52

"programs." Units with program features cost extra. To get a dollar bill accepted on a machine, the vendor must use the National device) may cost around $150 but over 10 percent of the jukeboxes Wurlitzer has sold have been dollar bill acceptors on them. And the first-quarter acceptor is scoring well. It offers two plays for a quarter, five plays if two quarters are inserted in one dime, eight plays for three quarters, 12 plays for four quarters. Palmier said that Wurlitzer has put out "lots of them"—meaning the Zodiac unit that feature the four-quarter program device. The four-quarter device costs much less than the dollar bill acceptor. And these "programs" are much more profitable if the jukebox features the music that the people want to hear, he said. In regards to the 250 selection unit, Palmier added that 50 percent of his sales were still in this unit.

Samples Fiasco

- Continued from page 52

of $500,000 jukeboxes featured are semiconductor-based machines.

In New Orleans, top break-out market for singles, Harold (Hap) Giarrusso, programmer at TAC Amusement, said his firm uses samples in top test locations. "But these double samples don't do us any good. We want a sample of a single that's ready to go in case we decide we want it in quantity."

Most programmers said they understood that the theory of having one side of the double sample was to ensure that stations not equipped to play stereo could still carry it.

Want Samples

Many programmers said they receive samples from five to ten samples a week, and many including those critical of the one-sided samples, are happy to get any samples at all.

Said Ludi: "Samples are a big help. I know right away if I can use a new record and where."

Many programmers have over the years complained about stations receiving samples before the records are available to them. This still happens, said Bill Hath, Mrs. Montooth Phonograph Service, Peoria, Ill., now receives local station WPFL-A's pick each week and can never much faster on new product. Mrs. Hath works in a similar fashion with WISM, Madison, Wis. Both report slow delivery on some singles, however.

'Ajax' Hit in Bars

- Continued from page 52

nearly everywhere she went. She was at first skeptical because talking records were often on jukeboxes. "Mr. Hepworth," which has one narration side, caused her problems. "We had to be sure the singing side was on the top of the titel strip," she said, adding that the Liberty records were playing well.

If our real nice lounge customer 'Ajax Liquid Store' we'll put it on, but otherwise it's mostly a tavern song for us."—Ludie Helen Franklin, Harry Schaffner Music Co., Altoona, Ill.

Coin Machine World

- Continued from page 52

took the strip, submitted by various members across the state. He noted that this is a way to spread hits and is especially helpful in that many of the group come from Iowa, Kansas City, and St. Louis.

Levi Davidson, Davidson's One-Stop, Kansas City, demonstrated another type of burglar alarm for jukeboxes.

Bill Welch, Automatic Music, Trenton, and Taylor Vinson, Vinson Amusement, Chiliotte, were nominated to the Nebraska anniversay association celebration May 22-23. John Masters repeated on Music Operators of America's recent board meeting.

Coming Events

May 16-17—Ohio Automatic Merchandising Association meeting, Pick Ins Hotel, Columbus, Ohio.
May 16-18—Music Operators of New York Spring Convention, Hotel Park, East Rutherford, N. J.
May 16-17—Tennessee Automatic Merchandising Council meeting, Hilton Inn, Nashville, Tenn.
May 18-19—Vending Equipment Manufacturers Convention of New Jersey meeting, Holiday Inn, Atlantic City, N. J.
May 21-22—Wisconsin Automatic Merchandising Council meeting, Delmon Hotel, De Pere, Wis.
June 1-3—Mid-America Automatic Merchandising Convention, Hotel Hiil, Hotel, Omaha, Neb.
June 1-3—Wisconsin Automatic Merchandising Council meeting, Fox Club, Menomonee Falls, Wis.
June 7-8—Pennsylvania Automatic Merchandising Council convention, Pocatello Inn, Pocatello, Id.
June 12—13—Marinette Automatic Merchandising Convention, Hotel China, Marinette, Wis.

What's Playing?

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

Altom, Ill.; Easy Listening Location

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

Chicago Jazz Location

Bernard Haistron, programmer.
McGowan Bros., Music Co.

Fremont, Neb.; Teen Location

Ted Nichols, programmer.
Automatic Vending

Manhato, Minn.; Campus Location

Carole Devries, programmer.
C & N Sales Co.

