Salute to Johnny Mathis
See center section

EDITORIAL

Need for Festival

Confronted with the outer excesses of the Youth Culture, the Newport Jazz Festival crumbled and fell. By surrendering quickly, George Wein and the Festival people consider they averted a greater catastrophe than property damage and a few busts. But Newport's closing is a catastrophe and not merely for the jazz world. Ageing ports like Newport is probably the last remaining big East Coast festival and now joins the long list of events squashed either by people power or civic fright. The fact that Newport was an old established institution and not directly youth-oriented makes it doubly sad.

Perhaps now is the time to resurrect the appeal made last year by Stan Gortikov, then president of Capitol Records, for a fact-finding committee to be established to assure the preservation and future of the Festival—rock or otherwise. The Festival as such is one of the most effective meeting places for artist and consumer. Gortikov said: "Rightly or wrongly we lose it?"

Philips Bows Videocassette System in Europe on Jan. 1

PARIS—Philips will put its VCR videocassette recording system on the European market on Jan. 1. A Philips spokesman announced at the French unveil- ing of the system that full pro-
duction would begin at the firm's Vienna factories in September.

First revealed at the Bill- board International Music Indus-

try Conference at Majorca in 1970, VCR will be shown to the public for the first time at the Berlin Television Show in late August. It will also be presented at Amsterdam's Fira-
go show later.

Studio P/R Slates Wide Expansion

By MIKE GROS

NEW YORK—Studio P/R, an Indians-based music print com-
pany, will be expanding into the pop music trade as well as diversifying into other enter-
tainer and educational areas. Already under way are two others (Continued on page 10)

PD's Snub Promotion Men
After Hype Bombardment

By CLAUDE HALL

LOS ANGELES—Many pro-
gram directors, hit by a bom-
bardment of promotion ac-

tion from the industry, are "curbing" record promotion men. The har-

assment is usually in the form of a barrage of promotion ac-
tivity—often on an individual record. Program directors report visits and telephone calls, and being flooded by local promo-
tion men, regional promotion men, national promotion men, representatives of music pub-
lchers, the independent record producers, and often the artist himself and/or his personal pro-

motion man. The tight playlist on most Top 40 major market

and medium market stations, combined with a soft economic

situation, has placed an intense

pressure on these promotion ex-

cutives, many program direc-
tors feel. But the tight playlist

seems to be here to stay and

program directors believe that

the "curbing" will be a creeping

problem the record industry has to face.

WOKY, Milwaukee, is still banning telephone calls from all

(Continued on page 26)

Soul Artists of U.S. Stirring West Africa

By PAUL ACKERMAN

MEmPHIS—The countries of West Africa are opening up to American soul artists. Africa's hunger for American soul en-
tertainment was pinpointed re-
cently to Don Dortch, vice

president of Bettye Berger's Con-
tinental Artists, who accom-
pained Stax Records' artist Ru-

sus Thomas to Monrovia, Li-

beria, for a command perform-
ence before King Tubman of Libe-
ria, as well as for four the-

ater dates and two nightclub
dates.

Thomas' performances in Li-

beria were so successful that Dortch is arranging tours there

for several other artists in Con-
tinental's stable. William Bell, who records for Stax, is set to appear in Liberia July 23-26,

(Continued on page 8)

Bell Goes U.K. Chart Hunting

By BOB GLASENBERG

NEW YORK—Bell Records has acquired for U.S. distri-

bution four of the Top 10 rec-

ords on the U.K.'s Record Re-
tailer charts. "There is an in-

(Continued on page 8)

Europe Security Risk: Knight

By IAN DOVE

NEW YORK—Security is be-

coming a major headache for

planning European tours for

U.S. rock groups, said Terry

Knight, manager of Grand

Funk Railroad. Knight recently

returned from a European tour

with the Capitol Records group.

In Milan, 1,000 police bat-

tled with 5,000 young people at the Grand Funk concert—both Knight and the group

were tear-gassed. The confron-
tation included firing police

rifles over the heads of the

(Continued on page 58)
Some of our highest-priced talent is on some of our lowest-priced labels.
**General News**

**Satchmo Dies at 71; Causes Disk Flurry**

**NEW YORK** — Major companies are expecting a strong product following his death on July 6 at age 71 in New York. RCA Records has an immediate release, "Louis Armstrong, July 4, 1900 to July 6, 1971" which Columbia is issuing "The Definitive Louis Armstrong" recorded by John Hammond Masterpieces reissue series which has been in preparation for some time.

Both are double-album sets. RCA has had Armstrong recordings between 1932 and 1956, none currently available. CBS set features Armstrong engagement at the Paramount Hotel during the early years of this period.

**Radio Forum Session May Be 'Peace Table'**

**CHICAGO** — Record promotion men and radio program directors are expected to reach a level of hard feeling by August 19-21 during the fourth annual Radio Forum at the Hotells Ambassador. In addition to the key men, all national and regional sales directors and general partners will attend a special series of sessions prepared by the National Association of Broadcasters to deal with the needs of the promotion man on Aug. 19.

The morning session Aug. 19 will be devoted to the problems of record promotion and record promotion men. Speakers for these three sessions will be announced in the near future. Also there will be special panels on the sessions which will give everyone a chance to participate in the topics. As in the past, the Forum is organized by one of the world's leading educational consulting firms—J. O. Rice Associates.

The series will open with personal discussions between radio and record personal will occur during the special rap sessions. At least three leading record labels in the nation have been invited to participate in these individual sessions and will have their leading promotion executives present. Some of the record labels will be present and others have indicated that they will have record artists on hand to rap with radio men attending the Forum.

**Suit Vs BMI Is Dismissed**

**NEW YORK**—A suit filed in New York court to have BMI separated from its sister company is no longer a matter of concern.

Columbia said that it has been practicing the concept of quadrance. It believes that the use of a software system currently under development in Japan, Columbia SQ disk is identical to existing stereo records in 'record format'. Columbia added. It requires no expensive extended-range playback cartridge and is said to be suitable for any standard stereo record when played on a conventional record player. It is modifiable to a modulation disk, Columbia said, with newADVERTISEMENT

**Western Merchandisers, Use RCA Computer on Purchases**

**AMARILLO, Tex.**—Western Merchandisers of Amarillo has implemented a computerized method of record and related merchandise ordering. The system was planned for eliminating the guest work involved in conventional methods of buying.

The company which covers a five-state area has a 1,000 strong corps of buyers and managers. It has established an NCR Century 100 computer to keep abreath of all changes in the record industry. The computer is programmed to automatically order duplicates of single purchases after they are written, and at the same time avoids the problem of overstocking.

According to Sam Marimadah, president of the company, using a computer printed listing of the records in stock the previous week, take a physical inventory of the stock in the record company's homes offices, and in its

**Costa Goes 'Sensuous'**

**NEW YORK** — Don Costa is planning to release a series of instrumental albums each labeled with the word "Sensuous" in the title. The first album in the project will be titled The Sensuous Strings and is scheduled for release in September. This will be followed by The Sensuous Sax and others.

The information on the computer-produced report is extensive because the same lists are also used to price the merchandise.

**For More Late News See Page 58**

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**Newspaper**

**Refrain**

**NEW YORK**—The Wes Farrell Organization, owner of RCA Records, has renewed their agreement with Fuji and Rhythmic Records to print and distribute music editions of copyright materials to the Farrell Organization's catalogs. The Farrell Organization catalogs include such songs as "Knick, Knack, Three Times," "Your Husband My Wife," "Blessed Is The Man," and "Raina," among others.

---

**RCA Links Q-Disk Entry To Discrete, Compatibility**

**NEW YORK**—RCA Records entry into the electronics field will depend on the development of a "no compromise" channel system record which will be capable of compatible playback on existing stereo phonographs.

In response to queries concerning a dual-channel phonograph record, R. C. C. and Legnainster, president of RCA, said that RCA has introduced a four-channel sound recording technology, the Q-8 cartridge tape, and thereby established what it considers to be the ideal system for the industry for phonograph records. 

RCA Records has stated its desire to offer a four-channel sound system which will blend into the existing stereo system and technical performance capabilities that does the Q-8 tape system. 

RCA Records feels that any four-channel record should be fully capable of compatibility with existing stereo phonograph players. The two different approaches are the "discrete" four-channel system which has been described for others in the Victor Co. of Japan, Ltd, and the "compatibility" four-channel system which is the "S" system announced by CBS as the S-4 System is capable of compatibility but is not "discrete." RCA Records will continue to note with great interest the public response to the other systems as they are introduced, but will continue to develop its engineering. RCA Records feels that any four-channel record should be fully capable of compatibility with existing stereo phonograph players.

**ACKERMAN OUT OF HOSPITAL**

**NEW YORK**—Paul Ackerman, billboard music editor, was discharged from Memorial Hospital, Monday.

Ackerman left the hospital after a heart attack about six weeks earlier while attending the Memphian Music Convention.
Morrison, of Doors, Dies Of Heart Attack in Paris

NEW YORK — Jim Morrison, lead singer and songwriter for the rock band of the same name, has died of an apparently self-inflicted heart attack, The Associated Press reported today. Morrison was 27 years old.

Morrison had been known for his androgynous appearance, his powerful singing voice, and hisโหลด proposes in offbeat, often controversial lyrics. He was considered one of the most influential and innovative artists of the late 20th century.

The Doors was a rock band formed in Los Angeles in 1965, and their albums included "The Doors," "Waiting for the Sun," and "L.A. Woman." The band's lineup consisted of Morrison, guitarist and keyboardist Robby Krieger, bassist Ray Manzarek, and drummer John Densmore.

Morrison's death came as a shock to fans and colleagues worldwide. The band's manager, Bill Barkow, said in a statement, "Jim was a wonderful young man and a brilliant artist. He will be missed by all who were fortunate enough to know him."

The cause of death is being investigated by the Los Angeles coroner. The band's studio, the Village Recorder, has been sealed by authorities until the investigation is complete.

The doors of Morrison's apartment were locked, and authorities were forced to cut through the windows to enter the apartment. The cause of death is being investigated, and preliminary reports indicate that it may have been a suicide.

The band's latest album, "L.A. Woman," was released just last month. The album featured a mix of rock and roll and blues, with Morrison's distinctive voice and poetic lyrics.

Morrison is survived by his wife, Pamela Courson, and their baby daughter, Anisa. A public memorial service is planned for later this week, and details will be announced soon.

In Memoriam: Jim Morrison

Jim Morrison was born in Detroit, Michigan, on December 8, 1943. He grew up as the son of a minister and developed a love for music at an early age. He formed The Doors in Los Angeles in 1965, and the band quickly gained fame with hits such as "Light My Fire," "Riders on the Storm," and "Hello, I Must Be Going!"

Morrison's performances were characterized by his flamboyant style and his interactions with the audience. He often wore androgynous clothing and used makeup and accessories to create a unique stage presence.

The Doors disbanded in 1970, but Morrison continued to work on solo projects and collaborate with other musicians. He died on July 3, 1971, at the age of 27, leaving behind a legacy of innovative and influential music that continues to inspire fans around the world.
AFTER THE COVER STORY IN LOOK, FEATURE STORIES IN NEWSWEEK, ESQUIRE, VOGUE, AND THE NEW YORK TIMES MAGAZINE, AND ARTICLES IN ROLLING STONE AND THE VILLAGE VOICE, KRIS KRISTOFFERSON HAS WRITTEN A FEW WORDS OF HIS OWN.

"THE SILVER TONGUED DEVIL AND I."

Kris Kristofferson’s new album. On Monument Records.
Purcell Opens Foreign Front

NEW YORK — Jerry Purcell, GWP Records president, has estab-
lished foreign distribution for his label and set up a personal ap-
pearance tour for GWP artist Saro-
reen, visiting a recent 10-day trip to
Switzerland, Germany and En-
gland.

Pye Records will distribute product in England for GWP, Pur-
cell said. Sarooren’s “Sanne Jane” will be the first single to be released for her “Saroren and Smoke” album.

Her personal appearance tour includes a stop in London for an appearance at “The Gong Show” on July 1, and is being arranged by Dave McCauley of CC Harris Promotions and Ann Ivel, Pye promotion director.

UA to Release ‘Fiddler’ LP

LOS ANGELES — The sound-
track LP for “Fiddler on the Roof” will be released in Septem-
ber by UA Records. President Mike Segal has announced its launch as its most extensive advertising cam-

ingand exploitation campaign to date.

The film will be premiered in New York July 24, with stars Topol, Norma Crane, Molly Picon, Leon-
ard Frey and Frey. The original Fiddler themes music will be written by J. Bock with lyrics by Sheldon Harnick.

Polydor Is Sold By ABC Records

LOS ANGELES — Grand Award Development and Westminster Co. have filed suit in Los Angeles Superior Court to quash and Polydor Records of Canada, alleging breach of contract cover-
ning the Canadian distribution of the ABC. Westminster Co. suit was filed in Superior Court of New York.

The plaintiffs seek $76,000 dam-
ages and some other sums are due under a territory and distribution agreement with the de-

Mother Mountain, MCA Sign Deal

LOS ANGELES — Mother Mountain, independent record label, and Dennis Hopper, has signed a con-
tract with MCA Records, the new distribution and promotions company of United Artists and MCA Records, for the latter to handle all MCA’s music-publishing activities.

For Sutton, vice president of artist acquisitions and develop-
ment for MCA, concluded the deal. First product will be an album featuring Miki St. Clair. Hopper has been active in the motion picture in-

Co Studio Open To ‘Public’ Clients

NEW YORK—Colombia Rec-
ords, the independent record label is

Arthur Kanin, New York editor, and the world leader in music publishing.

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General News

Executive Turntable

Tom Bonetti, vice president and general manager of GRT Music Tapes, appointed president of the same division. He will headquarter in the company’s Los Angeles office.

Arnold Maxin named general manager, Edwin H. Morris, working extensively with foreign writers and producers. He was formerly president of MGM Records. . . . Irwin Schuster named managing director, Screen Gems-Columbia Music and will move his base of operations from New York to London, mid August. He was previously vice president, director of professional activities for the company.

Larry Cohn moves from New York to the West Coast as director, a.e.r., West Coast, based in San Francisco, for Epic Records. Since 1968 he has been director of Epic a.e.r. in New York. Don Ellis named to head the East Coast Epic a.e.r. department. He has been director, Epic merchandising.

Dave Rosser designated as music manager, Dick James, Music, New York. . . . Joseph E. Zyncke, house counsel for Buddah Records, named vice president for the label. He was previously associated with MGM Records and Kendor Music Co.

Sol Greenberg named director, national sales, MGM Record Corp. He was formerly national single sales manager with the label. Norm Goodman appointed sales manager, national accounts, for MGM. He held the same position with Capitol Records.

Ken Buttice named Midwest promotion representative with Bell Records. He was formerly handling promotion for Atlantic in the Detroit area. . . . Luther Rodgers, brother of the late Otis Redding, joins Paradigm Agency, (formerly Walden Artists and Promotions), Macon, Ga. as an agent. Redding was formerly road manager with Clarence Carter.

G. A. (Gil) Beltran named managing director of RCA’s Record division, RCA SA Electronics, the company’s Brazilian subsidiary, replacing David W. Jones, who now heads up RCA’s Australian office.

John M. Kiernan joins RCA Records as manager merchandising, popular music. He was formerly national sales manager, Project 3 Records and was associated with Kapp and Decca Records. Fred Dumont named director, classic division. Polydor Records, marketing director. He was formerly national sales and promotion manager, Angel Records for 15 years. . . . Fran Loure named director of the Decca artist relations, classic division, Mercury Records. She was previously with Sheldon Sofer Management and the Lincoln Center for Performing Arts, New York.

Murray Baker has resigned as general professional manager, Edward B. Marks Music Corp.

Edward C. Khoury named executive vice president, Merco Enterprises Inc. He was formerly vice president and controller, Capitol Industries Inc., partner of Merco. Laura Cowan named production coordinator, Televideo, New York. She was formerly production assistant, Handel Films Corp., Los Angeles.

Paul Van Orden appointed manager, marketing, General Electric’s recently formed Audio Electronics Products Depart-

Vince Vecchione, who headed Bele Wood Corp., will be a consultant to Viewlet, parent company of Belle Wood, after the closing of the subsidiary, Art Connolly, Belle Wood marketing vice president, has left.

Sam Trus has left Capitol Music where he was head of the publishing company. . . . Charles Baldwin was appointed at Muntz Stereo Corp, Menlo Park international division vice president. He was formerly marketing director for Decca. Bela Fleck has relinquished his post as vice president, marketing director for MCA Records and will instead work out of New York on the marketing of Decca’s line of phonographs, tape decks, radios and musical instruments.

On July 17, 1971, Billboard
Two Hits. One Single:

WOLFMAN JACK & THE WOLFGANG STREET BAND

WOLFMAN JACK'S "I'M GONNA" SING ALONGS

7594

3:37

4:55

WINES

WOLFMAN JACK & THE WOLFGANG STREET BAND

NEARERDEA RECORDS

PRODUCTION JUL 64

FOR SALE
Music, Rain Drenches DC., Va.

by MILDERD HALL

WASHINGTON—For the three-day Glorious Fourth weekend in the Capital, music poured out over the parks and country and soul, blues and folk, and jazz and its rock and roll, to Van Cliburn and the Symphony for the performing arts, celebrating its opening at Wolf Trap Farm, in Leesburg, Va. 

Top studio and freelance musicians gathered recently at Le Meridien for the first "New York NARAS Jam Session and Social Get-Together," which drew more than 150 Record Academy members and guests. Pictured above are pianist Hal Schaeffer, trumpeter Joe Newman, guitarists Toots Thielemans, pianist Dick Hyman, who organized the event, and drummer Bill Lavorgna.

Ford Records Files Brief, Fights Trademark Appeal

NEW YORK—A brief was filed in behalf of Ford Records last week with the U.S. Court of Customs and Patent Appeals seeking to have an appeal by the Ford Motor Co. set aside. The automobile manufacturer had previously appealed a ruling by the Trademark Trial and Appeals Board which had found in favor of granting a trademark to the record company.

Attorneys for the record company, Royall, Koenig and Wells, cited more than 30 cases to support their argument for the dismissal of the appeal.

Ford Records, which was founded in 1958, used a trademark for a trade name in June, 1964. The automobile manufacturer immediately opposed the trademark claim, saying they were also in the record business.

Arguing in behalf of Ford Records, attorneys Loren C. Berry and John J. Sheehy contended from the evidence set forth by the motor company that the records only to be recorded in connection with the sales program for the dealership.

The attorneys also stated in the brief that although the Ford Motor Co. has "spent large sums of money in advertising, no monies have been expended promoting the sale of records and tapes.”

The brief stated that whatever emphasis may have been placed upon the car company's 'Stereo' tape cartridge player (manufactured by an unlisted company under the trade name of 'Lear'), Ford had only offered since 1965 was geared toward promotion of the record company.

(Continued on page 10)

Bell on U.K. Chart Hunt

A British music critic offered the records that make the top of the charts in England can make the charts here and vice versa,” said Larry Utal, Bell Records president.

Records involved in the deal include Mungo Jerry on Pye Records in the U.K. The entire Pye catalog was acquired by Bell a few weeks ago. Also involved are independent masters and distribution deals with Blue Mink on Regal Zonophone Records and Rigs on RCA Victor, U.K., and Peter Noone, Raja Records. Both Mungo Jerry and Rigs have been released in the U.S. The Swans is running in the U.K. on the Bell label. Consequently, their records here will not be leased until late July or early August, depending upon response to the current Swans.

Peter Noone's single also will be released in the U.S. by Pye (U.S.).

"I believe that this is a sophisti-
cation of the way I originally began in the music business," Utal commented. "I am going overseas to pick up the happening discs and releasing them in the U.S."

Bell also bought the U.K. subsidiary of Decca, which has a top 10 tune in the U.K., which further reinforces Utal's theory of cross-cuts."

Soul Artists of U.S. Stirring West Africa

(Continued from page 1)

and Carlos Thomas, who also re-
ders who will be featured in the Soul Artists of the U.S. Stirring West Africa.

