Motorola to Bow 8 Matrix Home Units

By BRUCE WEBER

CHICAGO—Motorola's consumer products division will introduce several matrix quadrasonic home 8-track models in the spring of 1972.

The company is not pulling in its horns on discrete 4-channel units—in fact, it's adding five discrete quadrasonic players to the line—but merely taking advantage of a two-market sound concept: Matrix and discrete.

"We're not forsaking our staunch support of a discrete concept in favor of any matrix system," said Ken Thomson, manager of the consumer products division. "But we certainly see two consumer markets developing for quadrasonic in the next few years."

Motorola, which already has three discrete 4-channel home cartridge players in its line, will add five more discrete cartridge models in 1972. The company (Continued on page 10)

Canadian Sales To Hit $65 Mil

By RADCLIFFE JOE

TORONTO—Record sales in Canada are expected to top the $65 million mark in 1972, according to Joe Pariselli, general manager of Ampex Canada.

Speaking at his company's fall sales meeting held here last week, Pariselli said record sales have been showing a steady increase in this country over the past few years. In 1970 they topped the $50 million mark. (Continued on page 4)

Japan in Consumer Push On 4-Channel Equipment

By NAT FREEDLAND

LOS ANGELES—United Artists Records is test-marketing a series of 33 r.p.m. miniature albums as an alternative to the generally fading singles market.

The first two seven-inch mini albums are short versions of current UA albums by British groups. "Swallow Tales" by Cochrane carries 17 minutes of music and the Groundhogs' "Split" has 19 minutes. This comes to over half the playing time of the average LP.

First pressing of the mini-al... (Continued on page 10)
Boomerang's First Album. It got breakout airplay even before we started to work it.

Here's one case history of how a brand new record company works:

A month or so ago, copies of Mark Stein's new group went to stations in a few cities where interest was already high in the band. Baltimore. Washington. Hartford. Cleveland.

Reaction at the local station level: instant airplay. In all four cities.

Now while you might expect that kind of response in the East (where Stein's former group, Vanilla Fudge, had a natural following), it's been that way ever since—all across the country. From New York to L.A., Pittsburgh to Salt Lake, Atlanta to St. Louis, Cincinnati to Frisco, Memphis to San Diego.

We're working Boomerang hard, and picking up new stations almost every day. FM and AM.

Boomerang's helping, too: with key concert dates in major markets. (In Buffalo, for example, one station's music director, who was frankly if-y on the album, saw the group live and was absolutely knocked out.)


Now that we're really working Boomerang, and now that Boomerang's really working, your work's easy.

Let the world hear it.

LSP-4577, PSS-1823

Is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

RCA Records and Tapes
Antipiracy Bill May Pass House This Week.

WASHINGTON — Fast approval of the McCallan antipiracy bill by the full House Judicature Committee last week could propel it to the House floor within a week or two. The bill (H.R.4456) is expected to pass by the 242 to 14 margin that prevailed last Monday, and again on a voice vote, as early as Monday (41), under a fast-track procedure known as the House Protective Resolution, or the Quick Senate agreement to the bill as amended, the House, is virtually assured.

The bill as originally introduced by Representative Charles W. McCollum, chairman of the House subcommittee on copyrights, would have been limited to the European Community. The Senate in April, gives recordings a copyright protection under international copyright conventions.

The bill was amended by the House copyright subcommittee chairman representative Ronald W. Wilson (R-Wis.) who feared the push for the overall copyright revision bill would be weakened by passage of "piecemeal" legislation. He also made a number of other amendments, including a concern of possible monopoly as

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London, Hi Renew Tie

NEW YORK—London Records has renewed its distribution tie with the Metropolis-Hi Records. The renewal was initially set with the late Joe Cooke 13 years ago.

The new deal was negotiated by Walt Mansfield, London's former assistant vice president for pop adir, and Nick Pesce and Willie Mitchell, president and vice president of the publishing branch, respectively, for the Hi label.

Mitchell noted that in the new deal, Hi's spotlight will be centered on the UK's next big thing, Prince Charky, Elyth Webb and Don Bryant.

Lighthouse to Do Spots for Cap

NEW YORK—Lighthouse, which appears on the Capitol's New Evolution label, has been retained by the Capitol Tape Club to act as spokesmen for the club's nationwide sales promotion of a new campaign. The Capitol campaign has been designed to attract new, and returning, members to the club.

The spots will be two one-minute color commercials to be aired in mid-October throughout major markets on the country. It will feature Lighthouse member Skip Proctor outlining the details of the club and the special offer for new members of a complimentary 8-track cassette tape with a copy of Lighthouse's "One Fine Morning."

ICASc Holds First U.S. Meeting

NEW YORK—The Executive Bureau of the International Congress of Authors and Composers is meeting in the U.S. for the first time in its history. The American Society of Composers, Authors and Publishers and ASCAP are cooperating with the national performing rights societies in an international meeting of the ASCAP's central headquarters (30th and Friday (1). Among those present will be delegates from ASCAP's member societies in Italy's SIAE. Performing Rights Organization and the I.CASc—the International Confederation of Authors.


**Immovilize Your First Quadraphonic Recording at the Record Plant**

**BY BOB GLASSENBERG**

It’s 10 a.m. and the mix-down on the 16-track Ampex is still in progress from 11 o’clock until now and it still isn’t done. Three people, including me, are left at the board; trying to piece it all together. In the right tracks at the translator, we can hear that things have been floating, the trumpet is still there, he got his cue for the lead guitar and the vocals now are in the right point. Have to start the tape again.

**Studio Track**

**TURNER EYES NEW LABELS**

NEW YORK—Although Spaldy Turner, president of Ampex, said he “Can’t Make It Anymore,” it is on the track. The Ampex translator track has been advertised in the company’s new 16-track Ampex. It is currently negotiating with other labels and companies to see if the Ampex can be part of the deal. It was reported that Turner is looking at a new label in Billboard’s Sept. 11 issue.

**Singleton Sues MGM**

NASHVILLE — The Shelby Singleton Corporation, owner of the $500,000 lawsuit against MGM, citing the "indecency" of "Tears of Jealousy," C. R. Riley to bring its contract with Singleton.

Canadian Sales To Hit $65 Mill & This year they rose again by another 15 percent. The bullmarket of the Canadian record market has prompted Ampe... -Selling Classical Music... Selling Classical Music...

**Amplex Shows Its Int'l Side at Meet**

CHICAGO — Ampex Records' international image shows up well in its new deal. The company, which is also among six of which are U.S. acts. Moreover, Ampex has said it is releasing 30 LPs. Ampex is also releasing "Purlie" in quadra-...-cestry of the label, and a new record of jazz ban-...-to the national sales meeting here.

U.K. acts consist of Andy Rob-...-for a U.S. tour with a Bread record package. Also...-for a U.S. tour of coffee houses (New York, Chicago, Los Angeles) for Miss Williamson, a rock bagpipe oriented single in 15 days, the Margarit...-s old string of campus bookings running into 1973 ($500,000 in booking alone revenue).

**Big 3 to Release Paxton Anthology as Music Book**

NEW YORK—The Big 3 Musical Corp. (Robbins-Peet-Miller) will release the "Tang Paxton Anthology" for the music print market.

The development of the Paxton songbook was a cooperative proj...-tive vice president and general manager of the Big 3 will release the Paxton, and others) and jazz tenorist Lou...-round out the international offer-

**In this Issue**

**Cartridge TV**

**Classical**

**Country**

**Campus**

**International**

**Jukebox Programming**

**Market Place**

**Rady**

**Soul**

**Talent**

**TAPE CARTRIDGE**

**FEATURES**

Hot Country Singles...

Hot LPs...

New LP/Tape Releases...

Top 40 Easy Listening...

Top LPs...

**RECORD REVIEWS**

Album Reviews... Singles Reviews...

**WB Music Moves**

News Item... Warner Bros. Music Publishing, located at 2120 Avenue of the Americas, Suite 300, New York, N.Y., remains the same, (212) 259-3123. The company is publishing music and folk print administra-

**WB's Aududio Dept Discontinued**

LOS ANGELES — Warner Bros. Records has discontinued its audiovisual department. V A...-of the company's extensive service sheet music and folk print administra-

**General News**
Chase, Kris Kristofferson, New Riders of the Purple Sage, Redbone, Ten Years After, Edgar Winter.

These artists have joined us in the last year and together their albums have sold 1,500,000 copies (with not one under 200,000)—and it’s only the beginning.

We proudly welcome these giants, both present and potential.

COLUMBIA RECORDS DISTRIBUTION
**EXECUTIVE TURNABLE**

Irwin Tarr will be leaving RCA Friday (1). He had been vice president in charge of planning. During the course of his tenure at RCA, Tarr was responsible for the development of Stereo 8, and Quad 8. Prior to that he was responsible for innovations in mass distribution of records. Tarr received NARM awards in 1959 and 1960 as "man of the year," and in 1968 NAR called him "man of the decade." He had been with RCA for the past 20 years.

Kip Cohen named director, popular & A, East Coast. Cohen was previously associated with Bill Graham running the Fillmore East and before that was a Broadway show casting director. Frank Calatama appointed vice president, planning and development, CBS/Columbia group. He has been vice president, administration and development, CBS International since 1969, joining CBS in 1962. Don England named director, sales and distribution, Masterwork/Audion. He previously held key management positions in the Columbia organization.

**Amos Wilder, director of production services, Motown Record Corp., promoted to vice president of the manufacturing division.** He joined the company in 1967 as administrative assistant to senior vice president, Mrs. Esther Edwards.

**Gene Weiss named vice president and general manager of Neighborhood Records, new label to be distributed by Famous Music.** Weiss was at one time executive with Columbia Records. His artist credits include folk-rock singer Melanie, whom he brought to national attention while with Columbia.

**SALES**

Weiss

Byrd

McLean

ANTI

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OUT THIS WEEK!

On Atlantic Records & Tapes
Tapes Distributed by Ampex

FROM THE No. 1 BESTSELLER!

RECOMMENDED FOR ADULTS ONLY

The way to become

The Sensuous Woman

by "J"

ATLANTIC
SD 7209
where can you get that LIVE recorded sound with 16 track capabilities?

ECHO SOUND STUDIOS/Inc.

The Quiet Village
Night Club Complex

See this unique combination of facilities plus the unveiling of the newest technological achievement in sound recording.

DIGILOG®
a computer programmer to automate a multi-track mix down, assures unmatched accuracy, uniform balance, unsurpassed quality.

DIGILOG® will revolutionize the recording industry and it's an EHO SOUND STUDIOS' EXCLUSIVELY!

OPEN HOUSE
Monday, September 27th 7 P.M. till 7
Cocktails — Buffet

For information call
ECHO SOUND STUDIOS/Inc.
2686 Hempstead Turnpike
Levittown, N.Y. (516) 796-4800

Located on the E.E. corner of Hempstead Turnpike at Wantagh State Parkway

New Home Keyboard Unit Developed

LOS ANGELES—During the first three weeks of shipping, Optigan, the new home keyboard unit, has been selling faster as retailers can stock them, even though the Optigan unit costs currently available retail for $349.95 and $399.95.

One White Front store in San Fernando Valley sold its entire shipment of 60 Optigans in one week, moving half the units during the first day.

"It will take us the rest of the year just to fill the orders we already have," said John A. Macy, president of the company. Optigan is owned by Mallin, Inc.

The instrument evolved from Malt's concept, but instead of attempting to imitate a variety of sounds by electronic means, as in much more expensive electronic organs, Optigan actually reproduce the real sounds via optical recording disks that are inserted into a recorder beneath the keyboard. There are currently 14 disks available, with the number to be doubled by Christmas.

Each 12-inch disk is grooveless but contains 25 million tracks, of which 24 are used to program the three-track recorder, played by the right hand. The left hand plays an "accompaniment panel" which consists of three rows of seven buttons for major, minor and diminished chords. In addition, each disk programs five switches which provide rhythm accompaniments, intros and breaks of special effects. All three sound melodies, chord rhythms and special effects, are controlled by printed circuits within the instrument.

The first Optigan shipments went to Southern California. Chicago is now being serviced, too, and the company expects to cover all Eastern Seaboard outlets by the time the Christmas shopping season gets into full swing.

In appearance, the Optigan is a small console chord organ, 33 inches high, 35 inches wide and 18 inches deep. It is shipped in individual cases and includes and instruction book with many songs plus many compact disks, "The Organ and Drum," "Piano Pop Piano. Guitar," "Guitar in 3/4 Time" and "Latin Fever." Volume is controlled through a foot pedal, and has two electric organs. The more expensive stereo model includes jacks for the keyboard and chords, plus a reverberration dial for echo chamber richness.

In the early marketing phases, (Continued on page 62)

moving?

Please let us know
5 weeks in advance before changing your address.

To expedite service, please place magazine address label here and print your new address below.

New Computer Takes Error Away From Publishers

LOS ANGELES—A Bakersfield computer firm has come up with a programming device designed for music publishers.

The computer, the Libra Computer Systems, Inc., designed and developed the system which is geared to finding errors in royalties statements. Buck Owens Blue Book company is its first client.

General manager Steve Tapley says that the system will enable publishers to check and separately compile sales and dollar figures submitted to it by any label.

The computerized system has built-in safeguards that check and be sure if a writer is being paid fairly. It is a particularly recording. Other features of the system include an audit system which takes reported sales by record number and separately compiles errors recorded in the number of albums sold. Libra's system will convert foreign currency to U.S. currency for foreign sales.

The system can also allocate royalties from a source to up to 100 different records, as is the case of a cookbook. It "gives every publisher his own data processing department without having to make an investment in any equipment. This system's just meant to check figures submitted to publisher from computer companies only those figures as guidelines for what their own system is capable of doing. We have our own song numbers and have also taken the input of our figures through an entirely different computer program," Tapley says.

Title: Specially Priced Camden LPs

NEW YORK—RCA Records is launching a new line of two-record specially assembled seasonal albums with an initial release of nine titles.

RCA has assembled the first group of its two-record Camden sets from the extensive catalogs of the company's top artists. They will be offered at a suggested list price of $3.98.

The initial nine package release packages by Perry Como, Boots Randolph, Henry Mancini, Chet Atkins, Hank Snow, Porter Wagoner, the Blackwood Brothers Quartet, Homer & Jethro, and various artists including Gene Montenegro, Marty Gold, Art Mooney, the Brian Goldfeder, the Melachrino Strings and the Living Vociers. This is the first time the Camden catalogs of major artists have been utilized for specially priced two-record sets. actually two LP's at a suggested retail price of $3.98 more than the cost of one Camden album.

Name
Address
City
State zip

Mail to: Billboard, Subscriber Service, 2160 Patterson Street, Cincinnati, Ohio 45214

OCTOBER 2, 1971, BILLBOARD
Motorola to Bow 8 Matrix Home Units

Sony Corp. s Net Profit Up

NEW YORK—Sony Corp.’s consolidated net profit rose to $12,142,584, or a Japa- nese Denso share, in the third quarter ended September 30, from $9,700,000, or 33 cents a share, a year earlier. Sales totaled $149, 025, 000, up 9% from $134, 000, 000. Domestic sales were $76.1 million. Sony expects full year net profit to increase by at least 15% and per share earnings by 15% from fiscal 1970.

BML’s Daniel to Be U.S. Delegate at Moscow Fete

NEW YORK—Oliver Daniel, president of the British Music Mini- mation, will represent U.S. interests at the National Music Council at the International Music Council As. sembly and Congress to be held in Moscow Monday through October 3. He will be invited by the Union of Soviet Com- munist Writers to present their guest and to speak on the subjects of "Music and Modern Life and Future." The alternate American delegate to the Congress is Mamef, Big Wind’s No. 1 album. The Copyright Office, in charge of President Kennedy. It is the first such Congress to be held in the U.S. in 100 years, in Washington in September in 1968.

HP’s; Plans Big Promotion

UA Test-Marketing Mini

Honolulu — A Hawaiian music association has been formed to keep pace with the resurgence of island music. Randolph Crous- ley, president of the Hawaii Cor- p., is the first chairman of the group, and composer-poet Telalu is the first president. The Hawaiian Language is to keep pace with the renewed growth of His- waian music in Hawaii, in com- position, in recording, in trad- itional marketing. Its board of directors includes representa- tive musicians, composers, pub- lishers, recorders, broadcasters and business executives.

Crosley is president and board chairman, and Ted Levy is the group’s second president. The president is also president of the Hawaiian Music Association, which is providing initial support and facilities for the group. The Associ- ation is composed of such well- known figures as "duo" vocalist "Mar- ma" and "Lovely Hula Hands." Other new officers: I. B. (Bud) Peterson, executive vice president; Bud San, executive director; Harry Doh, treasurer; and Edward Norbega, sergeant at arms.

"We feel that there are all kinds of advantages to the mini album," San says. "We feel it’s a natural format for getting airplay with a new artist, the product doesn’t have to listen to all the tracks on an album to find some- thing, and the artist has better idea of what the artist is capable of than he could from just the A side and B side of a single. It seems everyone feel they’re Copping out if they play a single anywhere. Another obvious advan- tage is that the label doesn’t have to invest as much money for record time when they get with a mini album. And everybody thinks they’re new. More mini albums aren’t big sellers, they just get the artist known so he’ll sell move the next album."