New Orleans; Jazz Location

John Elkins, operator.
Harker "Hap" Giarrusso, programmer.
TAC Amusement Co.

Newark, N.J.; Easy Listening Location

Darrell Maxwell, programmer.
Maxwell Service

Robinson, Ill.; Country Location

Aloha Hanks, programmer.
Hanks Vending and Music

Syracuse, N.Y.; Soul Location

Bernard J. Gliem, programmer.
Bergen Bros.

Current releases:

"Sugar—Parts 1 and 2," Stanley Dornan; "The Hi Boys—From My Heart," Reprise TAC; "White Cake," Cherry Lane, Prestige TAC.
"Jesus Loves Me," Bobby Vinton, Epic 1071.

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"Jesus Loves Me," Bobby Vinton, Epic 1071.
The Canadian group moves to the stage in the first store and makes their current "jump" on the pop market as witness the current single entry, "The Court Room." This entry, too, has plenty of pop appeal and sides like "I'll Be Away" and "I Can't Leave Your Love Alone" should get proof over.

The funky blues oriented styling of Clarence Carter's "You're Not'ssleas will create a lot in the pop market as witness his current single entry, "The Court Room." This entry, too, has plenty of pop appeal and sides like "I'll Be Away" and "I Can't Leave Your Love Alone" should get proof over.
## New LP/Tape Releases

Weekly LP list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

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<th>ARTIST, TITLE</th>
<th>Contra., Label, No., List Price</th>
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<td>AMBROS, MICHAIL RICHARD</td>
<td>Young at Heart/Wise in Time (LP) (Delmar 26 412) $4.98</td>
</tr>
<tr>
<td>ALDRICH, JOHN &amp; HIS TWO PIANOS</td>
<td>I Love Story (LP) London Phase 4 4192  $5.98</td>
</tr>
<tr>
<td>ALTMAN, MOOSE</td>
<td>Nonstop (LP) Columbia C 30564 $5.98</td>
</tr>
<tr>
<td>AMEHE, DON/LANDFORD, FRANCES</td>
<td>The Rickenbacker Rhythm (LP) Columbia 35 02332 (2 LPs) $11.96</td>
</tr>
</tbody>
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### In 25 years he’ll have more say about your business than you do.

The most crucial investment you can make is your education. And the best way to educate your school today. Why not let us help you? Contact us today.

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### Council for Financial Aid to Education

6 East 45th Street, N.Y. 10017
Presenting American Airlines Endless Summer.

There are places in this world where winter is just a word. Where any day of the year you can walk outside and cast a warm shadow.

The breeze there is a caress and rain a nice change of pace. These are the lands where summer never ends.

And now American Airlines flies to many of them.

Tropical lands like Acapulco, Samoa and Fiji. Or desert lands like Arizona and Southern California.

Tiny islands like Aruba and Curacao and the Virgin. Bigger islands like Puerto Rico and New Zealand. And bigger still islands like Australia.

To Haiti which is part of an island. Or Hawaii which is lots of islands.

But we'll go more than fly to these places. We'll make getting to each a little easier than it was before.

With our new, rather remarkable "Endless Summer Vacations." These are vacations for every budget, carefully designed to give you more than you expected for the money. And you can prove it without it costing you a cent.

By sending for our free "Endless Summer Vacations" book. It's a lavishly-illustrated, full-color 84-page book full of details on each specially-planned vacation. And on the lands where you'll spend your vacation. Just write to American Airlines, Endless Summer Vacations, Box 1000, Baltimore, N.Y. 11710.

Or ask your Travel Agent for a copy when you're discussing your vacation plans with him.

In either case, our American Airlines Endless Summer Vacations book is free. Which may be the only thing that keeps him from becoming a best seller.