Dorch, who was in Liberia with Thomas June 22-27, said that the people are friendly, with no trouble for the American music popularly funny (although he didn't think much of their humor). Dorch said he was surprised at the amount of records on Germany that had been recorded in Memphis. Of the two radio sta-
bilities there, Dorch reported that one plays R&B and the other plays all kinds of music.

Three-Hour Rehearsal

Bell Records, which had its public appearance in Liberia, he went into a three-hour rehearsal with five musican from local. The musicians headed up the session and had no trouble with each other before Thomas' arrival using Thomas' Stax record company as a guide. Dorch said, "They had a real funky sound."

Thomas' first show was for Pres-
ent Tubman. The theater was not large and the 550 tickets were sold. The theater was at 75 cents to $5. The price of the tickets was designed to allow the most people to attend the show.

Thomas told President Tubman that the command performance was the highpoint of his career. During the performance, Thomas illustrated the dances they created. Among them were "Walking the Dog," "The Chicken," and "The Pull and Pull."

Luke Hooker and Wingate gui-
tarist Roy Buchanan. At the very opposite end of the social and musical scale of "Hair" and the folk-rock was the grand and much heralded opening of the Filene Center—although there, too, VIP's in black tie and in eve-

June 25.

There were no disruptions and many standing ovations during the perfor-
mances of the first three days of the festival. Stax, Van Cliburn, Lorin Hollander, pianist Alex Toth, Perelman, violinist, backed by the National Symphony Orchestra.

Behavior was also fine during the establishment style July 4 show, a show with a free and with a military flavored afternoon concert by the Air Force band and chorus, and ending in fireworks. Between was a concert by the Center's own Academy Orchestra, a 110 piece orchestra assembled—only about a week or so before the performance—from winners of nationwide auditions for gifted young musicians.

GALCO, NEW PA. LABEL, FORMED

New York—GALCO Records, a new label based in Newton, New Jersey, will produce for the Folklife label, and independent folk label.

The label recently got a Grammy nomination for the best folk album. Ed Coletta, a composer and head of the label, said that the label's public personal management company, is president of the label. Jim Gal-

queries about the label and here and print your new address below.

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Please fill in for your exclusive Campus News-on-charge and authorize coverage of all phases of the international music industry first thing, every Monday.

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JULY 17, 1971, BILLBOARD
TOM CLAY'S
"WHAT THE WORLD NEEDS NOW IS LOVE"
MW5002-F

INCLUDED IN THE FORTHCOMING ALBUM

MW103-L
AMPED, CERDON ANNOUCE NET LOSSES FOR FISCAL ’70

LOS ANGELES—Reflecting a downward trend in the overall economy, Amped and Certron announced second-quarter losses today.

Amped reported a net loss of $12,053,000, or $1.35 a share, for the fiscal year ended May 2. This compares with net earnings of $11,253,000, or $1.29 a share, for fiscal 1970.

Sales for the current fiscal year were down 7 percent to $390,800,000, compared with $423,000,000 a year earlier. Average number of shares outstanding were 4,050,000 compared with 10,845,781.

Certron reported a loss for the six months ended May 31 of $984,198. Of this amount, $657,000 was applicable to the first quarter ended Jan. 31, 1971 and $327,198 to the second quarter of the fiscal year.

The decision to discontinue its record division was made as a result of a loss for the six months ended March 31, 1971 of $3,939,583. Consequently, total loss for the year ended May 31, 1971 was $4,129,781, or $1.73 a share, compared with a profit for the same period last year of $832,000, or 30 cents a share.

William E. Robergs, Amped chairman, said significant cost reductions are being made in the record division. "The shutdown, which has already been accomplished during the past year, the red "bottom line" to return to profitability." He said.

Continued from page 2

Satchmo Dies at 71;
Causes Disk Flurry

From this period ("Potato Head Blues," "Corner Chop Suey," etc.) are as secure today.

Up to this time jazz was essentially a studio musician. Armstrong, the first virtuoso soloist, gave it new dimension. Pianist Sammy Price said, "He became the ideal musician in the Seventies Miles Davis said: "You can't play anything."

Armstrong was also the entertainer, loved by the public at large for "Hello, Dolly!" and the "Sinatra" album. He also was a trumpet that was his own. He appeared in movies (e.g., playing appearances) recorded with everyone from Glenn Miller to Fitzgerald, and Duke Ellington. He toured the world, all the time successful, and was the number one band leader. His albums earned him the title of Ambassador of Jazz.

As entertainer and artist, Louis Armstrong was a full-fledged, man, an original, a career of excellence. And all that dedication. As Duke Ellington put it: "Huey, Huey, there'll never be a Louis Armstrong and always will be. He is what I call a living standard, an American original."

Jazz Grant Program Gets $30G More From U.S. Arts

WASHINGTON—The National Endowment for the Arts has expanded the jazz program in a major way with grants from $50,000 for 31 individuals. The $1,125,000 was from the December total of $20,000, 30 grants. Funds to schools and colleges generally require matching funds.

Kanter LP Gets Hugo Nomination

NEW YORK—Paul Kantner's "Blows Against the Empire," LP on RCA Records, has been nominated for a Hugo award for science fiction writing.

Kanter, a member of Jefferson Airplane and head of the Jefferson Starship which performed on the record, also conceived and wrote the story for the record. The Jefferson Starship is a large band with Kantner and his children, the last of whom he communicates a starship to escape the horrors of the planet Earth.

Winners of the Hugo award will be announced at the 29th annual Convention on Science Fiction at Boston, Sept. 3-6 at the Sheraton Hotel.

Pacific Studio, Deal With Just Us Prod

SANTA MONICA, Calif.—Pacific Studio Productions, a personal management firm, and Pacific Studio Records, which handles all San Francisco-based acts, announced that they are in the process of a 16-year agreement under which the management of the firm will utilize the 16-track, 5000 square-foot Takstar 2500 recording studio located in San Mateo and owned by Paul Cursio.

Mazur Sets Up Studio Operation

NEW YORK — Rudy Mazur, former manager of Paramount Records, has formed his own studio business with the assistance of Steve Alterman, former art director of Circus Magazine. The new studio operation will be called The Art Department.

The Art Department will be a complete service of staff artists, photographers and writers, will design albums, covers and consumer advertising, and will design album material for record labels. The Art Department will be located at 138 West 17th St.

Western Merchandisers Uses NCR Computer on Purchases

On Monday morning, updating all book, just that is stored in the computer's high capacity disk files," he explained.

Marimardine continued, "Current stock information is key-punched from the report and ready to be entered into the computer.

De-Lite Records

Chief to Europe

On License Tour

NEW YORK—Fred Fioto and Harry Finster, president and chief executive officer of De-Lite Records, will set up foreign licenses on both the De-Lite and Red-Lite labels, as well as secure agreement on the use of the trademark for U.S. release. The offices will be included in those of the cities of London, Paris, Madrid, Rome, Milan, Stockholm, and Hamburg.

De-Lite has issued a single by the Grass Wrestlers, "Kool and the Gang. The disc couples "Hee Pea Soup" with "Lucky for Me." The single has sold more than one million and has two album releases later in the month. The LP's are "Live at PJ's" and "The Best of Kool and the Gang."

De-Lite Records moved to larger headquarters at 200 West 57th St.
Carole King.

While obviously a diary and a ledger of sales figures can account for a superficial view of Carole King's career, the real story lies in the wealth of her songs. She is responsible for some of the most memorable melodies in popular music, the force behind the growing up of a lot of us. We have been moved for a dozen years by Carole King, yet as she steps out on stage as her own woman, she is only now really beginning to reach us.
What is FM Doing to Radio?

This and other crucial questions concerning the future of radio will be discussed by Program Directors, Air Personalities, Station Owners and Managers.

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<thead>
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<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leslie R. Anderson</td>
<td>WDTA Radio</td>
<td>Memphis, Tennessee</td>
</tr>
<tr>
<td>Bill Bailey</td>
<td>KIKK Radio</td>
<td>Pasadena, Texas</td>
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<tr>
<td>Neil Bogart</td>
<td>Co-President, Buddha/Kama Sutra Group</td>
<td>New York, New York</td>
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<tr>
<td>Jay Cook</td>
<td>Program Director, WFIL Radio</td>
<td>Philadelphia, Pennsylvania</td>
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<tr>
<td>Greg L. Dean</td>
<td>Program Director, KEYN-FM &amp; AM Radio</td>
<td>Wichita, Kansas</td>
</tr>
<tr>
<td>John Detz</td>
<td>General Manager, WABX Radio (Century Broadcasting)</td>
<td>Detroit, Michigan</td>
</tr>
<tr>
<td>James Gabbert</td>
<td>General Manager, K-101 Radio</td>
<td>San Francisco, California</td>
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<tr>
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<td>Storer Broadcasting Company</td>
</tr>
<tr>
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<td>Cleveland, Ohio</td>
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<td>Federal Communications Commission</td>
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<tr>
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<td>President and Owner, Universal Record Distributing Corporation</td>
<td>Philadelphia, Pennsylvania</td>
</tr>
<tr>
<td>Brad S. Miller</td>
<td>President and Executive Producer</td>
<td>Mobile Fidelity Productions, Inc.</td>
</tr>
<tr>
<td>Bob Moomey</td>
<td>Program Manager, WNID Radio</td>
<td>Chicago, Illinois</td>
</tr>
<tr>
<td>Eddie Morrison</td>
<td>Program Director, WGRT Radio</td>
<td>Chicago, Illinois</td>
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<tr>
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<td>Vice President and General Manager</td>
<td>WMMS-FM Radio, Cleveland, Ohio</td>
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<tr>
<td>Gene Nelson</td>
<td>Vice President, WLCS Radio</td>
<td>Baton Rouge, Louisiana</td>
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<tr>
<td>Charles R. Parker</td>
<td>Vice President and Program Director</td>
<td>WDRS Radio, Hartford, Connecticut</td>
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<tr>
<td>John E. Patton</td>
<td>Program Director</td>
<td>WASH Radio, Washington, D.C.</td>
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<tr>
<td>John Randolph</td>
<td>Program Director</td>
<td>WAKY Radio, Louisville, Kentucky</td>
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<tr>
<td>Charles C. Renwick</td>
<td>Radio Division Program Manager</td>
<td>Storer Broadcasting Company, Cleveland, Ohio</td>
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Muntz Back Marketing 8-Track Worldwide

LOS ANGELES — The Muntz Stereo Corporation of America has achieved a significant agreement for the distribution of prerecorded 8-track cartridge and cassette titles throughout Italy in a move to enter the 250 cartridge and 500 cassette titles available in both Italian and International repertoire.

LONDON — and Shell Italiana have announced the signing of an exclusive agreement for the distribution of prerecorded 8-track cartridge and cassette titles through Shell service stations in Italy. Ampex Italiana is also entering the market with 250 cartridge and 500 cassette titles available in both Italian and International repertoire.

International Tape Market

ITALY — Ampex Italiana and Shell Italiana have announced the signing of an exclusive agreement for the distribution of prerecorded 8-track cartridge and cassette titles throughout Italy in a move to enter the 250 cartridge and 500 cassette titles available in both Italian and International repertoire.

LONDON — A. J. Jacques and Co. has gained exclusive distribution rights in the UK for Clarion’s line of player equipment. The Japanese-based company is making about 10,000 auto units available and several accessories, including a cartridge to cassette converter and a speaker unit designed to fit into the arm rest of a car. RCA is releasing more than 80 prerecorded cassette titles. The cassettes will be imported from RCA’s Rome duplicating plant, while the roll will be manufactured in the UK by Tape Duplication and Decca. In conjunction with the release, RCA is offering dealers a counter or wall rack merchandiser which holds up to 100 tapes with a minimum order of 100 titles. Dealers ordering the minimum number of tapes and who don’t want the rack will receive an extra 10 percent discount.

United Artists’ first tape campaign aimed specifically at the auto market will be launched this month to support the label’s “Music on the Move” cartridge and cassette series. Pye International has introduced the cassette style tape system, model 9116, featuring radio and record player. It is also offering a portable cassette player. A new addition to the Japanese-Nico line of cassette players, made by Bell and Morley, and distributed in the UK by National Panasonic has introduced a cassette recorder, model RG-2262. Software manufacturer Muntz is also introducing a cassette player. Another move to answer the dealer’s plea for more margin on the tape side was undertaken by Polyphon with the introduction of a cassette pack at an additional 7½ percent discount. As retailers buying Sound Seller packs already qualify for 28 percent discount, the new plan enables them to stock tapes with a total margin of 35½ percent, only one percent less than most record companies. For Canada Auto Distributors, the new promotion is part of an ongoing sales campaign for the East Coast's largest cassette pack dealers, has been designed to attract new customers and increase sales.

VIEWLEX MOVES TO AID CLOSED BELLE WOOD

HOLBROOK, N.Y. — Viewlex, parent company of shuttered Belle Wood, manufacturer of 8-track players, has made two decisions regarding its now closed subsidiary:

- It will keep more than 60 warranty stations open to honor repair commitments. Viewlex has moved 1,000 of Belle Wood's 8-track players, has made two decisions regarding its now closed subsidiary:
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8-Track Units Resume From Automatic Radio

MELROSE, Mass.—Automatic Radio has re-entrusted the 8-track auto, home and portable markets with a flourish.

It introduced new lines in each 8-track category at the Consumer Electronics Show last week with plans to launch each in the fall.

The product breakdown:

The High-Performance auto stereo line consists of 25 models, including a straight 8-track, Charger Mach I CRM-5010, at $79.95, 8-track with hideaway controls, Charger Mach II CRK-5015, $89.95; 8-track with mileageminder dial, Spoiler Mach I 5ATM-5021, $79.95; 8-track, with FM multiplex radio, Spoiler Mach II SIRX-5023 $129.95; 8-track with pedestal base, Luxor I SIRX-5000, $109.95; and 8-track with FM multiplex radio, Luxor Mach II TKX-5033 $129.95.

A home power supply lists at $27.95.

The line is packaged in a styrofoam case in a variety of colors. A dial mount speaker kit, model SK-650, is available in blue, yellow, magenta and black.

Features include an adjustable pedestal base to allow either floor or console mounting. A discount of $5 for a car allows removal of the player for exchange in the car's trunk or home and an adjustable mounting height, allowing floor or console mounting.

The 100 E-track auto stereo series:

Model Sprite 100 at $55.95; Rover 100, $55.95; Boss 102 with fast forward, $72.95; Opus 103 with FM multiplex radio, $109.95 and the Grand Boss 104 with FM multiplex radio, $129.95.

The portable 8-track line:

Model PSM-2456 with shoulder strap and built-in AC at $59.95; PSM-2456 with shoulder strap and built-in AC at $59.95; PSM-2456 same as PSM-2456 but with AM radio, $69.95; PEL-2501 with built-in AC, $69.95, PXL.

(Continued on page 43)


discs

of Concord Electronics, a division of

Electronic Sound Corp., Concord, acquired by Ehrenreich Photo more than two years ago, distributes audio and video tape recorders and home entertainment systems.

While acquisition discussions are under way in New York, Concord is continuing to operate in Los Angeles, under introducing a new line (Continued on page 43)

Los Angeles—Negotiations are continuing between Ehrenreich Photo Optical Corp. and Instruments Systems Corp. over the sale of Concord Electronics, a division of Ehrenreich Instruments Systems, New York City.

Maxell offers the most valuable franchise in the magnetic tape industry

Quality Builds Customers

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Order 240 assorted Maxell LOW NOISE and ULTRA-DYNAMIC range tape cassettes. 125 for counter display; 120 for back-up stock. A small investment, we think you'll agree, for $470. plus in profit. And we'll also send along our free sales-building, space-saving display rack.

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Certron Exits Distrib and Diskery

CHICAGO—Certron is phasing out of its record and rack jobbing operations to concentrate on blank tape. It recently closed its record company in Nashville and plans to phase out of its rack-distributing company in Texas, according to a company spokesman.

To put the emphasis on blank tape, Certron has introduced a line of chromium dioxide blank cassettes in 60 and 90-minute lengths. The line will be offered in new packaging, featuring redesigned graphics and a Philips-style plastic box, said Bob McClure, marketing manager.

In addition to the chromium tape line, Certron is to introduce a (Continued on page 47)

Equipment Mfrs Show Units at CES

CHICAGO—While most equipment manufacturers introduced new tape players well in front of the Consumer Electronics Show, several waited for the show itself before showing off new models.

NELCO introduced three cassette recorders and a cassette/recorder/playback deck incorporating the recently developed Philips Dynamic Noise Limiter system.

Model 3170 at $219.95 is an AC/battery stereo cassette system with FM-AM receiver, detachable speakers, automatic record level, automatic frequency control and a switchable bias filter; model 2000 at $109.95 is a stereo cassette record/playback deck which permits use of the HP 200 headphones without separate amplifier; model 1420 at $54.95 is a step-up version of the Carry-Corder 150, a portable monaural recorder/player; and model 2100, a stereo record/playback deck out-fitted with the noise suppression circuit.

BENJAMIN introduced a 10-cassette changer deck, model Benjamin-Start-Lenco RAC-10, which can play or record up to 10 cassettes in sequence or play/record playback deck outfitted with the only side from each cassette. It features an automatic rejection of improperly inserted cassettes and a frequency response of 40 to 10,000 Hz plus or minus 1 db. It lists at $249.50.

RAB IMPORT-EXPORT introduced a portable 8-track two-piece player with AC/DC, model B-877, at $54.95; and model B-287 a portable cassette AC/DC tape recorder with a remote microphone, C-30 cassette, carrying case and earphone at $29.95.

BSH MCDONALD introduced an 8-track record/playback deck, model RD85, at $49.95.

FISHER RADIO introduced model President 4 console at $3,500, featuring a 4-channel reel-to-reel tape recorder, the CP-100 4-channel, 8-track player, automatic turntable and eight loudspeakers; model Executive 4 features a cassette system and a 4-channel 8-track player, eight speakers, automatic turntable and a 4-channel AM/FM stereo tuner at $1,995; model Philharmonic 4 is a 200-watt console with a 4-channel AM/FM stereo tuner, 4-channel 8-track player, automatic turntable and six speakers at $899.95; model Square 4 has a 4-channel AM/FM stereo receiver, 4-channel 8-track player and automatic turntable at $995.

MORSE ELECTRO PRODUTS offered an 8-track player/recorder deck at $189; model T115 tape-cassette unit with two speakers at $149; three portable tape-radio models in the $69 to $199 retail range and an 8-track recorder with radio, mini changer, two speakers and a stand at $169.95.

Yamaha to Player Mart

CHICAGO — Yamaha International is entering the tape player market in the fall when it introduces several cassette decks.

The audio products will be in the medium to high-end price range and will be aimed at the audiophile market. The units will be built for Yamaha by its parent company in Japan, Nippon Gakki, but marketed under the Yamaha brand name in the U.S.

Distribution will be through hi-fi stores, department outlets and through dealers now carrying Yamaha's stereo products, including guitars, sporting goods, cycles, etc.

The company recently opened new corporate facilities in Buena Park, Calif., which consist of a 43,000-square-foot headquarters building and a 123,000-square-foot warehouse and service facility.

According to a company spokesman, Yamaha is working on several cassette models and is in study (Continued on page 43)

"Won't Get Fooled Again" 732846
b/w "I Don't Even Know Myself"

The Who, Another member of the MCA Sound Conspiracy

Decca Records & Tapes

©MCA Records, Inc. 1971
The Ampex executive cited the increasing availability of cartridge and cassette units as the prime reason for the strong growth of tape recorders.

Pugh said that the sales of cassette recorders and players will exceed those of phonographs from this first time this year, and also predicts that they will double the sales of 8-track units.

He said the reason for the more rapid growth of cartridge and cassette sales is its size, greater convenience, greater reliability, ease of recording, availability of practical cassette changers, and the growing acceptance of cassettes by mobile players and recorders.

Pugh continued, "We have noted an interesting trend towards the coupling of cartridge and open reel decks in home installation to provide greater flexibility in music listening and recording. We are also seeing a trend towards multiple tape recorder ownership.

