Softer Sounds, $50 on Campuses

By BOB GLASSENBERRY

NEW YORK — Softer sounds, less expensive groups leaning mainly to the acoustic side of the music scale, and many new, non-chart artists are making campus appearance inroads this fall. Although there is a discrepancy in what agents think about the money situation on campuses, most agree that the entertainment committees have become more discerning and knowledgeable about artists since last year.

There has also been talk from college and university entertainment committees about being shut out from holding shows in large arenas without a fee to the local promoters. These cities include Philadelphia, San Francisco, Denver and Dallas. Memphis, Miami, Tampa, and continued on page 25.

Music on March as Army Plans Closed-Circuit Net

WASHINGTON — The U.S. Army will set up its own radio network to operate strictly at military posts — providing the record industry with another major exposure outlet for product. Tests of a new closed circuit radio operation for the Army will be launched within the next few weeks at Fort Carson in Colordao. Purpose of the new closed circuit radio system will be to provide command information to military personnel at installations in an entertaining way. Thus, the stations will program contemporary music. Music programming will originate at Headquarters, U.S. Army Command Information Unit here.

By JOHN SIPPEL

Retailers Ring Up Heavy 3-Month Sales Gains

LOS ANGELES — The mass merchandisers and full line volume outlets report that their retail business has shown a steady upswing since April, with August sales expected to continue the trend.

World B’cast Recordings Sold

By IAN DOVE

CHARLOTTE, S.C. — Product from World Broadcasting Systems — producers and manufacturers of World Transcription from the 1930’s will be available early next year on the Jazzology label based here. George H. Buck Jr., head of Jazzology, which deals mainly in authentic jazz, purchased the World music catalog, and has continued on page 66.

NOTE TO RADIO
& RECORD COS

LOS ANGELES — Starting Tuesday (7), all records (singles and LPS) for review should be sent to Record Review Dept., Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. All radio stations, please send station lists to the Charts Dept., Billboard, at the same California address, starting the same date.

U.K. Pye Bows Hr., 24-Track Albums

By BRIAN MULLIGAN

LONDON — The Golden Hour label, offering 60 minutes of music — some LPS will have as many as 24 tracks — for a recommended retail price of $3.60, will be introduced by U.K. Pye in October. The brainchild of managing director Louis Benjamin, the Golden Hour concept is not only a considerable technical achievement by Pye’s backroom staff but is also regarded as a value-for-money innovation. It is hoped that the LPS will capture the public’s imagination much in the same way as did the company’s pioneering 45 on page 1.

Bid Discrete Dialog

By CLAUDE HALL

WASHINGTON — The Federal Communications Commission has asked for general comments on a petition by KIOI-FM, San Francisco, to broadcast in a discrete 4-channel quadraphonic system. The petition filed by James Gabbert, owner continued on page 66.

By BRUCE WEBER

LOS ANGELES — Audio Magnetics, a new high-quality video tape manufacturer, has acquired the manufacturing facility of Bell & Howell Magnetic Tape Co., of Irvine, Calif. Terms were not disclosed.

The acquisition of the 100,000-square-foot plant enables Audio Magnetics to manufacture magnetic tape in six production facilities: Gardenia and Irvine, both in California, Mexico, New York, Canada and Portugal. It markets audio cassette, cartridges and open reel tape in more than 75 nations, including several behind the Iron Curtain.

continued on page 66.

Dealers Survey

NEW YORK — The nation’s record retailers are enjoying the fruits of the widely reported general upswing in retailing, a survey by Billboard’s chart department indicates. Dealers queried reported on their business today as compared to three months ago as follows:

SALES UP DOWN ON PAR

Singles 45% 30% 25%

Albums 55% 28% 17%

Pre-recorded Tapes 48% 6% 36%

By 10% of dealers queried about pre-recorded tape did not respond.

The Jackson 5 prepare for their basketball game against a “Dream Team” composed of Elgin Baylor, Ben Davidson, Rosey Grier, Elvin Hayes and Bill Russell. Action takes place on 15’s ABC-TV special “Goin’ Back to Indiana,” airing September 19 at 7:00 p.m. E.D.T. Motown is rushing releasing an album, “Goin’ Back to Indiana,” which will also include in-person material recorded on their recent 40-city national tour.

Dear Reader...

The Billboard Record Tape News weekly is the international publication for the record industry. We publish a wide range of information, from record sales figures to industry news. We strive to provide our readers with the most accurate and up-to-date information possible. If you have any questions or feedback, please feel free to contact us. We value your input and are always looking for ways to improve our publication.
New Jefferson Airplane on the Grunt label shipping now FTR-1001 certified gold
P8FT-1001 PKFT-1001

Manufactured and distributed by RCA Records

Records GRUNT Tapes
GRUNT logo © 1971 Albatrosh Productions Corp.
Vanguard on Coast Expands; Adds 4 Staffers; Disk Pace Up

LOS ANGELES—At a time when most record companies are watching costs, Vanguard is on the expansion warpath. The company is about to expand its local office with four new staff members, including a former promotion manager and staff producer. The company has had a local outlet for one year, but it has had a talent scout in Los Angeles for a year and a half.

The broadening of its California activities falls in line with the nationwide surge in singles recordings, reports ad director Dave Wilkes. In fact, Vanguard is releasing four singles this week, the most in its history, Wilkes pointed out.

RCA Realigns 2 Divisions

NEW YORK — RCA Records has realigned its record and tape club division to direct its style and custom activities in a new organization, RCA Music Services. RCA president, Rocco Lagnese, said, "the new alignment would allow us to better control all areas of our clubs and our premium department," he commented. Dave Henneberry, formerly division vice president, record club, became director of RCA Music Services, and heads the new organization. William Walsh, who became named division vice president, special products marketing, distribution, and general, premium, and special services, previously was previously head of RCA's commercial marketing department.

Depression Era Book on Record

NEW YORK — Studs Terkel's oral history of the Great Depression, published in book form, is being transferred to a 12-inch, 45 rpm, mono recording by Caedmon Records. The set will be based on the book's original tapes. The book was originally published by Pantheon Books in April 1970.
LOS ANGELES—United Artists Records is announcing a September-October product showing Wednesday through Friday (8-9:10 P.M.) at the General News label here. David Pickler, chairman of the board of United Artists Motion Pictures, will address the UA records department meeting with personal greetings and general philosophy.

Top UA acts will perform live during the three-day sessions, which will be attended by the company's key overseas executives. UA Records president Michael Stewart states that this will be the biggest and most important meeting ever held by the company.

"One thing that's going to be different about this meeting is that we're going to have a series of seminars that give everybody an opportunity to make suggestions from all angles," says UA president Mike Stewart. "This is not going to be like a schoolroom session. We're going to listen to what people want to do. We really want to create an environment where the men in the field are facing on a one-on-one basis to discuss how things can be overcome."

UA Product Meet Set for Sept. 8-10 on West Coast

NEW YORK—Atlantic Records is mounting a major promotional, advertising and in-store campaign on Aretha Franklin's latest release, "September." Aretha Franklin.

In-store selling aids include a specially-designed point of sale poster, highlighting Aretha Franklin albums including the new release. Aretha's Greatest Hits, which features the singer's strongest hits to date.

Atlantic has also prepared a radio sweepstakes, offering contestants a chance to win Aretha's latest albums at AM radio stations.

Music, the Los Angeles Times, has scheduled an article on R&B hits of the late '65-early '66 period. The article is expected to promote the latest single of the Teen Kings. The Teen Kings is a new outlet for black rock and roll music, according to the Los Angeles Times. The Teen Kings is a new outlet for black rock and roll music, according to the Los Angeles Times.

![Image](https://via.placeholder.com/150)

By BOB GLASSNERG

Studio Track

Pub Buys Share of Quinco. Co.

NEW YORK—Publisher Freddie and Bette Buick, heads of The Blue & Range Songs their total interest in the Blue & Range Song Publishing Co., have recently sold a 75 per cent ownership of Tiger Music, the company which handles their joint catalogue of choruses. Cropper has also sold a catalog of choruses known as "Love Potion No. 9" and "Riots in Cell Block No. 9."

Leiber and Stoller also own Hudson Bay Music with Brinstock.

Army Planning Closed Circuit

*Continued from page 1*

whose project will be to provide programming for the closed-circuit television network on a five-day basis. This project will be under the direction of a Navy and National Broadcasting Co. executive. The project will be part of the Army's overall strategy to improve the quality of life for soldiers stationed overseas.

SFC Bill White is seeking to build a market for the project and companies may also subscribe to him at: Headquarters, U.S. Army Command Information Division, Unit, 506, Navy Yard, Washington, D.C. 20315. For years, the Army has been involved in providing Army public service programs to commercial radio stations in the states free.

MJB Cuts LP "Q" Cartridge

LOS ANGELES—The Modern Jazz Quartet, who recently joined Atlantic Records, has been recorded for a quadrasonic tape cartridge by the Certron Corp. in New York.

Arlie Martin recorded the MJQ at Wally Heider's, with the studio mixing down the music for a four-channel tape cartridge. The cartridge will be distributed to radio stations.

The LP and tape will feature seven John Lewis tunes. Five are recorded with the quartet. Two have been added to the cartridge. The four-channel effect encompasses creating a spread-out sound for the jazzmen, with the brass instruments slotted outside the regular mix. The cartridges will be set aside to present albums from outside firms distributed nationally by UA, such as Poppy and Americana.

The MJQ has scheduled a nationwide tour for late fall. The tour will include a 10-city tour of the Midwest, a six-city tour of the East Coast, and a six-city tour of the West Coast. The tour will also include stops in Chicago, Detroit, and Los Angeles.

RCA to Canada On Master Buy

NEW YORK—RCA Records has announced the purchase of "The Best of the Good Times" by the Canadian group, Fast Eddie, produced by Jack Richardson on Sunnys 9 Productions and issued on RCA's promotion.

The disk, recorded in Toronto, was released in Canada prior to RCA's release in the U.S. It was released in Chicago by RCA's Chicago office, David Kirschenbaum.

American Indian Music on LP, Tape

TAOS, N.M.—Indian specialists in American Indian Music, have recorded a new LP and a 28-song album, "Ponca Peyote," which is the largest collection of Ponca songs on record, states the label.

The albums are also available in cassette and 8-track tape.

In This Issue

This week's Cartridge TV chart shows that the Top 10 hit "Theme Song," from the movie "The Man with the Golden Gun," is the top seller on American radio. It has been on the Top 10 chart for five weeks.

Cartridge TV

CLASSICAL

CAMPUS

INTERNATIONAL

JUKEBOX PROGRAMMING

MARKET PLACE

RADIO

SOUL

TALENT

TAPE CARTRIDGE

FEATURES

Hot Country Singles

Hot Country Songs

Hot 100

Hot 100 Tape Release

Tape Cartridge Charts

Top LPs

RECORD REVIEWS

Album Reviews

Billboard

Shape

Cliff Richard

Tina Turner

Singles Reviews

Singles Reviews

www.americanradiohistory.com
THOUSANDS OF PEOPLE ALREADY KNOW ABOUT THE NEW POCO ALBUM, SO WE THOUGHT WE'D TELL YOU IT'S HERE.

(see above.)

For the last week, two of the biggest underground stations kept talking about the new Poco album.

They knew it was coming. And they couldn't wait to get their hands on it.

They even programmed an old version of one of Poco's new tunes. And they talked about that, too.

We figure that kind of excitement typifies what Poco has done to this country. They're a touring group. And they've never played to a crowd that wasn't on its feet dancing by the end of their show.

As a result their albums have just about doubled in sales each time out.

And long before the new album existed, there were people waiting for it. "From the Inside" was recorded in Memphis and produced by Steve Cropper.

Thousands of people have heard about it on the air. And now they can hear it.

On Epic Records and Tapes
EXECUTIVE TURNTABLE

Herb Gordon named national promotion director, Famous Music, responsible for coordinating and directing promotion and exploitation for Paramount Records. He was previously national promotion director for MCA Records. Jack Wiedemann appointed general manager, Metromedia Records. He was previously executive vice president, Famous Music Corp., after joining MCA as head of Kapp Records. Les Sachs appointed to head up record operations for The Richmond Organization (TRO) and also to represent international matter for David Platz, head of the Essex Music Group. He is now a former vice president and marketing director for Atlantic.

W. H. (Bill) Dearborn appointed director, record operations, RCA Records, having charge of RCA's recording, promotion and production services, Bell Records. She is production manager and art director for the label. * * * Lou Sirecza named Midwest regional promotion manager, based in Cleveland for Atlantic Records. He was formerly the MCA's Northwest division.

Phil Will appointed executive manager, Douglas Records (see separate story).

Joe Auslander, formerly vice president and general manager, elected president and treasurer, Edward B. Marks Corp. Former president Herbert E. Marks continues as director with Audrey Marks as assistant president and executive editor of Circar magazine. * * * Marshall Leib appointed administrative director of production, Hana-Ho Records, Los Angeles. * * * Ted Shapiro named vice president of finance and business affairs, Lester Bell Associates, design packaging and marketing company. NMC vice president and assistant to the president, ABC...* * * Carl Cotner named head of Gene Autry's Republic Records and music publishing division, also executive editor of Circar. He is Autry's music director and arranger, and producer of the "Melody Ranch" television show.

SALES

Belwin-Mills Issues Jobete Top Tunes

NEW YORK — Belwin-Mills Publishing Corp. will release a compendium of Jobete songs that have been distributed through independent distributors. Ron Goldstein, director of national promotion records here, joins the new record division to launch the Jobete Top 10 Sept. 13 as marketing and sales administrator. Playboy intends to produce open promocut and will also seek new promotions to expand eventually into record and tape division. Playboy publishing is, as published in Billboard recently.

Budweiser on Fall Releases

NEW YORK—Budweiser Records will launch an extensive promotional campaign which will preview their first fall releases under the heading of "Stage One." There will be nine LP's released in the first stage for their fall line. They include LP's by the Riley Brothers; Buzzy Linhart; Dust Band in Martin and Taylor; Bobbi Martin; Johnny Maestro; the Wallace Brothers; and the soundtrack to the motion picture "Man and Boy," and the debut LP of Exuma, the Oberian, on Kama Sutra.

Neil Bogart, co-president of Budweiser said "By the end of our second stage expansion in December, Budweiser/Kama Sutra will have presented the strongest and most diversified album product in its history."

Gold Awards

The Jefferson Airplane has received gold certification from the RIAA for its latest LP "Bark," one of the first LP's to receive the Gold Record label. The label is distributed exclusively by MGM Records. * * * "James Taylor" has got his first single received has gold certification. This marks the first Gold Record label for a well-known Folk/Country Records artist, who has two gold LP's out this year. * * *

"Sweet...and Innocent..." By Donny Osmond, MGM Records, has been certified for a gold single for "Lonesome" and "sung by MGM.

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Sheryl Feuerstein joins the professional staff of Edwin H. Morris Inc., handling writer acquisitions and promotion. She was formerly with April/Blackwood... * * * Sammy Allenberg, national sales manager of U.S. Records, Inc., has been designated to become president of Rental Sales, a division of Marisson Associates. * * * George Marino named vice president of the Master Cutting Room, New York.

Arthur H. Hausman has been appointed chief operating officer of Ampex. He will continue as executive vice president... * * * Bob Mooring leaves Columbia in Los Angeles to join the Warner Bros. International sales promotion division as vice president, general manager of Scherely Enterprises, working for Neighborhood Records in new artist development... * * * BCA as head of theatrical promotion executive, has left Lamarr Productions, in which he was partnered with Walter Gardner, Chicago one-stop owner. He is living in the Cotner is Austrian's music director and arranger, and producer of the "Melody Ranch" television show. (Continued on page 66)

DEARBORN WEINSTEIN FINE LEIB

EXECUTIVE TURNTABLE
FROM HIS HIT LP
A NEW HOT SINGLE!

TOMMY JAMES
SINGS
"I'M COMIN' HOME"

Produced by Tommy James & Bob King
McFadden James Ventures, Inc.
Arranged & Conducted by Tommy "Wiz" Winner

What includes the record it has sold over 1,000,000

www.americanradiohistory.com
Key Retailers Ring Up Heavy Sales; Upturn to Continue

*Continued from page 1*

from another in the emphasis of product inventory and clientele served, yet each of these stores shows a growing trend in sales over a year ago at this time. The College Park, Maryland University Store is 25 percent ahead of last year's third half and has opened up faster, while the Iverson Mall store, located at Hillcrest Heights, Md., is black oriented and a delivering 30 percent increase over last year.

Schwartz said that customer de-
mand is there for the product, re-
gardless of type and size of store. Store owners felt full in-
ventory and is set up to properly serve the customer.

More Stores

Both Amos Heilicher, Heilicher
Brothers, Minneapolis, and John Cohen, Disc Records, Cleveland, pointed out that a part of in-
creasing store sales stems from offering addi-
tional full-line stores. Cohen said that he was extremely happy with the sales pace of three large music stores he opened in shopping cen-
ter malls. He intends opening four more in the near future.

But even with the extra store that stems from these new stores, Heilicher stated that his LP sales were up 8.3 percent for the three-
month period, while tapes showed a 16.9 percent gain. Singles fell behind 9.5 percent. Heilicher, a pioneer in selling song folios and sheet music through rack fixtures in his outlets, said the Music Book Division shot ahead 5.2 percent.

Tape recorders dropped 6.6 per-
cent. Heilicher claims that cus-
tomer demand is there to get-
ning to not getting previously un-
nounced new units because of the dock strike. He pointed out that knowledgeable consumers await this equipment in preference to the 1971 line.


cohen up 86%

Cohen reported new store open-
ings, stating his business is 80 percent above April. He said his metropolitan stores are on-
only for the period, singlewises, but that the other stores were "way ahead." He noted a 10 to 12 per-
cent hike in albums, pointing out that he felt these were items that seemed to accent the increase. Tape is up 10 to 15 percent, he said, because, we've put tape where the customers can get at it easily. We've created long, nar-
row aisles with tape on both sides of the store, really a store within a store. I have a clerk in that area continu-
ally helping customers, he said.

Herb Sandel, president, Rapid
Merchandising, which services out-
lets in 35 states and Alaska and Hawaii from Santa Ana, Calif., wouldn't comment on the single's percentages, but did see his business up. "Singles are up this summer over the graduation period. We're doing more than in the past because of some new releases by artists like Roger Steward and "Superstar" keep right up, our ticket-capture even more close-
ly, try to get the product on a shelf. The selling merchandise more quickly," he said.

Lou Lavinitz, president, ABC
Record & Tape Sales, Seattle, said that a slightly accelerated and far more supervised advertising and promotion program caused the na-
tional distributors' chain increase. "We've learned a great deal about the most efficient programs. We've learned when to use print and when to use radio. This knowl-
edge enabled us to add to the 5 per-
cent increase in LP's; 4.75 percent increase in singles and 7 in tape.

Studio Track

• Continued from page 4

Quadrasonic sound, Nashville, is hiring Steve Goodman for Bud-
dah Records, remixing his new LP with Norbert Putnam producing and Gene Eichberger and Lee Hazen engineering. With Nelson and with Mother Earth for Warner Bros., with Travis Rivers producing and Eichberger engineering, Joan Baez in producing Jeff Smart-
left for A&M.

**

At WRS Recording Studios, Hollywood, the new studio's tape-
ning Bones soon. They're signed to Perry's own company. Ron

Eichberger are cutting Bones soon. They're signed to Perry's own company. Ron

quadraphonic edition of "Hannah's New-

as albums, and publicized as dis-

cussed in the Securities and Ex-


cision to deceive and defraud the

the Securities and Exchange Commission.

The attorneys for the other defendants, including ABKCO Industries, Inc., have not yet had reasonable time to study the complaint, which was served Sept. 14 in Los Angeles. Kranz and the rest of the defendants and the Rolling Stones and the indi-

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In rebuttal to the suit, Cohen said: "The attorneys for the other defendants, including ABKCO Industries, Inc., have not yet had reasonable time to study the complaint, which was served Sept. 14 in Los Angeles. Kranz and the rest of the defendants and the Rolling Stones and the indi-

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the
james
gang
has a
new single
midnight man
and a
new album

and they're
our gang!

ABC/DUNHILL RECORDS

james gang/live in concert
classic ABCX-733

Stop You're Gonna Need Me
Take A Look Around
Tend My Garden/Ashes, The Rain & I/Walk Away/Lost Woman

live in concert abcx-733
Pickwick Offering Is Oversubscribed

NEW YORK — Pickwick International's combination public offering of 1,120,000 common shares with a market value of about $68,000 was oversubscribed at $32.75 a share, according to the underwriters.

Of the 1,120,000 common shares, 225,000 shares were offered by Pickwick to reduce bank borrowings in connection with the acquisition of Northeast Records.

MGM Owns All of Big 3

LOS ANGELES — MGM has acquired 60% of the new MCA music unit, which includes, among others, sales, offices, and Audio Devices, were sold by 71 stockholders, including Seymour Leslie (75,000 shares), chairman; Daniel Gottelman (143,314 shares), vice president; Amos Heilicher (75,000 shares), president, and Daniel Gottelman (75,000 shares), senior vice president.

The move by Capitol Industries to sell its interest in Pickwick can be considered by Capitol as a way of easing some of its financial burdens, since the proceeds can be considered as extraordinary item.

Capitol has held an option for some time to buy Pickwick stock for $3,456 a share which it exercised earlier this year at cost of about $105,000 for stock worth more than $105 million at the time.

The option was granted to Capitol in connection with Pickwick's acquisition of the large share of the Capitol's record sales. The move will include a partial payment for the Pickwick stock.

New Frontiers For Joy Wagon

LOS ANGELES—Capitol Records' Joy Wagon, the label's concept division geared toward recording artists, has acquired the rights to several Joy of Cooking, Joyous Noise and Leo Kottke has set dates for ten books, including Santa Monica Civic Auditorium, Sept. 16; Carnegie Hall, Sept. 21, in connection with Capitol's non-current recordings of $100,000,000, according to a prospectus prepared by Pickwick. The Pickwick-Capitol contract runs until July, 1976.

Midwest Split By MCA Sales

UNIVERSAL CITY, Calif.—The Midwest has been split into two new companies under Curtis New, national sales director Rick Frois announced here at a district sales managers meeting. Main purpose of the move is to allow sales managers to direct sales and promotion breakdown on the label's fall product, including a new promotion campaign around the original cast album of "Jesus Christ Superstar" which will be released in October. The earlier version "Superstar" has been a hit for Universal, and "Superstar" has been a hit for MCA.

Dave Wulfsohn, former assistant district sales manager, will head the new district sales manager for the upper-middlewest area for MCA. The new district sales area will include Milwaukee, Minneapolis, St. Louis, Kansas City, and Des Moines. Bill Graham will operate as a salesperson in the region as MCA's Midwest district sales manager.

Handelman Pays New Dividend

DETROIT—Newly arranged dividends of the Handelman Co. is 17 cents a share of common stock, payable on Oct. 14, 1971. The payables are held by the company's stockholders of record at the close of business on Sept. 17, 1971.

(28.2 million) and about $2 million will be used to reduce bank indebtedness to financiers in connection with the acquisition of Northeast Records

Bell Mapping Exec Visits To Push LP's

NEW YORK — An extensive promotion program has been set up by Bell Records to stimulate sales for the label's albums scheduled for fall release.

Personal visits by Bell executives to independent accounts in the country have been planned. Gordon, director of sales for Bell, will handle the promotion of the label's standing artists, and John Ronca, general manager of Bell's operations, will take to the field to promote the fall lineup which includes products from the Fifth Dimension, Patti LaBelle and Michael, Dawn, Davy Jones, the Stompers, the Partridge Family, The Dave Clark Five, and Billy Taylor LP.

Infringement Suits Filed

NEW YORK—Two restaurants and a publisher of sheet music have filed suit against the American Society of Composers, Authors and Publishers (ASCAP) in three separate matters involving their alleged infringements.

Here, Chappell & Co., John MacGowan, and Jack Macco Company, Inc., have filed suit against Al Mounia Restaurant of 241 M. Ave., alleging that their copyrighted song were performed and enjoyed without authorization.

Sun Music, Inc., Doors Music Co., Leonard Bernstein and Stephen Sonheim have filed suit against the Agent of Central Is, I, the suit charging copyright infringement in the use of two songs. The third suit was filed against Cherry Lane Music, Inc., Doo Music Co., Leonard Bernstein and Stephen Sonheim and also including the suit against the Agent of Central Is, I.

The courts are seeking to have the courts restrain the defendant from publicly performing the songs, and to award statutory damages with court costs and attorneys' fees.

Wallichs Sales Dip to $7.9 Million

LOS ANGELES—Wallichs Music Corp. (NASDAQ: WLCM) reported a year's net loss of $179,900, or 3½ cents a share, compared with $394,796, or 33 cents a share, a year ago. Sales dropped to $7,900,000 from $38,000,000, May 31. The loss figure excluded a tax credit equal to 1 cent a share in 1971 compared to a loss of 16 cents a share in 1970. Wallichs traded at 14½ bid and 15¼ asked Wednesday (1).

Certron Loss For 3d Qtr.

LOS ANGELES — Certron reported a third quarter operating loss of $86,000, or 6 cents a share, on sales of $3,613,000 for the period ending July 31.

For the nine months ending July 31, sales were $10,800,000, down from $12,300,000. For the nine months ending July 31, operating loss was $2,843,000, or 45 cents a share, on sales of $10,125,000. Operating loss for the nine months was $3,940,000. (Total loss from operations for the nine months was $5,223,000, or $1.83 a share.)

Betty Sperber & Touring Co Strike Back at Stigwood

NEW YORK — Betty Sperber, the former head of the London-based Stigwood Organization, Leed Music and Leed Music Corp., has filed a $40 million lawsuit against the Stigwood group's attempts to "systematically extort" money from the late music superstar's estate, said a lawyer for Mr. Sperber.

Earlier the U.S. District Court of the Southern District of New York had denied the Stigwood group's request for an injunction against the performance by the Original Beatles of the Stigwood Co. of selections from "Superstar."

Peimer Estabishes New Publishing Firm

NEW YORK—Businessman, songwriter representative, has formed a new publishing firm, Julian Peimer Publishing. Peimer specializes in publishing songs of well known composers and also new material.

CI Club, WB Pub Deal

NEW YORK — Columbia Records CI Club with offers of Warner Bros. albums, has established an agreement between Ed Silvers, president of Warner Bros. publishing, and the Club to distribute Warner Bros. albums.

Silvers stated: "We anticipate that this additional avenue of distribution for Warner Bros. song folios to the Club's million-plus membership should increase our folio sales by as much as $1 million annually."

The distribution in the folio distribution include Peter, Paul & Mary, the Byrds, Eric Clapton, John Lennon, Bob Dylan, Stevie Nicks, Paul McCartney and the Carpenters, who are not published by Warners but included in the initial offer.
Solid, tight and funky music. That's what Dianne Davidson's all about.

A potent blend of driving contemporary rock, slick Nashville country and gutsy, down-home blues.

Music that takes you where music should take you.

Oh baby.

Includes the single, "You're The Only One"
Steel Band LP Out; But Is WB Group In or Out?

LOS ANGELES — The Esso Trinidad Steel Band's first Warner Bros. album is being shaped this week, but the band won't be around to make promotional appearances after Sept. 15 unless they can reverse a deportation notice.

Formerly known as the Trinidad Trippoli Steel Band, the group has based in the U.S. for three years on H-1 visas. These visas, granted to foreign performers of "exceptional merit and ability," are the hardest immigration papers for visiting musicians to obtain because they offer the widest professional working latitude.

The Steel Band toured with Liberace for two years, after he heard them playing as representatives of their native Trinidad at Montreal Expo '67. During the past 12 months they went on their own, playing mostly college concerts and cutting their WB album.

Under the musical direction of Rev. Fr. John Sewell, the 23-member ensemble plays contemporary pop and classical music as well as the standard calypso repertoire. Sewell, an Episcopal minister from Wales, began working with the 25-year-old band when he arranged some hymns for them to play at an appearance in the Trinidad church to which they were then signed to.

Warner Bros. Records has replaced the band's former booker, Theatrical Corporation of America, as H-1 visa petitioner with the Dept. of Immigration. But the new petition is based on a new deal ruled on and the Esso Trinidad Steel Band is currently "out of status" with immigration, which means they can't play for pay in the U.S.

The group has recently changed booking agencies and management offices. "Although there have been no personnel changes in the band for nine years, the group voted unanimously to replace their lead man and conductor of 21 years, Hugh Borde," said Sewell. The band is now headed by a five-man committee headed by Kerriek Heddley.

To avoid any conflict with possible split-off groups, Sewell and the original Trinidad Trippoli bandmen obtained permission from Standard Oil to redesign the logo for Trinidad Steel Band. No financial sponsorship by Standard Oil was involved in this move. However, in Trinidad, Esso South America had traditionally provided the band with costumes and empty oil drums to make instruments from.

As reported in last week's Billboard, the Steel Band's former manager, Seymour Heller, has filed suit for $20.30 million against Warner Bros. Records. Producer Van Dyke Parks and his wife, who are allegedly influencing the members of the Trinidad Trippoli Steel Band to leave Heller's management, the band is now being managed by Melissa and Bob Soboloff of Los Angeles.

"It's a vicious circle," Sewell said. "Immigration tells us we can't stay unless we have definite play dates, but the promoters and TV producers who want to sign us are holding off until there's more certainty we'll still be in the country."

Superman Sues

- Continued from page 3

A Warner Bros. promotional campaign for the Superman movie has currently been planned.

Of primary importance is the new Dave Edwards single and an LP from another Gordon Mills find, Gilbert O'Sullivan. Also making a debut on MAM is Frank Field, whose "I Remember You," was a great success in the early '60s. Fuzzy Duck and Teena Charles, as well as the Dempick-Armstrong group will also have debut discs on MAM.

Atlantic Buys Mod Just Us Master

NEW YORK—Atlantic Records has purchased the masters of "Used to Be," by Just Us on the Mod International label, Houston. The deal was negotiated between Jerry Greenberg, Atlantic vice president and Jim D. Johnson of ABALL Productions, who produced the single.

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NEW YORK—Publisher Stanley Mills will represent U.K. composers and Ivor Novello award winners, Roger Greenway and Roger Cook's Grenysko publishing company as manager of the U.S. operation. Grenysko publishes all non-Greenways/Cook material.

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LOS ANGELES—Many Japanese companies in consumer electronics are preparing for economic cutbacks and slowdowns on the heels of President Nixon's import surcharge.

Instead of a booming export business, which many had expected to pull them out of domestic slowdown, the Japanese companies are putting away their campaign contributions and bracing for what they view as a 30 percent slash in the company's $100-million worth of annual exports to the U.S. (Japan this week tightened currency exchange control to prevent any runaway rise in the value of the now-floating yen.)

The Government requested the U.S. to lift its 10 percent import surcharge. The Japanese feel the decision to freeze its fixed exchange rate against the dollar as sufficient justification for the temporary import tariff.