It's good to know you're on American Airlines.
**SPECIAL MERIT PICKS**

The critic singles out albums that are particularly worth noting. The best are adorned with the "**Gold Medal**" symbol, indicating the highest possible recommendation. All of these albums are recommended for serious collectors and connoisseurs of music. The critic has chosen to highlight albums that are not only musically impressive but also technically sound, offering listeners a rich listening experience. Whether you are a seasoned music fan or just discovering new sounds, these albums are sure to delight and inspire, offering a range of styles and genres that cater to various tastes and preferences.
**Japanese Count on 'Buff' To Buy Open Reel Tape**

**Jazzmobile Sets Benefit Concert**

**Funk Date Not Free**

**Davis For Lorber U.K.**

**QUADRASONIC: A HAD VIEW**

**DOOTO NEW RELEASES**

**Insiders Report**

**Astra Records $ Up**
The poet is Curtis Mayfield. A lot of people have heard him. Now they're beginning to listen to him. He puts the hope of a people into music and he speaks for all people of good conscience. Curtis says it all - says it directly to the people — in "Curtis/Live!" a specially-priced, 2-record set. It contains his classics ("Hell Below", "Mighty Mighty", "We're A Winner") and his newest thoughts ("Stare and Stare," "Stone Junkie," "I Plan To Stay A Believer"). You'll be a believer when you hear "Curtis/Live!"

Why are these albums so special? Because their last albums ("Curtis" and "Watch What Happens") were so good that Curtis and Lena had to top themselves. And only poets and empresses can do that.

The empress is Lena Horne. She's a star. In "Nature's Baby" she shows you how she got her stardom and how she kept it - superb talent. Contemporary tunes, arrangements by Donny Hathaway, William Eaton, Robert Freedman. The magnificent voice of Lena Horne in a blazing soul, pop, and jazz album. You'll salute the empress when you hear "Nature's Baby."

Distributed by Buddah Records. A subsidiary of EMI Records. Also available on Ampex 8-track cartridge and cassette stereo tapes.
Kyle’s “the reason”

There’s a reason,
there is a reason for living
There is a time, reason and rhyme
for all men to be, living and free
There’s a reason.
Love’s the reason,
love’s the reason for living
I know it’s true, a love just for you
is the reason to be, living and free
It’s not to be a rich man,
and it’s not to be a poor man
it’s just to be, whatever you must be
as long as you’re a good man.
She’s my reason
she’s my reason for living,
Her love is pure, it’s a true love for sure
she’s my heart, she’s my soul
my loving sets my goals
I don’t want to be a rich man,
But I don’t want to be a poor man
just gonna be, whatever I must be
long as I am her man
So find your reason
you’ll, need a reason for living
I know it’s true
a love just for you
will find you someday
and then you will say
there’s my reason,
for living, for breathing, for giving,
all your love.
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A FAMILY PRODUCTION on PARAMOUNT RECORDS
PAS 6006

Available on Ampex Tape
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<th>TITLE, Weeks On Chart</th>
<th>Artist (Producer) Label, Number (Distribution Label)</th>
<th>WEEKS</th>
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<td>JOY TO THE WORLD</td>
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| 3 | PUT YOUR HAND IN THE HAND | 10 | 35 | ME AND MY ARROW | (Jobete, BMI) 101 |
| 5 | I F | 8 | 36 | BOOTY BUTT | Ray Charles Orchestra (adeads), L.A. 70044 |
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| 20 | WANT ADS | 6 | 43 | RAINY DAYS & MONTAGUES | (ABC, BMI) 12467 |
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| 26 | LOVE THE PEOPLE | 7 | 45 | ALBERT FLASHER/BROKEN | Guess Who (Jack Richardson for Nimbus 5, BMI) 14346 |
| 26 | WHATS GOING ON | 13 | 46 | MELTING POT | Booker T & MG's (ABC, BMI) 11296 |
| 26 | HERE COMES THE SUN | 9 | 47 | WHEN YOURE HOT, YOURE HOT | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | DONT BLAME AT ALL | 9 | 48 | THATS THE WAY IVE ALWAYS HEARD IT SHOPE | Carl Starnes (Skywriter, BMI) 36247 |
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| 26 | 19 | 50 | I WOULD LOVE YOU FOR ALL SEASONS | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
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| 26 | 30 | 54 | RIGHT ON THE TOP OF MY MOUTH | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 31 | 55 | ONE TOKE OVER THE LINE | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 32 | 56 | TREAT HER LIKE A LADY | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 43 | 57 | REACH OUT ILL BE THERE | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 51 | 58 | DONT KNOCK MY LOVE—Part I | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 65 | 59 | MEET YOU HALFWAY | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 66 | 60 | JOY BABY | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 67 | 61 | SHES NOT JUST ANOTHER WOMAN | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 68 | 62 | HOUSE AT POOD CORNER | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 69 | 63 | I AIN'T GONNA PAY YOUR TOLL AGAIN | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 70 | 64 | THE COURT ROOM | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 71 | 65 | FUNKY NASSAU—Part I | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 72 | 66 | COMIN HOME | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 73 | 67 | WRITE YOUR OWN PAIN | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 74 | 68 | SHOOTING OUT YOUR HANDS | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 75 | 69 | BROWNVILLE | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 76 | 70 | TRY SOME, BUY SOME | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 77 | 71 | TAKE ME COUNTRY ROADS | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 78 | 72 | COMING TO YOUR HOME | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 79 | 73 | STAY | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |
| 26 | 80 | 74 | SPINNING AROUND | Smokey Robinson & the Miracles ("Smokey" & Terry Johnson, BMI) 45260 |