He added, "Families may own an open reel recorder for high fidelity listening, a cassette unit for more general listening and recording, and a portable cassette unit for music or recording on the go. Other families have one cartridge or cassette player in the car and a compact cassette unit at home for general use of their tape libraries."

Pugh said that business and educational uses of cassette equipment are also growing. He pointed out that many companies are using cassette players and recorders for communications and training, and also schools and students are discovering the advantages of cassette recorders.

Looking at the 8-track market, Pugh said that new tape formulations and 8-track recording capacities have helped to strengthen the format. With the advent of 4-channel sound recording as a plus factor in this area.

A&M Alleges Tape Piracy in L.A. Suit

LOS ANGELES—A&M records has filed suit against a group of Southern California retailers in superior court here, seeking to enjoin them from duplicating, advertising, offering for sale, or selling any recordings by the label's artists on tape.

Defendants include: Perico's Liquor Outlet, Largo (T8S 5011) and cassette tapes; ABC/Dunhill Stereo Carve Tape; Tom's Stereo Tape; and cassette tapes.

In its complaint, A&M states that it spent $2.5 million to advertise the artists and their work by its album sales, and that the overall catalog for Oct. 1, 1976, to Oct. 1, 1977. The record company seeks $100,000 damages and an injunction against the defendants.

FIRMS MEDIATE PATENT HASSELD

TECHUMEE, Mich.—Faraday and Bell & Howell have settled their patent infringement case out of court.

Faraday had contended that Bell & Howell's new line of cassette recorders infringed a patent describing the formula for a magnetic tape. (Nos. 2,804,491 and 2,804,492) owned by Faraday.

The settlement allows Bell & Howell to continue tape production in exchange for a cash payment to Faraday. Faraday recently gained a court decision in a patent infringement suit against Audio Devices and the Audiocassette, both subsidiaries of Capitol Industries.)
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**CONTINUED FROM PAGE 18**
NEW YORK—Cartrivision has secured over 850 films for its CTV library. They will be rented at $3 in red and green time for home viewing.

There are hundreds of feature-length movies from eight suppliers, including United Artists Corp., American International Pictures, Avco, the Timmy White Pictures, and several British companies

These films comprise around 25 percent of the total catalog. They have earned 27 Oscar nominations, 20 New York Film Festival Awards, 12 British Academy Awards.

The library also includes films which have won an award from the National Board of Review and four accolades from the Cinerama Film Festival.

LOS ANGELES—The videocassette field is falling in line with the audio tape field in that both are being drawn for and against chromium dioxide.

The high cost of chromium dioxide parts has caused some industry sources to shy away from using this material in both video and audio tape.

Avco, which is responsible for developing the Cartrivision 1/2-inch videocassette system, recently announced high speed duplicating system using a bifurcated method for contact printing. The process is aligned with iron oxide tape as the source for its closed cartridge blank videocassette.

Iron oxide is also the way Audio Magnetics is going with its recently announced videocassette line.

Both suppliers are offering competing lines to the public a more economic product, and both are hoping to get into the home market.

And if CTV is to develop to where it is financially within the grasp of the mass market, blank tape must be economically priced. Audio's videocassette department has developed a coating process for iron oxide which gives it stronger characteristics, but at the same time a lower price point.

There are around 20 blank tape manufacturers involved in blank videocassette, while some have done a major business in broad-casting and for national governmental usage, they are all looking at the home market as the honeypot of success. But the question seems to be iron oxide or chromium dioxide?

Will the public pay $30 for a blank videocassette? The iron oxide advocates feel they won't and that the cost of the blank tape will be reduced so that people will be encouraged to buy blank videocassettes.

(Continued on page 30)

**SAG and AFTRA HUDDLE OVER CTV UNION FEES**

LOS ANGELES—The American Federation of Television and Radio Artists (AFTRA), the Screen Actors Guild (SAG), are mapping plans for a unified front in setting rates for cartridge television. Both unions' executive secretaries, Sanford Wolfs of AFTRA and John Dales of SAG, met recently in New York to set up their guidelines for financial remuneration, once the new industry gets going and needs the services of their respective craftsmen.

Since there is hardly any production yet for CTV, the unions have no distribution center with whom to meet producers once that stage of development is established.

But a new production indicates that CTV can no yet be called a new-found area of financial revenue or employment for this city's entertainment industry. So production companies don't have to worry about meeting union requirements since they aren't hiring union personnel.
'Superstar' Concert Version Will Debut in Pittsburgh

NEW YORK — The concert presentation of the rock opera "Jesus Christ Superstar," which will premiere at the Civic Arena, Pittsburgh, on Monday, (12). The concert version is being produced by Robert Stigwood in association with MCA Inc. The William Morris Agency is booking the tour, which is already committed through October.

Dissapointing performances following the Pittsburgh premiere are: Convention Hall, Asbury Park, N.J. (14-15); Convention Hall, Wildwood, N.J. (16-17); Temple University, Ambler, Pa. (18-19-20); Diller Stadium, Hartford, Conn. (22); Music Pavilion, Suffolk Downs, Boston (23); Festival Field, New- port, R.I. (24); Saratoga Performing Arts Center, Saratoga, N.Y. (26); Civic Center, Baltimore (27); War Memorial Auditorium, Syracuse, N.Y. (28); Cobo Hall, Detroit (30); Public Auditorium, Cleveland (31).

The production is under the

artistic supervision of the com- poser Andrew Lloyd Webber and lyricist Tim Rice. It will feature a cast of 20 singers, a 32-piece orchestra, including a rock band, and will travel with a large se- tinue of technical personnel.

Featured in the cast will be Yvonne Elliman, who will re- in the role of Mary Magde- lene which she portrayed on the recording of the work. The role of Judas will be played by Jeff Fenholt. Carl Anderson will portray the Galilean. Other soloists are Eric Albert (Judas Iscariot), Bob Bingham and Phil Jephson. Randall's Island is the fe- tured rock band.

2nd Try to Block 'Superstar' Date in Milwaukee Fails

MILWAUKEE—A second ef- fort to block performances from the Chicago area album in Milwaukee failed when the Mayor of Wisconsin here ruled in favor of allowing Superstar Productions Ltd. to perform January 9-10 at the Milwaukee Auditorium. A Federal Judge Monday, Jan. 7, granted a preliminary injunction to block the Milwaukee show. The injunction was filed against the Wisconsin State Fair Commission that Superstar Productions Ltd. has requested to perform at the Milwaukee Auditorium board, and Fred Mueth, manager of the Milwaukee Auditorium. 

In denying the temporary re- straining order, Judge Ebright held that Superstar Productions Ltd. did not have enough proof through its ASCAP license to perform separate selections of any musical compositions that ASCAP re- tires. Opera, however, spe- cial licenses are not available with the ASCAP license provisions. Superstar Productions Ltd. counsel Robert L. Fitzpatrick argued successfully, however, that while the special license restric- tions of performance operations without license in the ASCAP frame- work are reasonable, the ASCAP version holder, "merely calling into question an opera doesn't make it one."

According to Fitzpatrick, based on the ASCAP licenses, Milwaukee, plus call for a go- vernmental override, he schedules "Superstar" performances booked well into August.

From The Music Capitals of the World

NEW YORK Phil Ramone, newly elected pres- ident of the New York chapter of NARAS, succeeded Milt Okan, who had been president for the past two years.

Monroe's Kris Kristofferson plays the Main Point, Brian Moss, Pa., Tuesday (13-16); Newport Folk Festival, R.I. Fri- day (16-Sunday 18), and the Riv- eport, Toronto, July 22-31.

...Capitol's Glen Campbell plays the Greek Theatre, L.A. July 19-23; Pantages Theatre, Chicago July 20-25; the Queen's Theatre, London July 22; Orsett on Thursday (29).


...Loeb's Michael Stipe plays the Chicago Jazz Festival in France, Friday (23); Mabule Music Festival, Am- phitheater, Pa., Aug. 5, and returns for an extended European tour in Oc- tober before touring U.S. college campuses and universities. Little Richie Johnson Agency will hon- dle national promotion for American Heritage Music Corp.

Edoch LOS ANGELES Special frog buttons are being used to promote concerts by Al Green in Atlanta, Pittsburgh, and Dallas. The frog, according to "Jeremiah," marks the opening line of the group's show. The group has sold over 70 college representatives attended the ASCAP/Danhalla college radio workshop where similar conferences will be held on the following Saturday of each week.

Brewer and Shipley are re- cording "One of These Days," the LaMont Johnson of Sun, Moon and Earth, who has cut some Mainstream records will be heard at the Whiskey a Go Go July 10-27. The Jackson 5's TV special, "Goin' Back to Michigan," is being recorded by Ivan & Terry. A couple of ABC-TV Sept. 19.

The group's second LP to be released soon ... Andy Williams will star in a film se- quel, based on this version of "Love Story," to be aired on September 26.

Records to release new LP's by Wayne Scott and Brother Jack Taylor. (Continued on page 24)

Talent

Procol Tour Set For U.S., Canada

LOS ANGELES Procol Harum of A&M Records will be- gin a tour of the U.S. and Canada on July 30 in Phoenix, Ariz. when they arrive they will have two new songs on RCA, and a club act that de- lighted audiences in New York at the form of Todd, New Eng- land on June 30. Denver is an overall entertainer, well equipped for the new male female trio. He put the crowd on with one classic, "Ain't Too Proud to Beg," with his humor, warmth and down-home way with people. The show opened brightly with "Sweet Rocky Mountain Paradise" and segued into a medley of hits, including "Jesus Is My Je- la'stora in My Mind." With strong vocals by Taylor and bassist Dick Kinus, Denver cleverly paced his show, running the gamut from the bouncy lyre of a returning Vietnam vet, "Reeligion, I Had a Dream," the rollicking rhythm of "Saturday Night in Nashville," the also known to Joel and Bill, co-writers of "Take Me Home Country Road," and with "You Don't Mess Around With the Devil," are world famous hits.

JOHN DENVER Bitter End, New York

Composer-performer John Den- ver has finally come into his own with the biggest hit of his career, "You Don't Mess Around With the Devil," and a play set on RCA, and a club act that de- lighted audiences in New York at the form of Todd, New Eng- land on June 30. Denver is an overall entertainer, well equipped for the new male female trio. He put the crowd on with one classic, "Ain't Too Proud to Beg," with his humor, warmth and down-home way with people. The show opened brightly with "Sweet Rocky Mountain Paradise" and segued into a medley of hits, including "Jesus Is My Je- la'stora in My Mind." With strong vocals by Taylor and bassist Dick Kinus, Denver cleverly paced his show, running the gamut from the bouncy lyre of a returning Vietnam vet, "Reeligion, I Had a Dream," the rollicking rhythm of "Saturday Night in Nashville," the also known to Joel and Bill, co-writers of "Take Me Home Country Road," and with "You Don't Mess Around With the Devil," are world famous hits.

DON O'VENS

PAUL GEREMIA, RAUN MACKINNON Folk City, New York

Paul Geremia suffers from com- parion. The New York band is a fine guitar player and skilled, if unreviewed, who stands the show's art of choosing a song and performing it into a single. Although his choice of the space-out folk singer is an unfortunate. Although his choice of the space-out folk singer is an unfortunate, the real problem is everybody else on the current pop scene. The public has abandoned folk music in favor of more rock, more radio and more TV. The latest example is the recent release of a rock band called "The Who," which followed Leo Kottke's album. In comparing the rock singer to the comedy singer, Hoyt Axton is one of the most important actors today. Axton is not a comedian, but usually has a funny story or two to tide him over. His vocals and style are meaningful: he has to be heard to be believed.

GEORGE NEUMYER

RITA COOLIDGE AND DIXIE FLYERS Whisky a Go Go, Los Angeles

Why Rita Coolidge was at the Whisky a Go Go last night, no one will ever know. The Los Angeles scene is a very little rock and no one was sure what to expect. In any event, Miss Coolidge was adequate but not outstanding in what she performed. Miss Coolidge has a nice voice, not too strong, not too weak. There seems to be a certain amount of delusion and confrontation with the lyrics she is singing, and this prevented a totally satis- fying performance. Her songs were borrowed from other people, and perhaps this accounted for the de- ligation.

The Dixie Flyers, aided by Marc Beno, lent good support to Miss Coolidge although there was some- thing lacking there too. The band just didn't know they're capable of going one for two, for three, for four, for five, for six, for seven, for eight, for nine, for ten. For the A&M artist Miss Coolidge, this will be a lesson that will be forgotten eventually.

GEORGE NEUMYER

ELEPHANT'S MEMORY Folk City, New York

It is extremely difficult to describe Elephant's Memory, a five-piece rock band which arose from the ashes of the legendary blend of tempered acid rock, country, folk, and rock and roll. The Metromedia artists are a group of up-and-coming R&B and soul artists, the little reminiscent of the old Jef- ferson Airplane, which is both, brash, spirit, talent and versatility.

It is a small audience, they worked through a varied set that included "Spring Valley Ar- se." "Liberation Special" and "Mongoloid" (the group's best)

July 17, 1971, BILLBOARD
Sony condenser mikes are better for everyone. From $34.50!

Now Sony offers both the hobbyist and the professional the most complete line of superior condenser microphones on the market. And if that sounds like bragging, it is. Here's why:

Our $34.50 condenser mike is superior to any competitive dynamic mike costing up to $75.

Our $54.50 condenser mike tops dynamics selling for as high as $125.

Our $99.50 condenser mike is better than competitive $175 dynamic microphones.

"Our $129.95 tie-lac mike is smaller and better than all other tie-lac or lavaliere mikes, regardless of price.

"Our $395 professional condenser mike is better than any other microphone at any price.

Wild claims? We've got the facts to prove it. Write for details to Mr. Carl Mason, Sony Superscope, 8221 Vineland Avenue, Sun Valley, Calif. 91352.

Put a Sony condenser mike in your act today.
Archived content from American Radio History.

The Flying Burrito Brothers are the best group. The group consists of the best, if not the best, country rock bands around, and they showed it here June 29. Also on the bill was Cher, whose only saving grace was some odd rock songs at the end of its set.

The Burritos do not have much of a stage act. They just let the music roll out. The Burritos, A&M artists, tend to have a "cheap" image. The band's lead steel guitar is totally out of place, and even traditional country songs on the set were treated in a manner that did not fit the genre.

Cher is a fairly unimpressive group now, but with a few of the appearances, the music could get better. The songs are good, but without much identity. The old rock songs at the end of the set were not done by any of the band members, although they did sound charming. The Beach Boys can play and sing with authority when he has the right material. The group is currently appearing for ABC/Dunhill.

GEORGE KNEEMER

FLYING BURRITO BROTHERS, CHEROKEE
Aquarius Theatre, Hollywood

The Flying Burrito Brothers are the top group of the week. The group's act is great, and they have a lot of talent. The group's lead singer, Gene Clark, is a very fine vocalist. His voice is clear and strong, and he has a great range. The group's rhythm section is also very good, with a strong bass player and a steady drummer. The music is well-written, and the group's stage presence is excellent.

Crazy Hair in N.J. Center Date

NEW YORK—Crazy Hair and His Orchestra, who have been a regular feature at the Downtown Comedy Center in N.J., have announced a series of solo dates at the center's Old Fashioned Sidewalk Cafe. Crazy Hair hairballs were distributed along with special lysergic acid diethylamide (LSD) patches to those in attendance.
Stewart Duo Sets Fall Tour Dates

LOS ANGELES — Jennifer and John Stewart are planning a Fall tour with as many as 70 dates. They completed a one-month tour this spring, which was underwritten by Warner Bros. and Capitol Records, the companies of the respective artists. John Stewart has since joined Warner Bros. Admission prices were $1 and $2.

Gallery Mert Saunders and drummer Bill Vitt.

“Sweet Hitch-Hiker,” backed with “Door to Door.” Anybody get a name for Alice Stuart’s group? They’ll be playing at Ash Grove Tuesday (13)-Sunday (18) in Los Angeles. Alice is recording her second album at Fantasy now. No title for that, as yet, either.

Clyde McCoy, dandy of the “wah-wah” jazz sound of the ’30s and ’40s, opens at the Miyako Hotel in San Francisco on Tuesday (13) for six weeks. McCoy’s wife, Maxine, formerly Miss Texas, will be with him. Basin Street West opens weekend only in July.

Wayne Cochran and the C.C. Riders opened July 9 and play also on Friday (16) and Saturday (17). Brewer and Shipley are recording at Wally Heider’s, through Friday (16).

The 1971 season of “Pops Special” under the baton of Arthur Fiedler opens at the Civic Auditorium on Tuesday (13) and runs through July 31. Two Pops firs-ts will be “Russian Night at the Pops,” July 29, in which Leonard Pennario will perform Rachmaninoff’s Piano Concerto, and July 22 will be “Dizzy Gillespie Night at the Pops.”

Dizzy Gillespie, scheduled for the San Francisco Art Commission’s Thursday (22) presentation of Artistic Fieder with the San Francisco Symphony Orchestra, is one of the two shows that did not sell out in advance. The other one is “Russian Night” on the 29th. Friday’s (24) “Broadway Shows” completely sold out; the others, Genesis Night, “Mame” Night, “La Figlia della Lupa” Night, “Cole Porter,” “Pica-|

cadi Night” and “Old-Timers Night” sold out except for unreserved balcony seats.

Two new singles, both with vocals by Carl Poole, former U.S. attorney now in private practice, await court’s de-

cision re licensing for future shows at Winterland. Norman Greenbaum is at The Boarding House until Sunday (18). Vince Guaraldi opens at El Matador Tuesday (20) and works through July 31.

SHIRLEY LEWIS HARRIS

MOTOWN IS THE PLACE FOR ME!

STEVIE WONDER

From The Music Capitals of the World

DOMESTIC

• Continued from page 24

stopped off here briefly last week

for a visit with the writer and

Harry Carlson, Fraternity Records

president. They were enroute back

from Nashville to Pittsburgh.

Chuck continues to cover the

South and Southeast on both

country and pop, while Georgia

continues with her own advertis-

ing and promotion firm in Music

City.

Larry Downing, bass player with

Bruce Brownfield’s band on WLW-T,

resigned July 9 after 17 years with the station.

Mrs. Louise Scholl Rub, mother of

Danny Scholl, former Broad-

way singer and entertainer, died

here June 30. The First Dis-

trict Court of Appeals last week

upheld a lower court decision

diminishing a $354,500 damage suit

against Avey Broadcasting brought

by Vivian Della Chiesa, who for-

merly headed her own “Vivienne” show on WLW-T. Miss Della Chiesa had claimed that Avey breached her contract when she canceled her afternoon show in August, 1969, assigning her to other duties. Avey argued that Miss Della Chiesa breached her own contract when she failed to appear as directed. Judge Frank M. Gauswiler dismis-

sed the suit last September because he saw no cause for ac-

tion. . . Rusty York’s Jewell Re-

cording Studio last week intro-

duced its new 16-track recording

facilities, the first to offer such

service locally.

BIL SACHS

SAN FRANCISCO

Duke Ellington recently received two diploma in one day—one from his old alma mater, Arm-

strong High School, and the other, an honorary doctor of music de-

gree from Howard University in Washington, D.C. Twenty-

five copies of “Second Sacred Concert,” Ellington’s current re-

lease, were ordered for the Lyndon Johnson Library. Due for full

release is his “Latin American Suite.” . . . Also at Fantasy, Tom

Fogerty’s new 33 1/3 stereo single, “Goodbye Median Man,” has been released. A special DJ version has gone to FM and college sta-

tions containing the full, 6:05 min-

ute song. Commercial version and copies to remaining stations is a 45 divided into two parts.

Performing with Fogerty are or-


ganist Merl Saunders and drummer Bill Vitt.

Jazz-rock guitarist John Mc-

Laughlin moves to the Columbia label from Columbia-distributed

Douglas Records. MCA and

Elton John have signed to continue

U.S. and Canadian release of

the singer’s product on Uni. Deal was

made through the Dick James Or-

ganization in London. The

Stamponders, Canadian group, to

bell with their new single, “Sweet City Women.” . . . Jubilee has

signed singer-songwriter Michael to the
euphoria label. Steve Duboff pro-

duced Michael’s first LP, “Car-

deeval,” while Jazz & Pop poll

winner Trevor Koebler handled the

arrangements. Commander

Cody and His Lost Planet Airmen

from Paramount.