Some companies, like Sharp and Hitachi, are cutting production in Japan and generally going through belt-tightening procedures. Sharp expects to cut its export production of tape recorders and radios by 30 percent with imports, with a 30 percent cut in the company's $100-million worth of annual exports to the U.S. (The company's Sony, Tokyo Shibaura Electric Co. (Toshiba) and Matsushita Electric Industrial Co., are hitting the U.S. prices of their products to compensate for the surcharge.)

**ITA Exemption Is Sought From Tax**

**By RALDICE JOE**

NEW YORK—The International Tape Association, official voice of more than 100 major tape companies, met this week to consider an exemption from President Nixon's 10 percent surcharge on imported products. The belated decision to seek official exemptions from the tax on the fledgling tape industry, developed as a result of an emergency meeting called by the organization, will, it is hoped, discuss the tax and its possible effects on the industry, that is, more than 96 percent imported. At this meeting, the members of the ITA urged their officials to seek exemption from the tax as the fledging tape industry would be hurt rather than helped by the President's proposal.

In that emotion-charged three-hour session which reflected much of the fluctuation and confusion spawned by the declaration, the more than 50 members that attended the meeting pointed out that because of the high shipping costs and lack of technology in the U.S., the tape industry was almost entirely dependent on imports whether it was raw tapes, components or fully manufactured products.

"Application of the surcharge under these conditions would result in an immediate spiraling of costs which would, in turn, retard the progress of the industry," the members agreed.

M. Warren Troob, legal counsel to the ITA, is preparing the documents on the pros and cons of the tax in relation to the tape industry, and reasons why an exemption is necessary for the survival of the industry.

The ITA petition will be passed on to Alan Gauld of the Office of Interstate Commerce with delivery to government authorities in Washington, D.C., who was the official government representative at the meeting, is also expected to receive the number of the product's industry's feeling toward Washington.

Meanwhile, the industry's immediate concern is with the short-term, and in that case members are, admittedly, in a tizzy of confusion as to where it should come to grips with the innumerable ramifications of the President's edict. While the organization had a governmental level for an exemption from the surcharge.

(Continued on page 66)

**Tenna Slates Product Through Spring of 72**

CLEVELAND — Tenna is introducing 11 new home players, including two 8-track discrete four-channel, and three discrete stereo 8-track with quadrasonic outfitted with a BSR record changer.

The models will be introduced in three stages, with the first group appearing around November 12.

In the fall lineup will be three K-1500 domestic color sets, with AM-FM/FM/multiplex radio at about $219.95, with AM-FM/multiplex radio, fine tuning, eject button and fast forward at $179.95, and HL-1/206 record/playback with AM-FM/multiplex radio at about $179.95.

Four more units will be introduced during the spring of 1972, including the two-four-channel models. They are HL-3114 8-track quadrasonic with AM-FM/multiplex radio and BSR record changer; HL-3104 four-channel quadrasonic with AM-FM/multiplex radio and BSR record changer; and HL-5106 8-track quadrasonic with AM-FM/multiplex radio and BSR record changer.

The final three models will be introduced next spring. They are HL 5122 8-track with AM-FM/multiplex radio and BSR record changer; HL-3112 8-track record/playback with AM-FM/multiplex radio and BSR record changer, and a leader 8-track, model HL-2112, 8-track with AM-FM/multiplex radio at about $109.95.

Prices in the new line are indefinable because of President Nixon's new import surcharge, said Ron Dangolet, assistant to the sales vice president. "We're waiting for Japan to revaluen the yen," he said, "so we can decide on our action.""Merchandise now in inventory is being sold at regular prices.

What is certain, though, is Tenna's confidence in the quadrasonic market and that this is a major industry, a star in the arm, said Dan--goul, "but it all depends on the availability of the technology.

We have made the best components tape duplicators fulfill their promises and make libraries available on quadrasonic tape will be a mass consumer item before next summer," he said. Dangolet expects the quadrasonic boom to "move in" because "it's everything falls into place.

Tenna, which concentrates on automobiles, will have an 8-track quadrasonic auto model with BSR software, making it a pen-tent retail." Dangolet states, "We have a working model now, but before introducing it we would like some indication on software availability."

The company also expects to in--(Continued on page 18)

**A&M’s Elliott Working Sunny Side of Tape Stt**

LOS ANGELES — A&M Tech to Exhibit Wing Wares

One of the most prolific and interesting manufacturers of tape products is another plus for the tape business, the executive director of the company, A&M, has enjoyed the tape sales business. Elliott's been the story, the company, a strong enough consumer acceptance of quadrasonic.

Production of tape product is another plus for the tape business, the executive director of the company, A&M, has enjoyed the tape sales business. Elliott's been the story, the company, a strong enough consumer acceptance of quadrasonic.

Part of A&M’s tape product, success story, is a firm that has, but other parts rest with successful retailers like A&M's Elliott and his staff, including:

-Enhancing catalog sales, a 600-foot line of Elliott's products, all of Elliott's tape sales, with orders coming in on product four and five years old.

-It's a twin-packs on a selective basis, with the label's "Humble Pie," being reed for a release as a $27.98 item. (A&M's first, Joe Cocker's "Mad Dogs and Englishman" at $9.98, sold extremely well, Elliott said.)

"Twin packs generally have phased out of the marketplace," Elliott said, "but the release is by a super-star."

-Producing open reel sales, which have been a hit, and a hit at A&M's total tape sales and somewhat higher than most rec--

Elliott claims that sales of Elliott's label's sales while cassette art counts for 22 percent, Elliott said.

-All breaking records. 8-track outlet cassette about 1/2 to 1.

A dual merchandising approach, to sell the tape product to receive proper consumer attention and promotional coverage.

Before Elliott releases a tape package, he will not release the product in the field, discusses promotion and merchandising, and will feel a good product by listening to said personnel on software availability.

As he looks ahead, Elliott is mapping strategy on several novations in tape—deblogged casettes from tape decks as tapes. A&M's Elliott Working Sunny Side of Tape Stt:

"We're studying both markets very carefully," he said, "and we're fulfilling demands of the distributors seeking to the marketplace—probably after the December show, when there is a strong enough consumer acceptance of quadrasonic."
Mr. Leslie Dame  
Vice President  
LE-BO PRODUCTS CO., INC.  
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Dear Leslie:

I am most gratified to be able to advise you that a recent confidential, independent study conducted for Billboard by Appel, Halsey & Fouriezos Inc. of the tape market, indicates that Le-Bo Products, Inc. is the number one accessory manufacturer in the United States, topping all other competition.

The following are the Statistics:

<table>
<thead>
<tr>
<th>Brand</th>
<th>%</th>
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<tr>
<td>Le-Bo</td>
<td>26</td>
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<tr>
<td>3M-Scotch</td>
<td>14</td>
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<td>Recoton</td>
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<td>Columbia</td>
<td>2</td>
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<tr>
<td>Morelco (No. Ams.,Phillips)</td>
<td>39</td>
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<tr>
<td>All others</td>
<td>45</td>
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</tbody>
</table>

Leslie, may I take this opportunity to wish you well in your continued efforts at servicing the accessory industry.

Kindest personal regards.

Cordially,

Ronald E. Villian  
Eastern Sales Manager

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Roberts Expands To Mid-Range Tape Units

LOS ANGELES—Roberts, the high-end tape recorder manufacturer, has shifted direction and is now moving into the mass merchandising area with mid-range priced 8-track and cassette units.

In the past the company sold its top quality open-reel tape recorders in high fidelity shops and other specialty locations catering to audiophiles. In order to reach new markets, Roberts has given its player line to J&H Western Corp., a veteran sales rep firm working with large chains. J&H Western is the first mass merchandising rep to handle the Roberts line in the tape player's history. Roberts plans to sign up additional rep firms in other major U.S. markets, relates Larry Winn, the national sales manager.

This new marketing direction will be an adjunct to Roberts' existing handling of hi-fi and photo shops which have traditionally carried its top-priced equipment.

"The trend today is to move into the 8-track and cassette fields with equipment priced in the mid-range area, while maintaining units in the open reel configuration," Winn said.

The company's research and development here in California has created 15 8-track and 15 cassette units in what Winn calls the mid-price range. There will also be six new open-reel players plus several quadrophonic machines.

J&H Western will cover Southern California, Southern Nevada and Arizona with a field force of 14 salesmen. The 25-year-old company will emphasize home entertainment-oriented companies, while continuing to service the hi-fi and photo outlets.

Two years ago Roberts didn't have one product below $300. J&H has assigned Lon Hetrick, its electronic products salesman, to work with Roberts. Hetrick will direct J&H's marketing plans while being the man-on-the-spot for technical matters.

No Conflicting Lines

"J&H provides us with the entry into mass merchandisers we now need," Winn said. The executive also points to the fact that J&H does not have any conflicting tape recorder lines. "It is increasingly difficult to find reps who don't have conflicting lines," he says.

J&H has been in the electronics business for 25 years.

Radio Shack In Tape Spotlight

FORT WORTH—Allied Radio Shack's new electronic parts and accessories catalog gives a featured role to blank tape.

The company boasts of its "no-compromise" features in cassette blanks, like flanged idler roller, stainless steel pins, pressure pad and separate hum shield and curved polyester graphite-coated gasket.

It lists a low-noise Realistic brand in C-30 (in quantity at $1.09), C-60 ($1.49), C-120 ($1.79); a three-pack Concert tape in C-30 (in quantity at $1.89), C-60 ($2.49), C-90 ($3.59) and C-120 ($4.49); a low-noise, wide-dynamic Realistic Super tape brand in C-60 (in quantity at $1.59) and C-90 ($1.99), and a Realistic brand 8-track blank cartridge in 40 minutes (in quantity at $1.69) and 80 minutes ($1.99).

Also mentioned in the catalog are reel-to-reel tapes, cassette and open reel tape sizzlers, lubricating oils, splicing tape, pressure pads, storage boxes, mailers, trays, mixes for cassette and reel recorders and 8-track and cassette head cleaners.

RETAIL CHAIN IN TAPE PRICE SUIT

LOS ANGELES—The Whereshouse, a 12-store record-tape retail chain, filed suit in Superior Court here charging several Southern California retailers with selling tapes below cost in order to "injure competitors.

The Whereshouse's parent company, Integrity Entertainment Corp., is seeking an injunction and $100,000 damages against Leo's Music Stereo, Stereo City, Muntz Cartridge City, Music Distributors, Leo Simon and Ruth David and National Stereo Inc.

Tapes being sold by the defendants below cost are Jethro Tull's "Aqualung," "Jesus Christ, Superstar" and "other Capitol recordings."
**International Tape**

LONDON—Hanimex, U.K., distributor of Toshiba equipment as well as its own brand, is going into software in partnership with an American music publishing company. A tape duplicating plant is planned in the U.K., with Hanimex relaunched prerecorded budget cassettes and cartridges. Hanimex is distributing about 14 players, primarily cassette units, for Toshiba. It wants to put more emphasis on 8-track players, however, "because there is a definite swing to cartridge in the U.K.," said a company spokesman. Hanimex is marketing five portable cassette units and will be introducing four 8-track home systems this year under its own brand. ... Mustapes is planning to increase its nonmusic outlet distribution of tape. It is opening a second retail outlet for software and equipment. ... Teletown is reducing prices of eight cassette and 8-track players. The record companies of Dunhill, J. Reid, E. Dunhill, and Joe's Stereo Co., Inc., are starting a joint promotion, beginning Oct. 1. Sanyo and Decca are starting a joint promotion, beginning Oct. 1. Sanyo equipment will be shipped to dealers with a copy of Decca's prerecorded tape catalog. Consumers buying equipment are entitled to purchase two tapes and receive a third free. ... Hellerman Data Packaging is expanding its U.K. facility.

**5 Record Labels Continuing Tape Piracy Legal Skirmish**

LOS ANGELES—The latest effort in a continuing campaign to eliminate illegal tape duplicating was made here in Superior Court.

A&M Records, ABC-Dunhill, Atlantic, Columbia and Warner Bros. filed a tape piracy suit against the following dealers:

-- Decca, Inc., of New York City, was named in the suit.
-- Epic Records, of Los Angeles, was named in the suit.
-- Reprise Records, of Los Angeles, was named in the suit.
-- RCA Records, of Los Angeles, was named in the suit.

Named in the suit are Kay Templeman of Record World; Jerome Zinman, of Zinman, Inc.; John H. Glenden of the Hipodrome, Inc., of New York City; Fred Wallace of High Society, Inc., of Los Angeles; Don Walker of Tatempay USA; Western States Service Co., Inc., of Los Angeles; Eugene Hill, Nat Goldberg, Nod Donnel, Hank and Ann Van Olphen of Stereo Discount Sales; John Anderson of Stereo World West and Discount; Gordon Hamilton, and John Snyder of California Discount Tape Center; Lawrence A. Cook of Arlington Music Center; Michael McKelly of Mike's Wheel Shop; Steve Harris of Mind Shift; Joseph S. Hassen and Charles J. De Pietro of Story Music Co.; Joe and Carolyn Troy of Joe's Stereo Shack; General Mobile Electronics Co., Inc., a firm which does business as Al 'n' Ed's Big Sound Corner, Edward Zinman, A. Zinman, A. Bronsky, E. Knight, Travel-Music, Inc., a firm doing business as Dave's Radio; Jules Huppert, Lidia Huppert; Joe O'Rourke, Jewel Sanford and William Jones of Elite Record Co.; Leonard E. Massena of Len's Stereo City.

The record companies are seeking damages of $100,000 and all proceeds from tapes duplicated and sold illegally.

**Tape Cartridge**

NEW YORK—RCA's magnetic tape duplicating division is investigating several new areas of distribution for its blank tape products. A heavier concentration will be made in the educational field, for example, and the company is exploring premium areas, too, said Art Fritog, manager of the audio magnetic products division.

"We're now developing a marketing and distribution program for our blank cassette to service the educational field," he said. RCA's products for the educational field will be similar to its consumer line, which includes the high-end Red Seal line in 30, 60, 90 and 120-minute lengths and the economy Vibrant line in 30, 60 and 90 lengths. While RCA blank cassette lines are doing well—both lines are blister packed—Fritog is extremely pleased with the success of the 8-track blank line. RCA offers 8-track blanks in 32 ($2.45), 64 ($2.95) and 94 ($3.70) lengths in color blister packages. "It has been our deeper product," he said. "We didn't expect the amount of sales we have received.

The success of 8-track blanks is directly related to the equipment in the field, Fritog believes. "The equipment (manufacturers) promised 8-track record/playback units at retail and delivered. This accounts for the spurt in 8-track blank sales.

Fritog also expects overall business to jump its climb from the doldrums of 1970-71. "Business is starting to pull out of its long slump, with the first favorable signs coming in the final calendar quarter of 1971. "We're certainly more optimistic than a few months ago," he said, "although the blank tape business has been fairly recession-proof."

**RCA Tape Researching Dist. Ave's**

A sign of strength, too, has been the tape duplicators. "They're buying more tape," Fritog said. "That means the prerecorded tape pipeline is emptying and reordering is taking place among dealers and distributors."

As a future, Fritog is studying the chromium dioxide cassette market, although he doesn't expect it to be a mass consumer-accepted item for some time. "The equipment is not in the marketplace," he said, "and I'm not sure it will be for some time. Yet, I'm not going to jump into it (chromium dioxide)."

**8-TRACK HIGH SPEED DUPLICATOR**

BE-1000

**FEATURES:**

- Cartridge: RCA's own.
- Made of plastic: Yes.
- Interchangeable with: Yes.
- Expanding capacity: Yes.
- Duplication: Of her own and others.
- Capacity: 5,000.
- Total investment: $100,000.
- Market: RCA's own.
- Price: $1,000.
- Distribution: RCA's own.
- Market: RCA's own.
- Price: $1,000.
- Distribution: RCA's own.

**8-TRACK MASTER**

**FEATURES:**

- Cartridge: RCA's own.
- Made of plastic: Yes.
- Interchangeable with: Yes.
- Expanding capacity: Yes.
- Duplication: Of her own and others.
- Capacity: 5,000.
- Total investment: $100,000.
- Market: RCA's own.
- Price: $1,000.
- Distribution: RCA's own.
- Market: RCA's own.
- Price: $1,000.
- Distribution: RCA's own.

**BE-800**

**FEATURES:**

- Cartridge: RCA's own.
- Made of plastic: Yes.
- Interchangeable with: Yes.
- Expanding capacity: Yes.
- Duplication: Of her own and others.
- Capacity: 5,000.
- Total investment: $100,000.
- Market: RCA's own.
- Price: $1,000.
- Distribution: RCA's own.
- Market: RCA's own.
- Price: $1,000.
- Distribution: RCA's own.

**8-TRACK SLAVE**

**FEATURES:**

- Cartridge: RCA's own.
- Made of plastic: Yes.
- Interchangeable with: Yes.
- Expanding capacity: Yes.
- Duplication: Of her own and others.
- Capacity: 5,000.
- Total investment: $100,000.
- Market: RCA's own.
- Price: $1,000.
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- Price: $1,000.
- Distribution: RCA's own.
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Tape Cartridge

Catalogs Comply: New Audio Product Shown

LOS ANGELES — President Nixon's 90-day price freeze caught many catalog houses by surprise, but all agreed to "comply fully" with the new economic edit.

Sears, Roebuck and J.C. Penney are reducing some catalog prices in their Christmas mailers, while Montgomery Ward said the price freeze would affect its spring catalog.

Most catalog houses, however, have not made decisions on the pricing of imported electronics.

While most catalog retailers offer limited imported goods, the import surcharge (10 percent) could be costly, especially if the retailers have to mark down their catalog prices by the time the goods arrive at the stores, before imposition of the surcharge.

Tape and audio equipment usually rely on a quick emphasis in the leading national catalog merchandisers.

Aldens' catalog includes a 20-page section on home electronics, including mention of four-channel "as the hottest sound sensation of the '70s." It features a quadrophonic unit featuring an 8-track deck, amplifier and four-inch speakers at $179.95. The unit also features input jacks for an FM stereo tuner or a record changer.

Other models in the catalog are a Webcor music center with AM-FM radio, stereo receiver, 8-track player, BSR changer and speakers at $149.95; Bell & Howell's "Boom Box" cassette at $79.95; and a portable 8-track playback/recording unit from Toyo at $119.95.

Spiegel entered the 4-channel market with a five-piece unit including four 6½-inch speakers and a tape deck with AM-FM multiplex radio at $199.95. Also listed are a 1.6-foot unit from Shure at $149.95; a 3-piece AM-FM tuner/amplifier at $99.95, a cassette deck at $299.95; a four-speed minichanger at $34.95; and a 8-track deck at $29.95.

With their new AM-FM radio with BSR changer, 8-track player and two speakers at $194.95; these eight-unit, including a playback/record deck at $148.95; a playback only at $73.95, a portable at $38.95; and a auto stereo cassette player at $89.95.

Items in Montgomery Ward's catalog include an AM-FM receiver with 8-track player/recorder at $184.95, an 8-track playback/record deck at $127.95, and 8-track players with radio at $56.95 (66.95 without the radio), an 8-track auto unit with FM stereo at $110, a auto cassette deck at $129.95; and a convertible system which includes two speakers, a car/auto/home convertible cabinet housing the car stereo unit (either an 8-track cassette or FM multiplex) at $66.95.

Most list all more 8-track players, including record capability, more auto cassettes that double for home use and mor traditional stereo.

Sears and Ward catalogs both fail to mention quadrophonic models.

ROBERTS BROADENS

Continued from page 16

field for four years, starting out in the auto accessory field.

"People are aware of the Roberts logo, which should help us in our plans to expose their products in the trade," said Len Coplan, one of J&H's owners. "Our initial reaction from mass merchandisers has shown us that there is a definite place for the Roberts 8-track and cassette line on their shelves."

J&H services several hundred accounts in its territory, points out Bob Van Grove, another of the owners, and cigarettes such as Paul Ziegler and Bill Pernan.

Tennie Slaten '72

Continued from page 14

produces additional 8-track auto players to its line, "sometime next year." Dangeti said, "but will hold the pricing on the new auto cassette players.

Tennie has one stereo auto cassette playback model in the line and doesn't expect to add others. "The auto cassette market is soft," he said. "We don't see it changing in the immediate future."
New York — CBS's president Robert Brockway has asked IBM to consider using the new computer-driven television as a means of communicating its programs.

The executive laid out the challenge.

**Gonzales Does EE Tennis Set**

NEW YORK—East End Enterprises will provide a series of instructional tennis programs for use with the IBM-equipment at Camares Palace, Las Vegas, on Sept. 27. The series featuring tennis champions will be shot in color on both film and videotape over a period of four days.

The 2 1/2-hour series will be made available on existing CTV systems, as well as announced in advance when the film is available. Other instructional programs already available from East End Enterprises include a golf series by Arnold Palmer and tennis lessons by Arthur Ashe.

Meanwhile East End's parent company, Intertainment, Inc., has announced its intention to go public. The company will shortly enter negotiations preparatory to this move.

**Philips Guesses 12 to 1 Ratio Between TV and CTV Units to '80**

HAMBURG—Philips estimates a 12-to-1 ratio between regular TV sets and cartridge television units through 1980. The hard-ware manufacturer, who displayed its videotape-recorder/player at the Berlin radio and TV exhibition, estimates there will be 12 million CTV sets sold through this decade.

Among the European manufacturers agreeing to use Philips' 1/8-inch videotape system are AEG-Telefunken, Blaupunkt, Grundig, Loewe, Grundig, many. An example is Thorn Electrical of England and Lenco and Studer of Switzerland.

Philips plans marketing its first set.

**Ampec Shows In-Earphone for Legal Seminar**

SAN FRANCISCO—Ampec shows its In-Earphone, an earpiece it plans to market in a week-long seminar here at Hastings College.

Proceedings of the seminar (Aug. 24-28) will be recorded on an VHS television system and broadcast via television to demonstrate the potential use of closed-circuit videotape recording in court.

About 300 trial lawyers from over 40 states are participating in the seminar sponsored by the American Trial Lawyers Assn. and Hastings College.

The seminar will be recorded on videotape and taped by a VHS department of the University of California at Berkeley. These will be duplicated on 180-millimeter tape for the master tape duplicated for the Instavideo unit with which to see the material.
Talent

Isle of Wight Fest Off; Fear Bill Is Stop Order

By ROB PARTRIDGE

LONDON—A High Court injunction put off any attempts to stage a last-minute open-air festival on the Isle of Wight. The action was taken by the local council against a promoter who planned a free, three-day festival on the island, but the injunction also reflects a growing national unease about such festivals.

During the past three years the annual Isle of Wight festival, promoted by Friars Creations, had become virtually an institution with the international rock audience. The festival in 1969 marked the return of Bob Dylan to live concerts, and last year's event was the final major performance by Jimi Hendrix.

The first signs that things were not well came immediately after last year's festival, when Friars Creations admitted the company was in financial trouble. This was confirmed earlier this year when it was stated at a creditors' meeting that the 1970 festival had lost $146,400. The local population was also concerned about the vast audiences attracted to the two festivals and earlier this year the island's Member of Parliament Mark Woodnutt submitted the Isle of Wight County Council Bill which would have prohibited such events.

The Bill provides measures which would control large assemblies on the island, According to Ron Fuller of Friars Creations the company bills want to control festivals, but one can't help feeling what it really means is that the council want to stop festivals altogether. "The bill places so many restraints on them that it will be quite sufficient to stop any future festivals. For instance the council can determine what should be—but what happens if they don't accept?"

Michael Alldaffy, promoter of two of these Isle of Wight festivals, at Crystal Palace this year, has been taking a keen interest in the bill. "I think the idea that the passage of the bill and I was shocked to find that I knew what was involved in running these festivals. I'm really happy that these legislators have a better knowledge of festivals. Bad law is not a law and we need good law."

This year's festival calendar contains not one event on the scale of the Isle of Wight Festivals. Alldaffy blames this on the promoters. "I don't think the festivals have not got there, but they do the things the promoters," he said. "But there are very few promoter who can possibly handle the organization involved. It isn't just a question of booking groups, the promoter has to control the price of the festival itself. Therefore they have the social term.

"I have a lot of experience at Crystal Palace just how much has to be done in three days to put on a really good civilized. We need to evolve a set of standards for the festival organizing things as catering, loos, mud drainage and trash we are socially responsible. When you get a festival you are dealing primarily with a social event. The music is secondary."

"Legislation is needed for the good of the promoter. They must not be dragged down with one promoter can only interest is making money. The pub- lic has to know what he is paying for and this can only be regulated by law."

"All major gatherings are protected by law—such as football matches—and we must ensure that we get the good legislation to guide festival promoters. It is the promoter's duty to get the facts about pop festivals. It's established by now that there are only a limited number of dates and when one analyzes the first-statements and you find that 95 percent of casualties are accounted for by the 25 percent that get those facts over the public.

The future of large festivals is uncertain with the music industry as a whole. (Continued on page 35)

The Courtois Plants for Italian Cajun

WISHBONE ASH, HELP

Whisky A-Go Go, Los Angeles

Two of the most musically ambitious groups in rock, Decca's Wishbone Ash and Bellaphonte's Help, are equally effective at rock soft and with a popper's big, barrier-breaking voice. They are a perfect blend as they move from versatility to virtuosity.

The English group sings just enough to punch their card as a rock group. But it's easy to see that their hearts are really into flashy instrumental explorations of the jazz-rock frontiers. Typical of the Wishbone Ash approach is an extended piece like "Phoenix," which shows them in a more expansive mood and then proceeds through several gradually expanding sections until the band sounds like a note-playing machine about to break apart from sheer internal pressure.

SIGNS

Trini Lopez to Capital after seven years with Reprise. Capitol vice-president Artie Mogull will produce. Saxophonist Joe Jackson, keyboardist Jimi Hendrix and jazz violinist Michael Masser will produce the five tops the next LP. "Daddy Cool's" first LP for Warner Bros., "Daddy Cool," will be released this fall. Group's producer is singer-actor Robby Porter. The Australian group hit down-under with "Eagle Rock."

Rich Mountain, who is the former manager of the B. S. O. M. S. and the Char- lenes, to group, to Ovation Records. Their first LP, "Sail Away," will be released this fall. The group consists of thirteen.

... the Dells and Howlin' Wolf have both re-signed with Chess. The latter's LP, "Mississippi Delta," from the Pin to the Paragon Agency of New York, and singer Tony Patterson Sessions, Atco pop-gospel group, has signed with Colvin Records.

"Room 269" LP has just been released. Elvis Presley's management firm, "Working Together" is their current single. ... Will it come true?

"Ve Get Ofte" ended her segment of the "David Frost Show" which was conceived by Walter "Tuna"Turner and produced by Bernie Hoffer. Charles Coleman conducted the Jack Cathcart orchestra. 

LAURA DENE

Walt Disney Records

GLEN CAMPBELL and wife, Billie, right, celebrate their recent opening at the Greek Theater in Los Angeles with a well-received performance. Guests include, from left: Bhaskar Menon, Capitol Records; President; Capitol's Anne Murray, special guest star on the Greek bill; Campbell and wife. The singer-superstar is now in Hollywood taping tali episodes of the "Glen Campbell Show" with Miss Murray on CBS-TV.
Lennon has emerged as the real British Dylan, chronicling his own personal search for purification with that of the times. And there's no question, as the psychedelic vision's becoming, which represents a radical string arrangements complement Lennon's latest concept of rock on "Imagines. 'Give Me Some Truth. ' "Now?" 'OK Take' and 'Clipped inside. ' Move over Stel Pepper."

The Avionics debut album has a raw label with an LP impressively packaged and brilliantly performed. Each member gets his extra-ordinary looks in, but the ensemble songs, "She's Mad About Me," "Help Me Make It Through This Night," "'Til the Good Times," "Sunshine Mountain Can Dance" could become the more successful of his albums.

Clyde Brown has evolved into one of rock's studio bands despite their low-key attack that's always creative in comparison to the recent run of the present blue-velvet nicks. In a determinedly behind Kim Simmonds's distinctive lead guitar and Dave Ford's Creedence-like population on drums. "Tell Mama," "Call It Back" and "All I Can Do" are tough, tantalizing blues from this right group.

Savoy Brown's first live recording and it has its share of loneliness. The recording captures all of the spirit of a live performance that\'s a distinctive. It gives them a distinctive sound that\'s been considerably more chart product.

This is the group\'s first live recording and it has its share of loneliness. The recording captures all of the spirit of a live performance that\'s a distinctive. It gives them a distinctive sound that\'s been considerably more chart product.

This package, containing his super hits should have the same sales effect on the LP chart. His strongest songs include, "Proud Mary," "Take a Leopard Love" and "Sweet Caroline."

In a short space of time, James Gang has made heavy dents in the country single chart. This package, containing his super hits should have the same sales effect on the LP chart. His strongest songs include, "Proud Mary," "Take a Leopard Love" and "Sweet Caroline."

This deluxe twinned set, timed perfectly and incorporating his forth album, "The Night They Drove Old Dixie Down," should prove to be his seller. For one of the top LP's in the current catalog, this one is one of the most recent and expanded. Pencil Band is one of the most recent and expanded. Pencil Band is one of the top LP's in the current catalog, this one is one of the most recent and expanded.
CINNATI BALLET COMPANY

David McLain, Artistic Director announces

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NEW YORK

Columbia's New Riders of the Purple Sage play the Manhattan Center Ballroom, Wednesday (15) at 34th St. & 8th Ave. . . . Carolyn

DOMESTIC

Hester set to appear at the South St. Seaport Museum Pier at Fulton St. & East River, Tuesday (14). The Manhattan Ballroom, Beacon Theater and Seaport are expanding the talent scene beyond the Village. . . . Tom Jones makes his debut at the 2,700-seat Westwood Music Fair for one week, beginning Tuesday (7). Mayor Pat Buf- falo has proclaimed "Tom Jones Week" in the L.t. town. . . Most of the material on Army Murray's next Capitol LP will be sung by Miss Murray on her first CBC-TV special for the fall sea- son. She has also just completed sessions in L.A. with Glen Campbell, in addition to resuming taping "The Glen Campbell Show." . . . Chess' Timmie Rogers will appear at a Friars' dinner honoring the Fifth Dimension, Oct. 3 at the Waldorf-Astoria. The Bell Rec- ords group will also debut as the first pop outfit to play the new John F. Kennedy Center for the Performing Arts on Monday (13). . . Godfrey Cambridge plays the St. Regis' Masonette for three weeks beginning Nov. 15, in his first Mahattan club date in three years. . . . Capitol's Steve Miller Band and Cannonball Adderley Quintet appear at the Beacon Theater, 74th St. & Broadway, two days starting Tuesday (14), closing a series of weekday sum- mer dates. Shows resume in the fall. . . Howlin' Wolf, John Lee Hooker and Ray, Gary Davis play Hunter College, Sept. 24. Blues great. Daris also performs at a black gospel music fest set at the Seaport Museum, Saturday (11). . . . Capitol's Alton Brothers Band and Epic's Red Bone will appear at the Central Theater, Passaic, N.J., Friday (10). . . La Martinez, St. Wt. 11th st. pro- cents Clark Terry Big Band, Friday (10), the Billy Taylor Orchestra, Sept 17, and Bob Rosenblatt's Orchestra, Sept. 24. . . . "Look Me Up," a musical revue featuring hits of the 20's, opens at the new Plaza Hotel in the Plaza Hotel Oct. 6. Previews begin Wednesday (15). ED OCs

LOS ANGELES

Stoneground and the Buays both got good reviews to their Whisky Hill. . . From Mr. McGoo to the Voice of God, Jim Backus signed to narrate Ray Barret's tape, "Pilgrzie, Truth of Truths." . . . Theater, 41st St. & Broadway, for Stromberg, touring Leon Russell to produce Dylan album in Florida and Nashville between dates. Then later G & S release says Russell de- nies Dylan rumors. In September, Poco's biggest bread month, with the date of Jose Feliciano switch manage- ment from Chartwell to Hertter- Fischel.