UA’s mini album packaging does include record jackets. The two current jackets have foldout pages to contain the mini album, one for the second of the three new records, one for the third. The mini album is part of UA’s "The Ulimate in Jazz." The album is to be released in November.

"We are going to fold the entire album together," San says. "We feel it’s more adequate for the artist, as the artist can see their material, sell their records and make their records.

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Olivia has done it again

How could such a pretty girl create such a monster!

BANKS OF THE OHIO

UNI 55340

MCA Records, Inc., 1971
General News

Monterey Plays it Safe; Avoids 'Trips'

BY ELIOT TIEGEL

MONTEREY, Calif.—The 14th annual Monterey Jazz Festival carefully avoided booking the kind of quasi-jazz acts which has been bring troublemakers to festivals.

Cognizant of what happened at Newport, where several hundred kids crashed the gates and stormed the stage, Monterey Festival director Jimmy Lyons developed a safe program for his five concerts (Sept. 17-19) by using primarily mainstream acts and musicians.

As a result, the overpowering feeling at the Fairgrounds was of vintage and established forms, with some newness added for spice. And it saved Monterey—and big jazz festivals.

This year’s festival was a trip through nostalgia, with a salute to Kansas City blues and a rekindling of the fervor which marked the “Jazz at the Philharmonic” series, with its founder, Norman Granz, coming here from Europe to receive an award.

The turnout was strong. There were sellouts at the first three concerts (7,000 persons at each show in the Fairground) plus closed circuit TV at the second and third shows.

Over-all, there were 33,894 paid admissions for a box office gross of $135,492.

Creatively, there were few high marks, notably the swifly-paced set by Dave Brubeck and Gerry Mulligan, the totally inventive creations of Erroll Garner, the sensuous blues by Jimmy Witherspoon (who pulled Eric Burdon from the audience for a brief duet), the hypnotic marriage of John Handy’s alto with the sarod of Ali Akbar Khan, and Oscar Peterson’s blazing style.

A special warmup band of Roy Eldridge, Clark Terry, John Lewis, Ray Brown, Mundell Lowe and Louise Bellson, launched the festival Friday evening in Louis Armstrong’s memory with delightful mainstream music.

Brubeck’s set seemed to be pushed a bit (he never said one word, which is strange for him) but artistically, all the solos were charming, warm and easy on the ears.

Mulligan played his baritone beautifully, sitting down through the complete set. Drummer Alan Dawson uncorked one spectacular solo, using a circular shaker on top of one drum stick plus a regular stick. His work on the tom-toms drew a standing ovation. Overall performance, along with that of bassist Jack Six, helped the material.

Although there were few police and no incidents, there were times when all the performers playing soft numbers, were teased to noisiness by a rather heavy-drinking public.

(Continued on page 50)
TOM JONES.
The world’s most exciting performer.
Live at Caesar’s Palace.

"TOM JONES LIVE AT CAESAR’S PALACE" is your ticket for a ringside seat to an entertainment phenomenon. Tom has just completed his most successful U.S. tour to date, thrilling audiences from coast to coast. It’s all recorded on this exciting new LP—the first 2-record live performance ever released by Tom. The music...the patter...the applause...the laughter...the electricity between Tom and his audience. It is truly incredible.
Meir, Nations voting for the world to AM

ARE DISTRIBUTED EXCLUSIVELY successful.

His Dutchman Flying 50,000 New-

FLYING will be even Dutchman, Amsterdam and Bluestime copies. This second

of Moishe Dayan. Talk at Contemporary

125th in Hear Israel dedicated the Flower,” has become

the Golda mem-

crea-

125th &

The Small Talk plays

The pianist, poet, who

Barrett's manager

Barrett's manager

Tenna improved

Net

Cleveland — Tenna Corp.

reported a net of $675,919,000

the company, a share, on sales of $30,728,447, and loss for the

ended June 30. The net included an extraordinary income of $42,900, or 2 cents a share.

Last year it earned $1,653,064, or 56 cents a share, on sales of $35,634,132.

Hinrichs, Ludwig, president, said the sluggish performance is expected to influence first quarter

results, but he looks for improvement in second. He has predicted.

Sound-equip ment sales, made up largely of tape players, accounted for 43 percent of Tenna's volume in fiscal 1971. Tenna Corp. owns and operates the independent, music company

with working capital of $12,031,582 and shareholders' equity of $15,153,367, or $5.10 a share Tenna has no long-term debt.

Company I Forms Label

New York — Sweet Breeze Records has been formed by Company I Productions. The first rec- cipe to be released on the new label is a special seven-inch 331/3, LP featuring Claude Jones, a seven-man band. The record re- cipe for $5.50, but is being sold at prices from 99 cents.

According to Deena Karabel of Company I, this is an attempt to establish a viable vehicle for un- known or semi-known groups working on national distribution but is currently doing most of its busi- ness through the mail. Schwartz Brothers, Washington, is its first independent client.

There are five cuts on the mini- album, which has a playing time of 17 minutes. Don Johnston, head of the company, also produced the album.

Plans are to keep the label totally independent except for eventual distribution. The address is Company I, 1467 W. 79th St., New York, N.Y. 10024.

Dick Jurgens & His Orchestra

Here's That Band

Again Today

AM 12011

His first album for FD's Amsterdam label sold over 50,000 copies. This second

album will be even more suc- cessful. This is nostalgia of the first order; da capo music for the over 30 crowd.

néver again

AM 12002

Néver again is dedicated to the State of Israel and people of Jewish heritage the world over. Hear mem- ber countries in the United Nations voting for the cre- ation of the State of Israel; hear voices of Golda Meir, Aha Eban, David Ben Gurion, Moishe Dayan.

Never Again

Wally Whyton

Leave Them a Flower

AM 12010

In all, this is a collection that should win Wally Whyton immediate recognition. For

him, Wally will be even

in need of being heard, "Leave Them A Flower," has become almost the national anthem of con- servationists across Europe.

The Esoteric Circle

with Jan Garaberk

FD 10125

As a group, The Esoteric Circle, featuring Jan Garaberk on tenor sax, is much more than the sum of the solo strengths of its in- dividual members. The four have forged a arresting collective unity.

GIL SCOTT-HERON

SMALL TALK AT 125th & LENOX FD 10131

Perhaps the most astonishing of them all is Gil Scott- Heron, a 21-year-old poet, novelist and songwriter who plays piano and sings as well as recites on Small Talk at 125th and Lenox. His imagi- nation is sophisticated, liter- ary and formally compact.

the contemporary Sounds are on Flying Dutchman

Flying Dutchman, AMSTERDAM and BLUESTIME RECORDS ARE DISTRIBUTED EXCLUSIVELY BY ATLANTIC.
WASHINGTON—The Federal Communications Commission has revised its earlier proposed standard for restrictions on broadcast frequencies for Phonocassette recorder devices for use in homes, schools and industry.

The proposed standard for cassettable radiation from the so-called "Class I" television devices from one per meter at a distance of 157 divided by the frequency in grams, or of one meter (1.23 feet), whichever is the larger distance.

Because of the change in the radiation standard, the FCC has revised the comment deadline for the new proposal from Oct. 26 to Nov. 26, 1971, and for reply comments, time has been extended to Dec. 4, 1971.

The Commission announced in its original July 14 rule-making proposals that it was setting radiation limits high enough to protect 90 percent of the population. It has now lowered the levels to make sure the new video player/recorders would not interfere with regular broadcast TV service.

In addition to limiting radiation to within a few feet of either side of the set, the FCC plans standards to safeguard against interference to in-home signal services of the player/recorder systems.

The original petition for rule-making on standards came from Motorola, the manufacturer of the Electronic Video Recorder (EV R) developed by the CBS Laboratories.

The FCC received comments on the new rule for video player/recorders only when rules are finalized, ending the current interim period when manufacturers are free to make new player/recorders of whatever type, provided they meet technical specifications and have systems approved for radio frequency radiation in the FCC's laboratory.

The FCC standards for type-approval as proposed require that 90 percent of the set should have low enough fields to be in the neighborhood of an average operating point, and 95 percent of the set must be so constructed that any adjustment of controls accessible to the user will not result in a violation of technical standards.

Further, if the record/player systems includes a tuner to be used for broadcast TV service, it must be certified by the FCC. Each device will carry a type-approval number assigned by the commission.

The Commission has commented on three current types of player/recorder systems. It noted that the simplest and most inexpensive is apparently the EVR type, which requires "no more than a relatively simple connection" between player and TV set, via a short length of coaxial cable, and a switch to permit the home viewer to connect his set either for standard TV reception or the video recorder/player. However, the "risk of interference" is considerable, hence the rule-making to establish limits. Because of the change in the radiation standard, this type would be made illegal.

A second type was found to be almost completely out of bounds because of wide interference potential. It involves no connection at all between the receiver and a device which simply radiates a TV signal on a regular channel not allocated for use in the home. The Commission doubts the radiated-signal method (showing up in some recently marketed TV cameras) could conform to its proposed radiation limits except in "very unusual circumstances."

Phelps Working To Firm VCR as Global Standard

LOS ANGELES—Phelps is pushing to have its video-cassette recorder become a standard system around the world. The giant American consumer electronic company is in Europe in has its VCR system, as it calls its cassette TV system, and it hopes to have American set manufacturers join the standardization bandwagon.

The Phelps system is known to be disturbed by the lack of uniformity in the average American test field, where both AM and FM radio coexist, and Canadians are being ruled out of the consumer electronics market by standards proposals being adopted in Canada.

Standardization around the world for players is the most pressing problem facing the entire cassette TV field, Phelps officials, as well as top men among other hardware firms, realize.

An earlier proposed standard which established standards for cassette TV systems several years ago, would like nothing better...than to be the standard bearer for the CTV market.

In an effort to gain a foothold in the European market, Phelps has given technical data to a number of companies which are planning to build CTV units to the specifications established by Phelps.

Of them are AEG Telefunken, Blaupunkt, Grundig; Blaupunkt; Grundig; the Netherlands, and Thierry, England. Phelps hopes for sales of 100,000 units for the 1972 model year.

Canada Pilot Program Bows

MONTREAL — Bellevue-Pathé is developing a series of cable television pilot program for the Canadian Department of Education.

The program involves a bilingual series for the French-English educational system. Each student will have an EVR television player which will allow him to hear the program's own dialogue on a separate track.

The company also has contracts with around one-third of Canadian cable TV systems to provide them with programs in cable-grade form. This association is based on a recent agreement between the Canadian Radio and Television Commission requiring cable operators to pay for Canadian Film Board titles which they previously obtained gratis, to begin originating programs to and broadcast shows (Continued on page 49)

WB Records Deletes Audio/Visual Wing

LOS ANGELES—Warner Bros. Records has cut back its in-house audio-visual division, Van Dyke Parks, in charge of WB audio-visuals, will remain with the label as producer of long-form programs.

Joe Smith, Warner executive vice president overseeing the audio-visual wing, told Warnermen: "We had made as many of our own short films about toys that even we as the producers thought at this point, we've worked with the quality of the features. Van Dyke made us for us and we're going to put forth every effort we can to achieve that."

Parks' audio-visual department produced short films on guitarist Ry Cooder and the Earth, Wind & Fire group for TV exposure.

Sony Calls Its Color Unit U-Matic

TOKYO—Sony Corp. hopes to hold the U.S. price at $800 for its U-Matic color television recorder next year, which will be available in America next year.

By next year Sony will also sell the U.S. a color video-cassette recorder priced at about $1,200.

The U-Matic color video player is built under common specifications called U-Matic, which will be available in vehicles for 30,000 U-Matics in 1972.

Time-Life and about 30 other software firms are preparing programs for the U-Matic. A 30-minute black tape will sell for $1.69 and an hour tape should cost $2, a Sony spokesman said.

Showco to Build New Video Wing

DALLAS — Jack N. Calmes, manager of Bloodrock and Freddie King's group Showco, located in Dallas, is expanding his company into the mobile TV field. In this new mobile units for closed-circuit TV shows. We are now working to create a new video synthesizer, he says.

Since his sound company was formed to handle one-night concerts, it has evolved into a one-night show as the basis for the video wing.

"We want to produce live concerts—or any live event. There are so many uses for a tape-cartridge mirror. But we are just interested in production, not marketing."

Calmes, 27, admits he wants to be on the ground floor. "We are strictly involved in music now, but that doesn't preclude any other type event for cassette—political, musical, historical."

A former musician and concert producer, Calmes wants to develop the technological end of the business. The youngggo who go over there and say they want to enter the video field, eventually will want to see those programs on cassette. Just think, you'll be able to buy a 30-minute cassette featuring a group in concert form.

"I see the kids buying in-depth interviews, or perhaps a character study group of the thing. There could even be a documentary on a cartridge, such as the Beatles were going to do. It could be a different group. It will be musical history.

"For the video cassette market, Calmes is going to build a mobile recording studio here, including a 16-track mobile facility to be used for purposes of exploring the mobile video market. He will experiment with photographic techniques to see if he can improve screens.

The ultimate, he foresees, is "We want to be in the business.

The firm plans to open an office in Canada with the help of the Bande Caratle concept for Led Zeppelin, but eventually other English and American music sources are due.

Calmes said he would like to open an office in Miami, and even at a later date an office in Japan. Showco will work with artists, both American and Japanese, on components and electronic gear.

Partnered with Calmes are design engineers Rusty Britache and Bob Greenberg, both noted in recording and background work. A sep-

FCC Grants EVR Okay; Motorola Ships EVR's

CHICAGO—Motorola Systems, Inc., will ship at least 100 EVR Teleplayers this month. The equipment is the first to come out of the company's manufacturing plant since a waiver to resume shipment was granted by the Federal Communications Commission.

Shipment of the players was held up as a result of Motorola-initiated FCC investigation into possible radio frequency caused by cartridge TV systems.

According to Lloyd Smith, Motorola's vice president, this initial shipment started a full-scale marketing campaign by the company, now that the major hurdle has been cleared.

Singer said that within the next few months a "substantial number" of Teleplayers will be shipped to a number of customers including the federal government. "These customers form part of a backlog of orders we must liquidate," Singer added that the Teleprogram Division of Motorola will also be beefing up its operations, with heavy concentration on the police and medical markets. "Having received the official go-ahead for the shipment of players, for suitable programming, and efforts of the Teleprogram Center will be geared toward sorting and classifying the contents of the new electronic television programs in our library," he said.

While awaiting for government closing, Motorola increased its inventory of machines and has moved its library of programming.

During the recent period of

Quibb to Use EVR To Bow Product

NEW YORK—Quibb, a major drug company, plans using the EVR system this fall to introduce new products to doctors and hospital administrators.

The company plans using the new medium to reach doctors and hospital administrators with free programming. Ayerst Laboratories is another pharmaceutical house which has announced plans for "EVRing" its product and service information to specialized viewers.

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(Continued on page 49)
Tape Dealers Note Less Defective Purchases

LOS ANGELES—An increasing number of dealers are finding two things prevalent in consumer electronics as the market treads to rebound in the closing months of 1971.

They are:

—Consumer return of defective tape equipment is at a lower point than ever before.

—Equipment in the under-$100 range is bigger business than ever.

The reasons are simple to explain, many state. There is a stronger effort by retailers to educate customers on preventive maintenance and quality control. In addition, more retailers are providing their own warranty programs to supplement those of the manufacturer.

Many dealers point out that many returns are necessary. Such ‘defects’ are often nothing more than a consumer's failure to clean or demagnetize the head on the unit, his use of poor quality tape or too high an expectation of low-end models.

To combat “consumer defects,” retailers are making stronger efforts to train their sales personnel in preventive purchasing.

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MEMOREX SCHEDULING BLANK 8-TRACK SERIES

SAN FRANCISCO—Memorex is introducing a line of blank 8-track cartridges in three lengths, said Jid Phelps, audio tape product manager.

The cartridges will come in 40, 64 and 80-minute lengths and are aimed at the retail market. They sell for $2.99 for the 40, $3.29 for the 64 and $3.49 for the 80.

Packaging for the series is white, with black lettering. The units will be color coded for easier identification: blue (40), orange (64) and yellow (80).

To promote the series, Memorex is offering a five percent advertising allowance to dealers. The five percent can be earned by advertising all of the company's audio products, with dealers being paid in the form of a credit to their account.

The blank cartridge line completes the family of products: blank cassettes in 60, 90 and 120 minutes, and gamma ferrite (C-30, 60, 90 and 120); and open-reel open-reel based in 5-inch (600, 900 and 1,200 feet) and 7-inch (1,200, 1,800 and 2,400 feet) reels.

Distribution of the cartridge line will be through regular channels and distributors. (Billboard, Aug. 14.)

ATC Mounts Growth Plans; Covers Full Marketing Cycle

LOS ANGELES—Advanced Technological Concepts (ATC), accessory equipment manufacturer, is on a growth binge in building its market, in manufacturing, distribution and product development.

Roderdy Scully, president, said he is broadening the two-step distribution network to more than 100 representatives to handle the company's 14 different products ranging from power supplies to mounting brackets and home speaker systems.

Scully said his company is also bringing all of its products to the OEM market, where it supplies goods to Craig, Tenn., Morse, GC Electronics and other companies.