Alan Gordon

Anderson has signed as a song-

writer to Reyerson Music, a di-

vision of Vanguard Records.

James has signed soul men Don

Covay and Ernie K-Doe. An LP,

“Ernie K-Doe,” has just been re-

leased. Tymmie Rogers to

Chess with his first single, “Super

Soul Brother.” Bob Morgan of

Sound Exchange produced . . .

Singer Carol Woods to Ember Re-

cords. . . Veteran Paul Anka to

Buddah, . . . Singer Sherry James

to Vix n’ on Productions and Catalyst

Management, Ltd., forms headed by

Steve Metz and David Lipton.

Derek, singer-keyboard player, to

 Philips.

The Oak"d County Circuit Court of Michi-

gan permanently enjoined all re-
tail tape outlets from the sale of un-

authorized duplication of prod-

uct by the rock group Rare Earth.

Michigan has no criminal law ag-
ung music piracy and therefore,

the decision was based on com-

mon law piracy.

The injunction and court ac-

tion was brought against the Pan

American Distributing Co., Uni-

versal Tape Outlet, Stereo City;

Monticello, Detroit; Harmony

House, and the Leaf Jet Corp. It

could set a precedent against tape piracy in Michigan.

South Door Singers, contempor-

ary group, to Dick Ruben for per-

sonal management. . .

Morgan King to Buddah. . . Con-

cert has signed singer-songwriter

Bobby Lance with his single

“Brother’s Keeper.” From the LP

“First Peace.” He penned Aretha

Franklin’s “House That Jack

Built.”

Singer-composer Kent Morrill to

Crest Records with his debut LP.

“The Dream Maker.”

Sponsor Davis and Peter Jameson

have switched over from Medaris

to UA Records, with their first UA

LP slated for fall release to tie in

with a cross-country tour. Big

Black back to Uni, with its first

single “Diggin What You’re Done” to be followed by a sim-

ilarly named LP.

Michigan Rule

VS. Pirating

DETROIT — The Oakland County Circuit Court of Michigan permanently enjoined all retail tape outlets from the sale of unauthorized duplication of product by the rock group Rare Earth. Michigan has no criminal law against music piracy and therefore, the decision was based on common law piracy.

The injunction and court action was brought against the Pan American Distributing Co., Universal Tape Outlet, Sterling City, Monticello, Detroit; Harmony House, and the Leaf Jet Corp. It could set a precedent against tape piracy in Michigan.

SHIRLEY LEWIS HARRIS

www.americanradiohistory.com
Radio-TV Programming

Harassed PDS Cub
Record Promotion Men

*Continued from page 1*

A few "exceptions" in the record industry because phone calls "had reached the point where the music director was spending all of his time on the phone and wasn't able to do his job." So said program director George Wilson.

George Wilson, program director, WOKY, Milwaukee, is one of the keynotes speakers at the annual Billboard Radio Programming Forum slated Aug. 10-21 at the Hotel Ambassador, Chicago.

Wilson's problem, he said, is that his station's record promotion man had grown so intense that he had "gotten to the point where you can't even go down to the office and talk to him in private, he wants to talk to you on the phone." He added that he had seen other stations in the same situation.

"The best way to cut it off is to have a pool of potential personnel and you can always replace them when you need them," Wilson said.

WEMQ program director Mike Michaels, Washington, said that the bombarding of record promotion men had grown so intense that he had once discussed this with Jerry Fine, national promotion manager for WEAM.

"He's the station might not have got to the point where you're really on top of the phone," Wilson said. "But the problem is that he's so intense that he's trying to talk to everyone, to make sure that anything about their business, we'd have to deal with it in the best possible way.

Thus, WEAM resorted to limiting the number of calls they were receiving and giving a number for an appointment.

"Jerry Fine, I think, is the kind of person you have to respect," Wilson said. "He has his own way of doing things but he's not the kind of person you can put up with if you have a problem."
Everybody thought Canaan was crazy when we produced

"Here Come The Rattlesnakes"

Now here comes

"The Laughing Song"

with George Younce and the Cathedral Quartet

and this is no laughing matter!

Single FS-727
ON LP CAS-9697

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Radio-TV programming

** Vox Jox **

By CLAUDE HALL
Radio-TV Editor

Bob Canada, program director of WORD, Spartanburg, S.C., has "I Found Someone of My Own" by the Free Movement, Decca Records, at the top of his playlist. Bob Plava, music director, WPOP, Hartford, had it at No. 11 last week and felt it would go much higher.

Said that his survey of market showed the record out-selling everything there...930 in Hartford alone. So, I told Russ Regan, head of Uni Records, that mention in this column might assure Decca of a big hit and we bet a hamburger on it. In case you don't know, Russ is ordinarily a three-burger man, but is on a diet lately and pushes himself away from the table these days after only two of them. And I'm talking about $1.80 hamburgers the size of a stack of 45 rpm records about three inches high. Wow. Anyhow, Russ himself guarantees the Free Movement disk is a hit if you play it.

Ach, but radio's a nutty business. Dick Sainte is out as program director of KRLA, Los Angeles. Hal Matthews, manager of the Top 40 station, says that Dick resigned and that the station is not in any hurry to find a replacement.

Gene Price is out of KLAC, Los Angeles country music station, and Jimmy Rabbitt, according to Price, is slated to move from KMET-FM, Los Angeles progressive rock station, to an evening slot on KLAC. Rabbitt, an old Texas boy, has been noted for exposing considerable heaps of country music in progressive rock fans.

FCC Discourages Gratis Spots To Aid Subsidiary

WASHINGTON—Treasure Valley Broadcasting, owner of KATN and KBBK-FM, Boise, Idaho, has been warned by the Federal Communications Commission to stop luring clients to its own background music service with free advertising over the air. The station has told the commission the practice has been discontinued. Complaint was brought by a rival background music service in the area.

The FCC said the situation is similar to others in a series of cases where the broadcaster used his position to push his private interests at the expense of competitors who had to pay for air spots. In this case, the FCC, prospective clients for KBBK-FM's subsidiary background music service were offered free spot announcements on KATN.

The FCC was told by the station that it had offered International King's Table Restaurant 10 30-second spots a month on KATN for one year as an inducement for a two-year background music contract. Since June 1970 new subscribers to the service have been offered free spots.

The station also acknowledged, said the FCC, that it averaged between 75 and 80 subscribers for background music each month, but, of the total, only six were getting free plugs on KATN, and at the conclusion of their contracts, there will be no free spots offered, and contracting will be for one year only.

The FCC was skeptical of Treasure Valley's claim that their practices had actually advanced competition in the area by making listeners more conscious of background music from other stations, as well as from KBBK-FM. The commission let the station off with a warning, but said the matter would be on the record to be reviewed at renewal time.

T. Michael Jones, 27, hit ticket, 916—391-4415, is a professional of the first water, is looking for a good pig...KZRA, Sacramento, still looking for a top-notch air personality, talk to program director Johnny Hyde...John Anderson is looking for a West Coast promotion (of); 213-544-4436...Here's a good one: 'I'll buy the first guy to give Toby Dowdy's contribution to the industry a genuine beer, payable on sight. Hint, he once had a halfbushel of radio and television shows in Jacksonville, Ga.

***

KERN, until now a daytime station in San Antonio, has received permission from the FCC to go full time with 10,000 watts. Format will stay the same with Ric Libby heading the production staff. Jack Mitchell has been hired for WFBM, Baltimore, and Jack Seebol, program director, offers his thanks for all of the tapes sent to him and offers apologies for his late letters to each applicant...Charlie Scott is now 6:9 p.m. on KONO, San Antonio.

***

Although publicly denying that he's searching for air personalities yet, Jay Stone, now program director of KKNX-FM, Las Vegas, tried to get Robert W. Morgan back to the market; Morgan wants $100,000. An old friend and radio split in Denver...Robert Collins, music director of WWLS, Black River Falls, Wis., needs easy listening records. Gayle Olson

(Continued on page 29)

KSAN FM, PROGRESSIVE ROCK station in San Francisco, has launched a "record promotion man of the week" feature on the Tom Donahue show, weekends. Donahue, left, spins a yarn with Lou Bramy, regional promotion man for Warner Bros./Reprise Records. The discussion during the show revolved around record promotion and Donahue featured a few new releases on the labels.

JULY 17, 1971, BILLBOARD
CHUCK DUNAWAY, left, program director of WIXY, Cleveland, looks on at the award ceremony for his group, Power. The group won the contest through a contest on the station sponsored by Buddah and the J.P. Snodgrass store. Also shown are Jerry Sharrock, program director, and Ed Spizel, Snodgrass advertising representative.

**Record Promotion Men Harassed**

Continued from page 26

**NATRA Predicted Self-Sufficient By '73**

**By EARLE PAGE**

CHICAGO—the National Association of Television and Radio Announcers (NATRA) will be supporting an additional year. Quite a feat, considering the history of the organization of black radio personalities. But the evidence is that the do-it-ourselfers attitude is dramatically apparent in NATRA's offices.

During the little less than two years Luckey Cordell has been executive director, the organization has been in sustained and rebuilding, said Cordell, director of special events for over a year.

Wide, one of the first whites to be involved in NATRA's executive director, credits much of the growth to the support and help of local radio stations.

NATRA is one of the few organizations that have been able to support an executive director, said Cordell, this year.

Wide, a more white, more black, and more white, Cordell's partner in early record production efforts, Brandon Wade (no relation), early last year when NATRA moved from New York to 1485 S. Michigan Ave., Washington, D.C.

Brandon Wade is publications director. Delphi Anthony, membership director, moved here from New York.

Along with Cordell, of course, reports directly to NATRA president Alvin Dixon, Montgomery, Ala., and the directors.

If NATRA has not been out of the focus of publicity since its Houston convention last year, it has been because the organization deliberately wanted to rebrand itself before publicizing what might turn out to be a promotion department in a record industry.

Now, NATRA has some concrete things to show for it.

**NATRA News** is one of several fund raising movements the association hopes to develop this year.

Another is the convention journal, which is expected to feature a new format. The convention, held in Washington, D.C., is the most important fund raising function, but other activities will be expanded.

Cordell, acknowledging the generous support of Motown Records and other record companies, that at least, it is, true we will have to do our share of the work to get the promotions.
If you're a deep sea searching for a radio station—or a radio station searching for a deep—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp-programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is $15—in advance—for two months.

Radio-TV Job Mart
Billboard
165 W. 40th St.
New York, N.Y. 10036

POSITIONS OPEN

Continued from page 28

- Radio personality and salesperson who would like to get involved in the local market.
- Experienced engineer with experience in digital audio and video systems.
- Experienced technical director with knowledge of broadcast equipment.
- Experienced studio manager with experience in live events.

Positions needed at a local TV station in California. Experience in television production, engineering, and sales is required. Interested to hear from experienced professionals in the field. Contact [email: station@tvstation.com] for more details.

Required: Minimum wage, independent, with experience in comedy and improvisation. Interested to hear from professionals in the field. Contact [email: station@tvstation.com] for more details.

WANTED: Morning man who understands the local market well. Experience in comedy and improvisation is preferred. Interested to hear from professionals in the field. Contact [email: station@tvstation.com] for more details.
NEW YORK — Antal Dorati agreed to extend his contract with the National Symphony through the 1973-74 season. He’ll record Haydn symphonies in Germany with the Philharmonic during this summer as part of his projected recording of the complete symphonies of the composer.

Beverly Sills, to make her London, England, concert debut at Royal Festival Hall on Wednesday (14), will sing with London Symphony Orchestra, conducted by John Pritchard. The soprano recorded “Lucia di Lammermoor” last summer with George Solt, music director of Chicago Symphony, has been named a knight by Queen Elisabeth of Great Britain. The honor was for “outstanding services” to the arts, measured in the field of music and opera.

Karajan Inks With EMI, DGG

NEW YORK — Herbert von Karajan has just signed a new contract in which he well record alternately for EMI and DGG. The conductor’s sole Angel release for August will be the last of six Mozart symphonies on three L.P.s. Karajan’s future projects with Angel will include a new recording of Wagner’s Tristan, a German TV Plans Operetta Series

FRANKFURT—The West German TV station ZDF (Channel Two) has scheduled 13 operettas for broadcasting, six of which will be produced in 1971 and seven in 1972.

Already in the can are “Bail im Savoy” by Paul Abraham—staged by Eugen Wolk and “Die Dollar-Printenztin” by Leo Fall—staged by Klaus Uehlinger. A major premiere will be focused on “Die Zauberflote,” by Emmerich Kalman—a co-production with Hungarian TV. This is being staged by Mylosh Cintar, and starts Anna Moffo, Dagmar Koller, Rene Kollo and Karl Schnabel.

A Dramatic Issue

The “engagement” between classical manufacturers and the publishers regarding the labels’ need to wave grand dramatic rights on stations seems to be an unending one (Billboard, July 10). The case...

Classical Calendar

WFMY, Chicago Fine Arts station, conducted first field tests last week of new Dolby Noise Reduction System for FM transmission. The station also played four special four-dimensional broadcasts using new quadraphonic encoder. Broadcasts featured music by Mahler, Berlioz and Handel—Manuel L. Levine named Hall director of new Heinz Hall for Performing Arts, home of Pittsburgh Symphony Orchestra, among other arts performers. Hall dedication is for Sept. 10. The Philadelphia Orchestra’s assistant music director, William Smith, to join Philadelphia Municipal Academy faculty beginning Sept. 15. WCLJ’s June Guide, monthly magazine, includes listing of 110 commercial and noncommercial stations in 93 cities that broadcast a significant amount of classical music.

Haitian Gets Mahler Medal

AMSTERDAM—Bernard Haitink has been presented the golden Mahler Medal by the International Gustav Mahler Society, Vienna. The medal was presented to him by Prof. Dr. Konrad Kemper during a reception held after the performance of Mahler’s Eighth Symphony by the Concertgebouw Orchestra, Amsterdam.

This is the third time the Amsterdam Concertgebouw has witnessed such a presentation: Eduard van Beinum and Rafael Kubelik recently received the Gold Mahler Medal in the same concert.

The awarding committee were Karl Schuricht and Leonard Bernstein.

Philips Steps Up Artist Relations, Publicity Drives

NEW YORK — Mercury Recorders classical division is broadening its publicity and artist relations activities. Thaddeus Van der Keyt, who has been spurred by heightened consumer and dealer interest and by the upward spurt of personal appearances in this country by the label’s top artists, has appointed M. Scott Mampe, director of the Philips classical division, has appointed Fran Lowing as director of publicity and artist relations. Among her initial projects, Miss Lowing will handle the pre-release publicity on the new Colin Davis project, “Midsummer Marriage,” and the scheduled U.S. tours by Davis and Stephen Bishop.

Mrs. Lowing has had an extensive background in classical music as teacher, administrator and on the business executive side. She was also associated with touring artists while she was at the Lincoln Center for the Performing Arts and the Sheldon Soffer Management.

Unis & Software

- Continued from page 21

tail tobacco shops and corner stores has been being done through their movie picture houses.

Another programming note, Thames TV has produced 12 half-hour亚马monosm showing the popular famous British Museum. Each segment is hosted by a different layman with experience in the field being discussed.

The company also plans a CTV series on World War II for viewing within the next two years.

London Canada Has Banner Yr.

MONTREAL—Jacques Druelle, head of classical product of London Records here, said that the company had the highest classical sales of its history for the fiscal year ended March 31.

Druelle, who noted that April and May figures were more than twice the sales recorded in the previous last year.

London reported that all parts of the company were showing strongly, as well as the Philips importers.

If any other companies are reporting an upsurge in classical sales. Even the hard-rock ideally-tone vendors in Canada have previously received the Gold Medal.
HIS OBITUARY could have been written a number of times, yet Johnny Mathis has survived personal strife and grief through his belief in his fellow man and his endless message of love.

For most of his 35 years, especially his 15 in show business, he has struggled. "You can blame people for many of my problems, but in reality it was my fault," he says now. "I never used my own mind; never cared to. I was singing and that's all I cared about."

Today, Johnny Mathis sits behind a desk in his office high above Sunset and Vine in Hollywood. There's usually a white bag with Premier Market written across it. After noon the bag will be tossed into the trash can, its ingredients, a homemade sandwich, some fruit and Fritos, having been eaten by the singer.

"I'm content now and I'm happy I have the things that I do," smiles Mathis. "I'm not enchanted with myself, at least, not yet. I really don't think you can ever say you're happy. It's safer to let a little time go by and say when you were happy. There are a lot of people I'm happy to be with and there are many things I could change. But they'd just be different, no better."

Johnny talks slowly, carefully planning his words. He seems to desire explicitness and doesn't want to be misunderstood.

He looks back at his career with love, not anger, despite the many frightening moments. "Fifteen years doesn't sound enough," he shouts. "It sounds like only the time Ray (his manager, Ray Haughn) and I have been together. It seems more like 45 years only because things are so much different now than they were then."
In those days I felt like a star; there was room enough to feel like a star. Now there are so many super-stars, and they really are super because they have to be more dedicated, better diversified.

Prior to his professional debut in 1956, Mathis was more than the typical black student living in the San Francisco ghetto with his parents and six brothers and sisters. He was a shy—a major trait which remains with him today—but very popular young man, strikingly handsome, a good athlete and student.

He became the first black student body president at George Washington High School, set records in track and basketball, and took singing lessons while a member of the church choir. It never really occurred to him that his course in life would be as a singer. He dreamed of it, wanted it, but didn’t think it could happen.

Johnny entered San Francisco State College, preparing to become a physical education teacher, or perhaps an athlete. By the time he finished his freshman year, there were predictions that he could become an Olympic star.

But music always emerged. During an appearance with the San Francisco State Symphony Orchestra, Johnny sang a song by a local songwriter and entrepreneur who offered him a job at a small club in North Beach, performing with another young singer, Fran Jeffries. He then moved on to Ann Dees’ “440 Club.”

“In the beginning of my career,” recalls Mathis, “when I started high school, I was super responsible and took on many extra activities like student government and athletics. It wasn’t easy, either. Some of my brothers and sisters weren’t as industrious as I, so I usually ended up doing a lot of the housework and studying under conditions like that.”

“I think now, because of this early training, that I’m back on the right track. I’m enjoying my career more than I ever had.”

The next step for Mathis was a Sunday date at the local Blackhawk Club. It proved to be one of the most memorable days of his life. He received an enthusiastic ovation from a full house which included Mrs. Helen Noga.

In her own inimitable and distinctive way, Helen Noga is a legend, and the Mathis-Noga relationship is, indeed, legendary. No one will ever deny the dramatic part and influence she played in his career and more so in his life.

“Helen dictated how far we’d go and in what way I’d be presented,” Johnny recalls. “So I never really used my mind in those years. I was more like a robot because I had very good training from my parents, who taught me to obey my elders, obey people in authority and Helen was very authoritative, to say the least.”

She demanded total cooperation and total authority. She smothered me with affection and many times, because she did love me, would pass off my negative points.

Johnny continued college despite Helen’s efforts to launch his musical career. He really couldn’t believe that people would pay to hear him sing. His manager, however, had different ideas.

George Avakian, an executive with Columbia Records, was Mrs. Noga’s cousin and he persuaded him to listen to her discovery. Avakian was impressed—but not enough to sign him. In 1956, about a year later, Avakian heard him sing again and signed him.

“I remember the night in San Francisco when John made it,” recalls Martha Glaser, Erroll Garner’s long-time manager, who unknowingly arranged his initial performance before the Bay area press corps.

“Erroll was opening at The Blackhawk. The place was packed with dignitaries and the press. Then, before the opening show, she added with a laugh, ‘Helen came in and asked everyone in the place to come with her to the hungry i where Johnny was doing a spot. Everyone was terribly amused as she took the ready-made crowd with her.

Then, as only Helen could, she asked Erroll if Johnny could sing a couple of songs with him after the first set. Of course, Johnny did.’”