RECORIDING—A&M's Chuck Kaye picked up distribution to Tom Sparks' "Walkin' Down a Country Road," after the Sea- West single started racking up heavy airplay and sales in the Seattle area. . . Don Fritts' Scott's own Cema on the promo route for Bell single, "Theme of Champions," featured in "On Any Sunday," movie. . . . Watermark's 12-hour Elvis Presley radio documentary sold to 50 markets as Country Tall's next is a five-cut single. "To give the country the money's worth," said manager Terry Ellis. . . Lou Adler pro- duced Cheech and Chong's comedy album for his Ode label. . . . Prophestry's newest, "In The Year 1969," P. F. Sloan and now into studios with Little Biss. . . . Let- therem celebrate 10th year with (Continued on page 24)

Talent In Action

THE PERSUASIONS, LEO KOTKIE
Bitter End, New York

The Persuasions, an a cappella soul group on Capitol Records, came home after a six-month stint on the West Coast. And the group couldn't have had a warmer wel- comed than when they received their record. The Persuasions are a dynamic group who rely on their voices and performing skills to add glitter to their act. The usual amplified razzle-dazzle is missing from this act, but no one seems to notice. Giving a little of the old and a little of the new, they opened with a wide-open version of "Swane" and worked non-stop through oldies like "Sincerely," "Mister Earl" and "I Only Have Eyes for You." Topping off their act, The Persuasions added their own style of "Pieces," "Cloud 9" and a show- stopping version of "He Ain't Heavy, He's My Brother" and "You've Got a Friend." Some may question the group's potential on records where even super elec- tronics sounds begin to sound bland. But given the right exposure, The Persuasions should have no trouble.

Also on the bill was Capitol's Leo Kotkite with a contrasting low-key performance. Displaying the versatility of his music, Kotkite worked his way through such varied numbers as "Tennessee Waltz" and "Night in a High" and a Bach cantata.

He creates a "homey" atmo-sphere and a series of Oklahoma and Vanila Gulch which sets the mood for his per- formances of "Like a Stone Out of Your Mouth," "Sad" and although Kotkite appeared to be slightly nervous, his amazing, fast finger style exceeded all past any worries about his perform- ance.

DARRELL LEO

MEL TORME

Magic Mountain, Los Angeles

Mel Torme turned to new pas-tures with his debut at this amuse- ment park in Los Angeles' Showcase Theatre. Cutting his regular night-club act to 35 minutes, the singer received an amiable round of applause from an audience which ranged literally from babies to old grandparents. The younger set dug his versions of "I've Grown," "The Things I Used to Do," and "Tom Paxton's "Whose Garden Was This?" while the adults lustily ap- plauded Torme's take on the big band days. . . . Conducted by the park's 16-piece orchestra led by Dick Marks, Torme led off with a "I Hear Music" which grabbed his audience immediately. From there on he was off and running. (Continued on page 24)

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MICROPHONES \ HEADPHONES

THE NORTH AMERICAN PHILIPS CORPORATION
A little bit of rock, a little bit of roll, some easy and an order of chilli fill this album with the first high energy, rootsy. Motorhead is all there and shout through the人群 of full speed, "Kenny Wedding, About Time," "Sonny Down in Texas," and "Wild Oats Man," offer display a grace of its best. There's a lot of nostalgia here, but the music is strictly 1971.

NORMA JEAN SINGS—RCA LSP 4593

Norma Jean premieres her straightforward, uncompromising voice to tribute in some great songs of the 40's and 50's. The result is a real standout, with all the best country-flavored hits of the year. "You Wouldn't Know Love," "What More Can I Do," "Don't Be So Proud," "A Little Bit Too Easy," and "Someone's Watching Over Me" are outstanding cuts in an outstanding LP.

ARCHIE SHEPP—Epic LPR 3941

Shane shows up a head to change through his integrated use of voice and piano creating a Free for Freedom which has not been seen since the days of John Coltrane. "Heavy Blues," take up the FST side of the LP and is in three parts for easy radio programming. "Dr. King, The Beautiful Woman" is the best work of his career.

SPECIAL MERIT PICKS

ERIC MERCURY—Concord Sound Ornamented in the Familiar Toll of Memphis That Smell of Rock. Enterprise EM-1300

Eric Mercury and Steve Cooper get right down to a rough, austere sort of hard-rock sound. Beginning in a Red room in New York is a new generation of fans, who love waltz and Mercury's Zeppelin in between the rockers. For Mercury, songs like "This is the Night" and "Down on the Street." And Cooper's "Oh Yeah!" and "She's in the Movies." A sharp, successful longer for days.

ALEX REYN—No Truth to Sell. Big Tree BT-3000

Beez enters the busy competitive track of new-wave, velvets/rockers of lyrical free music. He is moving right into the heart of the music. These songs are rich in everyday imagery and personal expression. A sharp, successful longer for days.

STEVE ROSSI & SLAPPY WHITE— I Found Me A White Man You Found Yourself Over Nature 5E 4206S

The duo gets comedy mileage out of their respective ethnic backgrounds in this comedy-cum-music album. The fact that they have a strong track in nightclubs and TV shows where they have worked. Subjects covered range from Indians, Soul Brothers, Transam Capote and pot. Only one cut is not recommended for anybody, only some of the subjects for the biker may resist, i.e., love, and sex, and the title, to be missed. "I Found You." (Continued on page 35)

COMEDY

COUNTRY

NORMA JEAN SINGS—RCA LSP 4593

WILBUR BROTHERS—That's Living Feeling. Decca DL 7399J

The duo remains consistent top sellers and this package of top performances illustrates the success of their sales power. The title tune, along with such favorites as "Heart Over Mind," "By The Time I Get To Phoenix," and "There Must Be More To Love Than This" are among the top cuts.

MIGHTY JOLLY YOUNG BLUES & TOUCH OF UL—Immediate IMP 498

It is difficult to call this LP a strictly blues album, but the package of top performances illustrates the success of their sales power. The title tune, along with such favorites as "Heart Over Mind," "By The Time I Get To Phoenix," and "There Must Be More To Love Than This" are among the top cuts.

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RELIGIOUS

MOVIESTAR & THE STATESMAN—Put Your Hand in the Hand. Skyline LP 6130

The Statesmen with lead singer Movie Star, keep alive the religious music trends by adding their unique style to the many top tunes of the day to their irrepressible musical fervor. The result is a unique form of religious pop. Tunes here include "Put Your Hand in the Hand" and "Bridge Over Troubled Water."

CLASSICAL

SHJACOBSON: SONATA NO. 1 IN E FLAT MAJOR. IN כאן FANTEZI—Filarmonii H /><span class="media-credit"><a href="http://www.americanradiohistory.com" target="_blank" rel="noopener noreferrer">www.americanradiohistory.com</a></span>
From The
Music Capitals of the World

DOMESTIC

L.A. PLAYDATES — Quincy Jones and Roberta Flack will be heard at the Greek . . . Richard Williams to Playbuck Club . . . Roger Williams and Little Dino at Magic Mountain.


LAS VEGAS

Dionne Warwick re-mixed part of her latest album at United Recording. This is her last album for Scepter before she moves over to Warners-Reprieve. Also doing work at United were Woodrow who appear at the Landmark . . . Frank Sinatra Jr., currently at the Frontier, will record his second album for Daybreak in Los Angeles. The “time and space” album will feature several songs penned by Sinatra.

Jerry Lee Lewis, who has two records on the charts, at the Landmark on Monday (13) . . . RCA superstar Elvis Presley backed by the Imperials and the Sweet Inspirations and five personal musicians augmenting the Statemember Las Vegas Hilton Orchestra opened at the hotel for a four-week run. The engagement follows closely the release of his latest RCA album “Love Letters From Elvis,” and coincides with the release of “A Touch of Gold, Vol. II.”

Amaret recording artist Judy Lynn who appears at the Flamingo will headline the Los Angeles County Fair Sept. 27-30 in Pomona and the Kern County Fair Oct. 1 and 2 in Bakersfield. Mac Davis returns to the Sahara Aug. 31 for three weeks with Buddy Hackett. Michael has two more years on his Riviera lounge contract . . . Sam Marron will play his future dates at the hotel in the Versailles Room.

(Continued on page 35)

Talent In Action

. . . Continued from page 22

ing in a fine, varied set of tunes. Capitalizing on his “It Was a Very Good Year” TV series, Turner really hit it big when he cranked out a medley of top tunes made popular by Artie Shaw, the Dorsey Brothers, Benny Goodman, et al. Trackman scorated solo received a big hand, and then his ”Bye Blackbird” finale on guitar to the strains of the “Medley of You Me Made Me So Very Happy,” made singing and a perfect finale, ”Sweet & Tears” was excellently done in true, typical Turner fashion.

While no less a scene than the 8 p.m. show, Rick Nelson and company played another for a routing 10 o’clock show that I really set up throughout the house.

FRANK BARRON

IRENE REID

Trude Heller’s, New York

Irene Reid, Polydor artist, a modern-day ingenue with a soft and bewitching her opening night audience at Trude Heller’s with a varied assortment of tender, humorous and soulful love songs. Her phrasing, simplicity and ease of style, her tonal and vocal nuance, provoked a response in the audience similar to a pastor holding sway over his congregations.

Her excellent voice, in every range, can be warmed and soft, sexy and exciting, and the lyrics, to your important, are sung with a total clarity. Even the softest tones can be grasped and digested.

Her excellent sense of humor was displayed when she monologued between numbers about the hazards of a cheating man. Poised and confident throughout, she segued into the next number in brilliant fashion.

At the performance caught, B.B. King emerged from the audience and shared the stage with her. He rendered a humorous an- swer song to her cheating man number.

Her performance was superbly backed by an outstanding group which sustained the quality of the performance.

NORM BERKOWITZ

JOHN DAVIDSON

Riviera Hotel, Las Vegas

John Davidson proves he’s a showman as well as a good singer with repertoire ranging from Elvis Presley hits to Madeline’s. He gains audience rapport by working the audience and giving a show crowded rather than just singing to them. Throughout the show he plucks his new Columbia record, “Say It Again,” in a humorous manner. At the end of the show he passes out copies to ringers.

The high point of his show was achieved when he sat down and offered a series of love songs including “Love Story,” “If You Could Read My Mind” and “Rainy Days and Mondays.”

Backed by the Jack Cathcart Orchestra, he closes his segment with a future version of “May Way.”

LAURI DENI

ISLEY BROTHERS

AIDO MOREO

NATURAL ESSENCE

Beacon Theatre, New York

Music described as sounds in time (for time substitute rhythm). This is a singing group composed of three brothers who back up an assortment of rhythms to the sounds of the Isley Brothers on Aug. 15. Streems and dashers. The trio opened their set to a sparse but devoted audience with “It’s Your Thing.” Brother Kelly soloed in “Real,” ”Like the World’s Closing in on Me?” and rapped the song up with a breathtakingly close resemblance to the guitar solo of the late Jimi Hendrix. Eliciting “Yeah, sing it” from many listeners, Kelly continued with his impersonation of Ray Charles. Later in the set came Stephen Stills’ “Love the One You’re With.” A version of “Ohio,” Bob Dylan’s “Lady Lay.” In which the group recently recorded. Lichtenstein performed with his first smash, “Twist and Shout.” An audience favorite of the evening when it was aired.

Eight young men who call themselves the Isleys opened the show, again with much personnel. Although proving themselves a full-bodied jazz ensemble, they seemed to lack maturity in their stage personation. Their instruments included flute, trombone and sax. Since showing a few glitches notably entitled “The Other Side of Town” and Rashed All in particular could not hide some beautiful flute playing.

A stepping out with plenty of percussion was Aido Moreo, of Brazilian origin. Combining native musical instruments with standard Western ones, he group stretched the limits of organized sound. While whistling and singing, Moreo created effects both mysterious and fancy-free with his drums and a variety of other percussion instruments.

CHRIS GARTEN

KAREN WYMAN

Fairmont Hotel, San Francisco

Karen Wyman has a voice that can belt like Ethel Merman, tear your soul out like Harbat Strei- sand, a sound, personality and style all her own, the delivery of a mature woman and the winsomeness of a sly young girl — all wrapped up in a sly little 16-year-old package.

This newly signed Columbia re- corder went over big with the sophisticated audience in the hotel’s Vegetarian Room. Karen sings from her gut, and she gives everything she’s got. Manly she’s at her best in low-key ballads, such as “Until It’s Time For Me To Go.” With such numbers, her excellence in pitch and phrasing are apparent and her sound is much refined.

She does a bill Reddix jazz arrangement of “I’m in The Mood For Love” and “I Don’t Know How To Love Him,” from Peter, Paul and Mary, and adds a few other numbers that require belting. She does this with perhaps a little too well — because she seems to be striving for music demands. She has a natural enthusiasm and a deep well of feeling — which require a mile of restraint lest her bubble runneth over.

She began her performance for comedy and a talent for a bit of dancing that had me hooting with props. The songs here include “Put On Your Old Gray Bonnet,” “Put On My Top Hat,” “Mimi,” “Smile,” “Lovely Bunch of Coco-nuts,” “Variety Drag,” “At Work Goes By.”

SHIRLEY LEWIS HARRIS

St. Regis Hotel to Open New Season

NEW YORK — The Maisonette of the St. Regis-Sheraton will open its new season Wednesday (15) with a new accent on contemporary talent. Headlining the first is Steve Lawrence & Lena Horne. Following Miss Cantrell will be Peggy Lee, Oct. 4-16; Erroll Garner, Oct. 18-30, the Seekers, Nov. 1-15; Godfrey Cambridge, Nov. 15-30; and Peter Nero, Dec. 6-18. George Corti and his orchestra will perform for another season.
Once again the season is upon us. But it really has never ended. The scenes on campuses across the country are continual and changing. This column has always tried to reflect those changes and acted as a sort of pulse/informer to all who have read it. This will continue. It is a means of communications for all people who have anything to do with the campus music scene. It has a flow, however sporadic it may seem at times. And it has a purpose, as previously outlined, to enlighten and instruct all who read them.

If this semi-regular column is to do its place, there must be input from the sources which create the environment of the campus. Therefore, extend an invitation to all whom there is anything to say, good or bad, about events, people, and the environment of music and its role in communication.

I find it difficult to explain to myself how those people who attended the Radio Programming Forum in Chicago, have failed to write to me with their comments. Radio connotes communication and that is what this column is all about. But I stress the point that this is not a column devoted strictly to the medium of campus radio, for that is only part of the whole medium of campus. Yes, part of the whole. Radio reflects events on campus. But the events themselves, the music and the people who make that music are of utmost importance. The campus store is also part of the campus medium, as is the theater and the campus entertainment committee. There is information there, some of which I can glean from my sources. But if you read this column, indeed this magazine, you must realize that we are strictly talking about campus radio, which are the input. Remember that, the next time Columbia Records or whoever come to your campus and gives out free singles with four cuts from different artists. Remember that, the next time an experimental campaign for an artist is undertaken at the campus. Remember your role. Your column is the way you are opening the medium of campus. There is something there, some of which I can glean from my sources. But if you read this column, indeed this magazine, you must realize that we are strictly talking about campus radio, which are the input.

About 75 stations are on the show all day. If interested, write to Bob Dull at WGSU FM, Fort Worth, WGSU FM, Fort Worth, Tex. (817) 761-4011.

A new album recorded by the North Texas State University jazz laboratory band is now on sale. "Lab 71," was recorded at Sunset Sounds, Dallas, and features original compositions by the students in length and featuring a Top 40 format. There are three breaks in the show and full gain instrumental which can be fared for spots, PA's column, and a top 40 list. The show is on the air at 7:30 P.M. and is available to all campus radio at no charge.

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The Fourth Annual Billboard Radio Programming Forum Chicago, Aug. 19-21

... a report of the highlights

Hal Cook, publisher of the Billboard, opens the fourth annual Radio Programming Forum sponsored by the magazine. More than 400 of the leading programming executives from the U.S., Canada, and abroad attended the three-day meeting at the Hotels Ambassador, Chicago.

SESSION ONE

The Exciting New Sound of Radio—Quadrasonic Broadcasting

MILLER:
Refusing to allow “any individual, corporation, major retailer, or mass merchandizer” to decide for him, independent record producer Brad Miller said that absolutely no records of his will ever be released in matrix form of quadrasonic sound. The pioneer in quadrasonic sound told a capacity audience at the opening of the fourth annual Billboard Radio Programming Forum that he was filing a brief with the Federal Trade Commission calling for all matrix product, which he referred to as “simulated,” to carry the following consumer notice, if passed by the FTC: “This recording was electronically re-processed to simulate quadraphonic 4-channel sound.” Matrix broadcasters, if the FTC approves the brief, would have to state: “The program just heard was electronically processed for broadcast to simulate quadrasonic 4-channel sound.” Miller demonstrated various attributes of discrete quadrasonic sound using equipment provided by James B. Linsing speakers and RCA.

GABBERT:
Accepting his speech on quadrasonic broadcasting with an air-check taped 20 miles from his station, KIOI-FM, San Francisco, to demonstrate the true 4-channel separation provided by discrete broadcasting, James Gabbert related how he became involved in pioneering discrete quadrasonic broadcasting along with Louis Doren and Tom Lott. Doren invented the system, he said, Cost for converting an FM station to the Doren system of quadrasonic broadcasting would only be $500—the cost of replacing some studio equipment. Discrete broadcasting can be done in the same band width without affecting other frequencies, he said. And the beauty of the Doren system is that it’s compatible and regular stereo receivers and monaural receivers will pick up the broadcasts without distortion. He said that a 405-page report, compiled with the help of a computer, had been presented to the Federal Communications Commission on the new system, but that approval might take as long as a year. However, that report ‘blew their minds,’” he said.

SESSION TWO

The Interdependence of Radio and Record Industries for Profitable Operations

STORER:
Rapporting the music industry for recording the same tunes over and over on albums, James Storer spoke of the continuous increase of AM and FM outlets across the country, the diversity of music available, and the constantly splintering audience as creating a demand for the best record product available from each and every company.

Using the six Storer AM outlets in examples of the average station throughout the country in major markets, Storer emphasized the differences of the stations and their semi-autonomy as the key to success. “A direct result of these policies has been the development of program formats specially oriented to the needs and interests of at least one major audience factor in each market,” Storer said.” The guiding principle has been to avoid programming duplication within the general limits of (Continued on page 34)

SMITH:
Joe Smith, a former air personality, explained his view of an air personality: satirically outlining an imaginary personality’s career from the beginning at perhaps, a college radio station, to the big time when many air personalities, explained Smith, have heads so large that they cannot get through the studio door. “Power unfortunately corrupts,” said Smith. “There is ego involved and a (Continued on page 34)

SINGLETON:
Shelby Singleton, whose operations include Plantation Records, emphasized the fact that basically the record company and radio station are twins. “Any time a record doesn’t hit at a radio station, it just doesn’t have it in the grooves,” said Singleton. “In the studio, the first thing a producer and group are aware of is will the new product be auditioned by the air personalities? We have to aim our product at radio and if it is exposed to the listener, there is at least a chance that the product will be heard and perhaps bought.” Singleton emphasized the time factor involved in creating a record. “There are at least 1,000 hours involved in making a product. Consequently, all we, as record companies ask is that you, as programmers listen to our product more than eight bars. We make the entertainment for you to enjoy.” (Continued on page 34)

(Continued on page 34)
MURPHY:
Playing tape reports from his various station managers across the country, John T. Murphy, president, program director, WRTH, New York, stated that the greater St. Louis area, offered another side to the story. He pleaded for communication between the record industry and radio industry, particularly his station, to be reopened. "The communication flow at our station is practically non-existent," said Howe. Howe added that perhaps the reason for the gap at his station was that the good music station did not announce the name of the product it played on the air. "But we answer phone calls and give all the information on a record, including its catalog number," Howe pleaded for equal cooperation from record companies.

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BOGART:
Neil Bogart stated that "1984 is closer than we think. Without confusing the music industry and not specifying where the complaints came from, the FCC came down with the drug lyrics notice" which "spread fear and paranoia." "Censoring is wrong. It promotes stupidity and is basically antilockerian," he continued. "There should be no controls. We are supposed to adults enough to make up our own minds. What the government has done is play under the sheets with record titles.

Bogart also urged that some young people be put on the FCC. "These are the people who know what the music is about and what it all means. They should decide what should be allowed over the airwaves."

He also mentioned trouble he encountered with Brewer and Shipley's "One Toe Over the Line" being thought a drug song and the reluctance of several stations to play Lou Christie's "Waco" single because some station managers thought that the "brownie" mentioned in the song was a code word for a type of drug.

WILSON:
Veteran program director George Wilson said that his station would not play an album cut shortened for single release when the longer version presented what he considered to be a bad influence on children. "If we did play that single, we would be encouraging children to buy a product which could be detrimental to them," he said. He felt that WOKY had no problem about such records.

SESSION FOUR
How the Producer and Artist See Music and Audiences Changing


YARROW:
Peter Yarrow of the legendary Peter, Paul & Mary trio, was positive and optimistic about where music is going. Music is far more important in our lives today and reflects a troubled time, the confusion of the people and their search for spirituality. He contended that people are relating to each other through music now more than ever. The concert audience that is the most attentive or caring is the audience at the peace concerts. "If the audience is here, the vibes are good for any affirmative movement as opposed to just another rock concert. Yarrow hit also at the challenge of radio censorship, "The change of ideas is to maintain your audience. He also felt that the record companies had gone overboard with releases on Jesus rock. Yarrow stated that the myth of the star is over, that people like Dylan are known to their audience as artists but more importantly as people trying to find the right groups of fortunate people. He pointed to the recent Madison Square Garden concert with George Harrison for the starving people of Pakistan. He indicated a major change in concert work is already in progress in that artists are doing more and more worthwhile benefits and are more concert with them than with the regular rock or folk concert.

KAY:
Stating that he felt Woodstock stood out as one of the few events where something good was created, John Kay, leader and producer of the Steppenwolf, said that more good music was created because music had overcome all boundaries, but lately there was a stalemate in quality and few new musical strides. He hit at the change in the concert audience, saying that they are not as attentive as they should be. A high percentage of the audience go to concerts either out of boredom or because of the drug scene there. He felt that many people today would rather stay home and listen to a record than attend a concert or even listen to the radio. He spoke of a weakness and lack of direction in FM radio.

CAVALLIERE:
Stating that when the Rascals first started performing, audiences seemed to find more joy in the music, Felix Cavaliere said there were basically two kinds of audience today—the kind who had nowhere else to go or who came there because of the drug scene and were never really there and the kind who came to a concert performing. "Then and there, because for God, perhaps that in music they can find peace and quiet. They felt music should lift people out of the everyday drudgery of living. Cavaliere felt it was the responsibility of musicians to make their fans feel drugs "is what's not happening."

SESSION THREE
Will Censorship of Lyrics Kill Radio's Appeal?


LEE:
The drug notice to radio stations earlier this year was just a reaction of past policy and not a new one, announced Irwin Steinberg, president, Mercury Records, Chicago. "Nothing was said in the notice that a license is barred from playing a certain kind of record," Lee said. "We would not fault a person who disagreed with us, we just want that person to make judgment on the merits." In response, Lee said if a radio station "played a record glorifying sex or drugs after they had decided to play it, just playing that one record would not affect the station at license renewal time. In fact, we (FCC) would defend him even though we would disagree with him.

The notice was just to advise stations that they should evaluate the records they play. At license renewal time, we just check to see if they are playing these types of records. We aren't checking for any specific records that a station may have played. The FCC wants to allow all views that do not present a clear and present danger to society. The licensee is responsible for everything on the air except political announcements."

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SESSION FIVE
Developing a Strong Morning Show

Chairman: Don Graham, general manager, Mendes/Graham Associates, Los Angeles.
Speakers: Don Imus, air personality, WGAR, Cleveland; Pat Patterson, air personality and program director, WKIX, Raleigh.

IMUS: Advocating, tongue in cheek, that in order to be a successful morning air personality all you have to do is talk dirty and play the hits, "air personality" Don Imus said that it's important today to give listeners a chance to become a rebel in a society that "sends him his mail marked: 'Occupant.' I don't think the average man tied up in one morning wants to be reminded that he's late for a job he probably doesn't have." The job of an air personality is to relate to people's emotions and one of the few remedies to today's problems is poking fun at grim situations. Imus went on to say that air personality is much about the chemistry between the listeners and the program. Imus ended by saying that early in the morning, "people give you their secrets and their problems. They can't help themselves, it is as if you had a 'reverend' bit. At left is Pat Patterson, Don Graham is at right.

SESSION SIX
Taking a Fresh Look at Your Format


RANDAL: Audience involvement is the key to success in radio today, and to achieve this one-to-one rapport with listeners, stations must back away and analyze what is going out over the airwaves, said programming consultant Ted Randall. There's a formula for measuring a format and it consists of two parts—mechanics and personality. Bill Drake-consulted stations were tops in mechanics—jingles, commercials, records, news, and the implementation of other ingredients. However, Drake-formats are usually low in personality, he felt. The trick in successful radio is to balance mechanics and personality. Bring up your personality percentage and you can beat a Drake-type station, he said. He felt that the No. 1 station in a market is not always a good station. "It can be that nobody else is any better." His belief is that the personality today must be involved in the community so that he can relate to his listeners. To accurately measure the contribution of a personality to show, he advocated taking an hour of his program and stripping it of everything but the content the day delivers. "Chances are you'll have a piece of tape this long," he said, holding his hands less than two feet apart. "It'll represent one-tenth of percent personality."

DETZ: Feeling that some of the listeners of WAXB-FM are now growing older and "into a different kind of music," John Detz said, "I think there will develop progressive MOR, progressive Top 40, and other forms of progressive formats. Our listeners can't go back to regular Top 40 radio. Community involvement helped his station, he said, overcome "creeping elitism." Thus a crisis of estrangement between personalities and audience has lessened. Now, he said, there is a crisis in library space. "We receive about 15 albums a day." He cut back suits of the air personalities from four hours six days a week to only five days because of the time the staff must spend listening to music when they're not on the air. "But how many progressive rock air personalities spend time in the community in which they serve? Do they get involved in voter registration, consumer rap sessions, drug clinics?"

SESSION SEVEN

Turning Research Data Into Programming Concepts

Chairman: Lindsay Schutz, Frank M. Magid Associates, Cedar Rapids, la. Speakers: Gene Nelson, vice president, WLS, Baton Rouge, la.; Dr. Herbert Kay, president, Herbert Kay Research, Montclair, N.J.

NELSON: Although new research techniques are being developed and refined, noted Gene Nelson, it is important to understand the methodology and limitation of professional radio rating services. They merely peek at the audience at different points of time and do not explain audience preferences. They are not as refined as those used by such research agencies as Harris or Gallup, can contain deficiencies in the sample and may not provide a realistic geographic representation of the market. The greater the fractionalization of samples, the less accuracy of research. To do motivational research you must have a basic understanding of research techniques. To this end, devise a system of checking every phase of research, remain the context of the question being researched, and make certain the sample is generic. The tools of motivational research within the radio station are music, news, promotion personnel. You can manipulate the audience by inducing audience crossover to your station by inducing non-radio listeners to tune in, and by increasing the span of your audience; music is the primary demographic manipulator. From the 1950's to 1962, Nelson conducted a telephone call technique similar to Hooper and the results showed that the nature of audience can be determined by the audience flow from one station to the other. By making minor programming adjustments in weather, time and personality intensity, you can manipulate the audience flow and the rate of its flow. The more specialized you can be the less the rate of audience flow.

KAY: Dr. Herbert Kay noted several fallacies about using research. First and most universal was the belief that an interview is nothing more than common sense. There is a technology of asking questions and evaluating answers, especially in music research; and asking the question "why." Too much importance should not be placed on some of the problems involved in research, and it is necessary typical of the entire audience. There is a danger of identifying the audience with a homogeneous group rather than determining their individuality. In music research, you should not rely on the answers to such a question as what kind of music do you like. For this is a complex area and should be handled by professionals. Develop yourself in research in general rather than in specific market research. If research is required, professional research agencies should be sought. It could, Dr. Kay noted that as competition gets more severe, judgment may not longer be an adequate basis for making important programming decisions.
SESSION EIGHT
The Growing Competitiveness and Profitability of FM

LEE:
Despite the phenomenal growth of FM radio in the past three years, FM still has to fight a bias from advertisers, according to Jerry Lee.

"There will still be some hard times for FM during the next three years," Lee said. "The ad bias is still there. Most of the advertising on FM is local. National advertising is still resisting. But this will change because FM has found its place in the media as a profit-maker."

Lee said the FM future is bright because of increasing penetration. "The stumbling block has been the lack of FM radios around. For instance, the average home has five radios, but only two of these are FM. Thus only 40 percent of the total market is being reached." Lee predicted this would climb sharply in the next three years and pointed out that one large automobile manufacturer is considering FM radio as standard equipment in 1973 models. He also predicted an AM/FM radio with high quality sound would be available within three years for under $10.

"If it takes a while for FM to happen big, it will make FM better," Lee said. "And, as it gets more powerful, there will probably be more commercials per hour, which might detract some from the advantage FM now has over AM. But in 10 years, FM stations with the most powerful wattage will be a much better buy than AM."

WILSON:
The key for successful FM is differentiation. "You have to find out the different aspects of your market and then decide what format is best," Big Wilson said. "Have to find out what FM format would go best with your AM brother. Perhaps you'll find that a way to be different is to be the same with a simulcast on both AM and FM. This has made the point where the FM is now the big brother to the AM."

To determine what difference would be successful, Wilson said the program director would have to look for reasons why other stations in the market shouldn't be doing what they are doing, then find out what is being done right and then find out what isn't being done at all. Promotion is also nec-

SESSION NINE
Motivating Manpower at a Radio Station

SANDERS:
Air personalities are different as radio stations in different markets. "One must be able to handle each personality in a different way," said Bill Sanders. "There was a time when it was so easy for us to think of radio as a place for personalities."