Effectively directed by the 10 percent per quarter growth (after goods from Mexico), Scully said despite the present recession, when a competition he expects a 50 percent increase in business this year over 1970 and 1971 gain in 1972. He is passing the surcharge on to his customers.

The company is investigating the military and foreign markets as well. It sells in the South American nations and is considering India, a manufacturers representative.

AMPEX READIES 20 DISCRETE PAK

CHICAGO—Ampex Stereo Tapes will release 20 discrete quadraphonic 8-track titles at $7.98 about Oct. 15.

But Julie Cohen, national marketing manager, would like to release the first title of 100 titles if she could,” Cohen said, adding that getting to get masters is holding us up.

Indications are that Ampex’s initial quarter growth will be followed by current rather than catalog production and sales, since the title is the only one other. Titles also will be released in two-million-8-track.

Don Hall, vice president, believes customer acceptance of Ampex product will be better due to the availability and sales of four-channel Ampex series, which long supported the discrete quadra-

scopic concept.

The first quadraphonic release include product from Van- dall, Atlantic, ABC, Bell, a Christmas package by the Part- nut Family, Ampex “Parlour,” both on tape and four-channel disc, and “Classical Film Themes; sampler from Evolution Records; and 10 titles from Project 3.

October 2, 1971, BILLBOARD
NEW YORK—Atlantic Records is delighted to announce the release of "Their Greatest Hits," a compilation of their greatest hits.

The product, primarily recorded in monaural, will be released on 8-track tape. A disk of the contents, which is monaural, will also be released in monaural.

The top 100 will be displayed on a television and includes the following artists: Laverne Baker, the Coasters, Chubby Checker, the Drifters, and the Troggs. The second 100 artists will be released on Atlantic.

In all cases, the product will be sold on tape for the first time, said Bob Kornheiser, tape director of Atlantic. The tape tiles will be sold at regular $6.59 list prices.

In order to avoid consumer confusion, the company is releasing an instant rebuy button, which allows immediate playback, while CC 9100 has a radio and list at $165. Both units are at the low-end of BASF's future line of products.

In addition, two portable cassette players, with more possibilities of doing business, are being released. BASF Records and tape company, already established elsewhere in Europe, will be sold in England next year.

According to sources at BASF Systems, the American arm of the giant chemical conglomerate, the company is not planning to introduce products, recorded cassettes or tape gramophones.

Model CC 9200 lists at about $120, which has a record on the line that BASF recently introduced cedex cassette disc in the U.S.

The company is introducing a line of chromo dioxide cassettes this month in the US. 50, 100, and 120, to be released at convenient times and in convenient sizes.

BASF has a plan on recorders this year, but it has not been released, said Bob Kornheiser, manager of BASF's audio division.

BASF's audio division includes modular, home and portable units in 8-track and cassette. The tape player, which has been introduced in the U.S., includes an 8-track player with AM/FM radio, model 3110, at $219.95.
Irish Tape Bows Blank

ChroDiO Cassette Line

PLAINVIEW, N.Y.—Irish Magnetic Recording Tape has introduced a line of chromium dioxide blank cassette, series 263, in 90 and 90-minute lengths. Packages are in a Philadelphia-style box, the C-60 lists at $3.75 and the C-90 at $4.75. A C-90 also will be offered.

"There is an increasing dealer interest in chromium coated tapes, since equipment manufacturers have promised more recorders compatible with built-in bias switches," said George Krug, sales manager.

The chromium line will be marketed with the company’s three other blank cassette lines, all gamma ferric coated. The 262 series includes a C-60 at $2.55, which is packaged in a Philadelphia-styled box. A C-90 soon will be introduced. The low-end line, series 199, is offered in a hinged soft plastic box in C-30 at $1.20 and C-60 at $1.45. A C-90 also will be offered. The small, domestic-style series, 261, is packaged in a one-piece album mailer in C-30 at $1.75, C-60 at $1.85, C-90 at $2.90 and C-120 at $3.45.

The company offers its cassette and video tape lines to the educational market, which is fast becoming an important marketing segment of Irish’s profit structure. Krug said: "Business overall, not only in the education market, has been excellent and picking up, especially in the past six months," he said. "Our business this year will be most definitely up over 1970, and we expect next year to be even better."

In an effort to avoid consumer confusion, Irish Tape is merchandising its tape under a unique labeling plan. Packaging will carry a "good," "better" and "best" identification depending on tape classification.

Irish "best" is an extended range high-density, low-noise C-60 in the 262 series; "better" is the 261 series; and "good" is the 199 series.

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Tape Cartridges

(Airdate 10/02/71)

We do it all.

Everything in custom record dealing and tape duplicating—7", 10", 12" records, 8 and 8-track cartridges, re-record tapes... and cassetttes. Complete studio monitoring facilities. And we fabricate your own labels, sleeves and boxes too. A superlative merchandise (Continued on page 49)

International Tape

LOUISVILLE—Hitachi has introduced a mini cassette recorder, model TRQ-20, in the U.K., to Dollar Laboratories’ demonstration of its B-Type noise reduction system at the FIFACO hi-fi show in Amsterdam...

Sony also introduced its consumer electronics products here. . . . EMI is increasing its prices Oct. 1. . . . Beginning on prererecorded tape product has been raised from 28 to 30 percent. EMI cassettes will carry a L.250 tag while cartridges will be priced at L.260. . . . RCA has also hiked its prices on prererecorded cassettes and cartridges. All future RCA prerecorded cassettes will be designated "B" and also will be offered. RCA is marketing its mid-priced Captive prerecorded cassette series beginning in October with a 25 title release. Product will be selected from RCA’s International and Victor catalogue. Philips has demonstrated a prototype of a new stereo cassette recorder at the International Radio and Television Exhibition in Berlin. . . . Among equipment being introduced by Rank Audio Products at the Audio Fair are two new Akai cassette... (Continued on page 49)

Irish Tape Bows Blank

ChroDiO Cassette Line

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TAPE PIRATES IN FUNNY PAPERS

CHICAGO—It’s not a laughing matter, but tape bootlegging is the subject of a nationally syndicated comic strip by Al McWilliams and John Saunders.

The strip, "Datenline: Danger," focuses on the increasingly sophisticated tape that, rather than 8-track, has been the method of choice for illegal tape duplicators. The comic strip appears in the Chicago Sun Times, among other publications.

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Tape Happenings

Craig has introduced a monaural portable cassette recorder, model 2621, at $47.50. K-T Industries has launched an inexpensive cassette tape compatible with tapes from Ampex (model BLM-200). . . . SLM Electronics, Winchester Kent., also introduced a cartridge-to-cassette 8-track duplicator, model STM-1600. . . . A STM-180 reel to cassette duplicator will be marketed in Canada also, said T.H. Willms, president. . . . The national headquarters of Benjamin Electronics Sound Co., Farmingdale, N.Y., is (Continued on page 49)

MCP Sues MCA Tech Over Record-A-Tape

LOS ANGELES—Suit has been filed here in Superior Court by MCP Industries, Covina, Calif., and Century Merchandising Corp., Santa Monica, Calif., in damages from Electrodyne, MCA and MCA Technologies of Hawthorne, Calif.

MCP alleges that the defendants, by using a "Record-A-Tape" machine, are causing MCP to lose profits and endanger its business relationship with Allman-Tic-Richfield.

In a letter, filed with the court, Joseph Murphy, president of MCP, said that in 1970, out of 20,000 units, it was forced to utilize the tape vendors in these locations. The defendants are currently paying $30,000 for the machines. The letter stated that royalties would be paid as follows: sale of "premium tape," $2.40; "economy tape," $1.45; and blank tape, 7 cents.

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Trailer/Camper in Car Tapes Future

LOS ANGELES—Car Tapes is pursuing the recreational vehicle field with an outlet for its tape players and accessories.

The company is aiming two 8-track players at the mobile home camper market, with distribution on an FM basis and through a manufacturers representative organization.

The primary units are CT 3900 with AM radio at 55 and CT 3700 with AM-FM/ FM multiplex radio at $119.95. Both units, along with Car Tapes’ regular line, will be marketed through Lasalle Deitch Co., Elkhart, Ind., a warehousing representative.

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This Week

1. TAPESTORY
2. EVERY PICTURE TELLS A STORY
3. EVERY GOOD BOY DESERVES FAVOUR
4. RAM
5. WHO’S NEXT
6. AM
7. CARPET CVERS
8. MASTER OF REALITY
9. JOHN LEE HOOKER
10. MARK SANYO
11. MEMORIAL DUTY
12. WHIG
13. BOWERS
14. THE SLEEVES
15. WHAT’S ON
16. DONNY OSMOND ALBUM
17. 10" DISC
18. 12" DISC
19. 7" DISC
20. 5" DISC
21. 3" DISC
22. 1" DISC
23. 1/2" DISC
24. 1/4" DISC
25. 1/8" DISC
26. 1/16" DISC
27. 1/32" DISC
28. 1/64" DISC
29. 1/128" DISC
30. 1/256" DISC
31. 1/512" DISC
32. 1/1024" DISC
33. 1/2048" DISC
34. 1/4096" DISC
35. 1/8192" DISC
36. 1/16384" DISC
37. 1/32768" DISC
38. 1/65536" DISC
39. 1/131072" DISC
40. 1/262144" DISC
41. 1/524288" DISC
42. 1/1048576" DISC
43. 1/2097152" DISC
44. 1/4194304" DISC
45. 1/8388608" DISC
46. 1/16777216" DISC
47. 1/33554432" DISC
48. 1/67108864" DISC
49. 1/134217728" DISC
50. 1/268435456" DISC

This week’s top tape cartridges (based on best selling LP’s)

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Irish Tape Bows Blank

ChroDiO Cassette Line

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We do it all.

Everything in custom record dealing and tape duplicating—7", 10", 12" records, 8 and 8-track cartridges, re-record tapes... and cassetttes. Complete studio monitoring facilities. And we fabricate your own labels, sleeves and boxes too. A superlative merchandise (Continued on page 49)

Lodi Tape Cartridges

(Airdate 10/02/71)

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Miner's problem, which thus far has gone unchecked, is that the music industry, in its desire to be all things to all people, has turned a blind eye to the minor problems which are inherent in the business. The problem is not one of incompetence, but of lack of attention to detail. The music industry is expensive and competitive, and if it is to succeed, it must be able to appreciate and handle the minor problems which are inherent in the business. The problem is not one of incompetence, but of lack of attention to detail. The music industry is expensive and competitive, and if it is to succeed, it must be able to appreciate and handle the minor problems which are inherent in the business.
Duke's Old A Train' On Time in USSR
LENINGRAD—The Duke Ellington jazz band opened its historic tour of Russia with a concert before a capacity audience at Oktayshevsky Hall Sept. 17. The day before, Duke and the members of his band were enthusiastically welcomed at the airport by a crowd of jazz musicians and fans waving a 17-foot-long placard: "Welcome to Leningrad, Duke," and a matching band of pickup Dixieland players.

That evening, Ellington's Paul Conover commented on the band's musical activity in Russia by sitting in with Alexei Kanovsky's Dixielanders in a small, cozy restaurant on the top of modern-looking 18-storied Sovetskaya Hotel.

All 15,000 tickets for the Ellington band's five concerts in Leningrad, the major music break- through since the famous 1962 appearance here in 1962, were sold long before the concerts. Interest to the event was so great that many people were waiting to listen to audiotapes of others' concerts or shows considered Ellington misses in the near future due to a lack of wide public knowledge of his Moscow and Leningrad engagements. It seemed everyone wanted to hear and see Duke Ellington.

As acting ensue as well, Duke faced the orchestra, whose long-time obstacle, at audience reaction was most enthusiastic through the entire concert, peaking at standard repertoire like "Take the 'A' Train," "Pentimento," "Satin Doll," "Sophisticated Lady," evergreens playing for a host of fans from tape recordings and VOA's Villis City jazz group that are practically no Ellington records in record stores here—Melodia has released several disks that are collectors' items now).

The Ellington ensemble, veteran, the late Johnny Hodges, the Ellington band is still a wonderland of music, and with Russian audiences was quite a feat. Paul Conover, Annie, Harry Carney, Jimmy Young, and bluesy audience, while the Nell Brookshire—Conte Williams vocal duet on "I Got It" and "Don't Get Too Satis- fied" showed some of a real imag- inary showmanship. From the same mood, an on- stage musical, with the atmosphere of the scene, the show, even slightly informal. People were attending mostly in their 30s, the generation which saw Ellington play for their teen's tastes still strongly among the concerts. Miss Ellington and all that good old jazz.

The concert seemed over, when after several curtain calls a long standing ovation and cries for "More!" made the Duke Ellington a solid finale, his sidemen appearing from behind the scenes of the stage. The band played three of their favorites. Miss Ellington with the audience and audience and audience.

While instrumentation in Russian, "I love you madly..."—and Duke Ellington for the most satisfying end of the long-awaited jazz festivity.

Big Band's Show For Garden Set

The Garden was the scene of the First Big Band Festival June 16, which grossed $60,000. Tickets are $7 and $6

Talent In Action
JERRY LEWIS Landmark Hotel, Las Vegas A new quality target in Las Vegas but in a main room, Jerry Lewis offers his new show, Miller's Millions. His musical explosion includes rock, country, blues and pop, with a back-up band of eight amplifiers, the piano and drums are overdubbed. He enters opened with "I Got A Woman," a Greg Along against a backdrop of a hanging mirror, the singer, who was a former member of the group, "Crazy Arms," "Great Balls of Fire," "Whole Lotta Shakin' Goin' On," plus a medley of drinking songs.

He followed "Danny Boy" with the gospel song "Amazing Grace," which utilizes the same tune. He features his new record "Would You Take Another Chance on Me."

The Jerry Lee Lewis show features special guests, from"Four Horsemen" Bill Store, Ken Lovelace, Rustle Country Trio, the Memphis Beats and Linda Gail Lewis, who missed the show due to ill- ness.

LAWREN DENI

Talent
SMITH, HÖCH
Disk a Hit
LOS ANGELES Dallas Smith and Abe Hecht hit a gold single with their new production-management firm, Renaissance Entertainment.

The firm is being launched by the Five Man Electrical Band on MGM.

Also on the Renaissance Enter- tainment artist roster are Timber Right, the fabulously talented for Elektra, UAS's Oliver and Rob-bert, and the Colombia group Prairie Madness.

Regarding Renaissance Entertain- ment. Dallas Smith was a Liberty staff producer and Abe Hecht has eight years of experience as a production manager, having a three-year stint with William Price.

Newman Tours In LP Tracks
NEW YORK—Randy Newman, singer-songwriter who has rarely failed to amaze, is on a month long tour Thursday (30) at Town Hall, promoted by the commercial success of his new album, "Randy Newman Live."

Also coming to New York is Newman solo, his piano and songs, including Saturday, 70. F. Ken- ney Hall and Monday (7), Harvard University, and Royce Hall, UCLA, Oct. 20.

WB's Dead Oct.
NEW YORK — The Grateful Dead will have their month at Warner Bros. Records, ending with the label key's San Francisco group's new album, "Grateful Dead," a major merchandising, advertising, promotion and publicity campaign on all seven LP's in the group's Warner Bros catalog.

The group's second double-album — recorded at Wiltern, Manhattan Center and Fillmore East — will include special guests, and the show on stage for more popular tunes including current chart rider, "I Just Want to Celebrate."

Rounding off the bill is Randy Coburn, a youthful talent, unfortunately, a talent marred to the wrong format of musical expression. Her forte is in low-keyed folk-song tunes in which the prettiness of her voice is easily apparent. She would do better to leave the screaming, over amplified rock sounds alone, and develop the format in which she is best suited.

RACLiffe JOE

Scott Foggan Vikki Sue Robinson
Billboard West, N.C.
Scott Foggan, who came to the notice of music writers this year when he wrote the score for the off-Broadway musical "Soom," and Vikki Sue Robinson, who emerged from the South Dakota scene this summer as Richard Farina's girlfriend in the Lensa Arts Center's produc-tions of "Long Time Coming and Long Time Gone," have teamed to form a folk-rock duo with much potential.

Foggan, was son a basically a poet with a sound musical background, and a profes- sional approach to his own instrument, guitar, while Miss Robinson is a singer, involved with a very little voice, which would readily lend itself to the amplified, amplified rock sound. Their voices, despite Miss Robinson's obvious gender, blend easily as two voices, adding some skittishness, sometimes passionate, always sincere. It is a music of love, ecology, politics and war.

The team, named after the Vil- lage's West Bank Cafe, do not yet have a label, but it seems inevitable that with the folk-rock musical explosion the team would soon "discover" them. Their sound is an un- rare talent into a polished gem. Their selection of material. Their Cafe included a number of tunes from "If You Like Singing" "Roll Out the Morning, It Won't Be Long," "One More Time," "Please Stay with Me," and "They Call That Straight.

RACLiffe JOE

Bread's Rock Easy For All Ages to Enjoy
NEW YORK — Self-contained groups who write and perform their own music, gaining audiences of all ages, according to Steve Harris, vice-president of art- ists engineering for the Los Angeles group, Bread, Harris said that "The best groups in the business have the popula-rity from adult, young adults and even teens.