A few months later,” continued Miss Glaser, “I saw Johnny again at the Columbia Records convention in Colorado. Columbia had a big stable back then and everyone was there, including the kid, Mathis. At that point, he had done one album, but the word I got was they weren’t too impressed. It hadn’t sold and it just didn’t seem to do the trick.

She took him to the house of the president of the company and there was a dinner party, and she asked him to sing for them. That was the night the music industry fell in love with him and a new star was born.”
"The people at the convention were aware of him, but few had actually heard him sing except Avakian. I remember Johnny performed at the convention, but it was a song off the album and everyone felt it just wasn't his idiom. But then came a moment I'm sure Johnny will never forget. An ad lib jam session developed after the regular meeting and each of the singers took the floor with his own accompaniment. I remember that Mathis had no one, so Garner offered to back him. Johnny just sang out of his mind," Miss Glaser noted.

"The next day, when Johnny came down to breakfast, he said, 'My God, he pushed me over my head. I've never sung like that in my life.' But Columbia sure took notice from that moment on. It was so exciting. He just tore it up and made his mark."

"Since that time," Miss Glaser said, "Garner and Mathis have remained friends with, of course, Johnny making another million-seller out of Garner's song 'Misty.' Johnny has one of the few throats that can handle what Erroll writes," feels Miss Glaser. "He has a real instrument."

"I haven't seen Johnny in about six years," she adds. "But I'll always remember that young, nervous boy who went out and knocked all those established heavies over."

When Johnny signed his first Columbia contract, arrangements were made for him to fly to New York for his first studio session, and by coincidence, it was the same week of the Olympic tryouts at Berkeley. A decision had to be made.

Aside from the persuasive words of Mrs. Noga, high jumping was difficult for the young Mathis. Because of a piece of bone missing in the lower lumbar region of his back, it was even painful. The next day Johnny took the plane to New York, telling his parents that he'd be back in three days. However, he didn't return for three years.

"I was taught to sing very simply, but given a lot of leeway that they called stylizing a song," Mathis says. "It was all right in the beginning when I was just pyro-technical more than anything else. But in order to grow on people in a warm way—the way in which some of my favorite singers like Bing Crosby and Nat Cole matured—it was necessary for me to really be aware of what I was singing on stage."

"It got to the point when I would sing the most provocative things I could think of; do them for six months to a year, and on many occasions merely recite the songs. And since I could get away with it because of this soaring, vocal type of voice that I have, it didn't matter. It didn't matter to the audience, but it did to me. I couldn't remember individual performances. It was disappointing."
But now,” Mathis grins, “without a doubt I could tell you all the things that are going on in the audience because I’m concentrating very hard on the simplicity of lines and phrases; of the things I’m trying to say. And it makes all the difference in the world WANTING to go and do a performance than just going and doing a performance.”

“Before, all concentration was on technique,” he adds. “And as long as the tones were pure and round and whatever they were supposed to be at the time, I felt fine. It was simply a trap I fell into from the beginning, when I was 19 and 20 years old.”

Mathis explained that at first he was playing small clubs and then “gradually became a recording star.” Then he had to play bigger clubs, then concert work and many times under very adverse circumstances.

“It was very easy to get into the habit of singing pretty tones and making beautiful musical sounds while forgetting the meaning of the songs. Now you can see the difference,” he notes. “Now I really do concentrate on what I’m doing and it’s a lot more fun singing.”

Mitch Miller was Johnny’s first major A&R director at Columbia, in fact. Miller was then head of the operation. Miller taught the newcomer how to record and was able to get the best out of him. He was a producer of great taste and offered Johnny a great selection of songs such as “Flower Drum Song,” “Gypsy,” “West Side Story,” and “My Fair Lady.”

However, Johnny’s initial session produced two songs, “Wonderful, Wonderful,” which was released immediately, but didn’t sell until the second song, “It’s Not For Me To Say,” became a smash six months later.

“Mitch Miller told me about the difference between cutting a record and singing live. I was trying to make a record as I would sing to impress someone in person. Mitch got me out of that mold. But I do feel,” says Johnny, “one of the main reasons I sounded so sterile in person for so long was the fact I was constantly recording. I’ve made so many records and was always thinking ‘record, record, record’ rather than thinking of the performing aspect.”

“But that’s over now. I don’t think I’ll ever fall back into that old trap, therefore there are so many things to look forward to. Especially the exciting new material that’s available and the abundance I have to work with. Then, too, I can rework a lot of things and make sense out of them now instead of just grinding them out like I used to.”

The current head of A&R at Columbia is Jack Gold, who had his first dealings as producer with Mathis a “couple of years ago.” They did several albums including “Romeo and Juliet”, a Christmas album: “Raindrops”; “Close To You” and “Love Story.”

“Johnny is an enormously talented person,” says Gold. “The question is one of communication. He’s terribly bright and has obviously thought a lot about singing. If you ask him something, he understands what you want more than any singer I’ve known. He’s given a great deal of thought to the vocal process.”

“Johnny has a fantastic musical instrument,” Gold adds, “and he can do almost anything he wants with it. It’s just a question of getting him to know what you want in the studio. He has a way of almost putting you on some times when you’re working with him. You’ll be doing something that looks like it’ll never happen when he’ll say ‘let’s try it once more. And, Bang. Almost like he has been kidding all along, he’ll do the whole thing at once.’

Gold says that he feels Mathis should continue to record the type of albums they did together. “Johnny is at his best when doing a sensitive-type song. He’s like a guy who wins the decathlon—his performance is better in some events than others.”

“But I must say in Johnny’s case, he’s a delightful charming, considerate man—much more of the time than most people. Compared to a lot of them, he’s an angel.”

In late 1956, Johnny Mathis was a recording star with the top two selling records in the country, yet he couldn’t find work.
Fifteen Years
Of Congratulations
And Warmest Thanks

Hank Mancini
Larry Shayne
And Our Staff
Johnny says of better competition. Helen Noga had to settle for small clubs, with Johnny as the supporting act. It was a frustrating period for him, one of many during his years with Helen Noga. It taught him an additional sense of competition.

As he had done in his school days, he tried to be better than the other acts. All for a sense of recognition and assurance in himself.

One of Johnny’s many early hits was “The Twelfth Of Never.” Its writer was Paul Francis Webster, who says of Johnny:

“I find him easy to write for because he sells the message of the song. He communicates. He’s a great word man; he stretches things, but he doesn’t obscure them. To me he’s a songwriter’s singer, like Sinatra has been. That’s why I hated to see Sinatra bow out. Who do we have left?”

Webster, who has penned such hits as “April Love,” “Love Is A Man Splendored Thing,” “Secret Love,” “Shadow Of Your Smile” and “Somewhere My Love” among others, says, “I’ve never pressured Johnny into doing my songs. He likes to live with things a few weeks before he rehearses them and tries them out.”

Record successes continued to mount. Mathis is quick to thank Percy Faith, Glenn Osser, Don Costa, Nelson Riddle, Ray Ellis and Ray Coniff for making “Johnny Mathis” a recording star. Mathis emerged from the small clubs to the marquees. Every prestigious place was his. He was to become a super-star.

And Helen Noga did her job well, especially in the area of records. Bob Moering, Columbia’s veteran West Coast promotion man, commented that Mrs. Noga established a great rapport with promotion men all over the country. “She was hard and told me, ‘It’s a man’s world and if a woman is to be successful, she has to act like a man.’ But I found her warm underneath and concerned with all of us promotion men. She was fair, just and honest.”

Along with the rise of Johnny Mathis was the emergence of the frantic-styled rock and roll paced by another young singer, named Elvis Presley. Each created their own musical havoc.

“I was very young, singing meaningful songs for the young with a taste I had learned from Nat Cole, but the kids could identify more with me than Nat,” says Johnny. “At the time I was as relative to Elvis as he was to me. When the kids tired of Elvis, they wanted to hear me. Elvis and I worked as a sounding board for one another.”

The careers of both performers—with a few exceptions—are very similar. They both broke big together, tapered off at the same time and are on top again in their respective fields.

While Mathis was at the pinnacle of his success, little is known about the torment that he experienced to maintain the top position. “Mounting internal depression accompanied my building external success. I went through it not because of my music, but because of my unhappy private life. I didn’t have any real friends. My demanding work schedule made friendships impossible. I just wasn’t physically that strong. I cared how the public felt about me. I took pills for physical strength to be able to sing the demanding songs I liked.”
Then you get in the habit of taking pills for one reason or another. It affected my singing. They did help me, on many occasions, just to get the strength to sing. They did, however, hamper me vocally. There was no concerted effort to put feeling in a song. I imagine for two or three years my performances were really hit and miss.

Johnny continues: "I was very fortunate on a couple of occasions because I had to be in good condition to sing, and when I couldn't, I'd go to the hospital. Believe me, I didn't know that taking pills was wrong. This happened over 10 years ago, before the public was made aware of the dangers. I took tests in the hospital and the doctors kept asking if I took any medication. The pills weren't medication, so I never bothered to mention them.

Everyone thought I was an epileptic because I would have what they thought were 'fits.' Luckily, they took place at home, when I wasn't working. There were people around. Otherwise, I might have been dead. In reality, I was withdrawing from the drugs. I would only take them when I was working and when I was home I stopped because I didn't need them. Helen knew about the pills and kept after me to stop. But I always had money to buy more and, at that time, you could almost buy them over the counter.

"After I learned how bad they were, I just about had to learn to sing all over again," Johnny notes. "To sing without this stimulation, to learn to get up in the morning without taking some false sense of security, all this took time. Especially when you have to work. I'm just very fortunate that I was strong enough physically and mentally to stop when I did."

When he stopped taking pills, Johnny realized he was unhappy with himself and the life Helen Noga had created for him. But he went along with Helen's idea to end the association with Columbia Records. He signed a new contract with Mercury.

I thought one record company was like another. Mercury paid me a ton of money to sign with them. It sure was different. I missed my old friends at Columbia. And the differences in recording and marketing approaches.

His despair, loneliness and utter desperation reached their climax when his mother died in 1963. Just prior to her death, a member of Johnny's family had told him that "the only thing that ever disappointed her about John was that Helen Noga had taken her place."

This crushed him. The role his mother played in his life was always something special. His father was always at her side guiding his career. All this had ended, though Johnny didn't realize it, when Helen took over.

Now his mother Mildred, his inspiration, was gone. Her death was Johnny's breaking point.
Shorty after her death—Johnny can’t remember the date—with only a pair of tennis shoes, jeans and a shirt, he left the Noga home. He checked into a motel. He stayed there six days, thinking through what had to be done and finding out precisely how he would end this choking existence.

Somehow, again he’s not sure how, Johnny found out that other artists didn’t live the way he did. His mind wandered during this period, trying to figure out who he could turn to for help.

He turned to a former co-worker of Mrs. Noga’s, Don Riber. Riber introduced Mathis to Attorney Ed Blau. They, along with Haughn, were to lead Johnny into a new life. “I learned during those few days alone that if I was ever going to be happy,” recalls Johnny, “I would have to be in complete control. It would require a great deal of discipline from me. Right there and then, I decided to start from scratch.”

“After 1964 I started to become aware of show business for the first time,” notes Johnny. “Don, Ed, and Ray helped me run my affairs. They insisted that I learned every facet of performing and business affairs. Before, I just went along with what Helen said. It was going to be different now.”

“I’m totally rehabilitated now, as far as my thinking is concerned. Of course, the old days were not completely Helen’s doing. It was my own. It took me five years (1964-1969) to get over it. During those years you never really heard of Johnny Mathis. I had to learn my responsibility to the public. I had to learn to discipline and to be able to do more than one thing a day.”

“For a long time it was difficult to even do many varied things in one day,” he continued. “I used to insist that if I was working, even on an easy show, I would not do anything else. I concentrated so much of my effort on just doing one thing at a time. In other words, it was a big bore.”

“But now it’s nothing doing many different things a day. And now I don’t look too far ahead. I look as far ahead as I can without losing interest in what I’m doing now. Now is the time you’re living and feeling and you have to be careful not to spend the time planning, instead of living and enjoying what you’ve planned already. I like to keep everything as current as I can. It’s not easy to get excited about certain things, but with this way of thinking I’ve been able to.”

A new life was beginning for Johnny Mathis and one of the first things he did was buy a home. His first piece of furniture was a piano. He went to a local dealership, dressed in his usual casual, almost sloppy manner—a white sweat shirt, gym pants and sneakers. He asked to see a grand piano. The salesman showed him the smallest one they had. It didn’t suit Johnny Mathis, who asked to see a bigger one. Johnny was finally shown the biggest and the best. The salesman said it would cost $5,000, whereupon Johnny reached in his pocket and peeled off the amount in cash. Then he quietly asked the astonished salesman, “Does this include delivery?”

When the piano first arrived, Johnny slept under it. While Johnny continued to build his new home and life, his business affairs were coordinated through new corporations, with Johnny as president, and his father, Clem, as vice president. These activities include the production of records; the planning of his concerts, theater and club appearances and supervision of publicity and fan clubs. Today, John even owns a post office in Beloit, Wis., which he rents to the government, a new ranch in the Santa Ynez Valley and a new home near Munich, Germany. Which he recently purchased in order to live in a front row seat at the 1972 Olympics.

“T don’t miss competing in athletics because they were actually very difficult for me. My legs were short for the shuttle hurdles and my overall size didn’t help me help high jump,” Mathis notes. “I was never a fine basketball player. My only claim to fame was that people connected me with Bill Russell. We were good friends, but certainly not in the same league.”

continued on M-12
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CONGRATULATES
JOHNNY MATHIS
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OUTSTANDING PERFORMANCE
"HE'S STILL WONDERFUL! WONDERFUL!"
The years have given Johnny Mathis great strength and maturity as an artist and musician. He has 45 Columbia albums released and two more in the can. Columbia President, Clive J. Davis, says about the singer:

"The final test of art has always been measured by time, and, in the case of the singing of Johnny Mathis, time has proven its excellence. Johnny has remained one of the most popular entertainers in contemporary music for one reason, and this is because he is truly an original. No matter what he chooses to sing, once he gives it the Mathis interpretation, it belongs to him."

"I have always had the highest regard for Johnny Mathis' great talent and was naturally delighted when he returned to Columbia. Since his return to the label (he left Mercury in 1966), his brilliant career took on a new luster. Every album recorded by him for us has been a major chart record."

Three of his latest albums, 'Love Theme from Romeo and Juliet', 'Randy's Keep Fallin': On My Head' and 'Love Story' have been particularly noteworthy as exceptional commercial successes. His Greatest Hits LP was on the charts for over eight years, not to mention the numerous gold records and other awards he has accumulated over the past decade.

Few entertainers can appear in concert or at a club and sing two shows each night consisting of nothing but their own hits. Not only is Johnny Mathis one who can but he'd probably have a few to spare," concludes Davis.

Despite the aforementioned album successes, there has been a void in Mathis' recording venture, a lack of new material and no hit singles.

"It doesn't bother me because we've had so much success in the type of album we've done lately," says Johnny. "I guess the reason is I don't have to sing all the album songs in person. I sing what I want to. What I do mostly on records is what we feel is saleable. I get all the help I need from the people at Columbia when it comes time to cut a new album. I'm happy to be guided by the people who know what will sell and what won't."

"Selling the records is vital as long as I feel the material is good and honest," he adds. "There are so many other outlets that I will be taking advantage of where I can do original material. But I'd still like to have a hit single or put out an original tune," added the singer. "I'd be happy with a turntable hit that was played a lot. But now the competition is unreal. You're competing against the whole world."

"And another thing," cites Johnny, "the old stuff had more impact because it was my only outlet. I wasn't getting that many jobs. I remember, even though I had many hit records. The big thrill for me was going into the recording studio with the marvelous musicians. Now with so many outlets, I still have the benefits. I have my own hand-picked rhythm section and have as many musicians on stage with me as I feel like. It's really delightful."

The person closest to Johnny, musically, is Roy Rogosin, who was assistant music chief at Universal Studios prior to becoming Johnny's musical director in 1969.

"You never know what to expect from Johnny as a performer because he is so secure and knowledgeable," Rogosin states. "His instincts are so sound that he is able to make each performance seem as if it had never been done before. We have a relationship where, during a performance, he may change a tempo or hold a note without telling me about it. I stay with him all the time, but on the other hand he always encourages me to do my own thing."

Rogosin goes on, "Johnny is a committed man, a unique human being. He has melded his personal life with his professional life so that he doesn't rationalize either. He is unpredictable, exciting, yet he is always a gentleman; gracious and deferentially polite. He is very objective and always able to put things in proper perspective. And he is always understanding of situations. If it's very bad, he is capable of tuning out. Johnny is an absolute professional. The reason I joined him was fascination for him, artistically and musically."

"No matter where we go," Rogosin adds, "and no matter how different each situation, Johnny gives the best performance he can. The curtain doesn't go up for him at show time, but many hours before, usually in the afternoon. He concentrates all day on the evening's performance. Both of us become very quiet and introspective. There is very little communication. Whatever there is becomes very formal. He is very committed mentally and emotionally. He's very nervous until somewhere in the show. Then, there's a point, I never know when it's going to be, when there's a communication."

"He could turn, wink, or during a bow, whisper 'the orchestra's great,' or 'the orchestra is off tonight.' What he does on stage is incredible. John's music is very hard. He makes it look so easy. He has a mike technique like no one else in the business. He really is a master of the mike, and his movements are a self-choreography which gives him complete control as a performer."

Johnny's instincts are infallible. He could suggest something that I'm sure wouldn't work, but he talks most to trying it. His things work that shouldn't. He's the ultimate musician and performer, and even with my wife and new baby, he's made it exciting going back on the road."

Another prominent factor in Johnny's successful career during the past few years has been his association with Fred Dale and the Chartwell Agency. Says Dale, who handles such stars as Andy Williams, Henry Mancini, Glen Campbell, Elton John and Donovan, about Johnny, "I put him in the legendary category. He's a sensitive performer who has a charisma with an audience that's difficult to describe. He builds his with a feeling that stirs the emotion instead of with body movements. I've seen 12, 13, and 14-year-old girls, who have grown up in the rock era, walk away from a Mathis concert big fans."

"It's the artistry within him," adds Dale. "The way he delivers a song or the message of the song and that voice which is unique. There's no question about his style and that certain magic that people take to immediately. However, I don't think there are any in-between. Mathis usually snare a fan all the way."

Dale said Mathis has been with Chartwell for three years and that it has been his responsibility from the beginning to find out what would be best for Johnny. "He's surrounded with great people," stresses Dale. "'Haughty' is very perceptive of his needs. Ray and I happen to think along the same lines. And because of his faith and trust, Johnny goes along with what we suggest."

"Johnny is a marvelous entertainer. He has established fans throughout the world and is always acquiring new ones. He's at home just about anywhere. We're trying, however, to put him into situations that will be instrumental to his career and personal growth. He's had a long, steady growth factor we hope to continue."
CONGRATULATIONS,
JOHNNY,
AND ALL BEST WISHES
FOR
MANY MORE YEARS
OF SUCCESS!
feel that John is going into the legend category at least in this generation. He hasn’t arrived at that point age wise. Bing Crosby is a legend. Johnny’s headed in that direction. His voice is legendary. His style is distinctive. I think that legendary means, in this case, the impact that has been made and carried forthright straight through.”

Mathis’ friend and attorney, Ed Blau, substantiates this further: “Johnny has become the consummate performer through his intelligence, astuteness and discipline.”

Probably the person who knows Johnny Mathis best, aside from Mathis himself, is Ray Haughn, who has been close to John since 1964 and, on the outskirts, since 1959.

“He’s the first person that has known me,” says Johnny of his manager. “He knows me on and off the stage, the little things that make life happy for me.” Haughn is the opposite of Johnny in many ways. He doesn’t need the excitement, but thrives on details and problems.

“My feelings are that Johnny can do anything he desires,” counters Haughn. “He can do Glen Campbell or even get into the things Johnny Cash can do. He’s got the instrument that’s unlimited. But you have to remember that his musical progression wasn’t easy. With all the past problems he could have been destroyed. But the unfortunate part, very few of the incidents were John’s fault.