"But," Sanders continued, "I would say that a creative personality is one who is able through his own imagination and creativity to communicate an appealing personality to his listener. When handling creative people you are dealing with human beings first and talent second. And talent is the personal property of the individual. When a talent hears something about himself that he doesn't like, he just disregards it. It is the natural instinct of talent to disregard what is of assistance. So one must communicate with him on a level which he appreciates."

"Make your air personalities realize that you are more concerned about getting the job done than you are with the individual personalities and even more concerned about the overall good of the station than the desires of a single person, no matter how talented," Sanders said.

"Both of these realizations make the sensitive talent insecure and more pliable. Most importantly telling the personality that he must because it's best for the station assures him that you have the ability to assemble the facts and fiction to support your arguments."

"And when the format says no, the talent does not execute his whims, no matter what. This should be a guiding rule."

"Where all else fails, tell him that if he listened to you, he will make more money."

RENNICK:
Charles Renwick emphasized the need to constantly watch priorities. "Communication must become habitual," he said. "Often we communicate with everyone except each other."

Renwick suggested in-house publications to keep everyone up to date on the happenings at the station. He also suggested meetings with air staff as well as with the entire staff. But one must also meet individually with his air staff.

In doing this, it is often necessary to use complete candor. If a guy is in trouble, tell him. But show him a mutual spirit of respect and trust," Renwick said.

Other possible methods of communication are in-house playlists for the salesmen, the sharing of rating information, good or bad, with all staff, and especially the notification of a format change being sent to everyone involved with the station.

Storer has found that by sending people from their national office on the rounds of all the stations, the network is constantly being updated.

SESSION TEN
Building Your Audience With Creative On-Air Contests and Promotions on Top 40 Radio

SWARD:
James Sward questioned the validity of dollar promotions, saying that he would rather have "the audience as a friend. And I do not want that friendship based on money. I want it because he likes me as a person. Building an audience is 99 percent creative programming."

"There are only two types of promotions that I would think of using: the cash contest music specials, but both must be entertaining because Top 40 radio is primarily an entertainment medium. I would never allow sales promotions of giveaways because they cheapen the station. You can't build a favorable image by giving away buckets of chicken," he continued.

Sward pointed that he uses cash giveaways only as a tactical tool. He doesn't advertise the contests in other media because he doesn't want the listener to tune in just to win the cash. "We just want the regular listener to stay tuned for a longer period of time. Almost all of the cash contests are done during the ratings period and keeping the listener tuned in longer increases the quarter hour rating," he said.

He pointed out that the promotions should be suitable and acceptable to the older end of the demographics scale too. "Don't turn the older listener off through promotions: you must keep that 20-30 year-old audience," Sward said.

Lunches became another chance to rap shoulder-to-shoulder with experts in radio programming.

RANDOLPH:
While on-air promotions and contests can help build an audience, the programming and sound of the station is what keeps the audience tuned to the station for a long period, said John Randolph. "Top 40 radio has always had an image problem. And this was especially true at WAKY when I came several years ago. To change the image we concentrate on moneyless promotions. The first thing we did was to tie into the community. We had a picnic and involved the civic leaders, who were always anxious to get publicity. We had city officials and disk jockeys riding tandem bikes and other people we could get an incredible amount of local press on the picnic," WAKY runs different promotions on weekends than the ones featured during the week. "The housewife who listens should be given the weekend off because if she listened every day in order to win, you run the risk of alienating her to the point where she doesn't listen to the station at all."


Chairman: Jack G. Thayer, general manager, WGAR, Cleveland. Speakers: William S. Sanders, general manager, WWDC, Washington; Charles Renwick, radio division program manager, Storer Broadcasting, Cleveland.

Chairman: Jerry Sharrill, national promotion director, Buddah Records, New York. Speakers: John Randolph, program director, WAKY, Louisville; James Sward, general manager, CKGM, Montreal, Canada.
SESSION ELEVEN
Building Your Audience With Creative On-Air Contests and Promotions on MOR Radio

LEE:
Along with making the music a little more up-to-date, Jack Lee used target demographic promotions to build stronger audience among young adults and adults under 50 years old. He related bike-in and kite-in promotions, along with a snowmobile derby. “I tell the personalitiers that if they have an idea for a promotion to come to tell me and we’ll do it right away. If it costs much money, we’ll do it next week.” But everyone at WTJX gets involved in promotions and the station keeps something going all the time. Next year, the station will have a section of seats at the ball park; tickets will not be discounted, but WTJX will give fans albums, etc., for buying a seat in the WTJX section. At the moment, WTJX was operating with out a big cash giveaway promotion. As part of his task, Lee played a tape of a half-hour “grill-in” promotion and live broadcasts that bombed, claiming that memories of the show “keeps us hum- ble.”

HOTLEN:
Speaking both of winning promotions and some bombs, Allan Hotlen said that the basis of any radio station promotion should be unusual. “I tell my stations, ‘if you can’t get people to buy a product and if they are buying it for you, why not do it?” He said, “I tell them that when it comes to promotions, keep it simple.”

SESSION TWELVE
Building Your Audience With Creative On-Air Contests and Promotions on Country Music Radio

BAILEY:
Of the many aspects in country radio contests, it’s obvious the public loves to receive records as prizes and even some promotions are surprisingly contemporary. KIKK in Houston is an example, does well with a state surfing contest each year which draws 40,000 young- sters to the sea at Galveston. “We aren’t switching these youngsters over to country music en masse,” said Bill Bailey, “but it certainly shows our rock competition some- thing. We don’t concede any seg- ment of the population.” He said “that people love to receive rec- ords. They are nuts about LP’s.”

Audience comments create an impact with speakers Jay Hoffer and Bill Bailey, center. Chairman Larry Baunach is at podium.

SESSION THIRTEEN
What is the Smaller Market Station’s Most Useful Source of Information on Music Popularity?

VERMILLION:
“Let the record promotion man know what you expect of him and also let him know what he can ex- pect of you,” Bill Vermillion said. “Too many promotion men seem ‘all too eager to give you advance listing information from next week’s trade charts, but when you ask them anything else about a record, they have no information.” He advised small market radio people to not pick blindly from trade picks and starred records on the chart, but to do their own thing. “You can make your job easier by learning to use the pro- motion man.”

He has found a playlist sent to promotion men and distributors a necessity, even if the station doesn’t send it to local record stores. His playlist contains extra information about the disc and the artists, not just the record. He said he spends about 25 hours a week working on the music of WLOF. “And about one-third of this time is spent talk- ing to promotion men. But, to find out what that promotion man is talk- ing about, you must know the music. This means listening to all of the records...at least the plug side.” He warned against “the big station hype. If you watch closely, you will notice that the biggest are wrong just as often as you are about records. What mat- ters is who is getting reaction to the record. And reaction to a rec- ord is what a promotion man can tell you.” A hit in Baltimore is usually a hit in Orlando, he said, but Seville is likely to be Or- lando hits. It doesn’t take a promo- tion man to make a record hap- pen, but it does take a promotion man to make it all the way.

DEAN:
Record charts give us a picture of what’s happening nationally, but have limitations as a programming tool, Greg Dean said. “We must remember that these charts are usually behind a competitive station’s play- list and usually reflect national record sales and airplay in certain key major markets. It is not un-usual for certain records to remain on the charts for 12 to 20 or more weeks. Few stations can justify playing a record this long,” he said. The reason for this type of lag fac- tor, he said, is the delay in actual airplay versus response such as sales. And, another factor is that a record may continue to sell for a while after it is dropped from the station’s playlist. “In fact, sales have been known to increase be- cause the audience could no longer hear that particular record on the air.”

He relies heavily on the records in the bottom 50 of the charts— listening to them all—and playlists from radio stations. Record upshots help in providing a market comparison on given records. As a rule, he felt that too much music directors place too much importance on letters and phone calls.

WALKER:
Perhaps the most untapped wealth of record popularity infor- mation is the jukebox. Robin Walk- er said. “Jukeboxes have become more sophisticated in the last 10 years—to the point of being able to give the program and music di- rector strong indications of demo- graphic appeal on specific records.” Walker has a system going with local jukebox operators, supplying them an advance list of records. WIRL will play about a week be- fore the record goes on the air. In return, Walker receives infor- mation for the jukebox routine which indicates the records people paid to hear within the past four or five days. Local record stores were being stocked by the playlists of Chicago stations, he felt, and thus unusable to any way. Anyway, local store reports were occasionally suspect, as were phone calls from listeners. Jukebox play reports have proven highly useful.
SESSION FOURTEEN

What Is the Medium Market Station’s Most Useful Source of Information on Music Popularity?

SHERWOOD:
Record information from juke-box operators and record distributors has been of little value to Bob Sherwood, because they’re not in the entertainment business. He relies mostly on local record stores, both the smaller shops and the Tower Records. Tower stores called KROY record stores, both the smaller business. He relies mostly on local stores to check for station about tributor program director generates sius, who

PARKER:
Charts should not be used as a sole source of information in programming a radio station, said Charles Parker; “because he who gets bullet today may get shot down tomorrow.” Only if a record is a good for that particular market should it be played. Parker said of Hope, A&M Records group where the charts leave off and give a more in-depth evaluation of records. A station can use them to spot trends and reasons for sales in other markets. Audience letters and phone calls are useful in learning the appeal of new product, but it’s really a compilation of all sources that should be used in building a playlist. WDRC’s playlist may be a guess, he said, “but it’s an educated guess.”

REUS:
How a music director or program director should deal with promotion men varies from market to market, Dick Reus said. But the radio station and the record station should have a common goal—to sell records. The promotion man can be of valuable assistance if he knows the market because today’s record patterns are confusing. A good promotion man makes an effort to know the market’s sales pattern and the area’s trends. The undeclared war between radio stations and promotion men should not exist because they can easily work hand-in-hand and help each other reach their goals.

SESSION FIFTEEN

What Is the Large Market Station’s Most Useful Source of Information on Music Popularity?

LIPSIUS:
The trustworthy record distributor can be a radio station’s most important source of record information, according to Harold Lipsius, who “owns” and operates one of the most reputable distribution firms in the nation, but also operates Jamie/Guyden Records. “Program directors change at a radio station as the program director leaves the market, but the reputation of a distributor always stays at the station,” he pointed out. The distributor can also advise a radio station about the better record stores to check for record sales information, as well as jukebox information. “Repeat sales for a distributor may often come from jukebox play,” he said. “The industry,” and mistakenly, he felt, “long ago decided that jukeboxes didn’t influence record sales. But you can determine the demographic appeal of a record and

ROOK:
The more information a program director uses in programming his radio station the better, veteran programmer John Rook said, “not only his sources are local sales.” Pointing out that the people who go out and buy a record are only a small part of a radio station’s audience. Rook went on to reate the claims of several record spinners, including those put out by Bill whether it’s a potential hit from jukebox play.” The distributor can be the most important source of information on what you put out that counts.”

HAROLD LIPSIUS: states that the distributor is one of the most important links in the entertainment business. Chairman Larry Baunach is at left, John Rook, at right.

SESSION SIXTEEN

Behind the Scenes of a Recording Session—How the Music Is Made

RICHARDSON:
Presenting an on-the-spot demonstration of how a record is produced by recording the A&M Records group Hope before a live audience of radio executives attending the Forum, Jack Richardson said that in his opinion producers have become a recognized force in today’s recording process, adding that the recording engineer is “also essential and of the utmost importance.”

RICHARDSON said that a producer has to be part psychologist, part arbitror, part diplomat, and a master of optimism. He deals with unions, recording artists, studio men, engineers, promotion men, record companies, and the host of others and must constantly use his imagination.

The producer must look to the future, to the recording date before he enters the studio. We live with the group to determine their needs and temper in order to maximize their creative output toward a group identity for their record product.

WELLS: Continuous improvement in the production of records has been boosted by a stereo revolution, said Joe Wells. The stereo revolution has released the making of records to the sound engineer and producer far beyond the old methods of recording everything on single track. Wells traced the growth of recordings through the recent inception of the 16-track, two-inch tape, described microphone placement, pointing out that several microphones are often used on just the drums alone, and how electrical output is defined. He then described studio acoustics. Other acoustics were mentioned with the Dolby, the advent of four-channel sound, and a recording system using digital techniques.

Joe Wells stands by while Jack Richardson and engineer Brian Christian, right, lay down a track in recording session.


Chairman: Don Owens, director of Charts & Reviews, Billboard. Speakers: Bob Sherwood, program director, KROY, Sacramento; Charles R. Parker, vice-presiden & program director, WDRF, Hartford; Dick Reus, program director, WLEE, Richmond, Va., and publisher Reus Record Report.

Chairman: Bob Glassenberg, assistant radio-TV Editor, Billboard. Speakers: Jack Richardson, president, Nimbus 9 Productions, Toronto, Canada; Joseph F. Wells, manager, Chicago recording, RCA Records, Chicago. Performing on the recording session was the Hope, a Nimbus 9 group signed to A&M Records.

Later, Jack Richardson and engineer Brian Christian, right, lay down a track in recording session. Presentation were RCA record promotion executive Tom Cossie, left, and Frank Dileo, right.
ARMSTRONG:

Entertainment is the lifeblood of the radio station, Jack Armstrong said. Music is most important; the deejay is second in importance of providing this entertainment. He warned that if the deejay concentrates too much on mechanics, he's unable to provide the entertainment that he must. Armstrong offered the typical mental makeup of a deejay: He is insecure and if management hedges him he cannot perform to the best of his capabilities; he is sensitive and should be given compliments if deserved, as well as criticism; he is valuable economically and deserves remuneration that is fairly proportionate to the money he makes for the station; his creativity needs freedom to present new ideas; he is intense and needs complete concentration free from interruption while on the air; and he must have good people mechanics and should prepare for his show at least 10 hours beforehand. Strictly formatted "much more music" stations tend to strangle entertainment, he said.

HILLIARD:

Five key points in being a successful air personality, according to Jim Hilliard, who started his career as an air personality, are: 1. It's not necessary to talk too much; 2. There is not a relationship between voice quality and ratings; 3. Keep irrelevant matters off the air personality's mind while he is on the air; 4. Tell the air personality what you want them to perform and why; 5. Give the personality room to work within the format provided. Hilliard played a tape of three personalities on his WNPX, Indianapolis, stressing the style of the personality rather than the music or the format; their style was not overpowering and he made for appeal to people. Hilliard denied the oft-expressed opinion that there is no room for the deejay as a personality, stating that many stations are successful only because of the personalities on the air.

BARNETT:

Pointing out that KMPC, the middle-of-the-road giant in Los Angeles, he programs, was playing 50 percent of the records on the Billboard Hot 100 Chart three days, Russ Barnett said, "We've come a long way toward contemporary radio in the last couple of years based on the theory that radio must stay up with the times and with the changes which take place almost daily in music." The air personality must also keep up with the times and KMPC's Dick Whittinghill has managed this. "I don't want to give the impression he's really hip, because he's not," Barnett said. "He still maintains many of his older views on some things. But he's playing most of the new singles on our list and he's listening to some of the things these young songwriters are saying and saying they're pretty good." Whittinghill has a girl who picks his music under Barnett's direction, and he has a specific formula to follow. "But he's the guy talking out of that speaker and he's important to us, ... and that's why he makes $125,000-plus each year," Whittinghill has built a believability in the market. He has kept his former listeners and constantly gains younger listeners, Barnett said, in describing details of how and why KMPC and Whittinghill achieve their target demographics.

PATTON:

To be a successful personality in the broad, long-range sense, "you must maximize audience for all shows on the station as well as your own," said John Patton, veteran program director of stations such as WCBM, Baltimore; WOR, New York; and WJJD, Chicago. "You don't need a group of oldies; you need a group of fans. And you can find your fans by listening to the audience, and why KMPC and Whittinghill achieve their target demographics."

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SESSION NINETEEN

How the Successful DJ in Country Music Radio Handles His Job on the Air

Chairman: Phil Gardner, program director, WNOW, York, Pa. Speakers: Don Day, program director, WBAP, Fort Worth; Tom Allen, program director, WIL, St. Louis.

ALLEN:

WIL, St. Louis country music station, countered rapidly when a local middle-of-the-road station started playing country artists such as Ray Price, Lynn Anderson and Johnny Cash, by playing such things as "This Time," Frye Show, "Party Doll," Buckley Knox, and other rock oldies. "We're grabbing all the old rock hits that have the least bit of country sound," Tom Allen said. He felt this was one way country stations can build younger demo-

SESSION EIGHTEEN

How the Successful DJ in MOR Radio Handles His Job on the Air

Chairman: C. Hewel Jones, general manager, KTOX, Oklahoma City, Okla. Speakers: John Patton, program director, WASH-FM, Washington; Russ Barnett, program director, KMPC, Los Angeles.

SESSION SEVENTEEN

How the Successful DJ in Top 40 Radio Handles His Job on the Air

SESSION TWENTY

How the Successful DJ in Soul Music Radio Handles His Job on the Air

Chairman: LeBaron Taylor, assistant general manager, WDAS, Philadelphia. Speaker: Tal Forrest, program director, KNOK, Dallas.

Taylor:
Tracing the evolution of soul radio from the early 1960's when every black radio personality came to work with a different box of records, LeBaron Taylor pointed to today's distinctive, tightly con- trolled soul music format and raised community and company service priorities behind the music. "Black radio had to be something more than just personality, so it improved its professional status. Now, the mix of records vary to match the day. Also, we are care- ful about commercials and have de-emphasized anything which negatively affects the black community." He said the soul stations have "also realized the air- personality is an extension of the salesman. The personality must sell his station and, indeed, him- self to the community." 

FOREST:
"The concept of providing a continuous show from sign-on to sign-off with no real difference between air personalities has helped soul radio gain a large audience during the past year," said Tal Forrest. Giving examples from KNOK, Forrest outlined the key to a successful soul station. "We have eliminated the singles following a spot cluster where the last thing in that cluster is a station promotion or a public service an- nouncement that ends with the station ID. The idea is carried over through a no goodbye policy be- tween our personalities. We have one continuous show for 12 hours where every other record is a top 20 from a singles playlist and a maximum of five album cuts. To be successful the soul per- sonality must offer entertainment to his show. He felt that usually a drive time personality was not suited for a midday slot. He also stated that a DJ must be allowed to have fun at his job in order to be able to contribute to the en- tertainment value of the show.

Bill Sanders, general manager of WDCC, Washington, moderates meeting to found a society to raise the professional status of pro- gramming and programmers in broadcasting. Elected to an ad hoc committee to select a steering committee for the fledging society were Ted Randall, chairman; Greg Dean, Doug Cox, Ross Barnett, and Big Wilson.

SESSION TWENTY-ONE

How the Successful DJ in Progressive Rock Radio Handles His Job on the Air

Chairman: Claude Hall, Radio-TV Editor, Billboard. Speakers: David Moorhead, general manager, WMMS-FM, Cleveland; Jerry Stevens, program director, WMMS-FM, Philadelphia.

MOOREHEAD:
Expressing some disturbance at a recent comment by the Federal Communications Commission that progressive rock stations had little control over the music that went over the air, David Moorhead, a pioneer in progressive rock radio, said that progressive rock stations had more control over the music played on major rock stations of today. Getting into com- mercials, he said it was difficult for a progressive rock station to recover from a "shock" spot. Kids know that if your marriage is on the rocks, you're not going to save it by changing your face. He felt a lot of the rebellion to- day is in anti-responses to com- mercials being broadcast on radio and on TV. Another problem, be- sides unsuitable agency commer- cials, in progressive rock radio is too many progressive rock stations take themselves too seri- ously. We're not in this business. But commercials can cause many listeners to shift sta- tions faster than bad music or a bad personality. "Our kind of radio comes up to the audience. Too many radio formats talk down to their listeners."

SPECIAL SESSION A

The Important Role of the Record Promotion Man

Chairman: Don Owens, director of Charts and Reviews, Billboard; Speakers: Cliff Hunter, general manager, WOAI, San Antonio; John Catlett, general manager, WBBN-FM, Chicago; Kahn Homan, program director, WLW, Cincinnati; and Bob Shipley, group program coordinator, Susquehanna Broadcasting, York, Pa.

Promotion Problems:
The aggressive promotion man can break through the protective wall of too-busy station music men, the music directors or program direc- tors, but he had better have solid marketing facts, know his product and know the station's require- ments. This was the consensus at the Billboard Radio Programming Forum session on record promo-

September 11, 1971, Billboard

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If you're a deejay searching for a radio station—or a radio station searching for a deejay—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. Generally, we report that a Radio-TV Job Mart can draw five times the results of the next leading radio industry publication. The cost is $15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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New York, N.Y. 10036

SESSION TWO

STORER
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the program material available to us.

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The demand of the road-field program, large market winners were Gary Nelson, KROE, Rochester, Minn.; Tom Imus, WGAR, Cleveland, Ohio; Gardens will be sowed to Ted Brown, WBNJ, Pierce, Wis.; John W. Fisher, WMFB, Indianapolis, Ind.; Jack Barton, WNIE, Washington, D.C.; John Martin, WNOY, New Orleans; D. H. Ross, WFLA, Tampa, Fla.; and W.B. Drake, WEMP, Milwaukee.

Small market MOR winner was Dick Price, WJAR, Providence, R.I.; George Miller, KMBZ, Kansas City, Mo.; John Morganti, WJZ, New York, N.Y.; and Steve Martin and Bob Pearson, WALT, San Antonio, Tex. An honorable mention was Will Lucas, KXAC, Cambridge, Ohio.

Small market MOR winners were Dan Miller, KOOK, Billings, Mont.; Bob Cackle, WKJS, Collins, Wis.; and Ed Macumber, WBOY, Wheeling, W. Va. Certificates will go to Nick Quamina, WSN, Springettsbury, Pa.; Bobby Rowland, KPEL, Lafayette, La.; Dave McDuff, KCAU, Des Moines, Iowa; Tom Storer, KARM, Fresno, Calif.; Jim Boggs, WTBN, Fremont, Ohio; Cliff Carr, WJYI, Youngstown, Ohio; Dan Gerhard, WCWU, Cincinnati, Ohio; Jon Boysen, WRAL, Raleigh, N.C.; Mr. J. Huggins, WKMI, Kalamazoo, Mich.; Bill Hedges, WMMO, Washington, D.C.; Andy Marshall, WSPF, Springfield, Mass.; Bruce Fischner, KRTV, Des Moines and Ramsey, Minn.; Howard Morgan, KBBB, Torrington, Ark.; Receiv- ing honorable mention were Paul Sherman, KYVS, Springfield, Mo.; Chuck Spencer, WCRS, Greenwood, S.C.; Jon Rod, KOKO, Green and Joe Bernard, WSPF, Springfield, Mass.; Ken White, KNFM, Buffalo, N.Y.; Milt Babcock, KDKA, Red Oak, Iowa; A. J. Baby, WOL, Montgomery, Va.; John Foertsch, KADA, Ada, Okla., and Peter Sabella, WNNJ, New Brunswick, N.J.

In country music, large market winner was Mike Scott, WDEE, De Pere, Wis.; second to go to Jim Beedle and Bill Ackman, KQNN, Green Bay, Waukesha; Dave Dean, Detroit; Tom Dean, WDEO, Detroit; and Bill Decker, KXBO, Dallas. Honorable mention went to Bob Bond, KRDJ, Phoenix.

Specifically, Gospel music winner was Bob Scott, WAME, Charlotte, N.C. Certificates will go to Johnny Johnson, KMO, Tacoma, Wash.; Les Anthony, WFST, Columbus, Ohio; and George Storer, KDKR, Sacramento; George Lester, KJU, San Antonio, Tex.; and Samuel Allred, WYEX, Knoxville, Tenn.


In soul music, large market winners were Lee Armstrong, WDIA, Memphis, Tenn.; Jerry Elliot, WJZ, St. Louis; and Jim Hoog, KGFI, Los Angeles. Certificates will go to Jake Jordan and Tal Forrest, KOKN, Fort Worth, Tex.; Tom Cross, Joey Kay, and Franky B., KGFI, Los Angeles; Joseph Taylor, and Mike Hollingsworth, WLAI, New York, N.Y., and Al German, WWNL, New York. An honorable mention was Johnny Brown, KGFI, Los Angeles.

The Deejay, Take A, KJBE, Kinston, Md., was awarded medium market medium rating.

In the small market category, announcers were awarded certificates. First place was R. A. Spell, WJMO, St. Albans, W.Va. Harry Devino, WAXO, Baton Rouge, La.; Roy B. Reagor, WVCM, Shreveport, La.; and Charles W. Lewis, KJRED, Phoenix, Ariz.

Certificates will be awarded to the Voice of America Shubert serv- ice: Top 40—David Mussey, AFVN, Saigon; Ron Hurst, AFVN, Bangkok, Thailand. MORN—Ronnie Abbott, KCKN, Kansas City, Mo.; and Don Wilson, KNEC, British Guiana.

Certificates were awarded to the program directors: Top 40—George Piggott, WNOX, Memphis; and Harvey Miller, WNOX, Memphis. Medium—Leo B. Szydlo, WJNY, New York; and Hollis Robinson, WJNY, New York. Small—Brian Hilburn, WJNY, New York; and Jack Linberg, WJNY, New York.

Certificates will be awarded to the program managers for their outstanding achievements: Top 40—Bill Bowers, WNOX, Memphis; John Coen, WNOX, Memphis; and Howard Gourley, WNOX, Memphis. Medium—Wally Sim, WJNY, New York; and Jack Linberg, WJNY, New York. Small—Brian Hilburn, WJNY, New York; and Jack Linberg, WJNY, New York.
LOUNGE ACTS FACE NEW ROLE

The Silver Circuit

A Billboard Spotlight
reduce the size of its lounge while the Riviera closes its lounge altogether. Before the end of the year, the Frontier will either close its lounge, make it smaller of cut bookings in the lounges.

The Hilton-Flamino hotel has cut lounge acts by 50 percent, with the Las Vegas Hilton (formerly the International) following suit.

The Desert Inn will reduce the size of its lounge while the Riviera closes its lounge altogether. Before the end of the year, the Frontier will either close its lounge, make it smaller of cut bookings in the lounges.

According to the Flamingo's Jim Seagrave, the hotel used to have six acts in its casino lounge. Because of economy measures, the number has been cut in half to three. The hotel's Sky Room used to feature two rock bands, but about a year ago, the number was reduced to one until the room was finally converted into a restaurant with no live entertainment employed.

"The reason behind the cut in live entertainment is the result of spiralling main showroom prices," states Seagrave. "Even acts like Sergio Franchi have improved as draws and are asking more money. If we want to hold them, we must meet their price.

"We want as much entertainment as possible, but the hotels must stay within a budget and are economizing where they can. Unfortunately, it's the trios, quartets and rock bands that suffer."

The Hilton-International moved its midafternoon lounge show "Bottoms Up" to the Flamingo because "the International, like all hotels, has been ordered to tighten up the budget entertainment-wise," explains Bruce Banke. "The International's lounge, which always featured three acts will now only have two. The third act wasn't justifying the expense."

Previously, shows at the Hilton-International began at 9:15 with each artist performing 45 minutes with a 15-minute break between acts. Under the new policy, the two acts will each perform one hour with a 30-minute break. Shows begin at 10:15. During the break period, piped in stereo 8-track music is played for the lounge customers.

"The 9:15 time didn't draw in the customers," explains Banke. "Now the lounge shows will not begin until after the main room show has broken."

Likewise, there has been a cut in the Hilton's Crown Room entertainment. Two bands alternating had programs, one for swimming and two for listening, eating and dancing from 9:30 to 5 a.m. Only one band will now be contracted. They will do longer sets with shorter breaks working from 10 until 3:30 a.m.

In an attempt to offer more variety, the Crown Room plans to contract the bands for four-week periods. First band to appear under the new policy was Soup. At the time of Soup's initial engagement, Dave Victorsen took over as entertainment director. Consequently, there was a delay in booking more rock bands until Victorsen became acclimated to the hotel. Prior to Victorsen's take-over, hotel orchestra leader Joe Guarino and light man Billy Graham had been assisting Alex Shoofey with entertainment bookings.

The hotel's lounge was expected to book acts comparable to Kenny Rodgers and the First Edition, who pulled in a young crowd during their month-long engagement with Gladys Knight and the Pips.

At the Riviera, the lounge was being dropped in favor of a Keno area. President Edward Torres says plans for a $1 million expansion program would do away with the lounge and put more stars in the big showroom.

Discounting reports that the Starlite lounge was not making money, Torres notes: "We have experienced our most successful year in fiscal year 1970 and had to make some formidable decisions to keep pace with our growth."

While Torres acknowledges the importance of the Starlite Theater which has been a Strip landmark for 15 years, he says plans to utilize the lounge stars to its fullest advantages would be put into effect.

Such Starlite stalwarts as Sheeky Greene, Vic Damone, Jan Murray and Barbara McNair reportedly will be booked into the big Versailles Room. If Starlite contractees decide not to work the Riviera's main room they would be given the opportunity to make a new deal elsewhere.

Even though Torres & Co. offered Sheeky Greene half as many weeks at twice the salary, Greene didn't think much of his "promotion," saying: "I haven't decided whether I'll take it. I think Vegas is making a mistake closing lounges. Besides, I'd have to work seven nights instead of six."

Vibrations within the Hughes hotels were also of a lounge cutback nature. The Desert Inn is relocating its lounge into smaller quarters, with lounge entertainment being trimmed due to budget cuts, according to Al Guzman.

Johnnie Ray received standing ovations during his July lounge engagement at the Desert Inn. However, management didn't pick up his four-week option. Instead, the hotel will play out all lounge star contracts and turn to the less-priced combos, prefacing the restructure and possible ultimate closing of the lounge.

The 230-room Castaways, another Hughes-owned hotel, was scheduled to close its lounge this fall. Entertainment at the small hotel will be at best sporadic.
Burton joined Red Norvo, Monk Montgomery, Lloyd Ellis and the Edi- de Sants duo in the Tropicana’s Ca- sino Lounge.

At Hughes’ Landmark, a similar economy moves have been initiated. Frank Modica closed out the Tower Sweets Review and began present- ing less expensive, self- contained, small review and new single acts in the Landmark’s lounge. In May the Landmark’s Dwayne Hickman began bringing in alternating groups that are self- containing into the lounge which also changed its policy to one of no cover, no minimum.

The hotel executives blame the stars, AGVA and the musicians’ union as well as the stage- hands for the lounge cutbacks. Union require- ments and regulations, said one official, are making it virtually impossible for a hotel to have a full slate of entertainment. Dust- to-dawn lounge entertainment which made Las Vegas a 24-hour town, is so prohibitive that most lounges are down to two acts.

The lone exception to the cry of lounge dispari is the Sahara Hotel. Del Webb officials report everything is beautiful. The lounge will neither be closed nor reduced in size. In common with other hotels cutting the entertain- ment lounge budgets, the Sahara, whose lounge like the main showroom is comedian-oriented, has increased talent bookings of headline acts.