According to guitarist bassist, Larry Knechtel, won a Grammy for "Serenity's Dawn," a medley of "Troubled Water," Jim Griffin, lead vocalist and guitar, won an Academy Award for "Serenity's Dawn." "All We Know" as a theme song is a Bread success. bread's recording studio director in Los Angeles has been a success. Bread introduced the group and has written and recorded a number of songs. It is a self- contained group which draws an audience of all ages at the live performances," said Harris.

Added Harris, "Our singles get air play on the AM radio sta-tions, the Top 40 outlets. The albums get FM underground play. And the middle of the road sta-tions also pick up on the tunes. There are three different demo- graphic audiences here and all three of them show up for a concert.

Television and the media, in general, has given Bread a large part in the group's success. "One week they will appear on the Glyn Campbell show and the next week they will be on the Smothers Brothers show. The next week they'll be on the Smothers Brothers show and the next week they'll be on 'Snoopy.'"

"Without a doubt, Bread is a self-contained group which draws an audience of all ages at their live performances," said Harris.

Bread's place at the Village's West Bank Cafe, do not yet have a label, but it seems inevitable that with the folk-rock musical explosion the team would soon "discover" them. Their sound is an un- rare talent into a polished gem. Their selection of material. Their Cafe included a number of tunes from "If You Like Singing" "Roll Out the Morning, It Won't Be Long," "One More Time," "Please Stay with Me," and "They Call That Straight.

RACLiffe JOE

Mars-Elect Purcell, Heller
NEW YORK—Jerry Purcell has been elected president of the Con-ference of Personal Managers, and Seymour Heller has been elected vice-president. They succeed Sherwin Dash and G. Robert Coe.

At the same time, it was an- nounced that Seymour Heller, president of the National Board of the Conference would be competed of Purcell and Heller, and that the new president and vice president of the Conference of Personal Managers East, West, and Robert Coe and Jacky Bright, new president and vice president of the Conference of Personal Managers East.
Congratulations!

Two concerts at Carnegie Hall.

Friday, September 24th - 1971

Sold Out.
Concerts Slated for New York & Atlantic

NEW YORK — Contemporary Production Associates will produce a series of concerts in New York and Atlanta. In New York, the firm has secured exclusive use of the Anderson Theater, a 1,700-seat hall two blocks south of the Fillmore East. The theater is being made available on any Friday and may be used for promotional purposes, concerts, etc. In cooperation with National Museums Corp., and several record companies, Contemporary Production Associates are developing a longterm program at the Anderson, emphasizing quality and continuity. Therefore, the Anderson Theater is available through Contemporary Production Associates for non-commercial purposes. The firm’s intention is to provide concerts for those artists with or without recording contacts who would not normally be able to reach the concert-going public. Newly released artists will similarly have an opportunity to receive substantial exposure and promotion than they would if restricted to the club circuit.

The firm is coordinating efforts with Jimmy House, the drug-addiction rehabilitation organization. It is considering contributing a substantial part of its New York house to Odyssey House. It has also made arrangements with WBAl-FM, N.Y., for strictly commercial live broadcasts of the concerts for the benefit of the artists and the listener audience. Several subsequent deals are also in progress concerning corporate sponsorship of their productions.

A second, truly the firm is interested in producing promotional concerts featuring low-cost tickets, top-flight entertainment and unpren- tentious entertainment.

NEW YORK
Jethro Tull's full concert tour of the U.S. includes New York stops at Madison Square Garden Oct. 15; Harper College, De- bington, Oct. 19; Rochester War Memorial, Oct. 30; Buffalo Mor- aliaurum Auditorium, Nov. 1; and Atlantic's Palace Theater, Nov. 14.

Epic Records is bringing along its Act I music writers' strength in lies in the beauty of his voice, melody with romance and the softness of a caress. But he can get downright soulful, dig- gable. He provides honest, unim- mingled peaks into Hit—hit—hit music in "Harlem," the sadness in "Tin Hiss Daddy," a least love in "Don't Be Sunshine" (such single hit), self-confidence in a new ca- reer (I Do It Good?) and his de- votion to a grandmother in "Grandma's Hands."

Playing acoustic guitar, which he does fairly well, he was accompa- nied by a quartet which helped showcase his own technical skills. The audience response to his works, his gracious stage maner- ies and delightful story pre- reading each song, was very sup- portive. He deserved it, and more.

ELIOT THEIGEL

BEE GEES TIN TIN
Philharmonic Hall, N.Y.
It was raining outside Philhar- monic Hall for the first of three Bee Gees' concerts (Monday 13) but when the trio came on stage, there was sunshine within. Barry, Robin and Maurice Gibb, with accompaniment for Asian song and dance, have recorded a strong album. Along brought through by Bob Keef. He centralized around their hit con- cert, including "Massachusetts," "Lonely Days," "1941 New York Mining Disaster" and brought the crowd to their feet three times during a set of "How Can You Mend a Broken Heart." They treated the audience to a wonderfully com- hit midway in the performance with Robin in the spotlight. The trio proceed through their writing, music and performance that they're one of the most talented groups on the pop scene. Another Aloc group, Tin Tin, who recently scored with their first 45, "Shake a Tail Feather," hit, opened the show and were very well received. RAY FORNO

Talent in Action

THE MUSIC CAPITALS OF THE WORLD
DOMESTIC

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www.americanradiohistory.com
SEPTEMBER 5, 1971
THOUSANDS HEAR MELANIE PREVIEW NEW SINGLE* AND ALBUM** AT THE SARATOGA PERFORMING ART CENTER

Talent In Action

MELANIE
Saratoga Springs, N.Y.

Without reservation, Melanie is the most creative, most magnetic young female performer embracing the folk-rock scene today. Her concert performance Sept. 5 at the Saratoga Springs Performing Art Center was enchanting for its style, simplicity and taste. In addition, her self-composed songs are filled with deep feelings and melodic architecture which are far above the hollow wastelands and surface noise produced by most other youthful artists.

All her attributes, the haunting wails, the inner storm she creates with her strong strumming on acoustic guitar, the powerful lyrics, which are full of fantasy/reality and told out pertinent messages and meanings to youth, enraptured the audience with one outpouring after another. Tune after tune, "Beautiful People," "Goodbye Ruby Tuesday," "Tuning My Guitar," "Lay Down (Candles in the Rain)," among her oldies rang with finality of perfection.

The near-overflow audience of predominantly college students echoed and mirrored her total involvement in the themes of pain, love, hope, peace, with a communication of their own. Stamp- ing, stomping, applauding, yelling, and by rushing to the stage, they paid her homage in a scene so reminiscent of the Garland phenomenon, and made her sing encore after encore. And her newer tunes, heard in public for the first time, created a similar impact. These included "A Brand New Key," "A Little Bit of Me," and "Living Bells." All have hit potential and are cuts from her debut LP on Schekeryk Enterprises—owned Neighborhood Records company she owns and which is distributed by Famous Music. The album, "Gather Me," will be released in about a month. ROBERT SOBEL
SEPTEMBER 18, 1971, BILLBOARD

*SINGLE: "BRAND NEW KEY" NRA4201
**ALBUM: "GATHER ME" NRA47001

RECORD WORLD SEPTEMBER 18, 1971

MELANIE REVEALS NEW MATURITY

SARATOGA, N.Y.—Melanie, the big-eyed, beautiful lady who is one of the most charismatic performers around, charmed her audience once again on Sunday, Sept. 5, at the Saratoga Performing Art Center.

The Neighborhood artist rang out tunes from her forthcoming album, as well as ones from past Budash label recordings. The crowd, nearly 10,000 strong, were captivated by such stand-outs as "Beautiful People," "Nickel Song," "Brand New Key," "Ring the Living Bell," "Lay Down (Candles in the Rain)," and her heart-tugging rendition of the Stones' classic, "Ruby Tuesday.

Throughout the performance, as always, she touched the audience with feelings of empathy and love, but at this concert there was a marked difference. For the first time, her fans saw Melanie as a woman, not a girl: and her new works reflect her growth nicely.

Fred Goodman
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MeNeely Tapes
NEW YORK—Capitol's Larry MeNeely tape service has taken the taping of "The Glen Campbell Goodtime Hour" (NBC) off the mailing list and nights live to coincide with the release of "Glen Campbell at New York" Capitol album in November, co-produced by manager Bill Thompson and Phil Spector.

MeNeely, who will appear on Campbell's album, taped the third consecutive year, kicks off its fall tour Sept. 22-26 at New York State University, Logan, Oct. 9, followed by a concert at Calgary University, Canada, Oct. 11. He then tours San Francisco, Los Angeles, Chicago, Philadelphia and Cleveland through Nov. 15. He then plays dates in Colorado, Miami, Philadelphia and Boston for the run's remaining dates for the year's appearance at the University of South California beginning Nov. 29.

MeNeely will be accompanied by bassist M. Thompson, who will coordinate all promotional and advertising with local Capitol personnel in each city.

www.americanradiohistory.com
THE SECOND COMING

...is in the November 6 issue of Billboard.

For the second straight year—the year of The Jesus Movement in Rock—Billboard unfolds "The Greatest Story Ever Told".

ROCK NOW. The Billboard Special that explores the very soul of Rock. Where it's been, where it's going and where it's at—now!

Including profiles and interviews with the artists and producers who spread the word of rock throughout the land. Insight into the citadel's of sound, personal appearances—tape, disk, cassette, cartridge, radio—all built on the rock of today's pop music.

ROCK NOW. The gospel more than 34,000 followers are waiting to read.

The issue created to enlighten your mortal customers in the market place of rock music.

See the second coming of ROCK NOW materialize in the November 6 issue of Billboard, the bible of the music-record-tape industry.

Advertising deadline: October 20, 1971 A.D.

Spread your word throughout the land. Contact our apostles at any one of the following Billboard sales offices:

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9232 Sunset Blvd.
213-272-1358

LONDON, LONDON W.1
7 Cavendish St.
61-8000

MILAN, ITALY
Piazza Loreto 9
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Cast your bread upon the waters of ROCK NOW and reap the harvest of Billboard's readership. AMEN.
**PROGRAMME SPEAKS UP**

**Progressive Rock Success Formula**

**EDITOR'S NOTE:** This article by Larry Stevens, program director of WMMR-FM, Philadelphia progressive rock station, is the latest in a series of bylined articles from the nation's leading program directors, air personalities, and general managers. Stevens has been in the Philadelphia market since 1961, previously working at WRIG when it was the market's leading Top 40 operation. He has been responsible for turning WMMR-FM into a very profitable operation.

There was a time when the radio disc jockey in charge of whatever top 40 series you had virtually complete control of the sound they played. This function was abused, and in a sense, led to some difficulties in the 50's. But, remember how each personality was interested in and involved—interesting and interesting? How many of the radio series, or even the names of the past are remembered? Who knows how many of the hitmakers and the personalities that they offered?

Well, balance. There are two ways to do this. We are once again essential. And, in our progressive rock appearance, music, management, is able to control, and exercise responsibility—responsions for this.

**First**, progressive rock music is a reflection of a vibrant and dynamic musical scene. The combination of a superbly designed and executed format presents an appealing, thought-provoking, and informed audience. In an attempt to appeal to our audiences' natural curiosity and musical interest, we'll use the power of the music to inform and entertain.

**Second**, music is the driving force behind the success of this format. As the audience becomes more aware of the music's impact on their lives, it will naturally become interested in the message that the music conveys. This is the key to the success of progressive rock.

**Third**, music is the most essential part of the progressive rock format. From the music itself to the commentary that accompanies it, music is the driving force that keeps the audience engaged and interested.

**Fourth**, progressive rock music is a reflection of the active and dynamic music scene of the past. It is a style of music that is constantly evolving and changing, and it is a style of music that appeals to a wide range of audiences.

**Fifth**, music is the foundation of the progressive rock format. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

**Sixth**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

**Seventh**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

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**Eleventh**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

**Twelfth**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

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**Twenty-second**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

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**Twenty-sixth**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

**Twenty-seventh**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

**Twenty-eighth**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

**Twenty-ninth**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.

**Thirtieth**, music is the key to the success of progressive rock. Without good music, there can be no successful format. Music is the key to the success of progressive rock.
Mercury is #1 across the board.

"Maggie May" Rod Stewart
Mercury 73224

#1—Billboard Hot 100
#1—Record World Singles Chart

"Every Picture Tells a Story"
Rod Stewart
Mercury SRM 1-609

#1—Billboard Top LP's
#1—Record World Album Chart

"The Year That Clayton Delaney Died"
Tom T. Hall
Mercury 73221

#1—Billboard Hot Country Singles (issue of 9/25)
Regional Rock Success Formula

• Continued from page 26

We've become a very personal radio station to them.

The major justification for many progressive rock radio stations is that they take us "serious," and in many cases, it's as simple as that. We can't afford to be im-

moral, use a soapbox and are not, as a general rule, willing to tolerate a radio dis-

play being too informative. Even the most minimal of efforts are made not to be ponder-

ous, dull, whether musically or by a personality's approach.

Pipilo Points Up Opinion Changes

• Continued from page 26

everybody knows how tough it is to get a record played at all to-

morrow, no one's sense talking about that.

Some Brave Left

Fortunately, there are still a few "fewer phe Wholl go out on a limb to establish a chart or follow-up a hit. So, the problem is not so much the music, but the personality that tries to find someone at some radio station who believes that the record is good. Sometimes he does, it gets, on the air, and works. It's all in the areas where you have direct distribution, there's no problem getting the product and the market; in areas that are only ranked.

After the record takes off, success or failure is really determined by the spreading word regarding it. And another problem we're faced with is the listeners. Disregarded is the length of time it may take to spread a record and the fact that we've two records that took a long time to play (free Movement hit took six months). He felt that Top 40 radio sta-

tions were playing more and more albums today, but it's usually the progressive rock stations who pulled the act or the record. Progressive rock stations don't become so ego-centric, and the contemporary stations of to-

to.

Top 40 stations have "the ratings game" and advertising agencies on their backs, and they are in competition in their market, thus they know that the audience will answer or if not their program is not going to get the ratings.

"I don't know what the answer is, but if we're ever going to break through the tight playlist barrier, it is going to happen soon, and I hope it's soon."

Dear Editor,

Way back in the spring of 1966 I had been listening to some of the music you and Don Owens whilst I was on holiday in London and the days I was a deejay on the "pirate"

ship Radio London and calling myself "Dave Freeman." I was aware of the better and better responsibilities, I can use one.

In writing to tell you what's been happening to me as I hope you'll be interested in one, and for two weeks after the "pirate" station had stopped. Although, we've now discovered a "radio station" in the United States. We broadcast via a post office length limbo of various factories in the London area and serve four, some souls with a dash of music, comma, dash, and reverence.

The likelihood of commercial radio stations ever playing a very important role in this area is not, that of providing the local area with news, sports, weather, etc. Let's assume that the professionals of the big shots in your area are speaking in the public interest and are not making that same move.

Bill Drake

Dear Editor:

What does a disk jockey do on his vacation? Wrong. He turns to other radio stations. On my re-

cent vacation I had the opportunity to listen to quite a few "boobock operators." Why do so many "boobock operators" (not all, but many) sound that way. I mean happy, perky. I've been listening to all the compli-

mentation of music that nobody really audibly likes. Can we have to get the answer: "Us disk jockeys like to play music for one. We ask this why do people in smaller markets for free?"

I'd dearly love to know what hap-

pened to such people as Russ Meye-

er of WMAC back in 1968 and the real radio majors, but still the same tech-

niques: good production, well-liked music, trotted jingles, and disc jockeys who play what they like. I think that some of these smaller stations are overwhelmed by the big stations, and we probably get the major city miles away. As every-

one knows, the other stations play a very important role in providing a musical context in their area and appear to give more than one area.

In advance, Claude, and Pams 'series 28' jingles which we revolve to entertain and improve management/worker relations on the shop floor. And, by the way, it works! I won't blind you with fig-

ures but they're impressive. We have three studios, six DJ's and go all night long for six days a week. And, incidently, we change format twice in that time—once to go MOR and the other time to the all soul/blue and reggae for a 100 percent black station.

Now here's the thing, Claude. I'm in charge of a large area and we're checking air checks of U.S. radio.

The re-

Copyright © 1971, BILLBOARD
What was the first Rock 'n' Roll single to hit No. 1?
What was Perry Como's first No. 1 single and when?
What artist or act had the most weeks in the No. 1 spot on Billboard's singles chart in a calendar year?

Answering first things first—old can be as new as the next record you spin—the next sound you hear.
You can create life even after record mortis has set in—you can make it young—make it new—make it wake 'em, grab 'em, shake 'em—Here's the ammunition—here's the challenge—use it to the best of your imagination—to the fullest of your pleasure.

NO. 1 RECORDS: How would you like to have a listing of every record that reached #1 position on Billboard's charts since 1941, week-by-week? It's available for you and includes the issue date, title, artist and label.

TOP 10 RECORDS: How about a listing of every record that reached the Top 10 positions on Billboard's charts since 1947, in alphabetical order? Well, it's included in the same package with the NO. 1 RECORDS listing!

Finally, the answers to the 2nd, 3rd and 4th questions up above:
- The first Rock 'n' Roll single to hit No. 1 was Bill Haley and the Comets' "Rock Around the Clock," July 9, 1955.
- Perry Como's 1st No. 1 single was "Till the End of Time," RCA Victor, Sept. 15, 1945.
- Elvis Presley had the most weeks (25 weeks) in No. 1 spot on Billboard's singles chart in a calendar year.