For Week Ending May 15, 1971
NO ONE CAN KEEP UP WITH THIS JONES.

"NATHAN JONES"...THE SUPREMES.
Up, Up, Up the charts.

FROM THE FORTHCOMING ALBUM "TOUCH" MS-737
off. It affords the luxury of being able to plan our tour through our three American of- fices, pick the best locations, and the right locations well in advance so that when we put the tour to "test" the "recordings" are set tickets. IFA's fully integrated international concert operation is anchored by Weiler in Los Angeles, Bob Boris in Chicago, John Allen in New York, Allen Befort for Europe and Bob Walling for the Far East.

With such strength," said Rublin, "attractions can have the kind of growth shown in the industry business today.

And, when can you get it to work for you, it makes for a happier relationship between the artist and buyer. It also makes better busi- ness sense." The success of Chicago doesn't minimize IFA's concentration on other of its attractions that have also benefited by such long-range planning and development. Among the IFA acts are Youngbloods, the Grateful Dead, Ken Kristof- fen, Stills & Cafelin, Delane & Bonnie, Bread, Country Joe Mc- Donald, Mason Profit, Pat Paul- sen, Leonard Cohen, Pacific Gas & Electric, Fric, Budle, John Hammond, Tim Hardin. In many cases, heavy rock chart activity was not in evidence, but by IFA's concentration, and planning by its advance, schedules have now been heavy and lucrative. Dates and tour schedules are now being set into the winter of 1972.

IFA foresees an even brighter concert year ahead with a greater thrust in its continuing development of new American and En- glish groups.

NEW YORK — "Look at you, Look at me," the theme of Alfred "Music Business." Last week, they were the subject of the press when they are upset and have a new record out on CBS.

"Music Business" is a product of the press conference at the Los Angeles Forum, two con- certers, and more. The fact that Fank have broken box office records in every city in the world, including the World Series baseball stadium in Tokyo and Osaku, the British group to appear there is news, in my opinion.

Knight admitted that it had been his policy for two years, since he has been in business, to keep Grand Funk away from press attention. He has worked to give Grand Funk the power, in terms of drawing an audience and selling records and getting aud- ience, to say something, something like the commercials when Grand Funk says, 'Don't take drugs.'

The media must stop looking at Grand Funk as a music act but must look at them as the kids on the street. They can establish lines of communication with the world, in the Grand Funk phenomenon.

San Francisco, May 16

SAN ANTONIO — Soul singer Rev. Frederick Douglas Kirk- headline the San Antonio & the Sunken Garden Theatre. The day will be a celebration of the Negro and the Negroes will raise money to provide services to low- income families, also features recording artists Wende Smith, Dr. Matt Jones and Mariachi Infantil from Monterrey, Mexico.

John Milad, president of Record Village, looks over his Record Village store in Haverhill, Mass., as he plans to build up the chain to other locations in New Massachusetts.

NEW YORK — "Hanging in There" is the title of the new album, recorded by the group The Who. The lead track features a 3-part and cassette con- figuration. The album contains the group's song, "Groove Me."
27 OUT OF 37 NARAS AWARDS AIN'T BAD

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