In contrast to other hotels which now have only two acts playing lounges, the Sahara boasts four acts nightly, plus a review and a girl show. A feature of the hotel emphasizes that: “comedians get more money than singers, so you can’t say we are cutting back.”

How do the lounges act themselves feel about the closings or reductions? The Brothers Keep were contracted for the Frontier’s Circle F Lounge. Last year the four-man group did 200 shows at the Stardust. Although the group’s Lee Dollar termed the Frontier lounge “a better, more receptive room than the Stardust,” he expressed concern that the Frontier would indeed be shutting the Circle “F’s” doors.

Contracted for a four-week period, Dollar’s partner Mark Vance “thought the lounge was closing, but not by management at the Frontier. They said nothing when they signed us up. However, I’ve heard from man- agement that the entire slate of entertainment always offered there.”

Although the Thunderbird lounge acts could be considered the lower priced third billed type, there is some form of entertainment always offered there.

At the end of the Strip the Tropicana Hotel, noted for its Blue Room jazz musicians, was reported to be either closing or being made smaller the first of next year. The hotel, which has contracted commitments that extend through the end of the year, will shortly be under new ownership and thus an entirely new set of rules could go into effect.

The Tropic was built in 1957 for a cost of about $15 million. Singer Nat King Cole was the first entertainer booked to perform as the “Tahiti of Las Vegas.” Reports indicate the Tropic’s Blue Room, which is large, formal and exclusive, is doing excellent business as is the smaller, informal and open Casino Lounge.

On August 2 the 30-member cast of “Vive Les Girls...” the Dunes Hotel’s lounge show, were given a one-month notice. Hotel officials decided to close the lounge Aug. 30 and turn it into a Keno parlor.

Scheduled for opening Christmas Eve, the Keno Lounge is the first phase of a $1 million expansion project for the downtown area of the hotel. The enter- tainment lounge held 300 persons, while the new Keno area will have room for only 100.

The hotel, owned by Continental Connectors, met over the July 30 weekend to make the final decision about the lounge closing, which had been rumored for months. The official meeting and formal announcement was de- layed until Major Riddle, president of the Dunes, and Frederick Apac, show producer, returned from Europe.

Although “Vive Les Girls...” is closing and the hotel will continue to provide dancing music at the Top of the Dunes. Strolling violins are in the Sultana Table.

Hotel spokesman Jeannie McGowan stresses that more money will be put into the “Casino de Paris,” main showroom attraction. The showroom will be refurbished and open Christmas Eve with a new, more costly edition of the French review.

The Dunes places most of the blame for the lounge closing and prices being increased upon the unions. “The payroll for the Dunes hotel restaurant staff alone had to be raised $50,000 a week as a result of the new culinary contract. From the standpoint of the hotel we will have to raise prices and make cutbacks. One of the cutbacks is closing the lounge,” a spokesman said.

Chief legal council for both the musicians’ union and the culinary unions, Renny Ashman, denies that the unions are to blame, “in percentages the gross revenues of the hotels have grown faster than labor costs. The situation is too damn complex to lump all the hotels to- gether. Your一线 money earners are the Riviera, Stardust and Caesars. Sure, the Riviera and Caesars closed lounges, but they didn’t lower their entertainment budget, they just shoved it around. You certainly can’t say the Stardust is cutting back with its lounge, they’re going better than ever. The hotels say the lounges don’t draw. At $2 a drink, you’re damn right they aren’t drawing. Look downtown, those hotels have increased entertain- ment, not reduced it, and it’s the downtown hotels, not the Strip, that got the big benefits from the new union contracts.”

Casino Center’s answer to the Strip is Union Plaza, which officially opened Aug. 10, although the two lounges and casino have been in operation since July 2.

Both lounges have a no cover, no minimum policy. The Theater Lounge holds 200 and features entertainment from 10 p.m. to 4 a.m. The smaller Omaha Lounge seats 100 and has alternating groups performing from noon to 6 p.m.

The groups in the Omaha Lounge are self-contained, with three or four members plus a girl. All are local at- tractions contracted for two or four weeks with options. According to a hotel spokesman: “We don’t have the quality acts that the Strip has. The groups are all local rock and country and mostly get scale. We have some groups now that ought to be playing Pahrump, Nev. (a town up north), but things will pick up. We got the Randy Costa Show for the big lounge directly from the Show- boat. That’s the best group we have had.” The hotel’s main room has been playing “Fiddler on the Roof” and doing well.

With the recent opening of the hotel, business has been brisk, with officials merely saying that their enter- tainment budget isn’t large enough.

Re micron, owns the Aladdin, Stardust and Fremont hotels. The Fremont, which is downtown, closed its lounge over one year ago. It had been the launching place in Las Vegas for many acts as Los Rawls.

At the other two hotels, the lounges are remaining the same or showing an increase in entertainment. At the Aladdin we “intend to continue as we have been,” says Dick Odessky. The lounge, which holds 125-150, has no cover, no minimum policy, offers late night music and dancing with small combo groups. Presently holding forth is the Lenny Martin Trio. The group has an indefinite con- tract with the hotel.

Re micron’s biggest hotel, the Stardust, shows “absolu- tely no cut in lounge entertainment, rather an increase,” emphasizes Odessky.

The hotel recently booked in a revue, the “Bare Touch of Vegas,” which wasn’t “to replace an act, but an ad- dition.”

The lounge alternates four groups and has in- creased entertainment hours. On Saturday nights, live music is offered from 8 p.m. to 4 a.m. Odessky reports excellent entertainment. The music is primarily middle- of-the-road, with some leanings toward contemporary music.

The end result of all this action is that lounge acts in most hotels are being called in to executive offices and asked to play out their contracts in main rooms, finding their options dropped, or loaned out to other hotels. Salary cutbacks are booming over the heads of lounge headliners. Shecky Greene, Vic Damone and Jerry Vale can do well in other hotels here and elsewhere, but many of the hotels are facing on talents that have no other showcase other than in Las Vegas.

Written by Laura Deni; art director Bernie Rollins; section editor Eliot Tiegel; cover photo: Don English; photos LV News Bureau
Country Music Comes ‘Uptown’
And Strip Patrons Appreciate the Move

Country Music, which has battled for Strip exposure and has been promised for many years, has finally happened. A country superstar has an easier time landing a contract in the major strip hotels than has been the case in the past.

"But, the unknown country artist had better be a performer or he’s dead in Nevada. You have to do more than just pick and sing. You must be a performer in the true sense of the word," warns Eddy Arnold regarding country music and why it has taken so long to firmly establish itself on the Strip. "Unfortunately many of my fellow performers just stand there and pick and sing rather than have an act."

Arnold is among the few country stars to have played the Strip before this year. He appeared at the Sahara in 1953 and last summer played the International.

The country takeoff on the Strip picked up steam last year and established itself this year, thanks to Dwayne Hickman, entertainment buyer for the Landmark. Hickman, who gained fame in the 50s as TV’s Dobie Gillis, has been a fan of country music since the days when Johnny Cash recorded for Sun Records and nobody knew who he was. During the Dobie Gillis days, Hickman appeared on various TV variety shows with country artists and got to know their music. "I saw the Lone Ranger on TV five years ago," asserts Hickman.

A year ago Hickman took over PR duties at the Landmark and in early summer he assumed the role of entertainment director. Since Hickman’s arrival, the Landmark has been the innovator of many things, including developing a country booking policy for the show room. Hickman sold Moe Lewis, who at the time booked talent for the lounge, and Frank Modica, general manager of the hotel, on the idea of going country. "You have to try things. You shouldn’t be afraid to try something new or different," observes Hickman.

In establishing a new showroom policy of booking a dozen country acts, the Landmark broke Strip tradition.

The surprise of the year was the "Grand Ole Opry." An "Opry" package starring Fiber Husky and "Hee-Haw" comic Archie Campbell opened a four-week engagement and moved to country coming on the Strip.

Tenn. and Jimmy Dean, Duane Eddy, Panama Pappy, Hank Williams Jr., George Jones, Tammy Wynette and Buck Owens, the hotel has become the Strip leader in country music offerings.

The country policy of the Landmark has been remarkably successful. Hickman feels the success is a sign of the times rather than as a result of the hotel’s large junket business and somewhat lower price structure.

The Hilton’s Dave Victorson has placed the blame directly on the country artists for not being booked by Strip hotels earlier. "I think they have been afraid to come here," he says. "The money isn’t important to them; it’s the challenge. Their record numbers are among the toughest in the world."

During the past year, 18 country-oriented attractions—a record number—have played the International, Caesars Palace, Sahara and Desert Inn as well as the Landmark and downtown Caesar Center. These artists included Archie Campbell, Marty Robbins, Chet Atkins, Bex Randolph, Eddy Arnold and Elvis Presley.

Stars who started out on a country bag tend to be a strange breed. Even country stars, the artists are neither to be put in that mold, but they will willingly show their fellow performer into that dubious category.

"I don’t consider myself strictly a country artist," asserts Arnold. "I appeal to middle America, and not just country. I pick my songs the same way Perry Como or Sinatra would. I look for a good lyric and a good melody."

Superstar Archie Campbell, who backs away from a country title, nevertheless saw no reason why "country artists such as Buck Owens and Mike Haggard wouldn’t do just as well and better than some headlining in a main room." When he played the International several months ago, his guest stars were Jerry Reed and Anne Murray, two rising talents.

Country music has an identify problem. There is confusion between hillbilly, mod-ern-country and country-blues. Artists run the gamut from those squeamish in claiming the country title to those proud to be country and those who claim or reject country depending on who they are talking to at the moment.

One of the Landmark’s stars, Jimmy Dean, enters through the audience singing "Dixie" and tells the crowd that he is "primarily and very proudly associated with country music."

The most widely accepted forms of country are Las Vegas are the smooth Nashville sound or country blues.

Another factor which must be considered regarding the sudden surge in country music is the flavor of Las Vegas. No longer is it only a rich man’s, high society atmosphere. Families are traveling together. Their middle class, Midwest Americana is coming to Las Vegas. With the influx of the television-watching public, country artists are taking on a new dimension for the major hotels.

Entertainment buyers for the Fremont, Aladdin, Stardust and Riviera have been hiding away from country acts. The Grammy Award-winning Kenny Rogers moved from Casino Center to the Desert Inn this year.

Likewise, the Fremont booked Marty Robbins. He proved that residents as well as tourists will pay to see a good country star. In 1970, he set the all-time attendance record for the Fremont’s Fiesta Room with 1,276 fans in for the two shows. Over 500 were turned away.

Before the Bonanza Hotel closed last year, the Buck Owens show had played to an 80 percent full room, including traditional off-nights while other showrooms along the Strip were doing 40 percent business.

One of the few artists, male or female, who started downtown and successfully made it to the Strip big time is Judy Lynn. The ex-"Grand Ole Opry" performer started with a country show, complete with a cowboy outfit, in Casino Center’s Golden Nugget.

Miss Lynn, whose roots are still country, has changed with the times. She has her own show in the Flamingo’s lounge where she is one of the strongest draws in lounge attendance of any Strip hotel.

Kenny Myers of Amaray Records is primarily responsible for the "Miss Lynn." He discovered her when he went into the Flamingo to see another artist on the same bill.

Since joining Amaray, Miss Lynn has become more sophisticated and pop-oriented, with the artist and her management feel her new image will please her country following. "We are trying to expose her to a wider audience, that’s all. But her type of music will be acceptable to the fans she already has," declares Myers.

She wears hot pants and sequined pant suits. Her entire back-up group of musicians is new and appears in Edwardian suits. There isn’t a trace of a nasal, twangy trumpet voice. Every word can be clearly understood.

Her selection of material is more sophisticated and pop-oriented. The Fla-mingo repertoire includes songs written by Kris Kristofferson, Joe South, Gene McIcllan and Mac Davis.

The name Mac Davis is becoming familiar in town as the 30-year-old song-writer-composer. His show opens Oct. 8, by way of Atlanta, Ga., who writes one top 40 song after another.

Mac’s own album for Columbia reflects his country-flavored musicianship. He made his Vegas debut at the Sahara, sharing the bill with Buddy Hackett. As a performer he is loose and remarkably at ease.

"I want to be known by my own name, singing my own songs my way," Davis states. "I’m not afraid of a down home, relaxed attitude can be traced back to his boyhood days in Texas. He refers to it as "just being a certain roots." Three years ago, the country’s top artists began clamoring for his material.

Apparently to be classified as country, it is mandatory that the song contain a message. If you’re a female performer it also helps to provide good looks.

The leading exponent of "sexy country" is Bobby Gentry. The Landmark artist, who was raised in Mississippi, comes on stage barefoot with long wavy Levy’s that are unassembled. She captivates the crowd. During 1970 she won two country music awards; one for "Let It Be Me" with Glenn Campbell, and an award for writing "Fancy" Gentry is one of the Strip country artist. She has been described as "about as backwoods as Berg-dorfs" and "as homespun as Chinchilla." She is country as Las Vegas chooses to accept country.

A surprise this year has been the number of artists who were at one time associated with the "Grand Ole Opry." "Ninny" Pearle, long-time Nashville favorite, was signed by the Fremont and made her debut there in August. Appearing with her were the 20-year-old Scotty and Darrell Generations from Siaoma Springs, Ark.

On the Las Vegas Strip, very few artists can pick up and swing their way through an hour on stage and hope to be booked back.

One exception is the Landmark’s Tammy Wynette, top act for three years running, she comes on singing one gold record song after another, all with a twang so heavy the listener wasn’t familiar with the songs some words would be unrecognizable.

The other major selection on the Strip for female country is with a comedian or comedic-singer. The "Grand Ole Opry" was held over at all the Landmark. Its humor may have been hillbilly, but the singers were plugging their good records.

In the Tammy Wynette-George Jones show, Harold Morrison made up for his corny jokes and attire (orange hat and hillbilly coat) with some adept banjo picking.

Roy Haynes first appeared at Caesars Palace and then switched to the Landmark. His two years on CBS-TV’s "Hee-Haw," and his role as Beatles’ Cousin Roy and Roy’s mother Big Mama Hays on "The Beverly Hillbillies" have helped build crowds for his Vegas appearances.

The general feeling of the Strip entertainers is that they want a sound which is reflected in the64 Little Green Apples," "Phoenix" and "Wichita Lineman." A pretty sound," they say, not just banjo and fiddling picking.

If the audience is required to look clean and neat then they are entitled to the good records. The Strip artists. At $15 per person plus entertainment taxes, the listener is entitled to be able to understand the words and people will pay that kind of money for an unintel-ligible twang.

SC-4

Judy Lynn

Country Music Comes ‘Uptown’
And Strip Patrons Appreciate the Move

Eddy Arnold

Bobbie Gentry

www.americanradiohistory.com

September 11, 1971, Billboard
"MISS SHOWBUSINESS HERSELF"

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DOT RECORDS
HE MASSIVE MOVEMENT of talent directors pirouetting from hotel to hotel has thrown Strip entertainment into a hectic scene. The entertainment director’s roulette has resulted in showroom stars hopping on the merry-go-round of hotel job hunting and increased the current war over salaries.

Currently in command of booking talent are: Dave Victoria of the Hilton, Bill Miller with the Flamingo, Walter Kane for the Hughes Hotels with veto power given general managers of individual hotels. Dwayne Hickman at the Landmark, Sidney Gathrid for Caesars Palace, Moe Lewis, and D. Aubrey Aladdin. Harvey Silbert has the final say at the Riviera, while the Tropicana has Maynard Sloane and the Sahara has Arvid Nelson.

The troubled situation can be traced back to the death of Jack Entratter. His untimely death last March has brought chaos to the Strip.

Apparently the Hughes people intended for Entratter to book talent for all their hotels. Veteran entertainment director Frank Sennes was fired by the Hughes people last Saturday in February without stating a reason. Sennes said of the surprise firing: “I’m surprised, but not bitter. It’s their operation and their choice.”

Sennes was credited with introducing a number of new ideas to Las Vegas including the Lido de Paris. He had been associated with the Desert Inn and Stardust hotels since such was built and joined the Frontier as its entertainment director when Howard Hughes acquired it three years ago. Although fired by Hughes, Sennes still produces the Lido show.

The “executors” of entertainment directors have gone thusly: Replacing Moe Lewis as entertainment director of the Landmark was Frank Modica, assisted by Dwayne Hickman. As Modica’s general manager duties increased, Hickman took over the talent booking department. Lewis who has booked entertainment at the Landmark and acts appearing in the lounge of the Sands was appointed entertainment director for the Stardust, Fremont and Aladdin.

Bill Lane left the Hilton-International.

Dave Victoria’s duties at Caesars Palace were assumed by Sidney Gathrid. Victoria moved from Entertainment Director to casino host. In July the Hilton-International, the nation’s largest resort hotel, retained Victoria’s services as its entertainment director.

Victoria directed show bookings for six years at Caesars where he established the most recent, impressive lineup of stars. In his new post Victoria has access to a multimillion-dollar entertainment budget. Working with Alex Shoefly, Victoria intends to launch the lounge with new “names” to go along with regulars such as the Checkmates, Benny Rodgers and the First Edition and Redd Foxx. Victoria plans to bring in additional specialty groups and recognized recording artists in the Crown Room. No changes are anticipated for the main showroom.

Jimmy Dean, the Recjon Corporation entertainment chief, is not the performer, left his position as entertainment director at the end of April.

Just as a publicity release was being typed announcing that Jack Entratter would be in charge of all entertainment for the Hughes Hotels, Entratter was stricken with a cerebral hemorrhage in his office and died March 11.

Because of statements made prior to his death regarding limiting salaries for stars, it can only be assumed that Entratter would have placed some limit on showroom performers.

But Entratter was noted for contracting stars through personal friendships. The appeal of Entratter to the performers was in his “father image.” He hovered over them, understanding their needs and whims. It was Entratter who made Las Vegas a show business mecca and the Sands the pillar of class and stardom.

Peccarily enough, Entratter, the man who was responsible for paying such enormous salaries to Sinatra, Sammy Davis, Dean Martin, Joey Bishop, Jerry Lewis and Danny Thomas, was the first to complain about the spiraling income demands.

Shortly before his death, he said: “Salaries which stars can command have reached the zenith. They will level off and in some cases be reduced.” So, it was in the wind that super salaries were reaching their limit. Two months after Entratter’s death a press release was issued by the Hughes Hotels stating the “hotels had a $50,000 weekly limit on all new performers coming into Hughes’ six hotels.”

His death brought the decline of the Sands as the entertainment mecca. Stars who remained at the hotel out of loyalty to Entratter took off for better pay elsewhere.

Although Steve Lawrence and Eydie Gorme transferred to Caesars Palace for a sum far above the Hughes $50,000 a week limit, the reason behind the departure, according to Entratter, was his choice. In November Entratter said, “They didn’t leave. I let them leave. I didn’t want them any more.”

There has been increasing talk that Howard Hughes may sell the bulk of his hotel holdings in Las Vegas. It is reported that five of his six hotels are not making out on the winning side of the ledger.

Talk is growing that the Desert Inn will be the first hotel to leave the Hughes empire. Actually, this hotel was never purchased by Hughes, but is leased.

The Riviera is an independent, privately owned by Dean Martin, and is considered among the top spots.

Talent agents contend that with the six hotels going out of the super name sweepstakes, the number of options left to superstars are limited to the Riviera, Caesars Palace, Sahara and perhaps the international.

Hotels such as the Dunes, Stardust and Tropicana are on production policies and therefore do not figure in the name sweepstakes at this time.

Agents feel that even with three hotels able to spend more than the $50,000 limit, there’s enough of an edge so that there will be no decline in super salaries. They also feel that they will be able to write in percentage deals for the more obvious draws.

Dean Martin’s partial ownership is credited with luring big names away from the corporate owned hotels. Although Martin is a figurehead in actually contracting the talent, he may well be the entertainer’s next father figure.

A superstar himself, he knows the business. He understands a performer’s ego, their wants and needs. He frequently appears at the Riviera and flies in to give birthday and anniversary parties for his friends associated with the hotel.

Hughes Hotel headliners Danny Thomas, Joey Bishop, Diahann Carroll, Rowan and Martin and Bobbie Gentry are among those reportedly listening to Riviera offers. According to informed sources, there isn’t such a thing as “centralized talent buying” for the
LAS VEGAS has always been a Sinatra town. When Frank Sr. plays here, an excitement runs up and down the Strip, causing showroom reservations to become a gold mine. But now the senior Sinatra is in retirement, leaving the boards to two of his children, Nancy and Frank Jr. In June they appeared for the first time in the same show at the International Hotel. Laura Deni watched the 10 days of rehearsals before the grand opening. This is her behind-the-scenes diary:

Since Glenn Campbell was doing two shows nightly in the International's main showroom, rehearsals are set for the hotel's smaller legitimate theater. The cast (Nancy's husband Hugh Lambert, Sugar Ray Robinson, the six Jimmy Stafford, the Modernaires, and the Muppets) hit the boards at 10 in the morning each day. Rehearsals are set from 10 until 3 p.m. and then from 2 to 6 p.m.

After four days of working up the dance routines, Nancy looks cheerful in a yellow t-shirt which proclaims "Cowardly Lion." Their director has a match which causes behind his back comments from some of the long-haired orchestra members, and his clothing is 1955 Ivy League. He deliberately hasn't gowned nap.

"I sing on stage wearing a plain tuxedo and my pants have cuffs," he states. "My mother once told me that pants without cuffs of style, it's look. I'm old fashioned, a square, I'm establishing an identity for people that they can count on," he explains. "Except for a few wrinkles and a very slight silver line I look the same as I did 10 years ago and I'll look the same 10 years from now. In staying I'm the same, I'm staying." Saturday—After a few days the show begins to have some semblance of order. As the opening sequence is begun, Nancy watches the stage carrying a giant ladder. "I finally made it to the big time. I'm in show business," he proclaims.

Nancy's husband, Hugh Lambert, calls for the opening number, "Well, Did You Ever?" The song was first sung in the 1941 film "This is the Life," directed by Frank Sr. and Bing Crosby. It was Frank and Hugh. Then Nancy and Sugar Ray go into their number. Sugar is alive and vital. The boxer's legs are still loose. He makes timing easy. Nancy embraces him.

Saturday night—After a full day rehearsing, Nancy, Hugh and Frank fly in to Los Angeles. Frank Sinatra Sr. is making his farewell performance at the Motion Picture and Television Fund Gala. It's a close family. A time to be together. Sunday afternoon—Rehearsals are under way in the Music Center. Joe Guerico, conductor of the international's orchestra has flown to Los Angeles to help Barbra Streisand. Sinatra Sr. is in excellent form and delightful humor, while baritone vocal Don Rickles, hell bent on disrupting rehearsals, is at his acid fire best. "Hey, old man," he yells at Sinatra. "What's a 50-year-old man doing here? Why don't you go home, take your teeth out and watch Sesame Street!"

Nancy Cavorts and Frank Jr. Croons as

"Hold it down," instructs Guerico. "Your buddy, the star, is trying to get a show on.

It's molded to the album, and sound is different. He says to his people, 'Variety is the spice of life,' but I'm going to do it my way. I'm going to do it on my own. I'll still go home. This is a great night, it's the last night and wondering who she slept with last night. He looks distant. His thoughts are with the song. At 27 he's grown up too fast, assumed hard responsibilities. Almost too much of him is written into the song."

September 11, 1971, Billboard
“Black Night is almost a country song,” he explains, the words breaking the silence of his thought. “I started writing music when I was about nine, silly things,” he muses. “This is the first time I’ve allowed my music to come out. I wish my dad had recorded the song. It was written for him. The timber in his voice is all there. It takes a voice like his to sing it. As I get older my voice develops more of a timber like his. I certainly hope it continues to do so.”

Frank Jr. has inherited and then developed vocal qualities of his father. But he also has a few of his own. He sounds most like his dad when he sings slowly in the lower registers.

He’s played all 50 states and in 35 countries. His version of “Black Coffee” is a dirty blues. The music is bent and slurs, it grooves and exxctes. The album includes the Carpenters’ hit “We’ve Only Just Begun.” Frank took out the brass and slowed it down.

Born, raised and schooled in music, his mind functions like an engineer. He’s proud that the album was recorded in nine hours and 13 minutes. Most of the songs were done on the second take.

“Standard eight is as high as I’ll ever go,” he states. His nose curls up when you mention 16 track. “You’ll never catch me doing 16 track. Each channel gives 6 db, more minus. Electronically speaking, when you get to the second channel the music is given 96 db of hiss and dubbing. I want my records to sound very clear. My records are all full frequency. Once I threatened a man that if he brought up the volume, I’d break his arm.”

He feels that “good music” will always survive and is happy that groups such as the Carpenters are making the charts. He credits them with bringing back “good music.” Frank sings the kind of songs that seem good to him. His style is varied; but he can’t sing junk.

Appearing in his sister’s show is his first stint in a Las Vegas main room, I’m proud to sing before an audience, where it is, isn’t important. But the big room isn’t my bag. I’m a band singer. The lounge isn’t as formal. He’s under contract to the Frontier for 20 weeks a year. (There days after closing at the International he opened a month-long engagement at the Frontier.)

Early Wednesday—It’s 4:30 in the morning and the phone rings. Hugo is still rehearsing and needs Frank. Things aren’t taking shape as fast as they should. Already they are overnime-nine hours with the musicians. “Walk Through This World With Me” is added, then removed from the show.

“I don’t want to complain or anything but if we don’t get this right we’re in a lot of trouble,” pleases Nancy.

At 6:30 p.m. the rehearsals end, waiters are setting the tables. Opening night is set for 10 p.m.

Wednesday night—The house lights dim. The 2,000 seat show-room is jammed. Nancy has a heavy load and she carries it off like a trooper. The delightful and unique gimmicks of the Muppets amuse and dazzle the audience. Nancy surprise in “I Don’t Know How to Love Him.” The novelty material written for Nancy, Frank, Hugh and Sugar Ray is bright, but it’s Frank who carries off the show, and the first nights award him heaviest applause.

It is a good show. If father Frank had been present, he would have been very proud.

Vegas Brings the Brother-Sister Together

Postscript: The show is recorded for a TV show on Saturday, July 17, on the next show to go see the circus.

The 2,000 seat main room and balcony are jammed. Children with pop, hot dogs and ice cream, finish eating and wait for the show to begin. Adults supervising the mass of assorted juveniles are few and far between. The possibility of mass fighting, fidgeting and crying are a looming possibility.

Muppeters Frank Oz, Jerry Nelson and John Lovelady open the show to the thundery applause of the children. The Jimmy Joyce Singers, in red and while stripe costumes, sing “Lida Rose” from “The Music Man.” Utilizing the ramp, Nancy goes into the audience and works her way into the hearts of the children. Substituting “Joy to the World” for “Son of a Preacher Man,” and “I Don’t Know How to Love Him,” she brings delighted children on stage to dance and sing with her.

Doing a duet with the Muppet character called Thog, Nancy sings and dances to “Sugartown” and the kids squeal when given an opportunity to ask Thog questions.

Frank’s segment of four songs has a few people concerned about their appeal to the younger set. Although he eliminates the haunting, but adult “Black Night,” the other songs are left intact. The kids applaud when Nancy’s baby brother walks on stage.

His own composition, the bouncy, up tempo “Spice,” goes over particularly well.

Nancy thanks the children for being so polite and good and the curtain comes down. The cast is tired, but they also acquired 2,000 new fans.

A few days later, Frank has his first opportunity to go into the audience while the show is in progress. He listens for a few minutes to the sound. After the show, he asks soundman Eddie Brackett, who Nancy has brought in from Los Angeles, to come to his dressing room. Other people are around. Frank acts like nothing is bothering him. When the people have left, he closes the dressing room door. The full wrath of Frank the sound engineer descends upon Brackett, Frank, who was previously writing and personal, isn’t pleased with the sound. Under no circumstances, he says the sound is balanced properly and done so immediately.

“Sure you can hear the sound,” belows Frank. “The speakers are aimed at you. They should be tipped so the audience can hear. And those speakers on the side, I’ll bet you all the money I have they aren’t solid state. They have tubes in them.”

Brackett admits that Frank is correct. “Get rid of them,” orders Frank. At 6:30 in the morning picking up the phone, he is practically smiling. He 6:30 is added, then removed from the show.

Unknown to most people Frank was responsible for personally rewiring the sound system in the Flamingo Hotel’s lounge nine years ago, when he first appeared in Las Vegas, he had worked with the Sam Donahue orchestra. The teenage singer, displeased with that hotel’s lounge sound system, proceeded to rewrite the board to his own specifications. When he left the Flamingos, he surprised his associates by leaving in the new sound system. The hotel was so impressed by the new board that it left it intact until the huge wide-open old fashioned lounge was remodeled in August of 1967.

Sinatra gained his experience in sound at USC and UCLA where he studied music and motion pictures three years.

Nancy was writing songs of songs from the recorded show featuring selections with the Muppets. The show will also be turned into a television special for NBC. In August, Frank jets to Burbank and between Frontier shows tapes his segments. Then Frank flies to Los Angeles to work on NBC that same week.

One Sinatra is back on the Strip; the other is in Los Angeles. The tradition of the Sinatra name appearing on a Las Vegas marquee is maintained.

The Sinatra name creates another first in show business when Frank Jr. becomes the first name entertainer to perform on a 747 flying from Los Angeles to New York. That event happened one day after the singer closed at the Frontier. He flew to Los Angeles to make a night flight on United Airlines taking with him his backup group of seven pieces. A piano was built in the lounge of the plane. Four 20-minute shows were presented over four major cities and when he landed, he went on to the “Tonight Show” over NBC at the same evening.

In honor of the flight, Frank Jr. wrote a song titled “Night Sky” which he performed four times. While brother was singing in the air, Nancy was busy doing additional taping for her NBC special and discussing the cover for the LP.

Their Las Vegas engagement had not left them spent after five weeks together. Then brother did five weeks on his own. The Sinatra name was well represented this year in both Las Vegas and on the record scene.

SEPTEMBER 11, 1971, BILLBOARD SC-11
Hotel Soundmen are Lazy
Charges Studio Mixer
Bill Porter

Twice Presley and Anka have been booked into Las Vegas at the same time. This has presented problems for Porter. Anka moved to Caesars Palace during the same time Presley was appearing at the International. Porter tried to do Anka's sound in the afternoon and sit in on the Presley shows at night.

During Elvis' "Summer Festival" last month, Porter again balanced the sound. At that time, he said from time to time he would be concentrating solely on the superstars. Anka, who was playing Caesars Palace, brought in another soundman, with Porter loaning them equipment from his company.

Studio recordings are also keeping Porter hopping. Two years ago he didn't do anything that was 16-track, but now he takes $100,000 to invest in equipment to record an LP on 16-track equipment. Most people don't have that kind of money. The bigger labels like RCA use it. They did Presley and Perry Como that way.

"Basically the double 16-track is primarily a crutch," Porter once felt. "The artists are afraid they can't get the mix so they have different mixes on different tracks. They go back to the studio and recreate the entire thing.