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RHYTHM AND BLUES (SOUL) SINGLES LISTING: No. 1 record, week-by-week, from inception of chart in the May 22, 1948 issue through 1970 with the exception of the period from November 30, 1963 through January 30, 1965, when no R&B charts were published; Top Ten records for same period. Price $40.00

RHYTHM AND BLUES (SOUL) ALBUMS LISTING: No. 1 album, week-by-week, from inception of the chart in the January 30, 1965 issue through 1970; Top Ten albums for same period. Price $25.00

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- COUNTRY, RHYTHM AND BLUES (SOUL), EASY LISTENING
- POP, COUNTRY, RHYTHM AND BLUES (SOUL), EASY LISTENING
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TOP 1000 "ALL TIME" BILLBOARD CHART WINNERS: More than 15 years of Billboard's singles charts (October 30, 1954 - December 31, 1970) have been tabulated to produce the chart—singles with the longest and strongest chart action. Additionally, a listing of the 75 top artists for the same period and top 25 records for each year covered, is included in the package $50.00

www.americanradiohistory.com
VOX JOX

By CLAUDE HALL

Radio-TV

Former staff members of the American Forces Network (AFN) work (AFVN), Saigon Headquar ters, will be holding a semi-annual conference in Chicago around the second Wednesday in October. They're looking for cocowriters for the Big 5 VN in 1969-70 who might be interested in attending. For further information, contact Bill Clarke, KLTZ-TV, Box 5007, Den ver, Colo. 80211, or call 303-292-1456. Okay, so I mentioned the coming great sand which-eating contest in New Orleans. In the last issue of this newsletter, I wrote, 'After reading your column, I had to go down and get one. They are the greatest. The wrapper I'm enclosing in this envelope should whet your appe tites.' For those of you who have already known the Bill Gavin sixth annual Radio Program Con ference will be held Nov. 11-14 at the Roosevelt Hotel, New Or leans. You can register by sending $100 to Gavin at 114 Saintson St., San Francisco, Calif. 94110. We always have a heady turnout of radio professionals. J oin us and see a strong turnout of radio men—especially all you guys in Texas. Look forward to seeing you in New Orleans as this conference support a lot of personal rapport. So, it'll be a good place for you to meet guys from other markets. Hope to see all of you there.

I just noticed in the Dick & Billie Joan Reus report that Bob Woodard has already mentioned to me that they are planning to attend those conferences and see all the people there. And not just to challenge Russ Regan to a sandwich-eating contest, but with a serious approach. Those conferences support a lot of personal rapport. So, it'll be a good place for you to meet guys from other markets. Hope to see all of you there.

For those of you who have already known the Bill Gavin sixth annual Radio Program Conference will be held Nov. 11-14 at the Roosevelt Hotel, New Orleans. You can register by sending $100 to Gavin at 114 Saintson St., San Francisco, Calif. 94110. We always have a heady turnout of radio professionals. Join us and see a strong turnout of radio men—especially all you guys in Texas. Look forward to seeing you in New Orleans as this conference support a lot of personal rapport. So, it'll be a good place for you to meet guys from other markets. Hope to see all of you there.

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Vox Jox

from Atlanta with love

The Lowery Group

Thanks to all the writers, producers, artists, and radio stations who wrote, recorded, and programmed our songs and or artists this summer. Because of you it was indeed "The Sensational Summer of '71" with pop chart winners:

"Yo-Yo"—The Osmonds
"Stagger Lee"—Tommy Roe
"All My Hard Times"—Joe Simon
"Birds of A Feather"—The Raiders
"How Can I Unlove You"—Lynn Anderson
"The Mighty Clouds of Joy"—B. J. Thomas

And country hits:

"Open Up The Book"—Ferlin Husky
"How Can I Unlove You"—Lynn Anderson
"Indian Lake" and "Another Night of Love"—Freddy Weller

Summer is gone, but the memories linger on, and as sure as there are seasons to come, we'll be sending you new songs from Atlanta with love.

Just opened up an Atlanta office. Address is Suite 17, 3675 Peachtree Rd., N.E., Atlanta, Ga. 30319. Besides consulting, he says he'll be doing specialized production work for stations, agencies, and advertisers. Also says: "Air personality who with a written critique of a cassette aircheck can do so for the price of return mail.

There's nothing more intriguing than watching a good record promotion man at work—his enthusiasm for the product, especially when he gets hooked on a particular record. Don Whittome has been transferred out of the murky depths of Cleveland by RCA Records to join their Los Angeles office. He's promoting "Mummy Blue" by a gentleman who prefers to be called Jimmy Durino now. The tune is on Kitch- ler Records, distributed by RCA. There are cover records out on the song; to be precise, I guess Durino's version is a "cover," since the other record, the competition, was first. Whittome is unsuitable to think of competition is around. They've had four weeks to make it with their version. Well, how come you're telling me, I wonder, and he mentions "Amos Moses." I didn't do anything on "Amos Moses," I point out, that was all the work of Larry Douglas, an- other promotion man who had extraordinary faith in a particular record and worked like hell on it. "Well, you mentioned it in Vox Jox," Yeah, I admit that, but that can't make a record. It's skillful, energetic, creative, exciting pro- motion work by a record promotion man that makes a record. So, watch out. radio stations Don Whittome is go- ing to come knocking at your door.

Logan N., (Norman Logan) Fleckles is leaving WISC. States- ville, N.C. He's 25, married, one child, and has a first ticket. plus over six years experience in deejay work, news work, and pro- gramming. You can reach him through 312-439-0710. In a note he adds: "As per recent trip in your column about being able to tell a good jock by the size of his U-Haul trailer behind his car, have a permanent bumper hitch on mine. Don't construe this to mean I'm a floater. I'm just a victim of circumstance."

Everybody interested in lining up Dick Orkin's "Tooth Fairy" series for their market (it's a very good syndicated comedy series, each two minutes long), can get a sample from David Green, the Chi- cago Radio Syndicate, 25 East Chesterfield St.—10A, Chicago, Ill. 60611. Or call him at 312-944- 7724.

"The Scott Ross Show," a synd- icatedulfillment by Scott Ross and pro- duced by Black, is a good gun. It's now on the air in Bhopal, Colorado, and Panama. As a Billboard small wonder it shows how you can do without all those big stations, and it's free. Write Black, care of the show, at 15068 W. 67th Pl. Chicago, and if you're interested in airing the weekly show. It has a Top 40 approach, programming.

The Moses Man asks me to drop his phone number: 213-376-4925. He's going to do Top 40 work, an evening position.

Ready Ham, writing as network pro- gram director of the American Forces Korean Network, and will be basecide around the middle of November. You still have a chance to write to him for a couple of more weeks via AFKN, APO, San Francisco 96101. Past experience includes KEEL, Shreve- port, and WBAP, Fort Worth. I sort of think he'll be going back to KEEL. Are you listening, Larry Ryan?" Jimmy Jay is now of WJJO, Burlington, Vt. WJJO staff includes Bob List, Bill King, Larry Brett, Grahame Mac- Kenzie, and Don Oliver. And there's a group at WJWL, Rocky Mount, N.C., in- cludes Bob Walker, Mike Lewis, Jay Anderson, Louis Jones, and Buddy Moore. Whut! I promised to mention that Don Arman, new personal with KGGE, Thousand Oaks, Calif., has a record just released on White Tree Records called "Can't Wait for Tomorrow." Danny King is president of the record label, which is based in Palmdale, Calif., where Arman used to work on KJUY.

Les Wood, manager of WKDE, P.O. Box 512, Allavista, Va. 22137, complaints of "loose band and album service." WKDE is a country music station. More and more record labels have cut back on record promotion ser- vice en masse to radio stations. It is simply too expensive for the return. Some markets can't sell enough copies of a decent per- centage of the new releases to make it worthwhile to service all of the stations in that particular market. Most major labels now have record service divisions that will send records at cost or small market stations; you can write the individual labels for much of your record service.

The Billboard also operates a division to provide all of the labels, at cost plus postage, to ra- dio stations. You can write Joe Tulas, RSI, Boulevard 165 W. 46th St. New York, N.Y. 10006, about the details.

Dan Carlisle, air personality at WRIF-FM, Detroit, 29777 West Ten Mile, Southfield, Mich. 48075, has a 90-minute in- terview show with Noel Redding, formerly of the Jimi Hendrix Ex- perience; Rod Richards, former guitar- ist with Rare Earth, and Les Sampson, drummer for Fair- play—all a new group called Road. It's the only band that wants to air it. All the ABC stations and independent stations are airing it. Lou Richardson, KSELL, Lubbock, says he wants to know how to get the Electric Weenie funny sheet. He'd like to submit it to any of the people help him?

Larry Simcock, 615—687,700, looking for radio job. KWZV, 20777 West Ten Mile, Southfield, Mich. 48075, has a 90-minute in- terview show with Noel Redding, formerly of the Jimi Hendrix Ex- perience; Rod Richards, former guitar- ist with Rare Earth, and Les Sampson, drummer for Fair- play—all a new group called Road. It's the only band that wants to air it. All the ABC stations and independent stations are airing it. Lou Richardson, KSELL, Lubbock, says he wants to know how to get the Electric Weenie funny sheet. He'd like to submit it to any of the people help him?

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Talk about changes, the radio industry never sets still. Marc Durino is now at WKNR, Detroit, doing a show now under the name of Brother Marcus. Skip Tyler, formerly program di-
New Adventure For The 70's

QUADRASONIC

SOUND

SOUND

SOUND

A BILLBOARD SPOTLIGHT

QUADRASONIC

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QUADRASONIC

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The SQ Quadraphonic Record: new, from the company that brought you the LP.

The SQ Quadraphonic record is the latest step forward in the chain of home entertainment advances that began with Columbia's 33 1/3 long playing high fidelity record.

4-Channel Sound.
The SQ record makes 4-channel sound possible and practical. With separate signals in each of the four channels, it's the latest achievement in quadraphonic sound on record. The 4-channel record provides a startling listening experience. For concert recordings, it puts the listener right into the room where the performance took place, instead of attempting to translate the performance into a living room environment. The result is the most natural sound ever possible in the home. And for pop recordings, the SQ Quadraphonic record will make totally new experiences possible. Sound swirling around the listener. Three dimensional sound, with real (rather than illusory) depth. Imagine: sounds can be placed at any spot in front of, to either side of, and behind the listener.

Completely Compatible.
SQ is truly compatible with existing home, broadcast and studio equipment. An SQ record will play like a regular 2-channel stereo record on any system equipped for standard stereo.

The Decoder.
Add an SQ decoder (plus, of course, the additional two speakers and stereo amp) and you get 4-channel sound. And since SQ works within the normal frequency range, SQ records can be played over the air with existing equipment and received in the home as 4-channel sound by listeners with the decoder. (Or regular 2-channel or mono sound by everybody else.)
**The Records.**

Columbia will release best-selling albums and selected new releases in every musical category by such artists as Andy Williams, Johnny Cash, Blood, Sweat & Tears, Leonard Bernstein, The Raiders, Walter Carlos and Barbra Streisand. All available on new SQ Quadraphonic records (as well as on Columbia Q8 true 4-channel tape cartridges).

SQ records will sell for $1.00 more than regular stereo records. They can be bought and played right now by every foresighted person who owns an ordinary stereo phonograph. They’ll play in 2-channel stereo, with nothing missing from the sound, and no additional groove wear, until the day when the owner sets up for 4-channel. Then they’ll play in SQ Quadraphonic sound. It’s that simple.

**SQ Today.**

The wait is over. SQ equipment is already on the way. Sony decoders as well as Columbia’s Masterwork Audio Division decoders and complete quadraphonic music systems will be available shortly and at prices relatively close to last year’s 2-channel stereo systems.

SQ is here. It’s the finishing touch to the revolution in home audio that we began in 1948.
HARDWARE COMPANIES FALL IN LOVE WITH QUAD AND SHE DOESN'T HAVE TO BE DISCRETE

By Earl Paige

If one dare sum up the 8-track and open reel 4-channel equipment scene it might go like this:

• All major firms have introduced or plan to introduce quad channel units.

• The number of firms making discrete (among them several U. S. heavyweights) outnumber those bent on matrix.

• Many discrete boosters believe the software giants (Amperx, Columbia, RCA) producing discrete tapes plus eventual FM adoption of discrete broadcasts will bury matrix.

• But matrix proponents (especially big Japanese firms) have made inroads (in FM broadcasting too) and are buoyed by those who see discrete and matrix existing side-by-side.

• However, even in matrix there are several differing concepts.

• A number of firms, (especially console makers such as Admiral, Teledyne Packard-Bell) feel they must offer both discrete and matrix.

• Prices remain relatively high and the effects of the imports surcharge—Yen fluctuation—dock strike could cut the price edge matrix boosters have counted on.

• Although open reel 4-channel was first, price still puts 8-track in a promising position.

• Fewer auto 4-channel units are offered (even by auto-oriented firms such as Car Tapes) and Detroit OEM-wise has yet to embrace 4-channel enthusiastically.

• Several well known equipment firms (Muntz, Kycio, many more) are waiting before entering the quadnic sweepstakes and cite slow building dealer-consumer enthusiasm.

• Certainly among pioneer proponents of discrete, Motorola and RCA stand out. One of the most typical of the go-slow approach to car 4-channel, Motorola is offering just one unit although promising it heavily (Playboy and so forth). This is Model TM9205 with slide controls and four speakers and listing for $159.95. Motorola has three home units.

• Quadrasonic machines (both discrete and matrix) are shipped to the public. For instance, Motorola’s FH275HW home machine has in built in electronic balancing grid for visually adjusting separation. The unit, with four speakers, lists for $399.95 (GP111WH), a component or console unit, lists for $299.95 and GA101GU, a drop-in for consoles, lists for $199.95.

• RCA is aggressively advertising its YZD-400 ($199.95) and YZD440 ($249.95) units. Now it has just added a deluxe YZD-444 ($299.95) with larger 18” x 11” x 7” speakers.

• Many U. S. firms once claimed to be adopting matrix are now talking of going both routes. At one time, Electro-Voice matrix pioneer Lawrence R.Kashman dropped names such as Broadmore, Ampex, Lear Jet, Benjamins, Advent, Philco- Ford, Teledyne Packard Bell, Heathkit, VM and others.

“Almost every brand I know of has a matrix 4-channel machine ready to see what happens,” said EV’s Mark Johnson, “however, they do not like to have their plans announced for them.” LeKashman believes that matrix is happening and that for cassette it is the only logical answer (due to heavy inventories of 2-channel cassette, the limitations of tape width and compatibility.

• Japanese matrix system boosters include Tokyo Shibaura Electric Co. (Toshiba), Trio Electronics, Matsushita Electric Co., Sony/SuperScope with its “quadral” concept and Sanyo Electric Co.

• Does it all sound confusing? That’s the way Lear Jet vice president and general manager Ed Campbell put it recently. His firm typifies the go-slow approach being taken by many manufacturers.

Even though Lear Jet is going with its H-475 home discrete unit and has a working sample of a discrete car player, Campbell says: “We’re standing by, ready to go in another 4-channel direction, depending on consumer reaction. We have working samples of a matrix home unit.”

Of course, these are all sorts of matrix-equipped equipment, as was pointed out at the recent Consumers Electronics Show. These included 4-channel decoders; rear-channel amplifiers built into decoders; decoders built into amplifiers, preamplifiers and speakers; 4-channel listening headphones and adapters, synthesizers; 4-channel kits; and decoder/decoders that can synthesize 2-channel or reproduce discrete 4-channel; even a 4-channel cartridge change.

“By the way one leading console manufacturer views 4-channel: ‘I don’t care whether it’s discrete or matrix,’” says Teledyne Packard Bell product manager Eric Bridges. “All I care about is quad-rasonic.” Not committed to either, he says: “The obvious concepts can coexist in the marketplace, with matrix competing at the low end and discrete systems at the high end.”

But matrix is the first console entry in 4-channel, Packard Bell’s RPC-388 with discrete 8-track is back-order and selling well with good profit margins, he claims. He says the firm will introduce a matrix (probably EV’s system) in 1972 at under $400. Discrete consoles will run away $500, he says.

Some console firms, however, are still waiting. In fact, ADMIRAL delayed marketing its P8001 4-channel matrix unit and will make modifications. “Actually, there may be a distinct market for matrix and for discrete, much as there has developed separate cassette and 8-track markets,” says radio-marketing manager Ed Bittle. Console firms aren’t the only ones waiting and watching. Many tape recorder manufacturers, particularly those hung with huge inventories of cassette players and others hang up the chassis. The obvious Sony un- lock down dock syndrome are holding off.

Marshall Frenkel of Marshall Electronics in Chicago has one unit tied up in the dock strike but feels the surcharge “will be a temporary factor.” Others are not so sure. One Japanese firm representative said releasing and developing matrix rasonic in Japan would be stifled during what he called “a turmoil period.”

Aside from all this, firms such as Muntz Stereo Corp. are just not sold on four-channel’s acceptance. Executive vice president Perry Winkler says his firm does have one Clarion 4-channel model developed but is holding back. He says young people comprise a large percentage of the unsold and see 4-channel as a gimmick.”