Citing examples, Haughn notes, “He never smoked or drank until people around him started saying ‘try this’ or ‘try that.’ Someone told him he could relax by taking a drink before he went on stage. He started doing it. He was naive. When I first met John, it took him three hours to clear his throat so he could perform properly. Now he’s got his breath control back and can sing at any time.”

Haughn doesn’t feel that Mathis’ approach to music has changed or ever will. “It’s always been 100 per cent. What has changed is his personal life and attitude. John is in control of his career and now has a rewarding personal life. He’s on his own. Now he owns a ranch and his life isn’t shielded anymore.”

“He doesn’t fear the past; he faces it without embarrassment. He conveys in music what he really feels and he’s accepted for what he is. When the needle is placed on a Johnny Mathis record, that’s the part people enjoy.”

“There are certain things John has wanted to do and he’s fulfilled them,” adds Haughn. “He always wanted to play the Empire Room in New York. He used to sneak in and watch Lena Horne perform from backstage. Now it’s John who’s made his mark in the room. He’ll be playing it for the third time in November and presently holds the record for the top money drawing dates in the room.”

“Sure he’ll be back in Vegas again. He enjoyed it last time. Caesars Palace has a concert atmosphere. That’s what John likes best. As far as the future, we don’t worry much about longevity.”

“It’s not a matter of planning, but it seems if you have the vocal equipment like Sinatra and Crosby, you seem to stay around forever. For those who have great vocal equipment, and John certainly does, it’s not a matter of their career stumbling off,” Haughn feels. “It’s just a matter that it peaks at certain times. You can’t plan it that way, but that’s just how it seems to go.”

John, who was in the business since the age of 12, says: “When I say ‘Johnny Mathis’ out loud, it sounds as though there’s a certain amount of musical ability concerned with Johnny Mathis; a musical consistency and a few surprises. I’ve always had a youthful image, I feel,” adds the performer. “My music has always sounded youthful, at least to me.”

Mathis has achieved fulfillment. He is a happy man, a secure human being who has paid the price to be able to live and sing of love. He has traveled the long troublesome course to pride, personal and professional achievement and dignity. Now Johnny Mathis faces the future.
A wildly cheering audience is great—except that the stage microphones better have the ability to pick up the sound of Johnny and not the fans (bless 'em). The problem-solving Shure SM53, official microphone of Johnny Mathis on tour, does exactly that because it's designed to pick up sound from the front while uniformly rejecting unwanted sounds from sides and rear...thereby eliminating howling feedback and "boominess." That means you hear Johnny Mathis naturally, regardless of audience sound. Tough test for a microphone—routine for the incomparable SM53.

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Dear Johnny,
JUST KEEP ON SINGING.
Love,
Rod McKuen
THANKS
JOHNNY

from the 2,000,000 members of the Columbia record and tape clubs...who buy and enjoy your music ...album after album, year after year!

Columbia House

Cornelius F. Keating, President

DEAR
JOHNNY

ALL OF US AT UNITED ARTISTS MUSIC PUBLISHING GROUP

WISH YOU CONTINUED SUCCESS
Over the years, Johnny's sung a great many songs to success. Most of them weren't written especially for him. But his singing style is so unique that they've become inseparable from his name.

In fact, that's the essence of the Mathis sound: something so much Johnny's that it becomes the prized property of almost everyone who hears it.

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HELP BUSINESSES TO EXPLOIT their markets with a booklet. 1000 copies for

(Copies: 860)

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**Big Profits! WATER BEDS**

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WATER BEDS are the hottest selling item in the bedroom trade. Many new dealers have found big

profits in the water bed business. Very low price for a complete line of water beds. See the following ad for

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**ATTENTION RECORD DEALERS:** We have the latest selection of 45 rpm and 78 rpm records for*

*DEALERS ONLY:* All sessions are available at a nominal charge.

**WHILE OTHER PEOPLE ARE RACING EACH OTHER TO THE HEAD OF THE LINE,**

**WE WRITE FOR THEM.**

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P.O. Box 461

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**COMEDY MATERIAL**

SO WILD TRACKS CUSTOM RECORDED with your name. Just the thing. Send $10.00 per 10 min.

Starline, P.O. Box 175, Glen Ellyn, Illinois 60137

**COMEDY MATERIAL**

SO WILD TRACKS CUSTOM RECORDED with your name. Just the thing. Send $10.00 per 10 min.

Starline, P.O. Box 175, Glen Ellyn, Illinois 60137

**JULY 17, 1971, BILLBOARD**
SOUL SLICES: Motown watchers (Tamla); Osibisa, (Decca); that East Coast.

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WMUL is the radio voice of Marshall University. Due to insufficient record service, most of the music played at the station comes from private collections. This method has to stop, although judging from current surveys, station maintains a really contemporary rock format. They would like to get music outside of the progressive rock vein if possible to fill their library. The station plays every type of music, including hits at the dinner hour, including hits at the dinner hour.

Send all releases and questions to Tony E. Rutherford, WMUL, Marshall University, Huntington, W. Va. 25705. Atlantic, Ampex, RCA and Columbia radio stations deserve thanks for whatever records WMUL has. But they still need and deserve the best in campus radio record service. Help them out and you will help yourselves.


KLCF-FM, Lindenwood Colleges, St. Charles, Mo., Chuck Lackner reporting: "Brave Belt," (LP), Brave Belt, Reprise. WLII, WLV-FM, Loyola University, Chicago, Chi. Steve Moceri reporting: "Ragtime," (LP), Procol Harum, A&M.

July 17, 1971, BILLBOARD

New Major Management Shift at Ampex in U.K.

Continued from page 14 being a contributory factor. AST's prime function in the U.K. is as a distributor of tapes to non-record retail outlets; that is, parlor, motor accessory stores, photographic stores and bike shops. The company has distribution agreements with most of the major recording companies, including EMI, Decca, CBS, United Artists, RCA and Columbia.

First Stage

The company admits that the departure of Carl Esterle was the first stage in a general tightening up of the AST operation and with the margins of distributing other company's tape line being so small, doubt's will inevitably rise over the viability of the distribution division.

Commented West: "Obviously we are anxious to try and acquire more repertoire of our own but as far as cutting back on our distribution service, we have no plans at this juncture. We are all having to tighten our belts and Ampex throughout the world is cutting back production to correspond to the cut cost re-development program to take care of plans with organization staffing prorogation.

In an attempt to reduce operating costs, AST has also been considering moving its headquarters to the Ampex International base at Reading and closing the London offices. However, West said it is now 'virtually certain' that the firm will stay at Yarmouth Place.

Regan: Tight Playlist a Boon

Continued from page 26 manager of the label. Since that time, starting with the hit "Incense and Peppermints" by the Strawberries, he has racked up eight million sellers and 50 million-dollar albums. Two hits, "John Corner" and "I Saw Her Standing There," have also proven successful for the label. Today, 90 percent of the product on Uni is from master recordings. Thus Strawberry Alarm Clock purchase only cost him $2,500, plus royalties, but it was the master purchase of the year; the single sold 1,300,000 copies.
Muzak Cuts First Music Industry Sessions

NASHVILLE—Muzak, long noted for its background music, has made its first intrusions into country with a 12-side session here.

The wire music firm, which specializes in the psychological and physiological effects of music, arranged for Buddy Harman, a former television host, and Bradley, leader of many recording instrumentalists and one of the top guitar players in the nation. He is a brother of Owen Bradley, vice-president of Decca.

The sessions, which were part of the franchise of this area, said the session was recorded November 25 and was never held outside New York City by the company. He said the affair was started at the suggestion of Nashville's position as the international center of country music.

Muzak's background music is utilized by business firms throughout the world to help improve productivity and increases sales, workers, or just to provide entertainment and comfort, he said.

The recording session, held at RCA here, brought in top officials of Muzak, including UV McCuskey, president; Mr. Werner, vice president; Mr. William Wharton, New York; and Mr. J.G. Jarvis and Muzak's main man here, Bill Purcell. A total of 11 artists was employed to do the sessions.

Working with Bradley on the 12 songs were Buddy Harmon on drums; Norbert Putnam, bass; Bill Purcell, piano; Charlie McCoy, harmony vocals, and Roland Sampson, acoustic guitar, and Pete Wade, rhythm guitar. Buddy Bradley played the lead electric guitar.


The songs have been programmed into sequence on one of Muzak's 24-hour programs.

Bill Monroe and Lester Flatt Reunited at Hoosier Festival

BEAN BLOSSOM, Ind. — Bill Monroe and Lester Flatt, one of their garbageman, were reunited here after a 23-year estrangement for the annual Bean Blossom Bluegrass Festival. The two performed "Cabin on the Hill," together after more than two decades in which they had not performed together. The songs performed were original members of the Monroe group. They are the first to form their own group. Flatt and Scruggs were a couple of years ago. Flatt, however, had a talk with Monroe prior to the festival here, patching up their differences and appeared together to "bring down the house" at the conclusion of the momentous event.

The festival drew nearly 35,000 people. WSM of Nashville televised some 4,000 feet of the show. The film is being put together for a Blue Grass documentary.

Bill Monroe

Radio Play Perks Up Aussie Country Fan

SYDNEY, Aus.—Country Music has made rapid strides throughout the metropolitan region of Australia, caused by a sharp increase in air play and resultant sales.

The Grammy-winning producer and air personali- ty, 2UE here, now plays four hours of country music daily. This is one of eight stations where country is being played. A law of station 2UE is programming three hours of country music each afternoon. Another, station 2UE, won the Show of the Year. The Kmart of Melbourne and 2AD in Adelaide are following similar formats.

This would, according to Tom and Ted LeGaede, have been unheard of a few years ago. It was in 1964 that the twins brought Marty Robbins to Australia and opened new doors for country music. The pair has worked diligently to push country music into this land before and is looking to the United States in 1966.

Nelson Truehart Gets P.O.W. Backing

NASHVILLE—Nelson Truehart, former Country Music Association's (CMA) President, has been released from a P.O.W. camp in Korea. Truehart has recorded a prisoner-of-war song with the backing of military officials and CMA members of the organization.

Truehart uses his children, Ron and Carol in the song, "The Gospel According to Love," which he recorded in the session, which he produced independently here at Spar. The song is titled "If Your Dad Was a Prisoner of War." He has not made a label deal.

The song is being featured in a network documentary and will be heard over the radio stations. Attendance was some members of the National Women's League of Prisoners of War and Missing in Action (P.W.M.A.). They released the song, which is about the P.W.M.A. directors and get their hands on jockeys, complete with a brochure outlining the pris- soner's name and address.

The song was written by Truehart with the cooperation of officials at the Pentagon and got their hands on the song. "I did not want to do anything to offend the military," he said. Instead, they gave an enthusiastic reception.

Truehart's "My Lai" song was a one-shot contract agreement with MGM. He now is negotiating a contract with Barbra for another few recordings. "I'd love to play the United States again," he said.

July 17, 1971, Billboard
Don't take our word for it, ask the critics and his millions of fans!

_The Hollywood Reporter_—"...undoubtedly one of the finest guitar players seen or heard..."

_Los Angeles Times_—"...impressive in his ability to move from comedy to vocals to instrumentals..."

_Reno Gazette_—...a master of many instruments..."

_Vegas Visitor_—...can only be called 'versatilated'..."a guitarist, vocalist, banjoist, comedian, actor, a master of the piano, violin, trumpet, trombone and drums..."

_Variety_—...The multi-faceted Roy Clark surprises..."holds rapid interest with one intent—to entertain..."

_memphis Press-Scimitar_—...Versatility takes on new meaning in the hands of Clark..."

_Billboard_—...Roy Clark, mixing both humor and music, carries them both off..."

_Reno Gazette_—...the master musician..."

This album contains consumer bonus record and poster offer.
JOY TO THE FISHES IN THE DEEP BLUE SEA, JOY TO YOU AND ME...

‘JOY TO THE WORLD’
EPIC 5-10741

MURRAY KELLMAN
PRODUCED BY GLENN SUTTON
From Country Country
EPIC RECORDS

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE-Artist, Label &amp; Number</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>WHEN YOU'RE HOT, YOU'RE HOT...</td>
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<td>2</td>
<td>2</td>
<td>BRIGHT LIGHTS, BIG CITY</td>
<td>5</td>
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<td>10</td>
<td>3</td>
<td>JUST ONE TIME</td>
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<td>4</td>
<td>I'M JUST ME</td>
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<td>YOUR MAN</td>
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<td>RUBY (Are You Mad)</td>
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<td>7</td>
<td>INDIAN LAKE</td>
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<td>8</td>
<td>TAKE MY HAND</td>
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<td>9</td>
<td>RIGHT TOUCH A HAND</td>
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<td>12</td>
<td>10</td>
<td>GIN (Celebrations)</td>
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<td>14</td>
<td>11</td>
<td>ME AND YOU</td>
<td>9</td>
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<td>14</td>
<td>12</td>
<td>THE CHAIR/SEVENTEEN</td>
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<td>14</td>
<td>13</td>
<td>SHE'S SO FINE</td>
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<td>14</td>
<td>SOMETHING BEAUTIFUL</td>
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<td>PLEASE DON'T TELL ME HOW THE</td>
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<td>16</td>
<td>16</td>
<td>DREAM LOVER</td>
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<td>18</td>
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<td>YOU SHOULDN'T MAKE ME CRY</td>
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<td>17</td>
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<td>MOUNTAIN OF LOVE</td>
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<td>SINGING IN VIETNAM TALKING</td>
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<td>FADED LOVE</td>
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<td>THE RIGHT COMBINATION</td>
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<td>22</td>
<td>SOMEONE WE'LL LOOK BACK</td>
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<td>21</td>
<td>23</td>
<td>CHARLEY'S PICTURE</td>
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<td>21</td>
<td>24</td>
<td>JOY TO THE WORLD</td>
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<td>22</td>
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<td>I'VE GOTTEN A RIGHT TO CRY</td>
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<td>23</td>
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<td>THE PHILADELPHIA FILLIES</td>
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<td>24</td>
<td>27</td>
<td>(I Heard That) LONESOME WHISTLE</td>
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<td>28</td>
<td>BABY, YOU'RE GONNA HAVE WHAT</td>
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<td>29</td>
<td>LOVE ON BROADWAY</td>
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<td>30</td>
<td>THE YEAR THAT CLAYTON DELANY</td>
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<td>DIED</td>
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<td>NEW YORK CITY</td>
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<td>—— GOOD LOVIN' (Makes It Right)</td>
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<td>COUNTRYFIED</td>
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<td>TREAT HIM RIGHT</td>
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<td>28</td>
<td>36</td>
<td>I WOULDN'T MENTION IT AGAIN</td>
<td>18</td>
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</tbody>
</table>

38 | 38 | YOU'RE JUST MORE OF A WOMAN | 9 |

62 | 62 | EASY LOVING | 2 |

40 | 40 | LIFE | 7 |

45 | 45 | UNDER YOUR SPELL AGAIN | 5 |

44 | 44 | DON'T CHANGE ON ME | 7 |

43 | 43 | STAY | 17 |

47 | 47 | WELCOME TO MY WORLD | 3 |

46 | 46 | TOMORROW NIGHT IN BALTIMORE | 14 |

26 | 26 | COMIN' DOWN | 4 |

51 | 51 | FISHIN' ON THE MISSISSIPPI | 7 |

63 | 63 | HAPPY ANNIVERSARY | 4 |

50 | 50 | LOST IT ON THE ROAD | 7 |

57 | 57 | GOOD ENOUGH TO BE YOUR WIFE | 3 |

54 | 54 | AWARD TO AN ANGEL | 8 |

59 | 59 | THE LAST TIME I SAW HER | 3 |

56 | 56 | I'M GONNA WRITE A SONG | 2 |

64 | 64 | PITY, PITY, PANNER | 5 |

74 | 74 | SATURDAY MORNING CONFUSION | 2 |

57 | 57 | SWEET BABY ON MY MIND | 5 |

56 | 56 | WALK ALL OVER GEORGIA | 3 |

60 | 60 | HERE I GO AGAIN | 2 |

61 | 61 | MAHOGANY PULPIT | 8 |

64 | 64 | GREYSTONE CHAPEL | 2 |

73 | 73 | TAKE ME HOME, COUNTRY ROADS | 8 |

66 | 66 | SUNDAY MORNING CHRISTIAN | 15 |

— | 67 | I GOT A WOMAN | 1 |

62 | 62 | YOU WERE ON MY MIND | 3 |

66 | 66 | LOVE TAKES A LOT OF TIME | 9 |

65 | 65 | PINE GROVE | 1 |

67 | 67 | BLACK LAND FARMER | 5 |

— | 68 | MARK OF A HEEL | 1 |

— | 69 | PENCIL MARKS ON THE WALL | 1 |

— | 70 | YOU DON'T UNDERSTAND HIM LIKE I DO | 1 |

— | 71 | SUMMER MAN | 1 |

www.americanradiohistory.com

JULY 17, 1971, BILLBOARD
<table>
<thead>
<tr>
<th>#</th>
<th>STAR Performer—LP’s registering greatest proportionate upward progress this week.</th>
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<tr>
<td>1</td>
<td><strong>ANNE CHRISTINE</strong></td>
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<td>2</td>
<td><strong>62</strong> EASY LOVING&lt;br&gt;Freddie Hart, Capitol 3115 (Blue Book, BMI)</td>
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<tr>
<td>3</td>
<td><strong>75</strong> I WON'T MENTION IT AGAIN&lt;br&gt;Ray Price, Columbia 4-45329 (Seaview, BMI)</td>
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<td>4</td>
<td><strong>42</strong> TREAT HIM RIGHT&lt;br&gt;Barbara Mandrell, Columbia 4-45391 (Don, BMI)</td>
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<tr>
<td>5</td>
<td><strong>35</strong> COUNTRYFIED&lt;br&gt;George Hamilton IV, RCA 74-0469 (Beechwood, BMI)</td>
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<tr>
<td>6</td>
<td><strong>28</strong> NEW YORK CITY&lt;br&gt;Statler Brothers, Mercury 73194 (House of Cash, BMI)</td>
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<td>7</td>
<td><strong>34</strong> GOOD LOVIN’ (Makes It Right)&lt;br&gt;Tommy Wynette, Epic 5-10759 (CBS)</td>
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<td>8</td>
<td><strong>32</strong> TANK DIED&lt;br&gt;Tom T. Hall, Mercury 4-4146 (Newkeys, BMI)</td>
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<td>9</td>
<td><strong>19</strong> I WON'T MENTION IT AGAIN&lt;br&gt;Ray Price, Columbia 4-45329 (Seaview, BMI)</td>
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<td>12</td>
<td><strong>9</strong> SUMMER MAN&lt;br&gt;Anne Christine, CME 4634 (Tail Feathers, BMI)</td>
</tr>
<tr>
<td>13</td>
<td><strong>8</strong> COUNTRYFIED&lt;br&gt;George Hamilton IV, RCA 74-0469 (Beechwood, BMI)</td>
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**Note:** This list is for the week ending 7/17/71.
found:

Advertise in the FIND catalog

It's the dealer's Catalog service for all active records and tapes. It's the record manufacturer's answer for a sustained advertising program at the point of purchase; the dealer's store—where both your trade and consumers are looking.

The FIND Catalog program consists of one quarterly Directory and two monthly update supplements distributed to 7,500 dealers across the country. FIND's service is unique; because it provides dealers and customers with thousands of listings of all active records and tapes, and enables the dealers to make direct orders, straight from the catalogs, for their store and customers.

As a record manufacturer, FIND's Directories and supplements expose your ad message to a prime, captive audience at the point of purchase. Every time a customer goes looking for an active record or tape in the Directory, you'll be there. Every time your record/tape dealers pick up FIND Catalogs to order direct, you'll be there.

It figures. To make constant contact with 7,500 dealers across the country and their hundreds of customers everyday. To show up in the FIND quarterly Directory and two monthly update supplements throughout the year. To use the direct approach, now, by mailing in the coupon to your nearest FIND advertising office, today.