With the passing of time and the changing of musical styles, Porter's opinions of 16-track have changed. This summer Porter installed a $30,000 Automatic Processes console.

Last month, a 3M 16-track tape machine was installed along with Electro-Voice Century Four speakers.

"We had to get something which had more variations of things you can do," explains a United Recording official. "We're now in direct competition with Los Angeles. As long as we keep our engineers on a par with Los Angeles and have a 16-track, we'll pull in more business. If we can't turn down Johnny Mathis in May because our 16-track hasn't been installed yet, Caesars Palace called because Mathis wanted to overdub an album here, but we just couldn't accommodate him. Now we can."

The reaction to Porter's new equipment is enthusiastic. "My God, it doesn't sound like the same studio," exclaimed Louis Prima, while the engineers simply "love it to pieces."

Lately there has been talk of urging other recording studios to come into this area. Porter frowns on the idea. Good competition brings in business. At the moment there isn't enough business, but there could be."

"Porter feels the slack-off in business is the result of the nationwide tight economy. "Los Angeles is down. Numerous recording companies have stopped recording in the United States. Musicians can go to England, have a good-time, get a good job done for less money. The musician's rate has gone up to $91 for a three-hour session," Porter explains. "When I started, the rate was $65. By anybody's standard, $30 an hour is a darn good salary."

"The problem is that there is no scale for different quality musicians," continues Porter. "Some recording studios are rebelling. In Dallas and Atlanta groups are hired by the week to record. That way you get around the union demands. I'm thinking of doing that here. Already I have a beginning with a group of local guys who have moved here from Nashville."

"Musicianship in the studio is the most difficult problem," Porter asserts. "You can get by with being sloppy on stage, but you can't do that with studio recording.

We require a tighter touch. You don't have to over-pert number the microphone."

During Porter's time with the Presley Sound spread. When Paul Anka appeared at the Flamingo, Porter was summoned. Two days before opening, Porter basically set up the same type of equipment for Anka that was used for Presley. "The hotels sit on the soundmen," Porter complains. "Older people complain about the sound volume. Don Costa did Paul Anka's charts. They were excellent, but we were running back and forth telling the soundmen to turn it up. The orchestra was drowning Paul out. Finally, I took over. I mixed both shows each night for four weeks. Paul paid me directly and the hotel paid the soundman. That way we had no union problems."

In Las Vegas, Porter continued, "We're away from the sightings of the dynamic rockers, who sometimes bounce miles around with the proficiency of a yo-yo champ, but it had to proportion the exuberant shouts and rhythmic pulsings of the Sweet Inspirations and the Imperials during many of the tunes. No two shows a night were alike. Porter's finely tuned trigger impulses were constantly on the alert.

Word of Porter's success with the Presley Sound spread. When Paul Anka appeared at the Flamingo, Porter was summoned. Two days before opening, Porter basically set up the same type of equipment for Anka that was used for Presley. "The hotels sit on the soundmen," Porter complains. "Older people complain about the sound volume. Don Costa did Paul Anka's charts. They were excellent, but we were running back and forth telling the soundmen to turn it up. The orchestra was drowning Paul out. Finally, I took over. I mixed both shows each night for four weeks. Paul paid me directly and the hotel paid the soundman. That way we had no union problems."
Congratulations

PAUL ANKA

ON HIS 15th ANNIVERSARY IN SHOW BUSINESS

ON BREAKING IT UP AT THE CIRCUS MAXIMUS ROOM
AT CAESARS PALACE

ON THE SENSATIONAL REACTION TO HIS FIRST
BUDDAH RECORD RELEASE, “DO I LOVE YOU”

CAESARS PALACE
BUDDAH RECORDS
The World's C Finally Gets a Vegas Music Inter
The story begins on the dimpled surface of a paper napkin two years ago, when a highly successful financier drew the blueprint for a Las Vegas total music organization at the suggestion of one of the country's top recording engineers. That napkin and that blueprint and that financier and that engineer, not to mention a prospering personal manager and a quintet of specialized music service companies, have now merged into a grand reality: Vegas Music International.

VMI's corporate symbol is a star glinting from a record, a logo whose import is at once obvious and subtle. Stars and records you expect, but the five points of the star gain additional meaning from VMI's five specialized strengths: Recording Facilities, Record Promotion, Record Distribution, Personal Management and Music Publishing.

The grand reality which is now Vegas Music International brings full-range recording resources to Las Vegas, a city which is the stage and spotlight for the world's musical talent but which, has, until this moment, lacked the facilities to create an overdue Las Vegas Sound. The need for that sound is the reason for being of VMI.

What exactly is VMI? It's an organization of organizations, a unifying umbrella covering a number of separate and self-sufficient—but inter-related—music businesses. Currently, those companies include United Recording Corporation of Nevada, Vic Beri Enterprises, Contempo Records, Big Sky Music, Horsetooth Music and Poker Music. Each offers its individual services as well as the strength of the VMI pool.

President of VMI is Bill Porter, the gold-winning recording engineer who suggested the napkin sketch of Vegas Music International two years back. As owner and operator and chief engineer of United Recording Corp. for five years, Porter has guided the studio to its present pre-eminent position in Las Vegas. As a recording engineer, Bill Porter has chalked up 32 Gold Records, has supervised the sound for Elvis Presley's live appearances and has thoroughly earned his nickname of Captain Audio. His 12-year studio career spans more than 6,000 recording sessions with top artists such as Elvis Presley, Roy Orbison, Wayne Newton, The Everly Brothers, Barbra Streisand, Tommy Rowe, Floyd Cramer, Al Hirt, Boots Randolph, Jim Reeves, The Fifth Dimension and The Browns.

Porter is acknowledged as the Master of Las Vegas Sound, a reputation earned not only within his studios, but also from extensive experience with remote recordings. United Recording Corp. has enabled performers on the order of Bob Darin, Buddy Rich, The Young Americans, The Checkmates, Ltd., Buddy Greco and Jerry Lee Lewis to capture the sounds of their performances in locations such as the Bonanza Hotel, Caeser's Palace, The Sands and The International.

Vice President of VMI is Vic Beri, who will supervise VMI's personal management wing. A veteran of 30 years of show business, Beri began his career as a 12-year-old musician. The ensuing years have seen his successful entry into a variety of entertainment enterprises, among them a theatrical agency, personal management and a booking agency. Beri has a reputation as a talent spotter who always has time to audition a new act. Vic Beri Enterprises currently has 15 artists under contract and, in association with Buddy Lee, represents a full roster of country talent.

General Manager of VMI is Frank Hooper, the money man in the beginning of the story who blueprinted the napkin with the outline of Vegas Music International. A financial wizard, Hooper is responsible for a chain of insurance agencies spread across a total of 11 states. In addition to his pecuniary expertise, Frank Hooper has developed an extensive knowledge of the music industry, a knowledge which extends to his authorship of a number of songs, among them "Nashville to Dallas." His contacts and involvement with potential artists led him to form the Contempo label.

Also a part of the VMI organization is United Recording's Chief Engineer, Brent Maher, who has just been awarded his first Gold Record for Ike and Tina Turner's "Proud Mary" single. Though an integral part of the VMI operation, United Recording Corporation will continue to maintain its own identity, as will each of VMI's component companies.

Vegas Music International is a total music company which is able to give its acts the benefits of complete professional services, from personal management to finished recordings. VMI is currently engaged in setting up its own distribution network, headed by a Promotion Director working through distributors across the nation (distributor inquiries are invited).

From a paper napkin to a grand reality, Vegas Music International has grown to fill an inevitable role—bringing the world the Las Vegas Sound. It is, as the headline claims, a Sound System "for the World's Greatest Stage."

Vegas Music International
3143 Industrial Road / Las Vegas, Nevada / Telephone: (702) 735-7131
ROCK CONCERT SCENE AFFECTED
BY POLITICAL ACTIONS,
but the beat keeps going on

ROCK MUSIC, which caught the fancy of promoters last
year, ran into a qualmire of controversy this season. The
influx of rock concerts caused many by surprise. Concerts
were condemned, banned, applauded, regulated, promoted
and rejected. Somehow surviving this mass confusion, the rock scene, although more
restricted, is nevertheless flourishing.

A year ago city officials staunchly opposed the development of rock concerts
proposed by either local or outside promoters. The city passed an ordinance so general
that all outside music, even traditional symphony park concerts, were restricted. An
uproar of rock music lovers caused the ordinance to be amended.

Presently, indoor concerts can be held provided tickets are sold exclusively in Clark County with no outside promotion. If the shows are held at the Convention Center a security force called the "Blue Coats" must police the concert. Top names in the rock music business cannot be booked into the Convention Center more often than once every 30 days.

A do or die test case was held last February when the Canadian group, the Guess Who came to town. They performed at the Convention Center for 90 minutes to a sellout crowd which surpassed every other concert since the Beatles appeared in town. No incidents marred the evening.

Concerts were swinging ahead when the University of Nevada at Las Vegas decided to go first class with such artists as B. B. King.

But in May rock concerts received another rocking jolt backwards when a six-hour free rock concert on campus resulted in "misconduct among the mostly non-university student crowd." The Activities Board of the Confederated Students cited sanitation and maintenance problems in the misconduct charges, but didn't elaborate.

The result was the canceling of a scheduled outdoor spring jazz festival. The program was moved inside and changed to two specific performances. Attendance was restricted to university students.

A month later, the campus crowd caught their second wind and decided not to let problems caused by outsiders dampen their musical festivities. A unique musical program was provided on campus when electronic music combined with a percussion quartet. Two weeks later gusty winds failed to discourage a crowd estimated in excess of 3,000 for an outdoor campus rock concert starring Bobby Stevens and the Checkmates.

Kappa Sigma Fraternity became the first national house on campus to sponsor a concert. If trouble occurred they left themselves open to punishment by the Inter Fraternity Council. IFC held an outdoor concert featuring the local band Blue Grass.

Admission was $1.50 for boys with free admission for girls. No trouble occurred.

Just as things were looking good, the rock scene which gained ground when radio stations KENO, KLUV and KVDV began sponsoring concerts, saw two of the stations pull out of their co-sponsoring status.

KENO, local founder of booking rock concerts, pulled out citing narcotics as the reason.

Jerry Bride of KENO said: "Until the rock people get their heads together we aren't sponsoring any more concerts. We have a good community image. Too many of the rock heads come on with the dope scene. We don't need it. We'd like to see something for the kids, but not until the rock groups clean themselves up."

Bride mentioned no groups by name. He said that KENO would advertise rock concerts only if the promoters paid the regular advertising rates.

Soul station KVDV followed suit in dropping rock concerts, but simply stated that there was enough entertainment in town. That left KLUC remaining as the only station cosponsoring any concerts and their continued sponsorship is dubious at best. The station which has a three in a row format, remained true to its format and experienced three cancellations in a row due to other recording commitments by the rock groups. Station manager Tom Robertson feels the cancellations were honest, rather than fear of any city ordinance.

"For six to nine months this year we were the only radio station sponsoring any local concerts," states Robertson, who continued: "The station isn't the promoter but works through Gary Nassef and his Gana Productions. KLUC experienced trouble with Tarsus Productions last year and we aren't doing anything with them any more."

KLUC's first summer concert on Memorial Day saw a canellation by the Rascals, Eric Burdon and War. Gana Productions hailed Lee Michaels, Buddy Miles and Flash Cadillac and the Continental Kids as a replacement for Chicago when they canceled their July 2 commitment. August looked good when Gana signed Blood, Sweat and Tears for an Aug. 7 date.

Even with some of the big groups showing up, the station manager feels the coming year doesn't look good for the rock concert scene. "The risk of staging and promoting concerts is ever increasing," he laments.

"It's gotten to the point where people practice here are too many cop outs. Too many groups are late, give incomplete shows or are no shows. Radio stations as cosponsors have the own dignity and pride to consider."

"As far as I know outdoor rock concerts are still forbidden," Robertson continues.

Continued on page SC-21
Every time the high-flying 5th Dimension goes on tour, they pack their Shure Unisphere microphones as carefully — and as routinely — as they pack their luggage. They’re going to have both before they go anywhere! That’s because those Unispheres get the real sound of the Fifth together. Their audiences hear the Fifth at their best — without breath blasts, without closeup “pops,” and without wind noises that can affect a performance. The fabulous 5th Dimension knows what the Unispheres can do for their sound — and so do the other great groups getting it on today. You and your group can do the same. Get with the sound of Shure!

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222 Hartrey Ave., Evanston, Illinois 60204.
Englebert Humperdinck combines class and gains superstar status
By Elliot Tiegel

Englebert calls himself a contemporary singer, one who "keeps the ball in the middle". He tries very hard not to appear "square", he says.

It is Friday evening. The temperature outside at 7 o'clock is 100 degrees. The Riviera's dinner show is sold out for 300 people, each facing a table card announcing a $15 charge.

The opening act is the Three Degrees, who come out in red, white and blue hot pants outfits. They have a nice, soft vocal blending, and lo and behold, they do a fairly good job of imitating such old girl groups as the Andrews Sisters, the McGuire sisters, and the contemporary Supremes. They are an effective warmup group for Engelbert.

"Ladies and gentlemen...the world's most romantic singing star...Engelbert Humperdinck..."

Engelbert walks out in a slick black tuxedo. He has a 30-piece orchestra behind him, plus a girl trio, the Three Degrees, who have played some one-nighters with him.

He begins smoothly, a smile on his face, the mike in his left hand, his right pointing to the air. His first three tunes are done quickly. There is a bit of humor, poking fun at manager Mills and his friend and business partner Tom Jones.

"Around the World in 80 Days" is his launching song which lets the Three Degrees do some vocal geometry. There are three of them, and it's over. "You Are My Reason for Living" is also peppered and is briefly completed. "My Prayer" is a medium tempo request for love and Engelbert is smiling. He had been on Lake Mead with his manager Gordon Mills who was walking behind me yelling: "Tom, Tom, Tom...

"How he straightened out his manager (who also handles Tom Jones)? "It's meeeeeeer," Engelbert sings to the tune of "Release Me" to show the crowd how he straightened things out.

There is no problem in straightening out his next song, "Loney Is a Man Without Love." It is a mixture of gentleness and honest hunger, and it lets Engelbert play with his emotions.

When he introduces Kris Kristofferson's "Sunday Morning," Engelbert emphasizes that it's a country song and "it's my kind of thing." Engelbert's voice is clear, unembarrassed, perfect, powerful. "I think it's time we got down to some business," he says, taking off his jacket and tie. "Everybody take a little piece of paper and have another drink," he suggests to the audience, which is a typical cross section of America crowd. There are mostly adults but there are young marrieds and some kids. It's a typical summer audience looking for fun and some musical revelations.

As a change of pace he does impressively "I Can't Help Myself" by John Wayne, Jerry Lewis and Tom Jones. They're not bad. "Dean Martin is one of my bosses because he's got a piece in the hotel. Maybe he's got a piece or two, I don't know. He keeps them well hidden.

While singing, Engelbert is open and out front. He hides nothing. When he sings, "It's impossible," his tones are strong and direct. He is not afraid of his voice which brings him into the soulful category. (Tom, Tom, are you aware of your partner's soulful influence?) He doesn't rush his words; he glides over them. Each number is a crowd dropper to goobers down its dessert while trying to understand his lyrics.

Saddled with a girl clings up from the audience and stands at stage left. Engelbert looks at her, "Hi, . . . hi," he responds. "I've never heard of you." He turns to the audience and starts to sing a Little Bit of You Goes a Long Way. His right hand holds the girl and he tosses her on the lips and moves backwards. "I'm going to taste your lips," he sings. The girl sits quietly and moves the second kiss. He moves behind her. "I'm never going to do anything . . . I'm going to face him and he receives a third kiss. "Just a little bit of her," he spouts. It's a ballad, but he makes it campy, as the audience reacts. "I don't think I better ask the next question."...

Engelbert opens the three buttons on his shirt and there are giggles from the audience. He takes a little time and information for a medley of "There Goes My Reason for Living" and "Last Waltz With You." Engelbert under the just the right amount of body energy on several of the songs, so that when he does a hip swivel, it has impact. He doesn't overdo it at all. Singing is his forte. Stage tricks are not part of his make-up.

The adults in the audience can relate to "You'll Never Walk Alone" which gives him a big break and "High Heel Sneakers" is for the 20's crowd. "Help me," he asks the audience which responds with enthusiastic clapping, mostly on the beat.

The songs are done in a moderate pace which gives him some chance to catch the audience. The audience is silent throughout the performance for they are caught up in the musical Beauty and the salon sweep of the arrangements by Larry Holstein and Engelbert's director.

"Release Me" is the finale and the stage in the frontiable gives him a standing ovation. A middle-aged couple from Chicago which does not have any of his records looks "He's pretty well off, elderly." Beverly Hills surgeon comments that he's an "extraordinary performer." Other couples and Tom Jones exclaimed on the American scene with equal fervor. In some quarters Humperdinck has been overshadowed by Jones' and Jones of more soulful style. Engelbert emphasizes romance. "Jones blends one of the soulfulness of black music with a rich romantic approach."

"Never mind who people always connected me with Tom Jones," Engelbert admits, "because we were the only two male singers who came out of England and a small vocal range. But I'm a contemporary singer and Tom does his own thing." Gail Kaufman, a Los Angeles secretary is very much impressed with contemporary music audience when she comments after Engelbert's show: "He has a lot of sex appeal, but he's not necessarily a woman's singer because numbers aren't for girls."

"His voice is very clear so you can understand everything he says and it helps get his message across. He communicates with the audience at all times. He has a strong, masculine voice that has history." He sings very romantic songs, but they're not soft romance.

"I love a good ballad," Engelbert says. He looks to America for his songs because there are more creative people here. "Ours is a smaller country with a limited amount of composers."

He is planning to move into new musical directions. "Each day tells a new tale. I try to move with the times and keep whatever I'm singing on a contemporary level, so it's not square and really timely."

"I like American and British audiences because they know what they're doing and they show it. An artist requires something to bounce his emotions off. He bounces off an audience's reaction. There are places on the Continent where audiences are respectful, but they wait until the end of a performance before they give you waving applause."

Music to Engelbert is not work but a way of life, "a dedication to yourself and the people who helped you put on top."

Engelbert talks about his relationship with his father: "I'm a romantic. He's a thinker," he says, starkly, "where you have to have a political religion."

The Humperdinck vocal style evolved out of his own avoiding trying to copy other singers. "I had to stamp out my own style and ballad material was the means," he explains.

When he plays one-nighters, as he did before arriving here, he is forced to sing his beloved ballads loudly. "You get screams and you play in larger places so everything has to be larger . . . your voice and your actions."

In order to keep up his constantly forthright performance, he watches himself. He had a heli-fan, a steam room in stalled in his dressing room plus oxygen. He sits in the steam room for an hour before each performance to open up his throat.

"My act isn't an act that I can coast on," he says.

"If you work so hard on stage he is asked. "Is there any other way?" he answers.

SEPTEMBER 11, 1971, BILLBOARD
Las Vegas
...Total Entertainment

Brenda Lee
...The Total Entertainer

CURRENTLY HEADLINING
AT THE FREMONT HOTEL
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AWARDED MEXICO'S
1971 AZTEC AWARD—
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FORTHCOMING:
HOLIDAY HOUSE, PITTSBURGH—
OCTOBER 1-10
ELMWOOD CASINO, WINDSOR
OCTOBER 18-23
LA FIESTA, MEXICO
OCTOBER 29-NOVEMBER 6
BRITISH TOUR . . . 72
JAPANESE CONCERT TOUR . . . '72

Represe ntation:
IFEA
International Famous Agency
Ray Anthony Blends Musical Nostalgia With Slide Show into Mini-Revue

By Ron Tepper

The Anthony mini-show in full blossom.

Ray Anthony believes the future for lounge shows is with a revue and he’s done something about it. He has launched a 17-person mini-show built around 50 years of music, complete with slides and lots of singing and dancing. This format has proved highly successful in all the hotels to which he has taken it, from the Frontier to the Royal Hawaiian in Honolulu.

And, success today means only one thing — how many dollars are spent in the room. A simple economic fact is that the lounge must operate in the black to survive. This attitude is quite different than it was 15 years ago, when Anthony, fresh from a successful summer national replacement show for Perry Como, made his Las Vegas debut.

"Most of the hotels," recalls Anthony, "featured the small, open lounge which adjoined the gaming area. The noise that came from the lounges was important then — as it is now — because somehow it adds to the excitement in the gambling area. Psychologically it was good for business. Several of the hotels still utilize the small lounge or a room that seats about 100. I think they’d continue to prosper with them because they are really part of an atmosphere that is conducive to gambling."

The small lounges, or mini-theaters, have had a definite impact upon the type of entertainment presented in them, says Anthony. "Let’s take one of the owners who has a revue; they’re just not satisfied with one name on the marquee. Now they want an entire production. Of course, there are exceptions — like Elvis, Sinatra and Martin — talents that can always fill a room. But, for the most part, when you get beyond a hundred or so big names, it takes a complete revue to keep the customer satisfied. That same revue demand is now being felt in the large lounges. Customers want a complete production — a revue. And revues have become a success story in Las Vegas. Rooms that have them usually do extremely well."

Because of the revue success, Anthony feels that more lounge entertainment will be geared that way in the future, too. "First because it is what the customer wants and second every lounge act has thoughts of one day developing a show for a big room and unless they have a name like Sinatra or Martin they can’t do it without a revue."

With that thought in mind, Anthony has been building a revue during the past two years in which he has been appearing in the Frontier’s Circle F Theater. His show contains all the basic elements needed for the big room revue. In fact, Anthony’s show has always been featured in main showrooms everywhere he has appeared except for Las Vegas. Earlier this year he brought it into the Royal Hawaiian’s Monarch Room and broke an eight-year-old attendance mark.

"I think many people have a misconception of what a revue should be. They automatically think of a lot of people running around and doing a lot of different things, but that doesn’t necessarily make it a revue. What makes it is a number of people on stage who get the audience involved and give them something like a revue."

Anthony’s key involvement element is a slide show that takes audiences through "50 years of great music." The segment lasts about 45 of his show’s hour and is geared to the community and the type of show or revue the performer believes is necessary for a main room. It opens with some flashy dance numbers and by the time it’s over Anthony has made a serious effort to explain his show to the audience.

"While there may be some who disagree with the act or the story, there are still a few who can question his ability to fore- cast trends in show business. A good example is the big band that came to Vegas in the late ‘50’s, his was one of the most success- ful in the country. Then, suddenly, he decided to drop the big band, go to a small group and organize a fast-paced, contemporary show."

"The decision," recalls Ray, "really wasn’t a sudden one. We were on top of the business but times were changing and bands just weren’t in the future and I could see that."

As a result, Ray formed his first revue. "People thought I was nuts — giving up a successful band for a small group. But, as things turned out it was one of the best moves I ever made. Once people stopped dancing that was the end for the bands."

Ray, however, hasn’t completely dis- vored himself from the big bands and he doesn’t think the consumer has ether. "If you watch our show you’ll notice that the segment that gets the biggest response from the audience is the spot where we feature the music of Miller, Dorsey and the Big Bands. People flip over it. Maybe it’s nostalgia; maybe a longing to get back to the good old days. Whatever the case, the public loves the music of the big bands and has appeal and especially in Las Vegas."

"We’re in the age. Las Vegas is one of the few places in the world that caters to the over-30 crowd because of the gambling. And, it’s the over-30 group that remembers and identifies with the big bands. Cheesy lounges out and you’ll find most of the audience is older. I think that’s one of the reasons why rock music has never made any significant inroads in the lounges or big rooms. There just isn’t any identity factor."

On the other hand, those people can’t get enough of the music of the big band days. During the past two years we’ve completely revamped our show and changed everything around — everything except for the big band segment. We’ve always had it and will always keep it."

Anthony’s presentation of the big band music has, however, incorporated a num- ber of new elements. One of the most interesting is the visuals that accompany the music. Ray spent several weeks re- searching old photo archives and came up with slides of pictures that hadn’t been seen since the ‘40’s. "The photos do the job — they’re an audience . . . oftentimes, people come back two or three times just to look at the slides again."

And, that, really is the secret of the whole business — getting people to come back.

SC-20

Visualization

Visuals flash behind Ray Anthony.

The Anthony mini-show in full blossom.
ROCK CONCERT

Continued from page SC-16

"The University gets away with it because it's on campus. Most of the fears of the city fathers are habitually way beyond reality. I understand their feelings. This is a tourist town and the city fathers don't want any youth uprising that would damage the reputation of Las Vegas or detract somebody coming here for a vacation."

He feels one of the town's most chronic problems, which isn't limited to teen-agers, is something for the local residents to do.

"Once you get beyond the Strip there is nothing," he complains. "All of the energy of the town goes into the Strip. In comparison to the local population, we have fewer bowling alleys, theaters and drive-ins than other towns. Las Vegas residents are hungry for things to do. Adults come to the rock concerts, not just the teens."

Stan Ervin, director of the city-sponsored Phil Mari- beli Teen Center, agrees that the city fathers may be overreacting. He was relieved when the city allowed him to modify the rules governing the teen center.

Ervin contracted for a series of teen concerts. Local teen band Fluid launched the summer concert season June 11. They were followed by Dead On Arrival, Outlet, Big Watch, and the Merry Jerry Candy Co. for the remainder of the season. All are local groups who work for 60 percent of the gate with tickets going at $1 a head.

Ervin feels his biggest problem is competing with Dusty's Playland and the Sport Palace where "they let the kids go too far," complains the teen director.

Both Dusty's Playland, a converted bowling alley, and the Sports Palace are rented out to various promoters for local concerts. The three acts which canceled out on KLUG were to have played at the Sport Palace.

As fall approaches and the kids return to school, rock concerts will die down until Christmas vacation. In the town built on music and constant activity, it's a good bet that rock concerts in some form will continue.

ENTERTAINMENT DIRECTORS

Continued from Page SC-8

Hughes chain. There is, however, some effort and influence being exercised so that the various hotels of the same family are not competing with each other for the same talent.

According to Robert Caverly, acting general manager for the Desert Inn, "Entertainment bookings for all Hughes hotels are handled by Walter Kane, who is vice president for music and entertainment. But the general manager of each hotel has the final say."

Entertainers like and respect Kane. They also report that he's had some excellent ideas entertainment-wise, but has had every suggestion shot down by Hughes officials.

Apparently there is a very fine line between a star being "bought" for the Desert Inn and then being "requested" to go on loan to the Frontier, Landmark or Sands.

Hot on the heels of the Hughes salary limit freeze came trouble within the establishments owned by Del Webb. Don Rickles, long a tough ticket at the Sahara, was let go over a difference of $5,000. The Sahara offered him $65,000 while the Riviera topped the figure at $70,000. Rickles moved his insults to the Riviera.

Marie Howard, entertainment chief for the Sahara-Nevada Corp., was fired in April because of a dispute over what Elvis Presley should be paid. Gen. Edward Nigro, Sahara-Nevada president, offered Presley $175,000 a week to play the Sahara-Tahoe. A dispute erupted because Howard said it couldn't be done because of a contract agreement with Johnny Carson. Carson's contract states that nobody gets paid more than Carson. Under the "favored nations" clause, if Presley received $175,000 weekly then Carson would automatically be paid that amount. Even though Howard had a year remaining on his contract, he cleaned out his desk. Presley opened July 20 at the Sahara-Tahoe.

Reportedly Presley, the highest paid star at the Hilton-International, receives $110,000 weekly. Perry Como and Barbra Streisand supposedly command $100,000 weekly. Presley's salary is considered as 100 percent and all other acts as a part of that whole.

The safest way for an entertainment director to keep his job, it seems, is to own part of the hotel. No one can fire Harvey Silbert at the Riviera since he is one of the major owners. Frederic Apcar at the Dunes likewise owns a piece of the place. Hacienda owner Judy Baxley remains safe in her post.

Other constants seem to be Bill Miller at the Flamingo, and Maynard Sloat at the Tropicana. A personal falling out resulted in Miller leaving the International last October and concentrating his booking talents locally for the Flamingo. Presumably Sloato has a good good relationship with the future owners of the Tropicana, although new leadership can mean anything. Perhaps complicating things is a new ruling directing that each hotel must retain its own personnel director on the premises at all times.

SEPTEMBER 11, 1971, BILLBOARD
Jack Cathcart Leads the Sun City

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Flamengo HOTEL LAS VEGAS

Four years ago Lou Wainstein retired at CBS. Cathcart was offered the job of being in charge of all music at CBS-TV. Cathcart refused a salary increase by CBS to remain with his seven-day-a-week, "nerve-racking" job at the Riviera.

The 59-year-old conductor was the son of a railroad man whose avocation was...
Reno-Tahoe's Talent Picture Bright and Breezy

Reno is booming as an entertainment center, with two new major showcases planned, and several of the more-established hotels and casinos moving toward more aggressive entertainment policies. The legendary Harrah's, for example, has lifted its $50,000 ceiling on talent and the sky's the limit now. And at Lake Tahoe, the Sahara-Tahoe showed Las Vegas a thing or two by also booking Elvis Presley last July. Country music has stepped out of the small bars around Reno and is now getting its proper billing in the city's major showcases, such as the Sparks' Nugget and Harrah's.

One of the new hotels planned for Reno will be a Hilton hotel with a major theater restaurant to showcase name acts. The hotel will also more than likely have a lounge for newer acts. Another, 1,000-room hotel is being planned by the First Realty, a complex of local businessmen, and will be called the Reno Comstock; this hotel will feature a 900-seat theater restaurant for major acts, plus two lounges and one of the lounges will keynote on contemporary or rock-type groups.

Unlike Las Vegas where lounges face extinction, they are very healthy here in the high country and provide employment for both well-established and neophyte performers.

Reno and Tahoe, the other two points along the three-city Silver Circuit, continue to lure top names who play Vegas—third Nevada city along the entertainment circuit.

Why? "We're not as antiseptic as Vegas," says Jim Thompson, entertainment director of the Nugget in Sparks (just outside Reno). "In Vegas, entertainment is just big business. We've always been a little more friendly in Reno."

Bill Harrah, owner of two clubs—Harrah's in Reno and Harrah's on the South shore of Lake Tahoe—has just lifted his legendary ceiling of $50,000 on entertainment, but doesn't believe this will create a price war on talent. In many ways, the ceiling had proved costly because, often strictly for ego's sake, major acts wanted the top price. At something like $30 a couple at the midnight show, the club could make money, he felt, "but the customers wouldn't be happy."

To attract major talent away from the high dollar signs tossed out by Vegas, Reno and Tahoe clubs try to offer a friendly atmosphere almost unrivaled anywhere in the world. Monte Hundley, manager of the Sahara-Tahoe on the Lake's South shore, admits to laying out the carpet for Elvis Presley and Presley's manager, Col. Tom Parker "because Presley is the No. 1 attraction." It is Hundley, operating with a $4 million budget for entertainment and aggressive ideas on talent, who is in many ways beating out Reno for talent. Harrah's, for years, had been put a crimp in that reputation and the contention was that the club would not break even since Presley cost somewhere between $125,000 and $160,000 a week.