Others just can’t see the demand building. “We will have quadnic, want to work on it, but not until we think there’s a demand,” says Krao Products sales manager Al Inate.

Many companies contacted qualified pro- jections by saying they would not question sales this year. Belair Enterprises was an example.

While some firms started first in auto- motive 4-channel, most (even auto-oriented companies) still use home units. Tenna, for example, has two home units and only a prototype car machine (all discrete). Car Tapes, Inc., despite its auto image, introduced home units first. Craig, on the other hand, introduced a compatible 4-channel auto unit (model 3129 at $139.95 less speakers) and now plans a home unit late this year or early in ’72.

Most of the seemingly confused approach to car 4-channel stems from Detroit’s hesitance, according to Sony/Super- scope’s G. T. Thalberg.

One popular approach by hardware manufacturers is what might be called the “integrated” concept; that is, players that accept the matrix concept was developed by Fisher Radio, among others, and is part of Panasonic’s approach.

Panasonic has four machines it describes as discrete but where in some cases provide “ambiance recovery,” this is, matrix capabilities. For example, the SB8070 is a complete system with AM/FM multiplex radio and discrete 4-channel amplifier. The accompanying speakers equip it for quadrasonic and it will derive 4-channels from matrix programs.

Panasonic is also giving its RS740US open reel deck that both records and plays. Then there is the RS47 8-track 4-channel player deck which will also play conventional 2-channel tapes.

The SU3604 2-channel Panasonic am- plifier is still another approach. It has a master volume control that coordinates with another 2-channel amplifier. A special junction between the pre-amp and power-amp allows the machine to produce 4-channel discrete sound.

As in 2-channel 8-track, some compa- nies are beginning to offer car units that go into the house. For example, Automatic Radio is introducing its QEG 2053 which is an auto 4-channel that adapts to home use. It previously introduced the GME-445 automobile unit which without speakers lists for $109.95.

Many units, of course, are priced with and without speakers allowing for various installation promotions and the obvious trade-with-advertisements advantages.

Sony/SuperScope now has a car unit (TC-84) to go along with its home deck (248-B) with both lists for $149.95. Thalberg says Detroit’s failure to commit to a 4-channel system “is certainly a major factor in derailing early sales” of car 4-channel.

He sees present 2-channel 8-track owners wanting to step up to quadrasonic and people not yet users of tape units going to 4-channel right off—thus creating two markets.

Even in open reel, where 4-channel has been around some time, some manufacturers are waiting. Among open reel brands long ago in AM/Wolfgang, Teac, Crown, Telxox, Arcticman/Marlux, Sony/Super- scope, Ampex, Roberts and many more. However, Sony president Howard Sullivan says his firm will not produce its exhibited prototype open reel unit until there is more than a demonstration buyer and until there is some standardization.

“Quadrasonic represents a technological breakthrough and certainly opens new sales avenues, but we’ll take a cautious...
posture before earnestly going into production," he states.

While this kind of hesitance prevails, and many marketers wait for signs of what Sears, Ward's, Penny's and other heavy private label merchandisers will do with 4-channel, some firms are gung-ho.

Lafayette Radio Electronics is enthusiastic over response to its Dynaco-developed matrix decoder system and is aggressively pushing quadrasonic in its 43 company-owned and 300 franchised outlets. Allied Radio Shack is another enthusiastic booster of matrix quadrasonic in its 1,000 outlets and through its catalogs.

If nothing else, quadrasonic has provided the impetus for companies to offer versatile equipment. It may also have nudged some into entirely new directions too. For example, S-M-Wallenbaker, once fiercely aligned with cassette, now has for the first time introduced October delivery of a B-track 4-channel/2-channel machine. This is a pre-amp deck (model 8034) and will list for $119.95.

The firm claims to be the first to have introduced Quadrasonic via open reel, and two-track. It has two models now. The 6154 is a pre-amp deck ($313.95) that will play 4-channel and record and play 2-channel. The 6354 is an amplified unit, again with 4-channel play capability and 2-channel record/play capability, that lists for $399.95.

The direction of S-M-Wallenbaker is, however, definitely discrete. This is not the case with Ampex. Although Ampex believes discrete is the best way to go in B-track, it does think that matrix is now most appropriate for cassette. The firm is offering both discrete and matrix in 8-track though.

In discrete, Ampex is marketing its 94030 with AM/FM multiplex which will, of course, play regular 2-channel 8-track tapes. It lists for $229.95.

In matrix, it offers the 8200, again with AM/FM multiplex receiver for radio. With the E-4 adapter (which must be purchased separately), the machine plays matrix 8-track quadrasonic. With two speakers it lists for $349.95.

The firm also has the 1878 cassette with EV-adapter at $449.95. But Ampex has not announced an open reel quadrasonic machine.

Here's what is available from some manufacturers not mentioned yet.

Sansui Corporation Corp. now has a line of complete 4-channel systems for playing discrete as well as matrix. The top model is QR6500 which combines full separation 4-channel synthesis and 2-channels into four.

MGA showed a 4-channel modular system at its recent convention that will probably list for around $500. Juliette is also going both discrete and matrix with its AG2-42 synthesizer which lists for $99. During the Navy Pier show recently, the firm hiked up its special 4-channel was coming from tape, discs or FM. QFX of the Entertainment Division has a discrete 4-channel 8-track system (five-piece) in model M8660 featuring automatic or manual 8-track program sequencer and can be used with standard two-channel. It lists for $199.95.

The really deluxe category, Fisher Radio has its President 4 console listing for $3,500. Features: 4-channel open reel, the CP 100 4-channel 8-track unit, automatic turntable selectable. Bell & Howell's 4-channel entry is model 3120 with slide control program selectors, jacks, channel indicators and two speakers. The home unit lists at $189.95 and the firm offers a receiver (model 3670 — $99.95) to match the player. AFCO Electronics has a 4-channel 8-track car stereo Model Quad B which even includes buffet alarm—thus another firm that enter car 4-channel before home.

In the hardware firms are aggressively moving forward-programming not withstand-

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**EV STEREO-4 compatible four channel 4-CHANNEL SOUN**

**Stereo-Voice is making it happen for you...today!**

(Being more a press report than an advertisement.)

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**The Promise**

Thousands of people have heard 4-channel stereo reproduction at hi-fi shows and special demonstrations in the last few years. Others have read about this fascinating and rewarding technique that promises more faithful reproduction of musical performances. Early experiments have also shown 4-channel to be an effective tool in creating new sonic environments for both serious and popular musical forms. The concept has met with almost universal critical acclaim, and strong general approval.

**The Problem**

But alas only a handful of enthusiasts are actually enjoying this advancement today. Because only a few 4-channel tapes have been produced for sale. The problem is simple, but basic: 4-channel means just that — four separate signals. And to reproduce it properly demands four of everything, right down the line.

It’s possible (albeit expensive) with reel-to-reel and cartridge tape. But the stumbling block has been to put four completely independent signals in a record groove, or to broadcast them over a standard stereo FM station.

And if you can’t make 4-channel discs, or play them on FM, the market is limited to a precious few 4-channel tape owners. But their numbers are so small that the record industry just can’t afford to release four channel material. So the industry combines to produce 2-channel stereo that anyone can play (and that can be sold in volume).

**The Way Out**

Now Electro-Voice has moved to break the impasse. With a system that can offer the significant advantages of discrete 4-channel, yet is compatible with present record manufacturing and playback equipment and present FM broadcasting. It is called STEREO-4.

STEREO-4 is a system that encodes four channels into a stereo signal that CAN be transmitted over FM or recorded on a disc, cassette or cartridge. The home listener adds a STEREO-4 decoder, plus another stereo amplifier and a pair of rear speakers. The result is reproduction that closely rival the original 4-channel model. Four different signals from the speakers, with a feeling of depth and ambiance you have never before heard from any record.

Admittedly, STEREO-4 is not quite the equal of 4 discrete signals. But while there is some loss of stereo separation, there is no reduction in frequency response or overall fidelity. We might note that this reduced separation actually seems to add the psychoacoustic effect for many listeners in normal listening situations. And on the plus side, STEREO-4 offers an advantage that even discrete 4-channel cannot provide.

**The Remarkable Bonus**

Playback of almost all present 2-channel stereo discs and tapes is greatly enhanced when fed through the STEREO-4 decoder. It’s the result of multi-microphone recording techniques that include a remarkable amount of 4-channel information on ordinary stereo discs and tapes. Adding STEREO-4 releases this hidden treasure for all to enjoy.

**The Decoder**

A STEREO-4 Model EVX-4 Decoder costs just $99.95. And with it, plus 4 speakers and dual stereo amplifiers, the listener is equipped for almost any kind of sound available. Encoded 4-channel, enhanced stereo, regular stereo, and discrete 4-channel (assuming suitable source equipment). Even mono. So STEREO-4 is the one system that is compatible with the past, present, and foreseeable future.

**The Present**

And what about encoded 4-channel discs and broadcasts? Well, that’s where you come in. Already recording companies have started mastering STEREO-4 records, and their ranks are growing. And STEREO-4 is now being broadcast in many major cities around the country.

**The Encoder**

All that is needed is a Model 7445 Professional STEREO-4 Encoder $175.00 net, direct from the factory. The encoder is patched into your console. No other changes in equipment or handling, whether broadcasting or recording (except that you’ll want to add 4-channel monitoring, of course). No increase in costs, and your performance standards are unaffected. The encoder doesn’t add noise, distortion, or limitations on response. And listeners without a decoder still enjoy all the music in conventional 2-channel stereo. Some record producers even feel that the STEREO-4 encoder results in better 2-channel stereo than conventional mixing techniques.

**The Future**

Like we, you hope for the day when 4-channel sound will be commonplace on records and FM, and when STEREO-4 decoders will be relegated to enhancing present libraries. But that day will have to wait until some very knotty design problems are solved. And probably after a host of new FCC regulations define an utterly new system. Indeed, there is serious question whether these problems can be solved at all.

In the meantime, the STEREO-4 system is getting 4-channel recordings into the marketplace in increasing numbers, in a form that people can enjoy. EVX-4 STEREO-4 decoders are now on the market in quantity. And STEREO-4 decoder circuits are being designed into mass-produced stereo phones and receivers. Even EVX-4 jude boxes are now in use!

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Some tape player makers are holding back on 4-channel sound. They say they’ll “wait and see” what happens in software. While they wait, several of the leading recording companies are offering a wide selection of 4-channel tape cartridges—Concert, Rock, Country Western, Show tunes, Opera, and Pop—right now. Consumers are listening and buying compatible Motorola 4-channel, 8-track tape players right now.

Don’t wait until 4-channel sound is something that has happened. Call your Motorola distributor right now while 4-channel sound is what’s happening.

MOTOROLA

SOMETHING ELSE in sound at home or on wheels
The biggest problem of quadraphonic sound for studios is the fact that the record industry has not set specifications standards for a system. “There are about six different systems,” says Ed Kramer, of Electric Lady Studios in New York. “So we just simply mix into four track and the clients can hold the tapes in their libraries until a general spec can be reached by the recording companies. Each company is pushing a different system which is either a matrix or discrete system. None of the individual systems are totally compatible with each other so there is really nothing else we can do.”

Electric Lady will have what Kramer calls a “Quad Mixing Suite,” on their third floor by Jan. 1, 1972. “We are currently designing and installing a computerized mixing console for quad and we already have a moog, probably the largest in the U.S., ready to hook into the suite. We will also have separate vocal booth for overdubs. “The tape is no problem,” Kramer says. “We have also modified our studio A console to mix quad now, so we are ready now.”

Kramer likes the discrete system for working in quad. “One can get much better separation in the mix and this allows the engineer and producer so much more freedom. I don’t feel that the matrix is as good for separation. So the discrete can give us better special effects which don’t blend the channels as much.”

Kramer points out that many people were once put off by the discrete system because it needed a special cartridge for reproduction. “The cartridge has to react to 45 khz instead of the normal specs of today’s styli. But there are several cartridge manufacturers who now are able to make these special cartridges at a relatively low price of around $50. This means one could get good channel separation on their disks at home. They will be able to get all the information recorded. Also, with matrix, standards have not been set so there are several different types of matrix systems operating now. “What I look forward to,” says Kramer, “is remixing all of Jimi Hendrix’s tapes into quad, utilizing four channels to carry the information rather than two. Think of a 360 degree Hendrix LP. Think of the new dimensions in classical music—all music. But this will only be truly possible with the discrete system, I feel.”

Chris Stone, head of the Record Plant, concurs with Kramer as far as the difficulties. “Until an industry standard is adopted, we will have to keep everything on tape. All we need is the standard which will take us into matrix or discrete,” Stone says. “One needs special adaptors for his control panel for simultaneous 4 and 2-track recordings with the discrete system but there is no need for this with matrix. Although we have already built this into our panels, I believe matrix to be the better of the two.”

“With matrix, one need not buy a new type of cartridge. All the consumer needs is the special encoder and decoder, two new speakers and of course amplifiers for the speakers. There is no new turntable or stylus to buy. Also, I think this equipment will eventually be cheaper than discrete equipment could be. It is much like what happened when stereo first came out. The original equipment was really expensive but today one can have relatively good stereo for a small cost.”

Stone also mentions some of the studio problems with quad. “Everything an engineer has to do, except his hand movements, is doubled. There is phasing for four speakers to be arranged, new miking techniques, gimmicky versus realism. But Stone says “I think everyone will be very happy with this.”

Stone also says “I think everyone will be very happy with this.”

But Stone expresses a positiveness about the eventual alignment of the industry behind one system. “And the musicians and all those in the studio will have a field day,” he concludes.

“I love doing quad recordings,” boasts Norbert Putnam of Quadrafonic Sound, Nashville. “There are so many more possibilities in recording and instrument placement, although the latter is a problem. You have to be careful about placing the instruments may cancel out in the mix. For instance, we cannot put the bass on all 4 channels because if the record is played on a stereo outfit, the bass will come out about 6 db. I would rather see two different records come out, one stereo and one quad. But the quad can allow us such a full sound. It is just incredible.”

Putnam’s studio uses a 4-channel discrete master machine for its mix. “But the final system used for the master depends upon what system the particular record company wants to use. I prefer discrete because there is less of a hassle with instrument placement as I said. Also, there seems to be better separation, although any quad is better than no quad at all.”

According to Putnam, if the console is set up to record quad, there is very little difference in working at the panel. “The engineer just has to have a good ear. I like to experiment with mixing techniques. I would rather mix a 4-channel record because we can use more strings, bass, whatever. It is just more fun with the full sound. I also like it because we record more instruments in stereo. The only problem here is that we use up the 16 tracks a lot faster.”

“But let’s face it. Call any studio around that’s worth its salt and they will tell you they always had four speakers in the control room to monitor. It is simply a question of taking two speakers from the front and setting them up behind the console in the proper places. Quad isn’t so difficult to mix. But it is really a lot of fun and adds a great deal of dimension and freedom for the engineer and producer.”

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68 SELECTIONS AND MORE TO COME
what does quadrixonic mean to an engineer? "It means the whole world of sound opening up," exclaims Ed Barton. Wally Heider's ace quad mixer in Los Angeles. "It is a monstrously large task and you will have to do some thinking about what you will be doing; you'll have to do some homework," explains Doc Siegel of the Village Recorder. "In pop music, it's the mixer who makes it quad," asserts Lee Hershberg of Warner Bros. Studio.

The advent of surround music portends much excitement at the recording studio level, all engineers admit. And while there are a handful of numbers around the company, investment in having control panels rewired, and additional speakers and new cutting laths installed, there still exists a clouded feeling about the new surround world.

The lack of standards has engineers in a quandary. Should they install matrix encoders-decoders or should they wait for a discrete system? And what channel do you call the left front speaker, the right front speaker, the left rear speaker and the right rear speaker? And where do you place your four monitor speakers in the control room? In the four corners? Tied downward toward the control panel? Fixed permanently or at a specific height? Or on adjustable stands? Should quad sound be truthful and still realistic, or should sound be moved around the room with pan pots?

"When you're recording stereo you're working with one plane left or right," says Doc Siegel, taking a moment to talk while recording Black Oak Arkansas in the Village Recorder's newly renovated Studio A, which has quad capabilities. "With quad you have a total of six planes of sound, so you have six ways to move things in positioning.

"If you record properly, quad will happen. The position of the mikes is very important. You have to give some thought to a quad date. The engineer has a lot to do to be prepared.

Siegel sees three kinds of quad effects. There's the theater sound with back ambience. There's the effect of sitting right in the middle of the band, and there's the symphonic effect as heard from the standpoint of the conductor.

"With quad you can create environments electronically," Siegel says. "I can create a symphony here. In fact a 44-piece symphony will be done. By the time we're finished, it'll sound like it was done in a hall because we'll plan it that way.

"We've passed pure electronics and pure musical sounds. Now we can mold it and record it properly." Far and away most engineers haven't given any thought to quad. They haven't thought what they'll have to do.

Siegel says there are certain rules which engineers have to follow in mixing down a quad date. He has already done a Beaver and Krause mixdown for Warner Bros. and several demos for a major label. His society quadaphonic synthesizer is the studio's choice of a matrixing system.