---

FIND/Division of Billboard Publications, Inc.
165 West 46th St.
New York, N.Y. 10036
1719 West End Ave.
Nashville, Tenn. 37203

150 N. Wacker Dr.
Chicago, Ill. 60606
9000 Sunset Blvd.
Los Angeles, Cal. 90069

I'm interested in the one, direct way to reach my record/tape dealers and consumers, everyday. Please contact me and tell me more.

Name
Company
Address
City
State
Zip

---

WE HAVE THE RIGHT COMBINATION!

"THE RIGHT COMBINATION"
RCA #47-9998

PORTER WAGONER and
DOLLY PARTON

Written by:
PORTER WAGONER

"MY BLUE TEARS"
RCA #47-9999

DOLLY PARTON

Written by:
DOLLY PARTON

PORTER & DOLLY'S
FIRST "BEST OF" ALBUM
#LSP-4556

Singles Published By:
OWEPAR MUSIC
1007 17th Ave. So.
Nashville, Tenn.

Exclusively on:
RCA RECORDS

---

www.americanradiohistory.com
Jukebox programming

One-Stop Mgr. Rips Labels; 'Release Jam Hurts Artists'

*Continued from page 1*

"Label promotion men have told both Top 40 stations here (WDGY and KDWB) to check with me, but they never do. I don't believe rec-" ordered manufacturers really know what the jukebox programmers are buying— or how they buy.

"It's a little different in country product. At least KTTC here checks with me each week for my top 100 country sin-

Jukebox programmers think stations fear one-stops will hipe a single. "I can't hype a single because too many jukebox programmers have come to rely on my judgment. I'm not a salesman anymore, I'm a programmer. My philosophy is that if I help the jukebox operators to make money on records, he be-

What Rugemer is saying is that labels rely too much on radio exposure while the true penetration of a single is often dependent on its success on boxes.

Like others, most notably Lloyd Smalley (see separate story on this issue), Rugemer points out that jukebox programmers buy all the top potential releases.

They also point out that they can buy $200 worth of records in April, but they can't keep going on a per-song pact. Singles at one point reached where the additional ex-

Rugemer pointed out also that many jukebox programmers are only equipped to handle 100 selections. Often those include oldies favorite, loc-

Some of the fault lies with pro-

Getting down to specific in-

Rugemer isn't allowing this to happen with "Hey, Mr. He's So Fine," a recording that is hap-

He cites the cases where an ar-

NORTHERN EYES

Heavy Strip Orders Confirm Jukebox Push, Better Singles

By ERL PAGE

PITTSBURGH—Labels are receiving greater jukebox strip print orders for singles than they have received in several years. Some Title Strip Co. general manager William Miller here, however, fewer singles are being presented for review than a year ago, indic-

NORTHERN EYES

MONTANA ASSN.

Pick your burrow, saddle up

HELENA, Mont.—One stop-

The reason most jukebox pro-

A strong supporter of the Ne-

Oldies are also much sought

For Hit Snags;

Many Reasons

for Hit Snaps;

Promotion Man

Many Latin Releases Too

The problem caused by too many releases of singles is not only confined to the American field, but is experienced by Marshall Frankel, Pan American Dist. here. It's happening in Latin product, too, and Frankel calls it a very serious situation.

He says he can't blame record companies or distributors for capitalizing on a popular artist.

"As for the artist, he feels his lifetime at risk," he pointed out. "If you can't blame record companies and distributors for capitalizing on a popular artist.

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ZODIAC combines the look of the future with the sound of the seventies. Patrons go for it in a big way. Check it yourself at your Wurlitzer Distributor. The ZODIAC tells its own convincing story in terms any music operator can understand. Stunning beauty! Great sound! Super serviceability! It's a winning combination found only on the Wurlitzer ZODIAC. THE WURLITZER COMPANY • 115 Years Of Musical Experience • North Tonawanda, N.Y. 14120.

WURLITZER ZODIAC
Guaranteed Used Machines 
Merchandise & Supplies

Capacities: 350 per bag with money-making displays. 
Salt All-Rain Mix 6.50 
Salt Trick & Gum Mix 5.00 
Salt Creepy Bugs 5.00 
Northern Wheat Mix 3.50 
Latest Assorted Mix 4.00 
100 Jewelry Mix 3.50 
100 Assorted Mix 4.00 
Rum-Boo Ball Gum, 500 per cent 2.50 
Rum-Boo Ball Gum, 1,000 per cent 5.00 
Rum-Boo Ball Gum, 2,000 per cent 10.00 
Rum-Boo Ball Gum, 5,000 per cent 40.00 
Rum-Boo Ball Gum, 10,000 per cent 75.00

Dilemma: Too Many Big Hits

- Continued from page 40
appeal across music categories as demonstrated with 'Roxy Gardens.' He said: 'It's awfully hard for an artist to follow up something like 'Roxy Gardens.' People expect too much.'

Smallley said he is excited about the blues sound trend in country just now, and specifically called attention to Sonny James' "Bright Lights, Big City," "but he passed on "Take a City Bride" by Swampwater on King, perhaps the most dramatic example of the blues influence in country this summer.

The jukebox business here is competitive, to the extent that finally by and particularly called out 'Roxy Gardens,' he said there are probably 10 different jukebox firms locally, ranging from large operations like his own to small ones with something like a dozen stops.

Tell Why Hit Snag

- Continued from page 40
important." He listed other stations where the recording is on play, or one-hit movement to jukebox programmers has been very heavy.

He explained that being an extra of this years' play lists results in much more play as that of a regular recording, but does notes "many regular deejays are on vacation, hindering the promotion man's usual rapport; 2) the preponderance of album cut play by radio stations; 3) the traditional soft market at retail in summer. But he emphasizes that country radio has only so many hours a day and there is so much product.

What's Playing?

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

Austin, Minn.; Polka Location
Judy Hatlen, programmer, Star Music & Vending

Emporia, Ks.; Teen Location
Janelle Wingrove, programmer, Music Service

Galion, Ohio; Teen Location
Larry Foust, programmer, Hopkins Music Co.

Indianapolis, Ind.; Soul Location
Larry Geddes, programmer, Lewis Music Co.

Port Chester, N.Y.; Campus Location
John S. Tartaglia, programmer, Tartaglia Bros. Inc.

Robinson, Ill.; Teen Location
Allota Hank, programmer, Hank's Vending and Music

Roowell, N.Y.; Easy Listening Location
Charles W. Ely, programmer, Ginsberg Music Co.

Tulsa, Okla.; Easy Listening Location:
Art Anders, programmer, Lear Music Co.

Washington, D.C.; Soul Location
Veronica L. Smith, programmer, D. C. Vending Co. Inc.
Letters To The Editor

**Continued from page 32**

pening around this planet in this day and age, two rockers in a market-wallah, I grant you, need no more than a little help to get by. We need only the establishment to turn a profit. KORL in Honolulu was a rock station but it never got ODFP to use this.

What WMFJ needs in Dayton is a mixture of music to suit the bulk of that audience — not loud music all the time. If you’re selling records as a merchant then the merchant has to sell them. But that’s all. I’d hate to be a merchant selling Cadets, food and drink on a Tonawanda street.

George Duncan’s KNEW at San Francisco sounds great! And those same listeners go to Reno and

**8-Track Rundown**

**Continued from page 32**

2454 supersedes PEL-2501 but with AM-FM multiple stereo, $109.95; PEL-2512 with built-in AC, better charger and fast forward, $109.95; and PEL-2532 same as PEL-2501 but with built-in AC, AM-FM mul-
tiple stereo, $124.95.

Other popular stereo models:

HLX-2544 home with AM-FM multiple stereo, $115.95; SSS-2595 precision auto without speakers; QME-2445 AM-FM multiple stereo with speakers, $115.95; QME-2448 AM-FM multiple stereo with lock-in bracket; GFW-2450A stereo multiple lattice and four speakers, $159.95; and GFW-2452 same as GFW-2454 without speakers.

**NEW LP/Tape Releases**

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, in classical and in jazz. Prices are manufacturers’ suggested list and subject to change.

Symbols:

LP-long-playing record albums; CT—cassettes; BT—broad tape cartridges; OR—open reel tapes.

www.americanradiohistory.com
TORONTO—With the first six months of its domestic content broadcastally completed and Canada has entered yet another sphere of positive impact and success on the international scene, many runs.

There were five Canadian singles in the top 100, and a total of six albums, establishing Canada as a major force in this important foreign source for U.S. record buyers.


Of these five acts, four were virtually unknown as single artists in Canada, and all five are from the Guess Who, which has reached the Hot 100.

Of the five records, only two were actually recorded in Canada-Sing Along and "Aberdeen," the Guess Who's hit single in Los Angeles and Nashville, and the new Number One single in Los Angeles and Toronto.

The five acts originated from a broad geographic background. The Guess Who are based in Winnipeg. Lightfoot is a native of London, Ontario and Toronto. Bells and Moe. Tucker are from Ontario. The Guess Who's songs, "Rocky Red," has been recorded by Bob Newhouse, former number one artist, and is the first album.

True North has almost completed the second single album for a simultaneous U.S. and Canada release in September. Feinstein notes that the Syrinx single of "Till It Rains," has now passed the 20,000 sales mark. It is the biggest single in True North's short six-month history.

"Canadian Pacific" by Luke Gibson (formerly of Luke and the Apostles) will be released in August. Gibson was a member of the non-defunct Kingston Lemon and, according to his manager, "Mr. North," produced the Cockburn, McKee and Gibson albums. "We're primarily an album label," Pink-Soften said. "We simply can't afford to be in the business in this country. You can't make a profit for a single less than $2,000 and it can go in 10 days. The Canadian record business is a good market. We're already happy of a single from an album in the top 100, but we're essentially album producers."

"Hair" Returns to Toronto

TOONTO—One of the most successful stage and theatrical production this was here the local staging of "Hair," which ran for almost 12 months at the Royal Alexandra Theatre. Now there's an encore. "A new national U.S. company, fresh from playing Chicago, Cleveland, Pittsburgh and Baltimore will arrive here a month later with producer Jack Singer, to put on the big New York show for the date. RCA was also planning to record some in-concert Belfond material of the new tour."

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Warner Bros. pushed the first single by Son Band. "Where Have You Been"? which was produced by Randy Bachman. "New Guess Who album, "So Long Broadway.""

New single by Vancouver's "The Searchers" and "Big Brother and the Holding Company."

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A & M's West Coast, Llan, Mullan, in Los Angeles this week for a meeting with Canadian A & M executives. Canadian managements in Canada again will find it was in the end of the week with the "Rock Star" release is "River in the Sun." by Terry McManus, "The Searchers," with Tom Northcott and chillax down while a new release from Sony Records is "A Change of Scene."

London Into Phase-4 Month

MONTREAL—London Records conducted a very successful 4-month recently, incorporating special dealer displays, graphics and pre-packs.

Handelman, the large Canadian rock jobber, organized 50 Phase-4 pre-packs in supermarkets throughout Canada. London's Alberta branch manager, Adrian Bolduan, reported particular success with the Phase-4 promotion in the Edmonton area.

Capitol, Canada Into Classifiers

TORONTO—Capitol Records of Canada is placing small ads in the personal sections of local newspapers, classifying ads for the week, urging readers to call a number.

When the number is rung, a recorded voice announces several sets from new albums and hot singles. In one hour period, the number registered more than 200 calls.

If its success continues, Capitol plans to extend the promotion to other cities.

# International News Reports

## Content Legislation

### Boon for Local Product

**By RITCHIE YORKE**

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### True North Into Albums

**TORONTO**—True North, the Toronto-based independent label, has released their second album, "The Guessed Who's Toronto For Eight Years," which is distributed in Canada by Columbia, will release four new Canadian albums in the next few months.

Launched on the list is a second Bruce Cockburn album, "High Winds Who Fly," Cockburn's first album—which Epic releases in the U.S. this week—was a big seller in Canada, and will be out July 1.

Sinclair and Murray McKauchlan's first album, "Songs From the Street," will be released in Canada, and by Columbia in the U.S. in June. One of McKauchlan's songs, "Hockey Red," has been recorded by Bob Newhouse, former single artist, and is the first album.

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# www.americanradiohistory.com

**JULY 17, 1971, BILLBOARD**
Japan Gets Fillmore-Style Rock Events

TOKYO — Japan’s first regular series of Fillmore-style rock events was launched by producer Yuu Kinugawa. The event, called “Munich Manifesto” and headed by former German radio station producers, is designed to bring German rock music more independently of subsequent attempts to reduce purchase tax.

DMU members held a special press conference in Munich in order to throw spotlight on one particular aspect of the problem — that West German radio stations would be able to feature more of their own pop music without any restrictions or quotas. Unlike the situation in the U.S., in Germany there is no limitation imposed on West German radio stations as to how much foreign music is played.

Another problem which must be solved immediately following World War II is that the German Forces required German stations to play only U. S. music. But now it is hoped that this change is needed.

Following a year’s inquiry by the German Music Union, it was reported that more than 70 percent of West Germans want to hear more homegrown music on the radio and TV. However, the only way this can happen is if the government is willing to allow this change.

At the conference, DMU members outlined the development of the Munich Manifesto, which contains all the points concerning the problems which face German pop music today.

Conversely, however, there is virtually no possibility of a German composer having a successful career in overseas territories because of the current tax system in the U.S. France or U.K., as it is felt in a "European rock market.

Most prominent speaker at the press conference held by the Munich music more independent of subsequent attempts to reduce purchase tax.

Ralph Peter II, left, and Alberto Garabish in Italy, where Peer Southern just signed distribution deal with Spark Italiana. Garabish is managing Peer of Italian firm's artists.

U. K. Kinney Group Double Turnover

LONDON — The 18 new recruits to the Kinney sales force were initiated into the company at the first sales conference held at the Shepshed Park Hotel in Croydon.

At the same time, several personnel re-arrangements have been made in the company's sales departments.

The first turnover figure for the year has now been produced by the manager of the sales department for London.

It is the second time this year that the "Munich" group has made a command performance for a presi- dent of a company. The first was at the White House for President Nixon.

The British company is part of a consortium which purchased several radio stations in the United States.

The company is about to launch a new marketing campaign which will feature the singer leaves the company to form his own music publishing company.

The company's success in the television, radio and newspapers, and which has harnessed several radio stations of the international artists it also carries. The first Denon release due to the changed image is "The Sound of Your Hand." The long-established market image of Denon is as a domestic-only label, which has harnessed several radio stations of the international artists it also carries. The first Denon release due to the changed image is "The Sound of Your Hand." The long-established market image of Denon is as a domestic-only label, which has harnessed several radio stations of the international artists it also carries. The first Denon release due to the changed image is "The Sound of Your Hand." The long-established market image of Denon is as a domestic-only label, which has harnessed several radio stations of the international artists it also carries. The first Denon release due to the changed image is "The Sound of Your Hand."
French Disc'AZ Reduces its Artist Roster

PARIS — Independent record company Disc'AZ, linked to commercial radio station Europe No. 1, is reducing its artist roster by 60 percent to a maximum of 200 artists, said appointed managing director Paul de Caro.

Composer and publicist de Senteville, who replaces Roger Crombez as Disc'AZ's head of publishing, said his own agency could now exist. There were no plans to limit the two firms' catalogues, nevertheless represented different interests within publishing.

At the ADEP annual meeting, Boulevard, presented his own labels, Jean PRECQ and Francis Drey-

S.A., was named general manager for the French affiliate, Kinney Filipacchi Music S.A.'s French cousin.

Ateo, record label for the French publishing association, is to exchange information and markets.

Russian singer Yuliya Barskaya, also known as Yuliya Pobedina, joined the roster.

French TV 'Positive View', Fine

JOHANNESBURG — The record industry has been given a new positive view, which will have on the music world in years to come. The term 'positive view' is about to be introduced to the public and to FR's high-technology music market. A recent study of current trends shows that the record industry has reached a turning point.

A new album, 'Fool', by the British group 'Fool', has been released. The album is described as a 'new alternative to mainstream popular music.'

Bilou Croucher, manager of the CBS depart in Warner since the late 60's, in his new role of president of CBS, is expected to be the new head of the company.

Chung Sheng has been appointed as the new head of the division responsible for East-West relations.
HITS OF THE WORLD

AUSTRALIA

Country: (Courtesy Go-set)

This Week
1. "OH MALES ROIS" - Michel Delpech (Barclay)
2. "POUR UNE PAROLE" - Michel Delpech (E sync, France)
3. "TOUTE LA Nuit" - Celine Dion (CBS-France)
4. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
5. "FLIRT" - Michel Delpech (Harvest, France)
6. "TOUTE LA Nuit" - Celine Dion (CBS-France)
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9. "TOUTE LA Nuit" - Celine Dion (CBS-France)
10. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)

BELGIUM

(Offer courtesy: Century Music, Belgium)

This Week
1. "OH MALES ROIS" - Michel Delpech (Barclay)
2. "POUR UNE PAROLE" - Michel Delpech (E sync, France)
3. "TOUTE LA Nuit" - Celine Dion (CBS-France)
4. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
5. "FLIRT" - Michel Delpech (Harvest, France)
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7. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
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9. "TOUTE LA Nuit" - Celine Dion (CBS-France)
10. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)

BRITAIN

(Sony Record Retailers)

This Week
1. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)
2. "GET WHAT YOU NEED" - The Animals (Chapples)
3. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)
4. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)
5. "GET WHAT YOU NEED" - The Animals (Chapples)
6. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)
7. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)
8. "GET WHAT YOU NEED" - The Animals (Chapples)
9. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)
10. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)

FRANCE

(Heritage)

This Week
1. "OH MALES ROIS" - Michel Delpech (Barclay)
2. "POUR UNE PAROLE" - Michel Delpech (E sync, France)
3. "TOUTE LA Nuit" - Celine Dion (CBS-France)
4. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
5. "FLIRT" - Michel Delpech (Harvest, France)
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7. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
8. "FLIRT" - Michel Delpech (Harvest, France)
9. "TOUTE LA Nuit" - Celine Dion (CBS-France)
10. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)

MALAYSIA

(Country Radio Malaysia)

This Week
1. "DON'T COME CLOSE" - Ringo Starr (CBS)
2. "DOESN'T SOMEBODY WANT TO BE WANTED" - Family Family (CBS)
3. "THERE I AM" - John Lennon (CBS)
4. "POWER TO THE PEOPLE" - John Lennon (CBS)
5. "ANOTHER DAY" - Paul McCartney (CBS)
6. "BROWN SUGAR" - Rolling Stones (CBS)
7. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)
8. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)
9. "GET WHAT YOU NEED" - The Animals (Chapples)
10. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)

MEXICO

(Heritage)

This Week
1. "MI CORAZON ES UN GITANO" - Lupita Tovar (CBS)
2. "MI CORAZON ES UN GITANO" - Lupita Tovar (CBS)
3. "NEW YORK DAY" - Paul McCartney (CBS)
4. "NEW YORK DAY" - Paul McCartney (CBS)
5. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)
6. "GET WHAT YOU NEED" - The Animals (Chapples)
7. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)
8. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)
9. "GET WHAT YOU NEED" - The Animals (Chapples)
10. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)

PHILIPPINES

(Philips Asia)

This Week
1. "DON'T COME CLOSE" - Ringo Starr (CBS)
2. "DOESN'T SOMEBODY WANT TO BE WANTED" - Family Family (CBS)
3. "THERE I AM" - John Lennon (CBS)
4. "POWER TO THE PEOPLE" - John Lennon (CBS)
5. "ANOTHER DAY" - Paul McCartney (CBS)
6. "BROWN SUGAR" - Rolling Stones (CBS)
7. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)
8. "DON'T DON'T BE SHAKE ME" - Chuck Berry (CBS)
9. "GET WHAT YOU NEED" - The Animals (Chapples)
10. "SOMEBODY ELSE'S BABY" - The Animals (Chapples)

Philips Italy

Triple Turnover

ITALY

(Telstar)

This Week
1. "OH MALES ROIS" - Michel Delpech (Barclay)
2. "POUR UNE PAROLE" - Michel Delpech (E sync, France)
3. "TOUTE LA Nuit" - Celine Dion (CBS-France)
4. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
5. "FLIRT" - Michel Delpech (Harvest, France)
6. "TOUTE LA Nuit" - Celine Dion (CBS-France)
7. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
8. "FLIRT" - Michel Delpech (Harvest, France)
9. "TOUTE LA Nuit" - Celine Dion (CBS-France)
10. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)

SINGAPORE

(Decca)

This Week
1. "OH MALES ROIS" - Michel Delpech (Barclay)
2. "POUR UNE PAROLE" - Michel Delpech (E sync, France)
3. "TOUTE LA Nuit" - Celine Dion (CBS-France)
4. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
5. "FLIRT" - Michel Delpech (Harvest, France)
6. "TOUTE LA Nuit" - Celine Dion (CBS-France)
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9. "TOUTE LA Nuit" - Celine Dion (CBS-France)
10. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)

THAILAND

(Decca)

This Week
1. "OH MALES ROIS" - Michel Delpech (Barclay)
2. "POUR UNE PAROLE" - Michel Delpech (E sync, France)
3. "TOUTE LA Nuit" - Celine Dion (CBS-France)
4. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
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9. "TOUTE LA Nuit" - Celine Dion (CBS-France)
10. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)

SPAIN

(spain)

This Week
1. "OH MALES ROIS" - Michel Delpech (Barclay)
2. "POUR UNE PAROLE" - Michel Delpech (E sync, France)
3. "TOUTE LA Nuit" - Celine Dion (CBS-France)
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9. "TOUTE LA Nuit" - Celine Dion (CBS-France)
10. "JE T'AIME, JE TE SOUVIENS" - Michel Delpech (E sync, France)
FIRST IN THEIR CLASS.
MOTOWN U'S MUSIC MAJORS.