Acid rock groups, though he likes some of them personally, "aren't in our business," Hundley says. "And they're too high-priced to work in the lounges. The Nitty Gritty Dirt Band is almost the heaviest music act we've booked in the lounge.

"I like to experiment with groups in the lounge. I recently bought Cortez Green after his agent Hugh Rogers lured me to Atlanta to see him perform."

Nate Jacobson, owner of King's Castle, North Lake Tahoe—like Harrah; Hundley; Tony Ashley, general manager of the Cal-Neva Lodge; North Lake Tahoe; George Smith, president of the North Shore Club, North Lake Tahoe; and Charles Mapes, head of the Mapes in Reno—gets deeply involved in buying talent for his club. And one of the things he learned early in show business was never to hire talent that he personally likes. "The whole key is to hire talent other people want to see. Many times, I have to override my personal taste." When he was the manager and part owner of Caesar's Palace in Las Vegas, Jacobson worked closely with the entertainment director; now, he works with entertainment director Line Renaud.

To make artists feel more at home in Reno than they might in Las Vegas or elsewhere, some of the clubs go to extra lengths. Jim Thompson of the Nugget, whose entertainment budget runs from $500,000 to $1 million, usually personally meets artists when they arrive at the airport and usually takes them immediately to one of the eight famous restaurants within the Nugget complex. Thompson also arranges for a car and/or boat for the entertainers.

Harrah's either meets entertainers at the airport with a limousine, or sends his personal airplane to pick them up if they're coming in from nearby cities. Harrah likes to get to know the artists personally, usually has dinner with them, and often invites them to the lodge at the lake to go fishing.

Harrah, among all artists, enjoys the music of Lawrence Welk most. But, preferring to think of himself as a businessman rather than a gambler, he books on the basis of the draw the entertainers would have at the gambling tables. Entertainment meetings among the staff are held fairly often.

The $50,000 ceiling maintained by Harrah's for the past eight years was lifted "because we weren't competitive in bidding for acts . . . it's time to pay more," Harrah says, adding that most acts know what they're worth.

As for lounges, "you can't make money with the kind of entertainers we're booking into our cabarets—Peter Nero, Fats Domino." This is where a hit record may come in handy. "Chicago filled up the civic auditorium, but probably wouldn't draw a casino crowd."

For the showrooms, Harrah notes that country music is very big. Continued on page 50-26
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TALENT PICTURE
Continued from page SC-25
"Merie Haggard, Marty Robbins, Glen Campbell, Eddy Arnold—they do a nice job for us. And, as a rule, country music performers are crowd pleasers and good performers. The public is more aware of what they do in their act. Television has given them a lot of exposure, which helps draw people to the casinos. And they're every bit as expensive as any other type of act."
The major problem with buying any act today, he said, is price. "Many times, the price they want is unrealistic. We simply cannot compete with the concert field. Some artists try to compare it; it's not a comparable thing."
But, at the same time, he feels that the life of a singer is "no bed of roses."
It was Charles Mapes who paved the way for major entertainment in Reno with the Mapes Hotel, opened on Dec. 17, 1947, to 25,000 people in what some people said was the greatest party Reno ever had. Prior to that gala, there had been entertainers in Reno, but none of the big names. The Skyroom held 400 and Mapes always bought his own acts. Today, the Skyroom is used only for luncheons and convention meetings and Mapes has only a lounge where Al Bello "does an excellent job . . . plays direct to the customer."
The Ponderosa, owned by Larry Tripp, has only a lounge, but does a booming business there with Horace Heidt Jr., who conducts a nightly talent contest in addition to doing two shows.
George Smith, owner of the North Shore Club, has an Astro Lounge with Lenny Herman booked on a permanent basis for dancing and Leon Smith and Ray Malus booked on a six-week basis.
The North end of the lake, says Smith, has a hilly element to some extent, but you can't concentrate on them because they don't spend money on the gaming tables. After 1 a.m., however, he puts rock acts into the lounge to appeal to this younger element.
Leon Smith is a rock group. As for Ray Malus, "he can sing anything; he's an up-and-coming entertainer; next year, I'll be lucky to get him."

ABOUT THE COVER . . .
Gladys Knight, a successful soul singer, is captured during a performance at the Las Vegas Hilton's lounge theatre. The multiple exposure photo places her within the brass section of the band. The Hilton's lounge has become a key spot for the exposure of contemporary acts.

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LAS VEGAS
DUNES HOTEL AND COUNTRY CLUB
PREDICTS
NEXT WEEK’S FASTEST MOVERS

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

MAGGIE MAY/REASON TO BELIEVE...Bad Stewart, Mercury

THE NIGHT THEY DROVE OLD DIXIE DOWN...Joan Boett, Vanguard

SUPERSTAR...Carpenters, A&M

DO YOU KNOW WHAT I MEAN...Lee Michaels, A&M

MAKE IT FUNNY, Part 1...James Brown, Polydor

SO FAR AWAY/SMACK WATER JACK...Carole King, Ode (A&M)

RAIN DANCE...Ozzy Whin, Columbia

BINGO...I’ve Found Someone of My Own...Free Movement, Decca (MCA)

STOP, LOOK, LISTEN TO YOUR HEART...Stylistics, Arco

BIRDS OF A FEATHER...Raiders, Columbia

YO YO...Osmunds, MGM

These record titles were previously selected for the Billboard 100 Hot Chart.

ARTIST, TITLE: Conf., Label, No., List Price

ARTIST, TITLE: Conf., Label, No., List Price

ARTIST, TITLE: Conf., Label, No., List Price

ARTIST, TITLE: Conf., Label, No., List Price

Billboard Predicts Next Week’s Fastest Movers

POPULAR

NATIONAL BREAKOUTS

SINGLES

THE FEELING...Never Can Say Goodbye (LP) Mercury SR 61342 $5.96

GOIN’ BEECH...Are You A Man or Are You A Boy? (LP) Cooke 7311 $3.95

SUGAR...Barnes, George & Rocky Martin...Guitars (LP) Capitol EP 4042 $4.95

TAPERS...(LP) Polydor 24-4069 $4.95

COOKIES, COOKIES...Charles, Ray...His Great Performances - A 25th Anniversary Salute (LP) ABC 8002 731 $6.95

GRANDMASTER...Dooly & The Hot Nuts Rhythm...Lunch Truck (EP) Capitol 1217 $3.95

LITTLE RICHARD...Dooly, Dooly & The Hot Nuts (LP) Capitol 1217 $6.95

DOLLY Parton...W/ a Girl (LP) Capitol 1217 $3.95

COTTON,...Cotlarne, Alice...Univera Universalis (LP) Impulse 8929-910 $6.95

SPANISH...Coltrane, John...Spanish (LP) Impulse 8929-910 $5.95

GONE TAPERS...Dude, Dave...With the Real Dave Dudley Please Sing (LP) Capitol 1215 $5.95

SURE...Dwight, Doug...9498 (LP) 9498 $4.95

MINNESOTA...Dwight, Doug & The Hoot Nuts Running...Lunch Truck (EP) Capitol 1217 $3.95

DANCE...Dooly, Dooly & The Hot Nuts...Lunch Truck (EP) Capitol 1217 $2.95

R&B...DLEW, Dave...With the Real Dave Dudley Please Sing (LP) Capitol 1215 $3.95

EACH new LP and Tape release must be reported to Billboard for inclusion in the next edition. Please send information to Helen Willett, Billboard, 165 West 48th St., New York, N.Y. 10036.

REGIONAL BREAKOUTS

SINGLES

ONE TIN SOLDIER (The Legend of Billy Jack)...Caven, Warner Bros. 3759

Albums

Engelbert Humperdinck...Another Time, Another Place, Parrot XPS 71048 (London)

Classical

Dvorak: Sinfonie No. 3...Eliot Fisk...Phillips 6500 004 $4.98

Mozart: concertos...Bartok...Philips 6500 017 $4.98

Schuman: Sonata, No. 1...Bartok...Philips 6500 017 $4.98

Stravinsky: The Rite of Spring...London Symphony Orch. (Davies)...Philips 6360 005 $4.98

Tchaikovsky: Symphony No. 6...Barbirolli...Philips 6501 081 $4.98

Mozart: music for wind instruments...Barto...Philips 6500 004 $4.98

Mozart: concerto arias...Weissenberg...Philips 6500 017 $4.98

Shumann: symphony no. 4...Cleto...Philips 6500 017 $4.98

Vivaldi: The Four Seasons...London Symphony Orch. (Davies)...Philips 6360 005 $4.98

White Fest Off

White Fest Off is continued from page 20.

The Agents’ Association for instance could recommend that its members do not allow their acts to appear at bad festivals,” he said. “I really do believe also, that record companies, agencies and promoters could get together on this problem for better standards.”

Ron Falk is not so optimistic about the future of White Fest. He said: “It’s only to be hoped that the County Council Bill doesn’t spread to other countries. Giving Councils the power they will have on the Isle of Wight could stunt all together. But at this time I’m afraid things don’t look too bright.”

Cincinnati

They’re looking for a near-capacity house at Cincinnati Gardens Friday (10) when James Brown and his contingent drop in for a one-nighter in advance of appearing in support of Brown’s "Continued on page 41."
SOUL SLICES: Will Parliament turn into Funkadelic at midnight when "they" play the Glastig Au Go Go in N.Y., Sept. 15 & 16? A West Coast tour, Sept. 21-Oct. 14, and then on to South Africa, Nov. 1-16-Dec. 26, for the "Parlafunkadeltang Thing" who are cooking with "Maggot Brain" on westbound and "Osmium" on invictus. The market is just catching up (see Rapunzel's Stash). Mary Wells is picking up flip muscle with "I See a Future in You," on Reprise. Warner Bros. is looking for a soul winner among Allen Toussaint, Dionne Warwick, Stevie Wonder, Tamla 54208.

** Best Selling Soul Singles **

** BEST NEW RECORD OF THE WEEK:**

**I'M SO GLAD**

(The Buzz)

**THE FUZZ**

**BIBLIOGRAPHY**

While working on the special report of the fourth annual Radio Programming Forum, I thought I'd go into hiding. So, I apologize to all those people who tried to reach me and couldn't. I'm a "Small Talk" LP on flying Dutchman, while his next album, "Pieces of a Man," due late September, introduces the young poet (see Last Poets, Nikki Giovanni) as a songwriter wearing the breakthrough. Hootie Come, Stevie Wonder, James Brown, Johnnie Taylor, Denise LaSalle, Wil- son Pickett, Brenda & the Tabls, Freddie North, Diana Ross, Pon- thoma Twinn, Alfa Idoma, Brenda & the Tabls, Newcomers, Eddie Floyd, Joe Tex, War, New Birth, Luther Ingram. 

Alco has picked up Eddie Thomas' new Lakeside label with

(Continued on page 37)

** DioNne warwick continues working with Burt Bacharach, above left, and Hal David after signing Warner Bros. Following her Greek Theater appearance in Los Angeles she met with Warner executive vice president Joe Smith and president Mo Ostin. Manager Paul Cantor is on the left.

** Vox Jox **

By CLAUDE HALL

Radio-TV Editor

had enough of the real estate business and is again scouting around for a programming job. Last fort was WNEW-FM, New York. Call him at 628-875-7666.

Gene Francis has been named program director at WWVA, St. Thomas, V.I. Staff line up includes station manager Rick Ricardo, Joe Carter, Mike Collins, Harry Hunter, Marty Bailey, and Tom Stand- wood, who just joined the station from WFL in Philadelphia. Richard Reese is the new program director at WSAK, Fall River, Mass. He's been the morning personality at the station the past nine months and is now seeking a new man and a personality, in case anyone is interested.

Mary Dee, who was seriously ill several months ago by a mysterious ailment when she was one, is still fighting in a bearing lot of WSNW-TV, Chicago, after doing her late night TV stint, is back doing one-hour daily on WBEE, Harvey, III... Robert B. U. veteran St. Louis radio personality, who was a fixture at KATZ then died last weekend.

SEPTEMBER 11, 1971, BILLBOARD
Continued from page 36

Continued from page 25

In the entertainment world, there are two types of radio shows: those that are about the music, and those that are about the people who create it. The former are more popular, but the latter have become increasingly important in recent years. This is because the music industry has become a major player in the media landscape, and it is crucial for artists to be able to reach a wider audience.

At WGSU-FM, the focus is on the people who create the music. The station's programming is centered around interviews with artists and discussion of the music they create. This approach has been successful, and the station has been able to attract a loyal audience.

In conclusion, WGSU-FM is a station that is dedicated to the promotion of the music industry. Its programming is focused on artists and the music they create, and this approach has been successful in attracting a loyal audience. The station's commitment to the music industry is evident in its programming, and it is clear that WGSU-FM is an important part of the music industry's landscape.
**What's Playing?**

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

**Boulder, Colo., Campus Location**

**Current releases:**
- "If You Want It, Work For It" - Cascadia, 400
- "The Night They Drove Old Dixie Down" - Sound, 395
- "Midnight Special." - Warner
- "Mood Blues."
- "Sweet Little Sixteen." - Verve 535193

**Chicago, Soul Location**

**Current releases:**
- "Took It Funky, Pt. 1." - James Brown
- "Can't Help Myself." - Wilson Pickett

**Chicagoland, Illinois**

**Current releases:**
- "My Name." - James Brown
- "If You Need Me." - Wilson Pickett

**Denver, Colo., Campus Location**

**Current releases:**
- "What's Made In Denver." - Tommy Wynette
- "On The Road Again." - Waylon Jennings

**Dallas, Texas**

**Current releases:**
- "Somewhere at the Top." - Cottle
- "Loving You." - Freddie Hart

**Cincinnati, Ohio**

**Current releases:**
- "I Am a Child." - Rosanne Cash
- "Home Again." - Bellamy Brothers

**St Louis, Mo., Campus Location**

**Current releases:**
- "Gonna Take Care of You." - Bill Anderson
- "Most of All." - Bellamy Brothers

**St Louis, Mo., Country Location**

**Current releases:**
- "Rock My World." - Linda Ronstadt
- "If You Need Someone." - John Denver

**Southern Music Co.**

**Current releases:**
- "I Can't Stand Up For Falling Down." - Merle Haggard
- "Good Hearted Woman." - John Denver

**Jukebox programming**

**Bow New Seeburg**

**Coin Machine World**

- **Continued from page 58**

**Salesmen**

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  - Ray

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- **30**
- **10**
- **50**

**Continuing from page 58**

Coming in for prominent mention in the presentation was the plug-in plug-out paging accessory which is priced under $50. This piece of optional gear should be useful in cocktail lounges and nightclubs where customer-paging is a frequent occurrence. "People asked for this plug-in type and Seeburg gave it to them," Ray Brown told visitors.

Jackson reports that between 60 and 70 percent of the machines going out the back door of the Missouri distributor are equipped with dollar-class validators. "This area is moving hard and fast to two for 25-cent play," he disclosed. "I'd estimate that 90 percent of the machines we're delivering are set for two for 25-cent play. With the dollar bill validator, customers can play 14 selections for $1.50."

"The tamper-proof income totals in another Seeburg feature our operators in this area are appreciating. They can now see how much they help cut the shrinkage that occurs in collection time and final entry on the ledgers back at the plant."

**Tex. 1-Stop Expands**

- **Continued from page 58**

**Stands** it keeps loaded with saleable merchandise via a per-petal inventory arrangement. According to Gibson, the price boost last spring which saw singles move up to 63 cents-did not alienate his jukebox accounts. But he is concerned over the trend singles prices may be forced to take in the period ahead.

The Dallas radio stations are starting to air a heavy number of LP cuts, but this poses no serious problem, said Gibson. "Actually, I like the stations to play those LP cuts. In many instances it has inspired the record labels to cut singles that we can sell to the jukebox operators." Local artists rarely air heavy jukebox action in the Dallas market. One exception, says Gibson, occurred several seasons back when singles by The Five Americans on Columbia were jukebox favorites here.

**Seeburg 2-Speed**

- **Continued from page 58**

**Varied product with some of the best-selling LPs now represented.**

"In addition to heavy exposure by radio stations places more and more importance on jukebox LPs, both Prutting and Yudofsky believe. Numerous instances are noted where material not available on singles is available on jukebox albums."

"If operators are good businessmen and if programmers are really interested in their department, we can offer albums," says Yudofsky. "People are hearing LP cuts on the air and have LP's at home. Naturally, they want this product when they visit the store."

"I'm just selling too much product to be worried," said Prutting.
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CONTINUED

From the Music Capitols Of the World

...Continued from page 35

will be the Dramatics, the Stylists, Bread, Howard University Labanbers, Midge Tyson, Bobby Byrd, Vicki Anderson, the Toasters, the Fiveman Band, with John Lee Hooker as special guest.

Bo Donaldson and the Heywoods, nine-piece choir and brassed rock group piloted by Bo Donaldson, have been touring after closing a string of 30 concert dates with the Damned and the Yardbirds, which took them through the South and Midwest, winding up at the Tokyo Exhibition Aug. 30. The Heywoods were a feature at the Ohio State Fair Aug. 13, 21, 28, and Sept. 4, 1970.

Bettin Productions has booked the Blackberries, Gram Parsons, and the Lefshen for a single shot at a 100,000-seater at the Astrodome Sept. 21, with buses pegged at a $6 top.

Shad O'Neal's new Countertop Creations, which bowled six weeks ago, logged more than a dozen sessions in the last two weeks. There were the Bossman, Chicago group, who cut "Black & Blue" and "Me Too"; and Oui Polypod; Bill Lane and Ed Oder, who duo; and Bob Oder and the Steppin' Stones and "Ain't It Wonderful" for O'Neal's recently released Eyes and Ed Gaines and the Tuff, which cut an album for Bill Lane's "Black & Blue" and "Me Too".

Eric Zwetzbelow, formerly guitarist with the Countertop Creations, is planning to put this week to echet another album for Ray Bruno's Cincinnati-based Secular label.

BILLY SACHS

PHOENIX

Un's Elton John set to concentrate at the Colosseum on Friday (11).

Theodore is appearing in the La Cantina Lounge of Camelback Inn through Sunday (7). The Valley vocalist Marv

Louis appears with the group. Hugo, Hal, and Caesar, after an eastern tour, return to Camelback Inn Tuesday (7). Steve Clark and the Hawk and Terry Trio are in the spotlight at the Smokey's.

The Canadian rock group, the Music Tree, returned to the Colosseum with the Bonnie Man for another run, through Sunday (12). A happy Tiger's Lee Meza is staring again at the Golden Idol, formerly of the V.I.P. spectacular Dr. Richard Ireland.

PHIL STRABESS
THERE ARE ONLY PROS AND NO CONS FOR ATTENDING THE MIDEM!

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BUCK OWENS AND THE BUCKAROOS

ROLLIN' IN MY SWEET BABY'S ARMS

The Single 3164 From The Album Ruby ST-795

www.americanradiohistory.com
NASHVILLE—The first annual "World Talent Search" has been set for the Vanderbilt Fieldhouse here Oct. 2-3, with proceeds to aid the American Indian.

The two-day, round-the-clock affair offers recording sessions, as well as cash, for prizes. Judges and advisors include artist Johnny Cash, Bobby Goldsboro, Sonny James, Al Green, Loretta Lynn, Dolly Parton, Boons Randolph, Jerry Reed and Ray Stevens. There will be representatives from all the major recording and publishing companies, talent agencies and music industry publications.

Walter F. Sill Jr., co-ordinator of the "World Talent Search," said each competing group, professional or amateur, would be given 20 minutes to show the judges their talent. The groups will be judged on music talent and ability, appearance, originality, presentation and quality of sound, Sill said.

An entry fee of $100 is being charged to offset the cost of assembling personnel, equipment and facilities for the event. Performers wishing to enter are asked to write to World Talent Search, P.O. Box 1618, Nashville, 37202, and request an entry blank.

The first prize is $1000 and a 3000 recording session. Second prize is $500 cash and a $2000 recording session, while third prize is $1000. The sessions are to be held at RCA, Columbia and Quadraphonic Studios.

Sponsors of the show say the greatest prize is exposure. "They will be competing for the chance to be discovered by talent co-ordinators, bookers, publishers, record company agents and the biggest names in the recording industry," Sills said. Proceeds go to the Southeastern American Indians Survey, Inc., a non-profit organization designed to assist the American Indian.

Nashville 'World Talent Search,' Oct. 2-3 To Aid American Indians

Mega Records Distributes Target Country Products

Nashville — Mega Records will take over the distribution of Target Records and will move Target headquarters here from North Carolina.

Target, which has featured modern country music since its formation earlier this year, presently has two singles getting good air play nationwide, and will release an additional single soon by Jack Reno, who is being actively promoted and sold by Mega.

■ Brad McCuen, Mega president, and Bruce Davidson, executive vice president, said the firm has "proven to the trade that it knows how to cut hit records." Bob Wilson is president of Target.

Mega, which soon will move into a new, enlarged quarters, also will distribute for Show Biz (see separate story).

Current plans call for Mega to take over its own building on 17th Ave. and move some of the parent firm offices to this city.

NASHVILLE — A shipment of CBS albums and singles has reached its destination here, thanks to the combined efforts of RCA, Billboard and Capitol Records.

The shipment, from New York, was sent to Bill Williams, Epic's new promotion and sales manager here, but the address on the packages was that of RCA on 17th Ave. When the boxes arrived there, RCA, and chided the boxes over there, Capitol's new in-house producer, Earl Ball, sent for Capitol's new in-house producer, Earl Ball, removing the boxes from the Capitol offices, and have them to Williams (Epic), and then to Williams, (CBS), and to Capitol, which could happen only in Nashville.

MAILMAN FAILS TO READ LABEL

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'First Tuesday' Kicks Off 1st Show Biz Label Single

Nashville—Show Biz artist Paul Ott will release his first record release on the "First Tuesday" program of NBC next Tuesday (7). The network introduction for Ott and his song "The Soldier's Prayer" will be the initial Show Biz record to be released for that company's product.

Show Biz credits two nationally known disk jockeys for the discovery of Ott: T. Tommy Catter and Ralph Emery. Each has a syndicated show.

Jim Hall and Bill Graham produced the Ott session. "The Soldier's Prayer was written by Graham, who last year wrote Jim Ed Brown's 'Morning.'

Jeannie C. Riley Ankle's Plantation

Nashville—Jeannie C. Riley has signed a contract with MGM, and is preparing material for a recording session, a label spokesman said.

Shelly Singleton, owner of the Plantation label, said the matter was now in the hands of attorneys, and likely would be settled in court.

The MGM spokesman said Miss Riley's contract with Plantation had expired. Singleton said his attorneys do not see it this way. He promised a full statement within a week.

Sesac Awards Event

Nashville—The Sesac awards presentation was inadvertently omitted from last week's listing of events during the "Grand Ole Opry" Birthday Celebration events.

The invitation-only affair will be held at the Woodmont Country Club on Thursday night, Oct. 14, at 7:30 p.m.
Barbara Mandrell/David Houston. "We’ve Got Everything But Love." 10779

THIS IS THEIR SONG.

"After Closing Time" was a first for David Houston and Barbara Mandrell. It was the first song they sang together. And it was a huge country hit. But now they’ve followed it up with a new Billy Sherrill production. "We’ve Got Everything But Love." Including a hit that could go all the way up the country charts.

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Latest Hit Album
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"May Old Acquaintance Be Forgot (Before I Lose My Mind)" is the song. And the Compton Brothers do it up right! Hear why the D.J. Poll named them the most promising Country group of the year.

"May Old Acquaintance Be Forgot (Before I Lose My Mind)"
DOA 17391
b/w "Learning The Hard Way"

September 11, 1971, Billboard
CLAYTON DELANEY

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'The Year That Clayton Delaney Died'

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New Single
Brand New Mister Me (K-14275)

New Album
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Mel on MGM!
Decca's Ronnie Dove, appearing the "Grand Ole Opry" for the first time, put so much into his performance he caused a break- down of recent surgery. He was hospitalized the next morning. The surgery was done by songwriters, doctor Elkin Rippy, ... Phil Wilkie Hawk is another of the Cherokee Indians who has joined the ranks of country singers here. His first scheduled appearance is at the Italian Street Fair. Dave Akeman, the "Stringbean" of "Opry" fame and "Hee-Haw" resident, will go back on the road. He's signed an exclusive contract with Hubert Long. . . . Kris Kristofferson now has not written a song in more than a year. A good many of those being recorded are coming from the large catalog owned by Hubert Long. . . . Jeannie Profitt, Decca artist, has signed a writer's contract with Moon-Rose. . . . The Big Show of Stars slated for Sept. 18 at Evansville, Ind., will be moved to a Saturday night for the first time. The WRGB- sponsored show will include Tom T. Hall, Del Reeves, Penny DeHaven, Bobby G. Rice and David Rogers. . . . Radio Station KSBO-FM is no more. The call letters of the San Diego station now are KOZN (Your Country Cousin), and KOZN will continue to pro- photograph music, 24 hours a day there. Nelson Truthturf has placed his children, The True- heart Kids, on the Nashville label, formerly run by Guy Drake. It has been taken over by Gary Litten, while Drake—seriously—runs for President. . . . Tiny Tim has started his own label and publishing firm, and the promotion will be handled by Britie-Star of Nashville. . . . Dave Dudley and his manager, Chuck Eastman, are back from a two-week tour overseas. En route back they stopped in London for three days to make publishing ar- rangements and get a commitment on a television show for Dudley in England. . . . Hal Edwards' first LP effort for Styx Records of Denver is titled "Rolling Coun- try." Hal is currently working at Dudley's in Sidney, Neb. Copies of his record may be obtained from P.O. Box 888, Sterling, Colo. . . . Dave Sweeney has been appointed general manager of KBBQ, Bur- bank. . . . Tammy Wynette and George Jones have a schedule which takes them all the way from Labrador down to Florida, then back up to Canada. . . . The Associated Country, consisting of Debbie Brimer and Jan Arnold, along with guitarist Cecil Free- mon, did three shows for the Na- tional Veterans of Foreign Wars convention in Dallas. . . . Some- times it's hard to gauge reaction. Bobby Braddock, wrote "Sorry You Ever," which was recorded by Ray Price, and it did nothing. Later it was recorded by Jack Greene and Melba Montgomery, and became a number one hit for Greene. Tiny Tim has become a pop hit in England. . . . Ethel Delany, the Ohio Rec- ord artist, gives a personal back to CMA for giving assistance to others. When the song was released it changed its format to country, and gradually it climbed on the country charts. At the age of 12, he's the young- est AFM member in the Akron local. . . . George Kent, who just finished a three-month tour, is back again. He got to spend ap- proximately six months home. . . . Bobby Bare's new Mercury release, "Short and Sweet," was written by Blaine McEwen. "Buck Owens Ranch Show" is getting all sorts of additional mileage. It has been picked up by stations in Tepico, Mni, and Dayton, and will be carried this season on the six network facilities of Armed Forces Radio and Television service. The announcement was made by Joe Thompson. . . . The Houston- based family group, The Rhodes Kids, has booked a five- week stand at the Marriott there, sharing the bill with Paramount's R & F. . . . Jimmy Mundy, who has written a lot of up-tempo songs on the lighter side, has now written some serious numbers. Frieda Ford has just recorded them. . . . Del Reeves followed Brenda Lee into the Wigwam, Wal- dorf, Maryland, and she, too, had standing room audiences. . . . Jim Ed Brown's new RCA single, "She's Leavin," is the first he's ever had with a brass background. The song was written in Australia. . . . Dobro player Jerry Man- day has joined The Stoneman group as a regular on future appear- ances. . . . Dick Shurman is try- ing a new approach. He is promot- ing a group of original writers "soon will be heard on any label that thinks there are over 20,000 turned out at Sedalia, Mis- souri, for a Hup Peppers-produced country spectacular at the state's Sesqui-Centennial. It was an al- most tax-free tour. One feature- porter Wagoner, Ferlin Husky, Louisiana, Robert Czech, Spock Rhodes, the Coxon Brothers, and the All-Americans. Chubby Howard of Wasp Records appears on the Roy Clark-Conway Twitty show in Portland, Ore.; Seattle, Wash., and Vancouver, B.C. Also on the bill are Anthony Armstrong Jones and Pat Roberts and the Evergreen Drifters. The shows were set by Jack Roberts. . . . Johnnie Cash's visits during the coming year include trips to Europe, the Holy Land, Australia, Japan and New Zealand. . . . UA's Bobby Lewis will have a "date" at Hodgenville, Ky., this week. Mayor Jewel Brown pro- claims the day, and there will be a big celebration. Hodgenville, as his home town, is also the birthplace of Abraham Lincoln. Danny Coughlan's "Waiting For the Elevator Train" has been picked as the theme music for a new NBC television show re- leased on the Canadian market this month. The song was written by Coughlan and Jury Kritiuk. . . . Joe Ferrer, actor of note, joins the list of those who will play in the Music City Pro-Celeb- rity Tennis Tournament Octo- ber. Another is Tennessee Gover- nor Ray Blanton. Marion Robbins bought a 100-pound cake and a bottle of champagne to serve to his fans while he appeared with Ralph Emery on his all-night show on WSM. . . . A list of dis- tinguished visitors sat side-by-side on a bench at the "Grand Ole Opry" last week. They included Tex Ritter's sister, the daughter of the late Jinielle Rodgers, and the aunt of Alyson Bentley, who had been a part of the first "Opry" tour in 1931.
Several Sides Of The U.K. Bootlegging Problem
By ROB PARTRIDGE
Record & Tape Retailer Staff Member

LONDON—The maximum penalty for bootlegging in Britain is a $120 fine. This insignificant deterrent has proved to be the greatest problem facing the record industry in its fight against what now amounts to a 2½ billion dollar bootleg business.

The legal position was clarified in a test court case at Leicester on March 25 this year when the record industry successfully prosecuted the two people responsible for the manufacture and marketing of a bootleg Fimi Hendrix album called "Live Experience 1967-68." The case was brought under The Dramatic And Music Performance Acts of 1949, and provided a maximum penalty of just under five dollars fine for each illicit album with a ceiling limit of 120 dollars.

David Zimmerman, who admitted compiling the album and ordering its pressing was fined the maximum while Jeffrey Collins, a London dealer was fined a mere 24 dollars for selling "Live Experience." Both of them were also ordered to pay costs of 43 dollars each.

Despite the court case, however, no significant inroads are being made into the bootleg business. The reason for this is the ineffective legislation.

Bootlegging came to Britain with the first imported copies of Bob Dylan's double album "Great White Wonder" in the fall of 1969. Distribution was limited to a handful of central London record stores and later to between 15 and 20 dollars, severely restricted its popularity. By the beginning of 1970 however, Britain had gained its own bootleggers.

Stigwood Lists Increased Profits

LONDON—Profits for the six months ended March 31 made by the Stigwood Organisation Ltd. reached £350,000 after taxation compared with £327,000 for the same period in 1970. The 9½ percent as forecast, payable on Oct. 15, has been declared for the year ending Sept. 30.