"You can't take an electric base and choose any position for it. It has to be directly overhead, equal in all four channels, because the stylus will come out of the groove on the cutting lathe if you try to put low frequency information on one side. You have to find the frequency at which this will no longer happen.

With bass, up until 400 cycles, bottom frequencies have no direction, so you have to put them in the center to keep out of trouble. For the greatest directional feeling, you must always find things with the highest frequency.

"In an encoded project, you can't put material in the center rear because it'll disappear, so you do it a little hair off center." Off the record, engineers admit they are not fully supportive of a matrix system, but that's what they have to work with.

Wally Heider sees the quad state as a "trial and error" period in which he's willing to let things happen. RCA issued suggested guidelines for quad mixing which his studio has on file. But several of his clients doing quad mixdowns choose not to follow these guidelines.

RCA's proposed standards for track utilization go thusly: for open reel 4-track, records shall be recorded for simultaneous reproductions as the tape is first unwound from the supply reel, utilizing the following arrangement: track one; left front channel; track two; rear left; track three; front right; track four; right rear.

For 8-track tapes, the lineup goes: track one; front left; program one; track two; front left; program two; track three; rear left; program one; track four; front left; program one; track five; front right; program one; track six; front left; program two; track seven; rear right; program one; and track eight; rear right; program two.

When Ed Barton, Heider's young quad mixer did a date for Atlantic Records with the Modern Jazz Quartet, his arrangement was left front channel one; right front channel two; rear left channel four and rear right channel three.

When Brad Miller was in the studio mixing some Mobile Fidelity projects, his setup was channel one on the front left; channel two on the front right; channel three on the rear left and channel four on the rear right.

"But we're not locked into any pattern," Heider asserts. It was his idea to mount the four control room monitors on a movable boom stand, "so each mixer can set them where they want them. No one knows where to place them." Heider's studio 4 has been mixing down quad dates four months. "A lot of producers, don't know where they want to go with sound," Barton says. They want to move things around. "I've heard a lot of people say that quad won't make it because it's not realistic. From the vantage point that you're in the middle of the orchestra, my reply is why does it have to be realistic? You can make it a straight stereo with ambience behind, with some delay. But who says that voices can't be recorded on one track? I don't see why it has to be real.

"Quad gives the engineer a chance to be electronic and developed for this. And what avenues are open for the producer and the engineer."

"You come in with ideas that they want a gimmicky effect. Barton relates. Once they've heard sound moved around and realized that as you move six times more problems in positioning.

"He has an excellent number of composers. It's great to sit down with your balance and start moving sound around, you lose your levels and balance. "So we've found that if moving sound around will radically change the levels and balance, we do a section job, stopping after instruments have been recorded.

In the studio, normal recording techniques apply, Heider interfers. The difference is when you do a remote, this world renowned remote specialist says. On location you put mixers at the end of the hall. In mixing down a Brad Miller cate, Barton and Miller decided what effect they wanted to hear. "We went ahead with the premise that we'd like to hear strings like they're heard in an orchestral section. So we set up the high strings on the left in a semi circle and the low strings on the right. We put our horns on the side." With voices, Barton put them exactly overhead. "If you split it equally in all four channels it comes out dead in the middle overhead. He took an organ mixed in stereo and spread it across on its solo.

On another track for Miller involving a grand piano, an electric piano, a third voice and electric harpsichord, all the instruments were placed in right center. But it sounded to mono so Barton ended up with the grand piano mixed in stereo with parts on the right and left side, with the lead piano playing melody in the middle. The electric piano and harpsichord were put behind, but you could hear the separation. "It was an effect we got after we started.

Barton, who started with Heider as an apprentice in 1968, has been with the firm on and off for two years, has done back-to-back quad and stereo mixdowns. "It's like someone closes the door on three quarters of the sound," he says, "Once you're in the middle and heard things happening all around you." He feels he can isolate instruments better with quad than in a regular stereo setting. "It's a writing thing. Notes Barton. "Quad just sounds so much bigger to me." He has done quad mix-downs for four Atlantic Presents LPs, plus single efforts for Atlantic and Mobile Fi-
delity.

The single biggest problem in quad is getting proper levels on the six planes: the front two, the rear two, the right side, front and back.

Heider has been using an Electro-Voice matrix coder, but he's shying away from buying one. He talks about a 5-6 db channel separation which almost sounds like mono on an LP, he claims.

Walk into Warner Bros. studio in North Hollywood and it smells of new equipment. The company has redone the old Amigo studio and is now ready for quad. There are four speakers in the control room, tilted inward toward the mix.

WB has provisions in its mastering con-
sole to master right from a 4-channel tape. "The terminology right now is tricky," he Okenizes studio director Lee Hersh-
berg.

Hershberg sees a problem in the home. "People may not have their sets hooked up as the producer intended for people to listen to his recording. Four-channel is not just a hype for the record industry. It is a pretty straight ahead advancement." Hershberg feels there will be less problems in moving from 2-channel stereo into 4-
channel than there was in going from mono to stereo.

People bought records in stereo for the novelty, he feels. They won't buy solely because the source is quad. The music will have to be by some known act.

The WB studio is a "dead" room. "If you're dealing with pop music you don't want a live room where the sound lasts. We want it to emanate from the source and stop. We want maximum isolation on the tracks."

Hershberg has mixed several quad tapes, none of which are commercially available.

October 2, 1971, Billboard
although they could be a good sampler tape or LP.

For the Joni Mitchell single of "Carrie," Herschberg took the 16-track tape cut at A&M and divided it into four channels. They were fairly isolated tracks. He took her voice and her guitar and put them in the front two channels. A female chorus was placed on the back two. James Taylor's guitar was placed on the left rear and a dulcimer was put on the back right along with drums.

"You don't have to equally divide," Herschberg says, "as long as it pleases your ear." Herschberg feels engineer and producer Will jointly decide at the mix down point how the material is divided.

Balancing is the problem.

Herschberg says, supporting Ed Barton's contention: "If you do the mix immediately after the mono or stereo mix when all your parameters are set up, then a quad mix should be fairly easy to do. Ideally you should do it following the stereo mix. When you get into classical recordings you're dealing with a whole book of different techniques."

Herschberg recorded Frank Sinatra's final performance last June at the Music Center in quad. With the orchestra on stage, Herschberg located two mikes 40 feet apart and hung 60 feet back from the stage from the first balcony.

"Because of the natural echo and reverberation of the hall, you get the feeling of the room, rather than a tight, up front sound as was achieved on Joni's single."

Herschberg says there are two ways to do a quad mix. If you are doing a tape project, you listen directly on four speakers. When you mix for a disk, you mix the four channels through an encoder which breaks them down to two and then you bring back the four through a decoder. That output approximates what you'll hear.

Since many producers like to listen to their sessions on a mono speaker, Herschberg is inclined to feel they may not appreciate listening to 4-channels during the actual recording. "They may want to hear what their product will sound like on a small mono speaker. So while quad is very impressive in the control room, you may not get an idea of what the final product will sound like in the home."

"What people will want to buy will dictate what we'll mix in quad."

United Recording, one of Los Angeles' top studios, has constructed a quad mixdown room and has been using the facility one month, incorporating encoding equipment by Dynaco and Electro-Voice.

Bill Putnam, the studio's head, boasts of the exclusive use of a delayed sound system invented by Dr. Eugene Cooper, which delays from 16 to 22 milliseconds. The equipment is being used on a Stan Kenton album. The Madison System as it is called, is used in creating ambient information, information which remains at its point source and does not change, as it would in a normal multitrack system. Putnam claims with other decoder units.

The unit is 24 inches by 24 inches by 10 inches and Putnam says it is a significant aid in holding information at its isolated source. Half a dozen of United mixers have done quad work, but Putnam acknowledges that it is very hard. He is representing the younger guys in the industry who haven't done their homework. It's chaotic in terms of the studio operating level. It's important to do this right and the key word in our whole operation is quad."

Quad is also the key emphasis at Sound Labs, designed expressly for the new medium. Opened by Armin Steiner in Los Angeles, it has the capability for discrete and matrixing mixing. While a discrete 4-channel tape is mixed, an encoded 2-channel matrix tape is prepared for disk mastering, the owner points out.

What does quad mean to the pop performer? "It will help us," answers Dick Reynolds of Black Oak Arkansas. "The separation gives you more of a fine effect than with stereo. It also widens the scope of music, giving you more room to work with and more room for your imagination."
eldom has anything created so much excitement in the radio field as the potential coming of quadra-sonic sound. The fact that there's more than one system in the field has created not only considerable controversy, but even more excitement. Last April, the friction was so strong between advocates of discrete broadcasting and various proponents of various matrix systems that the entire annual convention of the National Assn. of FM Broadcasters was turned into a quadra-sonic happening as debates flowed from session to session and into the hallways.

On one side of the quadra-sonic fence was Peter Scheiber, developer of a matrix system for encoding four channels of information into the ordinary grooves now used for stereo on albums, and John Kelly of Electro-Voice, a manufacturing firm involved in making encoders and decoders for a matrix system. Since the NAFMB, Scheiber and Electro-Voice have begun working in cooperation to make the matrix system the system. In fact, many FM stations across the nation are already broadcasting via the Electro-Voice matrix system, including several of the Metromedia stations and WBK-FM, Atlanta.

Advocating discrete broadcasting at the NAFMB were James Gabbert, owner of KDOI-FM in San Francisco; Lou Dorren, inventor of a broadcasting system carrying his name that is now under study by the Federal Communications Commission; and Tom Lott, president of Quadcast Systems Inc., the firm that has rights to the Dorren system. Gabbert, with the aid of Lott, recently submitted a 405-page computer study to the FCC and petitioned the Commission to approve discrete quadra-sonic broadcasting. His station had been involved in a two-month study, broadcasting in discrete qudra-sonic of the Billboard Radio Programming Forum in Chicago to drive that check of this broadcasting that Gabbert recently played for an opening ses-sonic sound in order to provide data for the report to the FCC. It was an air the separation of four channels of information is distinct. Gabbert and an independent record producer named Brad Miller are both petitioning the Federal Trade Commission to require a radio station broadcasting via a matrix system to state: “The program just heard was electronically processed for broadcast to simulate quadra-sonic four-channel sound.” Whether the FTC will act on such a petition is not known yet.

Another advocate of the matrix type of broadcasting is Sansui Electronics, Japan. First broadcast in the states using this system was on April 3, 1971, by WFM-FM, Chicago.

The major handicap at the moment with any station broadcasting in whatever system you want to name is lack of product. Gabbert, through scrounging, had compiled only 45 hours of programming material in quadra-sonic sound. However, several labs, including Columbia Records, will have product available in tape form, as does Vanguard. Vanguard is entering the CBS matrix disk system shortly. Product of all kinds is in the wings for quadra-sonic broadcasting, even though it would be difficult to assemble enough product to support any particular format for what is expected to be at least a year. Some of Gabbert's material was taped live in some early quadra-sonic experiments the station will be able to mix to the music of classical or any local hi-fi shops to hear the broadcasts. Later, Gabbert also talked a local TV station into the fray and a 90-minute television special was televised, with quadra-sonic sound broad-cast over the two FM stations. This experiment was a success; “the TV station had never received such mail,” Gabbert recalls. Other such FM-TV specials followed and, in fact, led to similar FM-TV specials in other markets.

QUAD'S COMING PORTENDS EXCITEMENT (LACED WITH CONFUSION) FOR BROADCASTERS

By Claude Hall

The scene today: mono tapes.

The scene tomorrow: working with 4-channel LPs.

Four-channel quadra-sonic broadcasting is "going to be here," Gabbert says, although he has dropped his own one-sta-tion quadra-sonic experiments pending an FCC decision, which he thinks may take as long as a year. Personally, he feels the matrix type of broadcast is a disservice to the public and to future discrete quadra-sonic broadcasting because he feels it will scare the public away. On the other hand, matrix systems continue and matrix advo-cates say it is the only system that is here and the only system enough of a reality to be commercially acceptable right now.

In Houston, KAUM-FM, the ABC network station has announced it will become the first commercial station in its market to broadcast quadra-sonic sound—with a matrix system. On September 25, KAUM-FM began broadcasting a minimum of two hours daily in quad, using the Electro-Voice matrix system.

"Our quadra-sonic airtime schedule will increase as we get more usable material," says KAUM-FM's program director Dan Ear-hart. "It's a real problem to find enough quality quad tapes. Although we realize this is only a stopgap measure, we intend to use our encoder and decoder to try and synthesize some 4-channel tapes from stereo."

Going quad cost the Texas station $800 for an Electro-Voice encoder plus the price of four 600c speakers. "We believe that quadra-sonic sound is the coming thing," says Earhart, and we want to demonstrate leadership in the market by being first with quad here. Our studios are new and our console had quad capability, so that was no problem. The only thing holding us back at all is that we couldn't find more than an hour of decent rock music available in quadra-sonic so far."

In most cities, stations have not yet made any major decisions to go 4-channel. But those which have been closely aligned with audiophile audiences, can be expected to do so as material becomes available and there is a curiosity for sound surround by the home listener.

FM Stations participating in Electro-Voice's 4-channel program include: KBIG, Los Angeles, Calif.; KKEN, Mountain View, Calif.; KSON, Ontario, Calif.; KHQ, Sacra-mento, Calif.; KPZ, Sacramento, Calif.; KKK, San Francisco, Calif.; KSF, Los Angeles, Calif.; KVEZ, San Mateo, Calif.; KMUZ, Santa Barbara, Calif.; KLR, Denver, Colo.; WRCF, Hartford, Conn.; WPEX, Pen-sacola, Fla.; WRRD, Pompano Beach, Fla.; WSB, Atlanta, Ga.; WCLR, Chicago, Ill.; WRSV, Shokan, N.Y.; WERS, Louisville, Ky.; WCRB, Waltham, Mass.; WLOL, Minneapolis, Minn.; KMBR, Kansas City, Mo. Also these FMs: WDHA, Dover, N. J.; WNYC, New York, N. Y.; WRFM, New York, N. Y.; WZOD, Utica, N. Y.; WHTF, Archbold, Ohio; WDBN, Medina, Ohio; KJIB, Portland, Oregon; KVFM, San Juan, Puerto Rico; KNOX, Columbus, Ohio; KRAM, Chattanooga, Tenn.; WHVT, Hendersonville, Tenn.; WEZK, Knoxville, Tenn.; WLAC, Nashville, Tenn.; WSWM, Nashville, Tenn.; KIZZ, El Paso, Texas; KWWX, Fort Worth, Texas; KSL, Salt Lake City, Utah; WNFR, Norfolk, Va.; WBNR, Rich-mond, Va.; WBCI, Williamsburg, Va.; and KIRO, Seattle, Wash.

The scene today: mono tapes.

Compatible stereo LP's now spin on turntables.

The scene tomorrow: working with 4-channel LP's.

COMPLETE FACILITIES FOR QUAD MIX DOWN
FOUR-CHANNEL CASSETTE, WHERE ART THOU?

By Bruce Weber

In the first place, everyone agrees that the newest craze in the high fidelity entertainment field is quadrosonic. In the second place, everyone expects 4-channel to catch on. In the third place, everyone is waiting for Philips and its cassette configuration to join the party. Philips is notoriously slow-starting, and so it is not particularly ominous that manufacturers itching with 4-channel cassettes have huffed and puffed and accomplished very little in the quadrosonic era.

It isn't a secret that many companies are feverishly working to develop 4-channel stereophonic sound equipment in open reel and 8-track cartridge. But only a handful are developing 4-channel cassette. Philips prefers it that way, too. It believes that all cassette systems—4-conventional 2—must have total cassette compatibility. They are against any system that tries to put 4 channels onto a cassette in a way that is not fully playable—with no loss of program information—on existing monaural and 2-channel systems. In short, some manufacturers may release 4-channel cassette tapes and equipment without the approval of Philips, but the electronics giant has the right to approve any change in the standard stereo cassette configuration.

Discrete 4-channel cassettes reportedly are being developed by Philips, Victor Co. of Japan (JVC), Matsushita (Panasonic), Akai and possibly Pioneer, but an agreement is still to be worked out by Philips on a standard.

By quadrosonic standard or compatibility, Philips means that the same tape must play 4-channels on a quad machine, provide full 2-channel stereo (an infection of the four) on existing machines, and full monaural (all four integrated into one) on monaural machines.

The most obvious way to put 4-channels on cassette is to use the four tracks that are there now, but with all four running in the same direction. While this method reduces total playing time to half of what it would be, it provides for quad stereo with no sacrifice in sonic quality. It might not, however, make for full compatibility. In (4-channel cassettes, the width of the tape is not sufficient to accommodate the necessary number of channels.)

Philips is leaving the door open to a possible encoded quadrosonic system that could work satisfactorily with existing heads. Regarding the possibility of using narrowed heads in a cassette machine, many commercial tape duplicators insist that present duplication equipment cannot reliably produce these super-narrow tracks, and there would be a worsening of the signal-to-noise ratio. (Astrocum/Maxlux has a quad cassette model using all 4-tracks, un-coded, for 4 channels in one direction of tape movement.)

Some believe that a four playback gap head two for the forward direction and two for reverse) and two capstans (one driving the tape toward the right, the other toward the left) could be used to play quadrosonic cassettes with four separate tracks filling the same tape width for one-direction only operation.