Motown has always been first class. First class with product and first class with promotion. Pictured here are the faculty and student body of Motown U. First class.

1st Row (left to right) Tom Schlesinger • Director of Creative Concepts Joe Summers • Rare Earth Records Label Manager Al Valente • Director of National Promotion Phil Jones • Director of Sales Mel D’Aroob • Marketing Director Dick Sherman • Mowest Label Manager Gordon Prince • Director of Single Sales

2nd Row Bob Ganim • Motown Regional Promotion Chuck Young • Motown Regional Promotion Weldon McDougall • National Promotion Al DiNoble • Rare Earth National Promotion Stan Fantich • Regional Promotion Rare Earth Jim Davenport • Program Director WFOM, Marietta, Ga. Jerry Boulding • Operations Director WWRL, New York City Mary Johnson • Regional Promotion • Motown Ira Trachter • Billboard Magazine Ed Gilreath • Regional Promotion • Rare Earth Ritchie Yorke • Billboard Magazine

3rd Row Gaylen Adams • Atlanta Perry Cooper • New York City Frank Nestro • Buffalo Paul Pieretti • San Francisco Chappy Johnson • Philadelphia Cy Gold • Chicago

4th Row Joe Cash • Baltimore/Washington Bill Spitalsky • New York City Vernon Thomas • Washington D.C. Wayne Fogle • Charlotte Marty Mackowicz • Hartford Ron Peterson • Milwaukee Andy Lane • Miami Bob Mercer • Los Angeles Ray Malinda • New Orleans Stan Lewerke • Los Angeles Pat Bullock • Dallas Jerry Morris • Seattle Ron Hopkins • Boston Gene Silverman • Detroit

5th Row Moe Shulman • New York City Roy Volker • St. Louis Bob Schwartz • Detroit Bruce Williams • Houston Bruce Bowles • Memphis Milt Oshins • Miami Bill Leaner • Chicago

www.americanradiohistory.com
**Stills**

By now, the Righteous Brothers are legendary. Familiar and eagerly anticipated as they play the stages of the U.S. delighting those who have known the group's growth from the start. No matter what the Brothers play or, even-changing, smooth and substantial hit of the group. The Brothers' appeal is that of the hottest hit of one of America's best and beloved rock institutions.

**Mad**

*More Than You Can Handle* (CBS 30800)

Once more Perry Faith has added his intangible touch to the hit tunes of the day to come up with some really good magic. Using an existing orchestra and adding some new voices, Faith's new LP is a hit and makes him a favorite in the repertoires of one of America's best and beloved rock institutions.

**Brick Owens & the Rockatones—Ruby (RCA 30810)**

With his Top 10 single, "Ruby Elle You" included for his side, Owens has a winner on his hands. Included are some of the greatest of the bluegrass field. He delivers exceptional treatments of Bill Wills' "Ruby Elle You," "I Remember You Baby," "It's Time to Leave the Mountain."
Here Comes Creedence Again!

Their New Single

CREEDENCE CLEARWATER REVIVAL

Sweet Hitch-Hiker (J.C. Fogerty)  Door to Door (Stu Cook)

Their New Tour

<table>
<thead>
<tr>
<th>JULY</th>
<th>AUGUST</th>
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</thead>
<tbody>
<tr>
<td>10</td>
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<td>12</td>
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</tbody>
</table>
DOWNS MANSION—NINE ON THE LINE (2:21)
(Prod. Jim Mason & Ed Mattei) (Writer: Songheo of Paradis, B.M.I.)—Many delays on the charts with “Follow Me,” but you can’t deny this slick motion picture theme with its catchy Mann-Weil rhythm. During the summer, this record will break and make a $100 Hot 100 debut. B.M.I.

TAMMI LYNN—WON'T MENTION IT (2:50)
(Prod. Tony May) (Writer: Thomas Briggs) (Sunflower/MGM).—This strong commercial debut has its potential built on Top 40, and not Top 100. Flip: “Almost* (3:14) (Sunflower/MGM).—A winner, for Top 40 and MOR. Top 100.

RAY PRICE—WON'T MENTION IT (2:44)
(Writer: Alan) (Blue Book, BMI).—Has that summertime splash hit sound in this original motion picture ballad with a fine luscious line and a performance to match. Should prove one of his biggest. Flip: “Don’t be the Best I Can” (2:32) (Blue Book, BMI), Chart 3146

DANIELS—ORLEANS—SEALED WITH A KISS (3:23)
(Writer: Ruddy Savage & Bruce Roberts) (Peach, BMI).—A solid debut for this Canadian group with an effective record that will break and make a Top 40 debut. B.M.I.

SUNSHINE WHISTLE BAND—WHATA NOVEMBER (3:02)
(Prod. Ray Thomas) (Writer: Ruddy Savage & Bruce Roberts) (Peach, BMI).—A solid debut for this Canadian group with an effective record that will break and make a Top 40 debut. B.M.I.

JULY 17, 1971, BILLBOARD
### Billboard Hot 100 Chart 1971-07-17

**For Week Ending July 17, 1971**

#### Title, Week On Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Producer)</th>
<th>Label (Distribution Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I TÔO LATE I FEEL THE EARTH MOVE 11</td>
<td>Carole King (Al)</td>
<td>A&amp;M 70 0005 (A&amp;M)</td>
</tr>
<tr>
<td>2 INDIAN RESERVATION 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 YOU'VE GOT A FRIEND 7</td>
<td>James Taylor (Peter Cetera)</td>
<td>Warner Bros. 7940</td>
</tr>
<tr>
<td>4 DON'T PULL YOUR LOVE 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 TREAT HER LIKE A LADY 15</td>
<td>Carole King &amp; Seals &amp; Crofts</td>
<td>ABC Records 10072</td>
</tr>
<tr>
<td>6 BIG STUFF 15</td>
<td></td>
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<tr>
<td>7 RAINY DAYS &amp; TUESDAYS 10</td>
<td></td>
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<tr>
<td>8 DRAGGIN' THE NIGHT 6</td>
<td></td>
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</tr>
<tr>
<td>9 HOW CAN YOU MEND A BROKEN HEART 4</td>
<td>Bee Gees (Bee Gees &amp; Robert Stigwood)</td>
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<tr>
<td>10 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE 10</td>
<td></td>
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<tr>
<td>11 SHE'S NOT JUST ANOTHER WOMAN 10</td>
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<tr>
<td>12 MAKE ME HOME, COUNTRY ROADS 13</td>
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<tr>
<td>13 SOONER OR LATER 11</td>
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<tr>
<td>14 YOU'RE NOT HOT, YOU'RE HOT 11</td>
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<tr>
<td>15 FUNNY HASSLE - Part 1</td>
<td></td>
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<tr>
<td>16 HERE COMES THAT RAINY FEELING 10</td>
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<tr>
<td>17 I DON'T WANT TO DO WRONG 7</td>
<td>Gladys Knight &amp; the Pips</td>
<td>Columbia 74 0445</td>
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<tr>
<td>18 NEVER ENDING SONG OF LOVE 9</td>
<td></td>
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<tr>
<td>19 BRING THE BOYS HOME 7</td>
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<tr>
<td>20 WANT ADS 15</td>
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<tr>
<td>21 SIGNS 33</td>
<td></td>
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</tr>
<tr>
<td>22 HIGH TIME WE WENT/ BLACK EYED BLUES 9</td>
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<tr>
<td>23 BEGINNINGS/ODD MAN WORLD 37</td>
<td></td>
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<tr>
<td>24 DOUBBLE BARREL 6</td>
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<tr>
<td>25 GET IT ON 10</td>
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<td></td>
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<tr>
<td>26 MERCY MERCY ME (THE ECOLOGY) 4</td>
<td></td>
<td></td>
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<tr>
<td>27 HOT PANTS Part 1 (I CAN'T Use What She Got to Get What She Wants) 2</td>
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<tr>
<td>28 IT DON'T COME EASY 12</td>
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<tr>
<td>29 LOVE THE ONE YOU'RE WITH 5</td>
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<tr>
<td>30 WILD HORSES 5</td>
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<tr>
<td>31 BROWN SUGAR 12</td>
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<tr>
<td>32 YOU'VE GOT A FRIEND 6</td>
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</tr>
</tbody>
</table>

**A to Z (Publisher-Licensee)**

- **A**
  - **A & M**
    - **ARTIST**
      - **FOR WEEK ENDING JULY 20, 1971**
    - **LABEL**
      - **DISTRIBUTING LABEL**
    - **RECORDS INDUSTRY ASSOCIATION OF AMERICA seal of certification as “million seller.” (Seal indicated by bullet.)**
  - **B**
    - **BMI**
      - **APRIL**
      - **JUNE**
      - **MAY**
  - **C**
    - **BMI**
      - **APRIL**
      - **JUNE**
      - **MAY**
  - **D**
    - **BMI**
      - **APRIL**
      - **JUNE**
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    - **BMI**
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      - **JUNE**
      - **MAY**
  - **Z**
    - **BMI**
      - **APRIL**
      - **JUNE**
      - **MAY**

**For Week Ending July 20, 1971**

- **ARTIST**
- **LABEL**
- **DISTRIBUTING LABEL**

**COMPARED TO THE WEEK ENDING JULY 13, 1971**

- **ADDED**
- **REMOVED**
- **STEADFAST**
- **RISING**
- **PLATEAU**
- **FALLING**

**EDITORIAL:**

- **STAR PERFORMER**

For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com)
WHERE EVIL GROWS

The Poppy Family

Vocal Susan and Terry Jacks

Breaking Detroit-
Seattle-
and s-p-r-e-a-d-i-n-g.

Already Top 5
Smash in Canada
### Billboard LPS

For Week Ending July 17, 1971

**Star Performer** - LPS's registering greatest proportionate upward progress this week.

**Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal available and optional to all manufacturers. (Seal indicated with red bullet).**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title, Label, Number (Distribution)</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>CAROLE KING</td>
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<td><strong>2</strong></td>
<td>ROLLING STONES</td>
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<td><strong>3</strong></td>
<td>JESUS CHRIST, SUPERSTAR</td>
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<td><strong>4</strong></td>
<td>CARPENTERS</td>
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<tr>
<td><strong>5</strong></td>
<td>PAUL &amp; LINDA McCARTNEY</td>
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<td><strong>6</strong></td>
<td>JAMES BROWN</td>
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<td><strong>7</strong></td>
<td>JETHRO TULL</td>
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<td><strong>8</strong></td>
<td>MARVIN GAYE</td>
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<td><strong>9</strong></td>
<td>CROSBY, STILLS &amp; NANDY</td>
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<tr>
<td><strong>10</strong></td>
<td>ARETHA FRANKLIN</td>
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<tr>
<td><strong>11</strong></td>
<td>BAD TUNER ROAD</td>
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<tr>
<td><strong>12</strong></td>
<td>LEON RUSSEL &amp; THE PEASANT PEOPLE</td>
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<tr>
<td><strong>13</strong></td>
<td>BURT BACHARACH</td>
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<td><strong>14</strong></td>
<td>JOHN DENVER</td>
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<td><strong>15</strong></td>
<td>THREE DOG NIGHT</td>
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<td><strong>16</strong></td>
<td>RAIDERS</td>
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<td><strong>17</strong></td>
<td>CAT STEVENS</td>
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<td>OSSMONG</td>
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<td><strong>20</strong></td>
<td>CURTIS MAYFIELD</td>
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<td><strong>21</strong></td>
<td>GUESS WHO</td>
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<td><strong>22</strong></td>
<td>ELTON JOHN</td>
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<td><strong>23</strong></td>
<td>CHASE</td>
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<td><strong>24</strong></td>
<td>THREE DOG NIGHT</td>
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<td><strong>25</strong></td>
<td>JACKSON 5</td>
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<td><strong>26</strong></td>
<td>TEMPTATIONS</td>
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<tr>
<td><strong>27</strong></td>
<td>ELVIS PRESLEY</td>
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<tr>
<td><strong>28</strong></td>
<td>CAROL KING</td>
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</tbody>
</table>

### Billboard LPS Continued (on page 56)
DIONNE WARWICKE

Her New Single Is Scepter 12326

"HE'S MOVING ON" "AMANDA"
(Theme From The Love Machine)
(Ruth Batchelor/Bryan Wells)

Produced By Burt Bacharach and Hal David

This Single Is Included In
The New Scepter LP

The Original Sound Track LP
Of The Columbia Picture Release
"The LOVE MACHINE"
A Frankovich Production
From Jacqueline Susann's Best
Selling Novel

On Scepter Records and Tapes
## Billboard Top LPs

### A-Z (Listed by Artist)

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<th>Artist</th>
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### Positions 106-200

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**Notes:**
- Continued on page 54
- Billboard Top LPs, July 17, 1971.
"The United Artists" at The Hollywood Bowl
June 30, 1971
99¢ Concert

DAILY VARIETY July 2, 1971
One-Nite Review
Hollywood Bowl 99¢
Sparklers whirled in the air, firecrackers zapped and popped and frisbees floated skyward as 18,000 kids danced in the aisles at the Bowl Wednesday to the tunes of Sugarloaf, Nitty Gritty Dirt Band, War and Canned Heat. United Artists Records presented a 99¢ concert by their diskers, sold out several days in advance. It was a wild, exhilarating romp.

BILLBOARD
July 10, 1971
UA's 99¢ Concert
is Top Dollar Affair
LOS ANGELES - United Artists packed the 17,000 seat Hollywood Bowl on June 30 with good music, a fun feeling and lots of happy, dancing people. The musical artistry of Canned Heat, War, Sugarloaf, the Nitty Gritty Dirt Band... together in a mass audience facility for just 99 cents admission.
A lot of time was allotted for the bands, so the solos flowed and the crowd responded with applause. The music was good, the sound system strong and clear so that everyone in the facility heard everything.
War had the crowd dancing to its Latin-oriented rock. Canned Heat had them clapping to its boogie woogie rhythms.
The Nitty Gritty Dirt Band and Sugarloaf displayed their own brand of pop music to launch the evening.
A jam session blended all the bands plus Spencer Davis, Peter Jameson, Jamene (a vocalist formerly with a group called Fantasy), Bobby Womack.

LOS ANGELES TIMES - July 2, 1971
MUSIC REVIEW
99 Cent R 'n' R Marathon at Bowl
Six hours of nonstop rock 'n' roll from United Artists' stable of stars, Canned Heat, Nitty Gritty Dirt Band, War, Sugarloaf, was offered to the public for the unique price of 99 cents Wednesday night at the Hollywood Bowl. It was one of the most interesting pop music experiments.
It was billed as a "tribute" to the fans who hopefully buy United Artists records (and will hopefully buy more) it was a great success. A good show at a reasonable, or in this case, bargain-basement price may well encourage other record companies to follow suit.
The audience was certainly one of the liveliest and best-behaved for a large concert in many years. They gave the show a miniature Woodstock atmosphere of continuous dancing in the aisles.

LOS ANGELES HERALD-EXAMINER - July 2, 1971
Discount Concert A Success
A rare festival-like experience for an unexpectedly large crowd of more than 18,000 at Hollywood Bowl.
...five UA Records artists in a concert for only 99 cents.
...featuring Sugarloaf, Canned Heat, the Nitty Gritty Dirt Band and War. But the evening, partly because of the tremendous response in terms of audience size, turned into a free form happening.
...a 45-minute jam that had the surging audience on its feet.
The Wednesday night concert, however, came off like something out of the Woodstock mold.
There is no other word for what went down than "family".
Spokesmen for other record companies leaving the bowl concert in awe, said the evening may change the entire record industry's outlook in terms of promotional activities.

Thank You,
CANNED HEAT
and Manager,
SKEPP TAYLOR

Thank You,
NITTY GRITTY DIRT BAND
and Manager,
BILL WARDEN

Thank You,
SUGARLOAF
and Manager,
JOEL BRANDES

Thank You,
WAR
and Managers,
STEVE GOLD & JERRY GOLDSTEIN

Thank you, special guest performers:
Spencer Davis, Peter Jameson, Jamene Miller,
Bobby Womack, all those "behind-the-scenes;"
Wolfman Jack and the Hollywood Bowl.

United Artists Records
Axelrod: Trend to Blend Sounds

By ELIO TIEGEL

LOS ANGELES — Pop instrumental music is becoming serious music. An attempt to meld a bit of jazz, a bit of classical and a bit of pop rhythm.

Dave Axelrod, a pioneering composer-producer in the mid-'60s rock scene, and currently working in his music hall in 1967 on the Reprise LP "The Magic of Reprise," says, "You can get away with anything because you are a musical celebrity."

Axelrod, whose career spans both composition and record production, says, "Yes, the student has the patience to sit and hold: More music is changing at the same time.

Axelrod has evolved into a producer of instrumental music, calling it "contemporary avant-garde music." He hosts Commmohnr Adderley and Miles Davis as the leading jazz musicians who have gained

Aborted Newport Fest Hits Disk Companies

Continued from page 3

Rolontz journeyed early to New-
port to arrange a consolation
reception for Arlene Franklin fol-
lowing the concerto. This was also

CBS director of press informa-
tion, Bob Hoffer, noted that Prom-

cilary company had introduced Soft Machine late last year. The Band was forming, and the group was making its first U.S. appearance. The band, like Soft Machine were doubtlesslychn, through permit difficulties, to live next to the band. That move travel on to New York and get to the show.

Of the CBS groups, only Chase Manhattan was a regular. Also following was the CBS group at "Regent." It was the first year that we knew they were going to make major rock groups to attend Newport, according to the did." for the whole episode.

Flying Dutchman's Bob Thiele also planned to release an alto sax solo is recreational group, the Academy of Rock and Roll, said, "The Festival is a springboard for good music."

The announcement of the festival was Father Norman O'Connor, the Thad Jones-Mel Lewis Big Band, and the Manfred Mann La-

Phil Ramone. Rick Powell, Tom Wilson, and Mike Deasy, all stuntmen who did the police work, refused to do the concert. They said they were out to protect their "family.

As an example of the "family" feeling, Mike Deasy, the man who performed the opening ceremony, said, "That was the goal of the whole concept to have the police work, and at the same time, have the people feel they were part of the show."

The police work is done by "off-duty" police officers, and the police are only a part of the show. The police are there to protect the "family." They will not work, and at the same time, have the people feel they were part of the show."

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AND UNDER ALL THAT GREASE
ARE WARM, SENSITIVE, INTELLIGENT FREAKS.

INCLUDING THEIR LATEST SINGLE,
"TOP 40 OF THE LORD." KA-528.

DISTRIBUTED BY BUDDAH RECORDS.