Current successes cited in the six-month report are the Jesus Christ Superstar concerts in America, the Bee Gees "How Can You Mend a Broken Heart," and the lingering popularity of "Up Pompeii" film. Earnings for the year ending September 30, 1972, are expected to be "substantially greater."

BRAZIL SOCCER SELLS RECORDS

RIO DE JANEIRO—Pride in the success of Brazilian soccer-football is selling more records. Miguel Gualberto, 25-year-old singer, has composed a song to honor Brazil's international soccer team. The song entitled "Obriagado Peter" (Thanks Peter) was recorded by the legendary tenor Carlos Pacifico and released by the major labels.

Last year, Gustavo composed a song for the Brazilian team winning its third world championship.

Leeds Music Signs Houston

TOKORO—Bill Houston has been signed to the Leeds Music division of MCA Canada, according to John Scipio, president of the Toronto composer-singer - musician who was responsible for the popular Mexican hit "Samba a la Mexicana" and "Samba a la Loca." He is also the founder and leader of a band known by the same name. The group plays for Greg Hambleton's Tuesday label.

Japanese Execs W. Coast Visit

LOS ANGELES—Some 40 Japanese music fans, disk jockeys and critics have just concluded a five-day visit to the West Coast, including an Elvis Presley show at the New York Coliseum.

In addition, the group visited San Francisco and Los Angeles. While in the latter city, billboard along the way was an interview with Glen Campbell in the studio where he was doing his weekly CBS-TBS show, "The Glen Campbell TV Show." It was produced by Silver Screen, starring and broadcast by TV-Tupi.

"Ox Campos de Arroz" (The Rice Field) by Diana Peres and Ricardo Guimaraes, won second place as best novel song at the Silver Award trophy. It was performed by the "Equipe Mercador" group.

Third place was filled by "Luzia Mae D'Aguas" (Luzia the Water Cooled) by Jose Marcho and Maria Baliana. The song was awarded $500 and a Silver Guitar trophy.

U.K. Record Sales Up; Exports Down

LONDON—Despite a marked depression in growth of the U.K. record industry the "increased optimism" about future prospects of industry executives is to some extent borne out by the Department of Trades and Industry's figure, which published for May this year.

Figures show an increase in sales of 10 percent over those of May 1970, with a total value of $7.2 million as opposed to $6.62 million in May 1970. This despite a drop in imports of $975,500 or 8 percent. The overall increase is attributable to a 14 percent rise in home sales.

There was a general increase of 6 percent in production of records, although production of 45 c.p.m. discs fell by 2 percent. An appreciable jump of half a million more albums pressed (up 12 percent on May '70) suggests, despite a recent leveling-off, the long-play-er is maintaining its superiority.

This trend can also be seen in the figures for the period January to May where production of albums is up by more than 2 million and singles down by 1 million.

The total increase in production for this period was $1 million more than over the same period for 1970 with 48 billion albums and singles produced. However, it is in increase in sales that the picture becomes more optimistic, with sales for January to May this year 10 percent up on May '70, 5 percent over the same five months last year. This against a background which sees the overall record market rise by 2 percent, costs, higher prices and an inflated economy is decried and profits are soaring.

CBS U.K. Conference Sept

LONDON—A private train is being laid on to transport delegates for the annual CBS Records conference from Dublin to Killarney in County Kerry, where the conference is being held Sept. 9-12.

The venue is the lakeside Hotel Electric and the attending will be the U.K. area sales force, representative of Pye Dublin which handles CBS product in the Irish Republic, delegates from European affiliates, and executives from labels with licensing deals with CBS.

The 1972 U.S. annual convention will be held in London at the Grosvenor House Hotel in Park Lane towards the end of July. Over 900 delegates are expected.

Rhina Wins at Venezuela Fest

CORO, Venezuela—Rina, UA Latin artist, won first place in the Festival of the Voice of Gold at Coro, Venezuela, with the song "Se Que Algo Dia." The song was written by the Dominican composer Jesus Troncoso and is published by EMLASA, Editorial Musical Latino Americans S.A. the Mexican affiliate of UA music group.

Rhina will represent the Dominican Republic at the Second Festival of Latin American Songs in New York in September.

Brazil Soundtrack Album on Release

RIO DE JANEIRO—The Instituto de Delegations of newspaper and magazine editors and writers who met in New York City enjoyed a happy time in early September 1972, are expected to be "substantially greater."

TOURING delegation of newspaper and magazine editors and writers who met in New York City enjoyed a happy time in early September 1972, are expected to be "substantially greater."

"THE GREAT ONES ARE COMING!"

(ENGLAND'S HOT POP WEEKLY)
Capitol of Canada Set Heavy Domestic Schedule

TORONTO — Capitol Records of Canada, which last year saw international chart action with Anne Murray’s “You, Me and Mexico,” has set a heavy schedule of domestic production. M’disk director White says that Anne Murray’s latest single, “Let’s Talk It Over in the Morning,” is shaping up as a major hit since “Snow Bird.” The single was the first of a new single album for release in the next 14 days. It will include material by Gordon Lightfoot, Carole King and others. Murray was recently asked to be a part of a national TV audience on Anne Murray’s fall CBC special.

White announced that Miss Murray has signed with Glen Campbell, with a single that is being rushed out to radio stations. Production duties were Al De Lory and Bruce Ahern.

Capitol Canada and U.S. is to release next week a new single by Pepper Tree from the group’s forthcoming debut album. The track was recorded by Jack Richardson of Guess Who fame.

Austria Gold for 68-Version Song

VIENNA—Austrian folk trio Don Juan has scored its first gold disk for sales in excess of 25,000 copies of its single, “Geli Ah Schau mir net so depp an.”

The record was the first single to be issued on the 1968 founded WM Production label, owned by music publisher Wenzel Melodie. General manager and majority holder of WM Production said: “At the present time, we can present you this Viennese song——18 from the new yearwards—are in existence. An instrument version of Don Juan’s ‘Quer la Hija’ was very successful. The album sold 422,000 copies in three months. It is the most successful Viennese song ever recorded.”

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VIENNA—Austrian folk trio Don Juan has scored its first gold disk for sales in excess of 25,000 copies of its single, “Geli Ah Schau mir net so depp an.”

The record was the first single to be issued on the 1968 founded WM Production label, owned by music publisher Wenzel Melodie. General manager and majority holder of WM Production said: “At the present time, we can present you this Viennese song——18 from the new yearwards—are in existence. An instrument version of Don Juan’s ‘Quer la Hija’ was very successful. The album sold 422,000 copies in three months. It is the most successful Viennese song ever recorded.”
Soul

Spotlights Predicted to reach the top 20 of the SOUL CHARTS

ISLEY BROTHERS—SPLILL THE WINE (See Pop Pick)

FUZZ— I'M SO GLAD (See Pop Pick)

DELLA REESE— I BELIEVE IN MUSIC (See Pop Pick)

BETTY EVERETT— I'M A WOMAN (2:47)

(Spoed, C. Carter) (Writer: King) (B E K, BMI)–Horton's a powerful chart topper for her "Ain't Nothing Gonna Change Me" hit. Henty vocal workout on a funky beat blues ballad. Pop appeal as well. (No information available.) Fantasy 6977.
PREFACE TO THE RECORD BUSINESS

To date, only two businesses, RCA and CBS, have been able to achieve significant market share in Japan. However, it is likely the result of the two systems they have chosen to adopt. In 1969, for example, RCA and CBS have introduced a new system for recording and distributing music. This system is known as the "RCA" or "CBS" system, and it has been widely adopted by the recording industry in Japan.

RCA's Maximillion music system has been adopted by two major Japanese recording companies, and it has been extremely successful. However, the adoption of this system has been met with resistance from some Japanese music publishers, who feel that it is unfair to compete against the larger, more established companies.

On the other hand, CBS has taken a different approach. Instead of adopting a new system, CBS has chosen to continue using its traditional methods of recording and distributing music. This has allowed CBS to maintain its position as a major player in the Japanese music industry. However, CBS has also been faced with challenges, such as the increasing popularity of digital music, which has put pressure on the traditional recording industry.

In recent years, there has been a growing trend towards the adoption of new technologies in the recording industry. This has led to the rise of new recording companies, such as the "Japanese Indies," which are able to offer a wider range of music than traditional companies. However, the success of these new companies has been limited, as they have not been able to match the market share of the larger companies.

In conclusion, the record business in Japan is a rapidly changing industry. While traditional methods of recording and distributing music remain popular, new technologies and methods are constantly being adopted. The success of these new methods will depend on how well they are able to compete against the established companies, and how well they are able to meet the changing demands of consumers.
of the various cabinets speeches via Toshiba.

WELLINGTON, N.Z. Split and reunited, the Dizzy

“Mashmakhan” (Oct. 21), Santana/Hitoe, who formed first single on his own label, Ode, titled “Come to the Sabbath.”

Toshiba has also been scheduled to perform in Osaka, "Mashmakhan’s" last concert, on Sept. 30. Toshiba will also release a new album, "A New Rock Total Sale" for rock material on tape. Tape buyers get free packs of "jott." (incentive as incentives. Tape release date is Sept. 27 and Santana (Sept. 21), Chicago II (Oct. 27) and Family Stone’s Greatest Hits," "Shakin’" will be released others through the year’s end.

Human Instinct may break up now that lead guitarist Billy T.K. has been replaced by former Kramer, Ed Greer. They plan to record a new single for release in the spring.

Stevie Wonder’s latest album, "For Once in My Life," is expected to be released in the near future.

The next step is for the record companies to start releasing new material on tape. In this way it is hoped that the record business can become confused.

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ARGENTINA

(Country Escala a la Fama)

THE TOP SINGLES OF THE WEEK

1. "I DON'T KNOW IF IT'S RIGHT OR WRONG" (Gino Valenti/Anni & Philip)
2. "YOU DON'T KNOW" (Sergio Andrade/Carlos Frazao)
3. "TWICE" (Kenny Rogers/Margaret Whiting/Johnny Mathis)
4. "TWICE" (Kenny Rogers/Margaret Whiting/Johnny Mathis)
5. "TWICE" (Kenny Rogers/Margaret Whiting/Johnny Mathis)

AUSTRALIA

(Country Co-Set)

This Week

1. "HEAVENLY BLUEJOAN" (J. Burt, B. Cooke)
2. "HEAVENLY BLUEJOAN" (J. Burt, B. Cooke)
3. "HEAVENLY BLUEJOAN" (J. Burt, B. Cooke)
4. "HEAVENLY BLUEJOAN" (J. Burt, B. Cooke)
5. "HEAVENLY BLUEJOAN" (J. Burt, B. Cooke)

BRAZIL

Ricardo Júnior

(Courtesy I.B.O.E.P.)

This Week

1. "BRAZIL Y" (Brazil/Phil)
2. "BRAZIL Y" (Brazil/Phil)
3. "BRAZIL Y" (Brazil/Phil)
4. "BRAZIL Y" (Brazil/Phil)
5. "BRAZIL Y" (Brazil/Phil)

BRITAIN

(Country Record Retailer)

This Week

1. "I'M JUST A FARMER" (E. Young/M. Smith)
2. "I'M JUST A FARMER" (E. Young/M. Smith)
3. "I'M JUST A FARMER" (E. Young/M. Smith)
4. "I'M JUST A FARMER" (E. Young/M. Smith)
5. "I'M JUST A FARMER" (E. Young/M. Smith)

SOUTH AFRICA

(Country Manufacturer & Distributors Association)

This Week

1. "CO-CO-Sweet" (RCA)
2. "CO-CO-Sweet" (RCA)
3. "CO-CO-Sweet" (RCA)
4. "CO-CO-Sweet" (RCA)
5. "CO-CO-Sweet" (RCA)

SPAIN

(Country El Musical)

This Week

1. "FIN DE SEMANA" (EMI-Rio y Melódia)
2. "FIN DE SEMANA" (EMI-Rio y Melódia)
3. "FIN DE SEMANA" (EMI-Rio y Melódia)
4. "FIN DE SEMANA" (EMI-Rio y Melódia)
5. "FIN DE SEMANA" (EMI-Rio y Melódia)

Possible Price Rise For Italian Singles

- Continued from page 56

thought, to price increases and the more sophisticated requirements of record buyers, who are now buying singles in sales of albums and tapes.

In 1969, singles represented 85 percent, in sales of albums and tapes. But a recent market report from Phonoplius (G.R.C.) revealed that singles are now only 62 percent of the total market, being made up of light-music albums (14 percent), classical albums (9 percent) and cassettes (13 percent).

The report stated that the decline of singles is being represented by the fact that average prices of singles for the first half of 1970 were from 600,000 units to 300,000. We are now a growing way of life for the 1964 recording of "La Lluma" (A. Melendi/D. Del Rio), which notched up sales of 1,400,000.

And the increasing demand for musical cassettes and tapes—and has not been able to replace the lost sales for the recording single.

Last year (1970) showed a 12 percent market recession as opposed to 1969. It is expected the situation in 1971 will be worse.

Furthermore, many record companies have decided not to discontinue their product directly. Bell, Campi, Caroello, Cefalora, Christy, Sif and Sif are among companies which decided not to discontinue their own sales organizations, while Fonit-Cetra, Messaggere Musicaile and Disco Ricordi took advantage of the recently created situation by absorbing the smaller companies and their organizations.

The country was faced with the problem of both turnover and an increase in cost. Under these pressures, Bohemio Demode, for instance, being being made up of light-music albums (14 percent).

In-depth survey made by Disco- grafia Internazionale editor, Monti in the Milodora, and highly representative one—among record retailers—of the nation's 10 largest retailers, revealed 20 percent had closed or were going to close their single departments. Others (20 percent) would close theirs if singles prices would go up. They were not at a breaking point as far as they are concerned; and that yet others (20 percent) would still continue to try not to alter the retail price, in order to keep customers coming into their shops.

Many retailers insisted they would discontinue trading, as sales from singles and cassettes which eliminates the need for record buyers to purchase singles in stores and tapes would not increase the price of singles worked.

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NEW YORK—After a successful four-and-a-half-year sales run on its Greatest Hits and its Great Composer series, Columbia's Record has withdrawn future release plans of both lines and will concentrate on more original and recording. All repackaged products, at one point about 35 per cent of Columbia classic release output, is being trimmed to about 20 percent, according to Tom Frost, Masterworks music director.

"Re-packaged product will be held to a minimum," he said, "and although we have stopped producing more in the Greatest series, we will nevertheless continue repackaging in the other series. We will continue to re-cover will be Stacyann's by Stravinsky LP's, the focal point for the Odyssey line, and the specially priced two-record sets. Trimming other repackaged items will enable us to increase the lease schedule on original recordings.

"Although the Greatest Hits and the Greatest Composer series did extremely well, 284,000 on the Hits and 381,000 on the Composer LP's in sales, we feel that the saturation point has been reached. Thirty composers were featured, and 11 in the selection series. There simply were not that many popular composers left."

In line with the accent shift toward original recording, Columbia Masterworks will release in January "Mami," Leonard Bernstein's new score, which will be recorded shortly after its premiere (Wednesday 10) at the John F. Kennedy Center's inaugural festival in Washington. Also, this month, a new "Power" Biggs record of Bach works will be released. The recordings were made in Leipzig, East Germany, and marks the first time that the composer has been authorized to record in the Eastern zone. The record will be part of a series of recordings over a two-year period with the East German state record company (VEB).

"Other releases, such as the new Moog record, the Mormon Tabernacle Choir's second recording from Broadway and films, which is the first time that the Choir has done this kind of repertoire, and the signature recording of our first LP to record with us for three years as conductor of major orchestral music. The New York Philharmonic, the Philharmonia and European orchestras, all have one example of our stepped-up accent. In this vein, we will be continuing the release of major staples, looking to the excitement of individual performers to sell the records," Frost said.

60-Nation Orchestra Formed To Perform Three Concerts

WASHINGTON — Musical ambassadress from 60 nations and 34 states have conducted a World Symphony Orchestra and will gather in New York City on Oct. 19. The musicians, who are part of a program sponsored by the Federation of People-to-People Programs, Inc., will play three major invitational concerts. Some 1400 orchestral musicians have joined to "affirm the worldwide heritage of music and promote international understanding."

Led by Polydor Records' Arthur Fieldler of the Boston Symphony Orchestra, the World Symphony will appear Oct. 22 at Philharmonic Hall at New York's Lincoln Center for the Performing Arts in a concert sponsored by the United Nations Assn. of the U.S.A. It will be attended by U.N. ambassadors, the U.N. Secretaries General and the international community.

The orchestra's second performance will be in Omaha, Neb. Oct. 23, to help dedicate the Walt Disney World complex. Conducing the week, it will present the first orchestral performance on the stage of the D.C. opera house of the John F. Kennedy Center for the Performing Arts on Oct. 25. Members of foreign embassies, government and national business civic and cultural leaders will be invited.

Also involved in the program are the American Symphony Orchestra, American Federation of Musicians, and the U.S. Department of State.

Pan American World Airways and Eastern Airlines are providing international and domestic air transportation for the orchestra. Greyhound Bus Lines will provide ground transportation.

The Austrian Preiser label, distributed in the U.S. by the German New Co., has reissued Wagner's "Lohengrin" on four discs. Suggested list is $29.95. . . . 15 recordings made in London releases by Angel, Melodija/Angel and Seraphon are scheduled to be released. The recorded premiere recording on RCA, will be inaugural opera at John F. Kennedy Center in Washington on Tuesday (14). The baroque work features Sofia Steffan in title role. Stephen Simon is conductor. Mrs. and Mrs. Lorin Mazel on Aug. 17. Father conducts London New Philharmonia, mother is pianist Israel Margalit.

The New York Philharmonic will hold its season-opening concerts at the Philharmonic Repertory Institute for black and minority musicians at Philharmonic Hall, N.Y., beginning Tuesday (7). Study will be directed by conductor Richard Rhoades. The three-week release to appear with members of Buffalo Philharmonic in Buffalo on Friday (10). "Climb Every Mountain," Columbia's new Mormon Tabernacle Choir LP, was recorded by the group in Salt Lake City, but overdubbed orchestrally in New York. The company's "Everything You Absolutely Want to Hear on the Moog" took 450 studio hours to record.
STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

For Week Ending
Sept. 11, 1971

Hot 100

Title: "Ain't No Sunshine"
Artist: Bill Withers
Label: CBS

2. "Jailhouse Rock"
Artist: Elvis Presley
Label: RCA

3. "I Can't Help Myself (Sugar Pie, Honey Bunch)"
Artist: Four Tops
Label: Motown

4. "Satisfaction"
Artist: The Rolling Stones
Label: Decca

5. "Fever"
Artist: Peggy Lee
Label: ABC-Dunhill

6. "LaulaLa"
Artist: The Byrds
Label: Columbia

7. "One Bad Mustang"
Artist: The Who
Label: Columbia

8. "One More Time"
Artist: The Doors
Label: Warner Bros.

9. "Hip to Be Square"
Artist: John Hiatt
Label: Elektra

10. "The Legend of 1903"
Artist: The Highwaymen
Label: Warner Bros.

11. "In the Midnight Hour"
Artist: Wilson Pickett
Label: Stax

12. "I'm Your Baby Tonight"
Artist: The Rolling Stones
Label: Decca

13. "I'm Alright"
Artist: The Who
Label: Columbia

14. "I'm Not Your Product"
Artist: The Who
Label: Columbia

15. "I'm Your Man"
Artist: Elvis Presley
Label: RCA

16. "I'm Your Dog"
Artist: The Who
Label: Columbia

17. "I'm Your Honey"
Artist: The Who
Label: Columbia

18. "I'm Your Woman"
Artist: The Who
Label: Columbia

19. "I'm Your Woman"
Artist: The Who
Label: Columbia

20. "I'm Your Woman"
Artist: The Who
Label: Columbia

For Week Ending
Sept. 11, 1971

Title: "Another Day"
Artist: John Denver
Label: Warner Bros.

2. "Ain't No Sunshine"
Artist: Bill Withers
Label: CBS

3. "All Day"
Artist: John Denver
Label: Warner Bros.

4. "All Day"
Artist: John Denver
Label: Warner Bros.

5. "All Day"
Artist: John Denver
Label: Warner Bros.

6. "All Day"
Artist: John Denver
Label: Warner Bros.

7. "All Day"
Artist: John Denver
Label: Warner Bros.

8. "All Day"
Artist: John Denver
Label: Warner Bros.

9. "All Day"
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Artist: John Denver
Label: Warner Bros.

18. "All Day"
Artist: John Denver
Label: Warner Bros.

19. "All Day"
Artist: John Denver
Label: Warner Bros.

20. "All Day"
Artist: John Denver
Label: Warner Bros.

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

www.americanradiohistory.com
sings a beautiful new ballad.

"WE WILL"

(He also wrote it.)

England has discovered it...
Currently top 20 on the charts.
So will America.
<table>
<thead>
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<th>Artist</th>
<th>Title, Label, Number (Distributing Label)</th>
<th>Weeks on Chart</th>
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<td>MOODY BLUES Every Good Boy Deserves Favor</td>
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<td>BOB STEWART Every Picture Tells a Story</td>
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<td>GREGORIO</td>
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Awarded RIAA seal for sales equal or superior to manufacturer's level. Awarded RIAA seal for sales equal or superior to manufacturer's level. Awarded RIAA seal for sales equal or superior to manufacturer's level. Awarded RIAA seal for sales equal or superior to manufacturer's level. Awarded RIAA seal for sales equal or superior to manufacturer's level. Awarded RIAA seal for sales equal or superior to manufacturer's level. Awarded RIAA seal for sales equal or superior to manufacturer's level. Awarded RIAA seal for sales equal or superior to manufacturer's level.
The Polydor Review of Records

James Brown
Hot Pants
PD-4054
James Brown, America's greatest soul-singer, gives his maiden Polydor release a ride you'll not easily forget. "The King of the One Nighters," Mr. Brown is sporting Hot Pants that you cannot find in any clothing store.

Auggie Meyer
Auggie's Western Music

Polydor Incorporated;
Distributed in Canada by Polydor Canada Ltd.

B. B. Blunder
Workers' Playtime
24-4069
Whimsical & profound. This is a new British group that combines appealing music, good humor and a lot of talent to bring forth a fresh album. "Workers' Playtime" is a strong gust of cool air.

Arthur Fiedler
Forgotten Dreams
24-4057
A collection of moving nostalgia presented by perhaps, the oldest big band in existence. The Boston Pops can play anything, a fact that belies its age. "Those Were the Days," "Forgotten Dreams" and "Days of Wine and Roses" are but a few of the evergreen memories in this collection.

Uncle Chapin
24-4052
Uncle Chapin, a long time in the making by a group of musicians who paid their dues, is a steaming, full blown band with ballsy vocals. This album includes some of his own and some by Joni Mitchell, Randy Newman, Leonard Cohen and Jacques Brel. Old, new, sweet, loud, there is no other like him.

Banchee
24-4066
A surprisingly beautiful album. Banchee moves miles away from contemporary rock music in

Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the U.S.A. by Polydor Incorporated; in Canada by Polydor Canada Ltd.
Be sure to stock up on their exciting new LP, THE FUZZ which also includes their two previous hits "I LOVE YOU FOR ALL SEASONS" and "LIKE AN OPEN DOOR".

Produced by Joe Tate for Carr-Cee Productions Inc.
Executive Turntable

Ron Goldstein, director of special projects at Warner Bros. Records, joins Playboy's record division, Los Angeles, Sept. 15, as marketing consultant, reports Bob Scher, who was West Coast a&d director for Vanguard Records, resigns his post effective Sept. 7. Scher will independently produce Trials and Tribulations and Thomas and Suzanne.

Eugene B. Settler has been appointed division vice president, communications, by Mort Hoffman, division vice president, commercial operations, to whom Settler will report. Hoffman said: "In the eight months since Settler joined RCA Records as director of sales, his personal leadership has had a tremendous impact on the growth of the company's commercial sales. In addition, he has been invaluable in initiating a greatly strengthened distribution setup for the company. This promotion is long overdue for the job he has done, and I am confident Settler in this key job, our position in the recording industry will be increasingly strengthened and advanced by his participation and leadership."

The subject of "hype" erupted into the spotlight last week between panelist Bob Shipley, Susskind Broadcasting Co., York, Pa., and Vanguard's president, Tom Nash, who was quoted as saying: "There are two kinds of promotion men that I'm convinced of—those that promotion men's enthusiasm for their own product borders on a type of conviction that it is good. Shipley said his interpretation of "hype" is the same as Nash's. Earlier in the talk, he had mentioned that "hype" is something promotion men bragging that a certain record will "sell a million". When WHLO, Akron, when Shipley was then looking at that station's play- list, he said, "we found a record here that was a nine-mine- nute record. Shipley then concluded, "I'm not boasting that" promotion men brag that they have sold gold records, but I'm boasting that they have sold good records." Shipley said promotion men have sold solid facts, they are something in the business of making people buy records; the record company must do that in a major way. Even where promotion men have sold solid facts, they are sometimes bitter about the fact that some radio stations refuse to buy records. "I've worked on two records and still stand behind them, and I think that I have definitely helped to add that not all promotion men are guilty, that only was mentioning examples," Shipley said.

The board of directors of the National Association of Recording Affiliates has decided to forgo any creation of new chapters and the election of new officers for the upcoming year are on the agenda for the future.

The national meeting will bring together representatives of the ex- isting NARAS chapters from across the country, including Altrin, Nashville, Chicago, New York, and Los Angeles.

The board has been extended from two to three days as a means of decreasing pressure on the representatives, while at the same time affording the representatives the opportunity to become better acquainted with each others' problems and situations.

FCC asks for comments

On NARAS

LOS ANGELES—David Cas- idy of the "Partridge Family" and his brother, Don, have been sued in Superior Court here by the California Lumbermen's Ass'n, Ltd. The talent agency claims 10 shows and concerts between Sept. 16, 1969 and Sept. 17, 1970 under a one-year contract negotiated with Cassidy in June 1970.

Vanguard Expands

• Continued from page 3

in the New York office are sev- eral staff producers who will link with the Coast a&d staff when he assembled, Jack Shirriff of the New York staff co-produced Miss Bacall's hit single and is handling the new Keith Sikes LP, Maynard Solomon and his brother, Seymour, the label's owners, continue as pro- ducers. Seymour will be here this week to make the final decision on the hiring of the new staff.

Audio Magnetics Buys Bell & Howell Plant

The Irving plant is also one of the 15 plants the company considers the best centers for magnetic coatings and it is sold to manufacturers of recorded tape.

The facility and its personnel will be integrated with Audio Mag- netics' operations in its international operations. "Their investment in technology and research and product de- velopment is well known in the industry," said Katz. "We can con- tinue at that high level and will provide Audio Magnetics with a strong base to move forward in the years ahead."

Many Facilities

Bell & Howell's penchant for technological innovations and de- velopment led to the purchase of the Irving plant. It has a test and evaluation research center, "clean" rooms facilities to insure quality and low dropout levels, a slitting center for cutting thin magnetic tapes and a manufacturing department, capability of producing both thin magnetic coatings, and expertise to surface treat the materials to conform to the new and exacting requirements of industrial and consumer products.

The acquisitions, research, analysis and experimentation lab- oratories, of Specialty Audio Coatings, will extend the company's testing, evaluation, analysis and experimentation laboratories and a facility for the use of Magnetic coated audio cassettes.

World Radio Transcription Service Catalog Is Sold

Continued from page 1

had it shipped from World's two warehouses, 550 North La Brea, Los Angeles to Charlotte. He is sort- ing through thousands of cards, tapes, preparing his initial release.

Back intends to reactivate and place the old catalogs on a new list. This includes items that are identified in the Circle, label, which he owns. Said Back: "The whole catalog was in no kind of order when I originally purchased it but it is now in shape and transcriptions from the early 40's to 1960's. During this time, World was one of the largest of the great transcription companies. In recent years the recording of masters by World has slowed down substantially."

"During the past 30 years World was the benchmark in the transcription business as the importance of radio transcription has been growing. It was important. Owned by Decca in the 1940's it was then sold to Zebra, which in turn sold it to Commer- cial Recording Corp. of Dallas, Texas."

Buck purchased the catalog from CRC, after making $50 cer- tificates available to subscribers to be used for purchases from artists available in the World catalog include Benny Goodman, Duke Ellington, Harry James, Xavier Cugat, the Dorsey Brothers, Casa Loma Or- chestra, Van Winkle and son Lionel Hampton, Peggy Lee, Mildred Bailey, Count Basie, Ella Fitzgerald and Mel Torme. Buck will con- tinue to market the catalog and the jazz names for his releases. He will be aided in production and will continue the catalog on the World catalog. Dick Her- bert and Bob Phillips, and the Heeder studios on the West Coast.

The World Music Catalog joins Buck's other labels, GRH and Southland.

Total Concepts is Reorganized

MAMARONECK, N.Y.—Total Concepts Inc. has been re- organized and re-named Thomas and Opportunity. The new banner will be Thomas A. Rizzi Productions Ltd., Thomas A. Rizzi, president, a full service music publishing firm. The company is located at two locations: 205 Maple Ave., Pearl River, N.Y. and Meadowbrook Rd., Garden City, L.I.

Rizzi, president of the company, said he will renew some and recently sold a new Shrub single to Para- mount Records.

D. Wallace Opens Publicity Firm

LOS ANGELES—David Wal- lace, 14 years a publicist, has opened a publicity relations firm associated with Gif- ford and Wallace, Inc., and has opened with David F. Wallace as president. Wallace was founder of the New York based firm which boasts among its clients "Hair," "Lenny," "The Godfather," and the musical "A Chorus Line, plus as well as Cannon Films.

September 11, 1971, Billboard
Talk It Over In The Morning
Produced and Arranged by Brian Ahern
BEE GEES ON TOUR WITH TIN TIN

September
4 Boston, Massachusetts
5 Asbury Park, New Jersey
6 New York, New York
7 New York, New York
8 New York, New York
9 Trenton, New Jersey
10 Saratoga, New York
11 Hartford, Connecticut
12 New York, New York
13 New York, New York
14 New York, New York
15 New York, New York
16 Wheeling, West Virginia
17 Charlotte, West Virginia
18 Knoxville, Tennessee
19 Memphis, Tennessee
20 Wichita, Kansas
21 Wichita, Kansas
22 Kansas City, Missouri
23 Des Moines, Iowa
24 Bloomington, Minnesota
25 Chicago, Illinois
26 Davenport, Iowa
27 Davenport, Iowa
28 Indianapolis, Indiana
29 Indianapolis, Indiana
30 Indianapolis, Indiana
October
1 Columbus, Ohio
2 Evansville, Indiana
3 St. Louis, Missouri

ATCO
SD 33-7003

On Atco Records & Tapes (Tapes Distributed by Ampex)

Sole Representation: Robert Stigwood Organisation
67 Brook St., London, W.1., England