Victor Co. of Japan has introduced a 4-channel cassette recorder/playback system which is compatible with conventional cassette systems. The width of the tape is 3.81 millimeters, the same as for monaural or stereo cassettes with two sets of 4-channel tracks. Sensitivity, noise and cross talk problems were solved by JVC by utilizing high permeability tape, on 8-track, 4-channel ferrite cassette head and noise eliminating circuitry (similar but not the Dolby system). Specifications for the unit include the following:

Frequency response, 40-12,000 Hz; cross talk, over 23 db between adjacent channels, a signal-to-noise ratio over 45 db; tape speed and wow and flutter, the same as conventional cassettes. The four channels of the new cassette are cut in one-half of the tape width, so that the cassette can be flipped over when one half is finished, as in the case of conventional cassettes.

Several companies, like Norelco, have demonstrated alternate systems, like a system where in the width of tape normally occupied by two stereo channels they have squeezed four. Each channel is narrower, but full monaural and stereo playback of all information is gained. (Some believe that this method could increase hiss, decrease signal-to-noise, and cause some degradation of channel separation.)

Some also doubt that present tape duplicating techniques are capable of laying down eight tracks on a cassette-width tape with any quality.

Whether it's 8-track, open reel or cassette, supporters of quadrosonic feel there is enough room in the market for all tape concepts.

Reel and 8-track are already in the marketplace. Everyone is waiting for Philips.

BRAD MILLER IS A DISCRETE SUPPORTER

By Nat Freedland

On a hill overlooking the Golden Gate Bridge, Mobile Fidelity's Brad Miller sets up his quadrophonic microphone and quad tape recorder to capture the sounds of the Bay for an environmental 4-channel LP. OCTOBER 2, 1971, BILLBOARD

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Reel and 8-track are already in the marketplace. Everyone is waiting for Philips.
SAN FRANCISCO’S K101-FM BELIEVES IN A DISCRETE SYSTEM

By Nat Freedland

"Everybody in radio kept telling us that true quadrasonic broadcasting on one FM channel couldn't be done. But then a 22-year-old kid from San Mateo, right in our own back yard, came up with the answer," notes James Gabbert, who's only 33 himself and has made San Francisco's K101-FM one of the more lucrative and adventurous stations in the country.

The "answer" Gabbert refers to is the Lou Dorren Quadruple System, which K101 tested on the air daily last January and February and has now submitted an application to the FCC to be allowed to broadcast in discrete 4-channel permanently.

A 405-page report to the FCC submitted by K101 argues that the tests proved Dorren Quadruples is a working and compatible quadrasonic system which doesn't interfere with reception quality on either mono or stereo receivers. The principle of Dorren's system is simply a doubling of the 38,000 impulses per second alternating between left and right channels which is broadcast for FM stereo multiplex, Lou Dorren invented a discrete encoder which transmits sound through four channels at 76,000 impulses per second. The K101-FM test cost $25,000, most of this spent in collecting the computerized information for the FCC report. But converting to Dorren Quadruples would cost an FM station only $500. "Our biggest equipment expense was hooking up a quad console by hand," explains Gabbert. "Then all you do is Jack Dorren's encoder into your transmitter, put up two extra speakers on the rear wall of the booth and you're in business."

K101-FM also constructed a live broadcast quadrasonic studio. For one demonstration, which was put on in tandem with another San Francisco station, KRON-FM, a disk jockey sat down in front of a microphone at each of the room's four corners for a lively discussion of the potentials of quadrasonic radio.

"We realized that practically nobody could pick up our test broadcasts because Dorren's discrete FM receiver isn't on the market," admits Gabbert. "And actually the whole point of the tests was to prove it doesn't make any difference to stereo reception, so we never announced at exactly what period each day we were broadcasting in quad. But we did want to give our audiences some idea of what a great advance discrete quadrasonic FM is, so we promoted a number of simulcasts with KRON-FM."

Print ads and spots on the stations suggested that swinging San Franciscans arrange quad parties, bringing an extra stereo set into a neighbor's apartment to hear the broadcasts. One such quad demonstration was performed with the two FM stations and a television station KDIX, sending out visuals of a live concept by the Grateful Dead. Gabbert said the reaction to these events has been excellent.

"Our biggest problem was to get enough discrete quadrasonic tapes to fill our airtime without departing from our music format," said Gabbert. K101-FM plays all the Billboard Top LP chart entries, and programs them in such a way to make the station sound progressive MOR rather than hard rock. "We have all the discrete quad material available plus other things I badgered labels like RCA into re-recording for me from their master tapes," he noted. "Obviously, any multi-track tape master can be re-mixed for quad, so the recording companies aren't going to lose any product when a consumer quadrasonic system is ultimately agreed on."

K101-FM was the first station in California to broadcast in stereo, Gabbert says. "We went on the air in 1957 on a bankroll of $2,000, getting a permit to take over one of San Francisco's 19 empty FM channels." A Stanford graduate in electrical engineering, Gabbert thought of K101-FM as simply a way to have fun for a few months while he made some serious decision about how to start his career.

"But the station was a profitable operation from the first month," Gabbert says. "We were the first outlet in the market to cater to the audiophile who liked other kinds of music besides rock and roll string orchestras. My last offer for the station was $31/2 million."

With his pioneering commitment to discrete quadrasonic FM broadcasting, James Gabbert clearly intends to keep K101 in the forefront of venture-some radio breakthroughs. He has also emerged as radio's most influential spokesman in the drive to make discrete quadrasonic broadcasting the national standard instead of any matrix system. Gabbert's outspoken public statements leave no doubt that he considers discrete the only true quadrasonic sound.
British Decca Sales Soar 50% in U.K.: Features Mid-Price Labels

By BRIAN MULLIGAN
(Staff Member, Record & Tape Retailer)

LONDON—British Decca, pioneers here of the $2.39 price for albums, will have almost 1,000 titles available by the end of the year on its various mid-price labels. Sales of classical music were up by 50 percent during the past 12 months.

Much of the emphasis on the annual sales conference held here last week was on the company's future releases of $2.39 albums, with material from the L'Orfeo-Lux catalog being added so the range this month. There will be six releases each month until November, with a strong October list featuring such artists as Alfred Deller, Jennifer Vyvyan, Thurston Dart and John Williams, plus complete recordings of Monteux's "Kessex" of 1910 and Handel's "Semele." No other recording of the latter work is available, and it will be packaged as a three-LP boxed-set with libretto.

The Ace of Diamonds label will release two boxed-set bargain—"Invitation to a Strauss Festival" by the Vienna Philharmonic and "The Sleeping Beauty Ballet" by the Suisse Romande Orchestra—each on three LP's, retailing at a special price of $7.14 until January when they will, along with five other releases, become a two-record series, two-bargain boxes out this month, reselling at $10.58.

10th Year

The 10th anniversary of the Phase Four stereo series, comprising over 200 albums covering a wide range of product, will be marked this fall with eight releases culminating in a special issue of the complete recording of "HMS Pinafore" as a boxed-set, including a libretto and program material. Sales will be by the D'Oyly Carte Opera Company and the Royal Philharmonic Orchestra under James Walker.

Sales of classical music were up by 50 percent during the past 12 months, reported classical promotion manager, Peter Goodchild, who also said that the company was planning both domestic and foreign tours in the future years. In most cases, this fall, the tour will be by the Decca recording company, and several tours will be by the D'Oyly Carte Opera Company and the Royal Philharmonic Orchestra under James Walker.

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Col's 'Mass' Out in November

NEW YORK—Leonard Bernstein's "Mass," composed for the opening of the John F. Kennedy Center for the Performing Arts, is being released for special release in early November and in issues of various labels. The "Mass" will be issued on all existing stereo and 4-channel formats, and in the first Columbia production to receive this across-the-board release.

It will be issued simultaneously as a two-record stereo album, two-compact stereo album, two-compact stereo album, two-track stereo cassettes, one long-play open reel stereo tape, two-record quadrasonic SQ disk album, and three 8-track quadrasonic cassettes. A full-size libretto will be packaged with the records, and will be available to tape buyers as well.

The bulk of the "Mass" is being recorded in session, with Bernstein, at the JPK Center in Washington, D.C., where it was first performed.

Classical Calendar

Pierre Boulez will direct the New York Philharmonic's first Prospectus Encounters in Greenwich Village on Friday (1). The series features contemporary chamber music and avant-garde encounters. Violinist Isaac Stern has been announced to perform on the series. Performance dates will be announced in the near future. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center. The series will be immediately followed by the New York City Opera, which will be performed on the stage of Lincoln Center.

Dear Distributor:

I have been having trouble FINDing Arture Rubinstein's L.P., "The Chopin I Love." Can you please help?

—A Frustrated Boston Dealer

FIND can do it.

OCTOBER 2, 1971, BILLBOARD
**Soul Sauce**

**BEST SELLING SOUL SINGLES**

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<td>STICK-UP (Marvin Gaye, Motown MAX 7106 (Motown))</td>
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<td>3</td>
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<td>FEEL SO BAD (Ray Charles, ABC 1126)</td>
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<td>A NICKEL &amp; A MAIL (Paul Winchell, ABC 1126)</td>
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<td>GEORGIA BLUE/ALL MY HARD TIMES (Otis Redding, Atlantic 2816 (Atlantic, BMI))</td>
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<td>21</td>
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<td>TAKE ME GIRL, I'M READY (Jr. Walker &amp; The All Stars, Soul 30584 (Soul))</td>
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<td>SHE'S ALL I'VE GOT (Freddie North, Mar-12040 (Atlantic))</td>
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<td>23</td>
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<td>BLACK SEEDS KEEP ON GROWING (Little Milton, R&amp;B 744017 (Motown, BMI))</td>
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<tr>
<td>24</td>
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<td>DADDY WOMAN (B.B. King, ABC 11310 (Framo/Sounds of Lulu, BMI))</td>
<td>4</td>
<td>260</td>
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</table>

**Soul Singles**

**BEST NEW RECORD OF THE WEEK:**

"Respect Yourself" STAPLE SINGERS (Stax)

By ED OCHS

Soul SLICES: Who are the New Birth? Why, they're the Nite-Liters. Love, Peace & Happiness, Alan Frey, a few other voices, plus the production and packaging inspiration of Harvey Fuqua, mastermind behind this Vegas-type soul revue of the future. And the future is upon us, all together in the New Birth, the multitude is bursting everywhere with the single, "It's Impossible" and " Ain't No Big Thing" album of RCA. Everything clear now? Because the Nite-Liters' "Morning, Noon & Nite-Liters" I.P. is also streaking, with new I.P.s in the works for both. And Fuqua is about to give "new birth" to the original Moonglows, his initial triumph, while RCA and Buzz Willis are a best bet to breathe new life into Adam Wade and the Jimmy Castor Bunch (now at Small's) just signed to the label. Add to that brew the Main Ingredient who have added Cuba Gooding, an original Ingredient, to the Fawns' "Problem Child" (produced by the Main Ingredient), the Swiss Movement—and we're breathless, though not speechless, about RCA's soul success. Sue's Presidents have name-changed to a Trilogy with "Eric Mod: Minnie Mae." The new" Gene McDaniels plays Gerde's Folk City, N.Y., for five days beginning Tuesday (5). New Chee Chee & Peppy: "Never, Never," on Buddah. New Tyrone Davis: "You Keep Me Holding On" on Dakar.

**SOUL WEEK: Week Ending 10/2/71**

**Billboard SPECIAL SURVEY For Week Ending 10/2/71**

**THE PERSUASIONS, who sold a cappella for Capitol, harmonize with kneading, Capitol's Kathy Flores and Arthur Fields, district promotion manager, who joined the group for their opening at The Main Point, Bryn Mawr, Pa., as the group's album, "We Came to Play," hit the charts. Single from the LP is "It's You That I Need."**

**Quincy Jones, A&M's "Mr. Q." is hailed hard left to right: Clarence Williams III, Gloria Foster, Shaft's Richard Roundtree, Sarah Vaughan and Greg Morris, who were among guests previewing Jones' latest album, "Smackwater Jack," in L.A., where he was appearing at the Greek Theatre. Hey, where's...**

**Byrd Adds Law To Afro Studies**

NEW YORK — Donald Byrd, Blue Note jazz artist and currently chairman of the black music department at Howard University in Washington, D.C., has created a course called Legal Protection of Literary, Music and Art.

A leading voice in jazz for twenty years, Byrd's philosophy on teaching Afro-American music in the classroom has been adopted by New York University and Howard University for Edu. Byrd is preparing for his third trip to West Africa, he has recorded an I.P. of authentic Afri- con music, "Electronic Blyd."

**OCTOBER 2, 1971, BILLBOARD**
No More" (Colition); Freda Payne, "You Brought the Joy" (Invisits); G.C. Cameron, "Act Like a Shotgun" (MoWest); Intrigues, "To Make a Mad Man" (Yew); Isley Brothers, "Spill the Wine" (T-Neck); Chi-likes, "Have You Seen Her" (Brunswick); Percy Sledge, "That's the Way I Want to Live" (Atlantic); Latins, "Sunshine Girl" (Twick); Dave Cash and the Hexes, "Funky Dance" (Sound-Pak); Sisters Love, "Bigger You Love" (A&G); Keith Jarrett, "I Want It" (Atlantic); Betty LaVette, "Stormy" (TCA); Max Roach Quartet to Atlantic. Party Groovy, smile at the Defonics new one, "Walk in the Sun," reads Soul Sauce. Dyou?

**Soul Sauce**

- Continued from page 32

**rector of WAAR, Worcester, Mass., is now with WBT, Charlotte. Lib and Bob Ray, the 7-minute personality at KLIV, San Jose, have a new girl—Kelly-Anne. Hughie Saxon has been promoted to station manager of WHAS, Louisville, Ky. He was program director.-

Doug Meyer, winner of a progressive rock personality award in the recent Billboard competition, needs a job. His address is 34 Lewis Place, New York, N.Y. 10024. . .

Don Badeau and Don Elliott, radio producers/consultants, have opened Hollywood-North Recording Studio, North Hollywood, Calif., 90601. They have been involved in producing jingles for radio. And Bob Saxon, who was doing a weekend show 2 1/2 months ago, now does a 6-10 a.m. Monday through Friday show. . .

Bill Thomas, national program director, has named Sonnose (Gay Poppa) Hughes program director of KOKO, Shreveport, La., and hired Berdor (Ms. B) Miller and KOL in Oklahoma to pull the 7-minute show on KNOK, Fort Worth. . .

Merrill Baur, general manager of Hap Day Industries, 119 Pembroke, Boston, Mass. 02118, wants me to mention that he has a "Happy Day" package consisting of 37 pieces (jewelry, electronics, instruments, etc.), complete graphics, a monthly idea service and a regular news service (authoritative reports) reported by former ABC newscaster Don Allen, which is "a quality happy day merchandise, including a Happy wrist watch. If any of you people would like to know more about the Happy Day promotion package, which is on many, many stations already, write him or call him at 617-267-7886. Mention the Vox Jazz and you get a free Happy Day button."

**Black Composers Premiere Coleman**

**NEW YORK**—The Society of Black Composers present a second concert. 20th century music in modern classical language, Saturday (2), at Alice Tully Hall, Lincoln Center. The program includes a work by Noel DaCosta featuring bassist Ron Carter, and a work by Olly Wilson for piano and tape. Promoted will be Ornette Coleman's "The Pharmacy," String Quartet and Trumpet.

October 2, 1971, Billboard
J. Walter Thompson Creates National CMA Fete Jingles

By BILL WILLIAMS

NASHVILLE—Specially created jingles, both for the Country Music Association’s Annual Awards Show and for general use during Country Music Month (October) have been produced in Nashville.

The J. Walter Thompson Agency of New York believes that the campaign, which is under the leadership of Advertising Director James James to do promotional announcements plugging the Awards show telecast here Oct. 10. These promotion announcements will be distributed to the network affiliates in all the top markets of the country.

As for the country month promotion, a package of seven jingles is being distributed to every station promoting this form of music. One of the jingles, arranged and directed by Rocking Horse Wurlitzer, is the session which was produced for this program. The jingles were written by Richard Gerret, one of the Four Guys.

Others who had a part in the production of the jingles include Syndication Manager, The National Association of Television and Radio Artists and Agency, Harold Holt; Mike Figlio, Columbia Records; and Joe Talbot, whose Precision Record Pressing Company handled that phase, at no cost.

In Canada, George Taylor of Rodeo Records cut 27 spots, which have been sent to the Canadian stations on an LP. Taylor and his firm absorbed the cost of having the spots cut, edited, mastered, pressed and distributed.

Banners calling special attention to the CMA jingles have been distributed to radio stations, with the stations placing them in all the spots cut, edited, mastered, pressed and distributed.

Why Were You Trained For The Good GREATEST Country Singer In The World?

There are so many small daytime stations, they are not able to afford that price and still come out ahead, regardless of the size of the market.

The Capitol artist noted that, in the big city package shows, fans are having to drive 30 to 100 miles and then pay an admission price of $6 or so to see a package. This, he feels, cuts down on the attendance at the show, and makes it impossible for this fan to see the show again in his own town. By getting into the rural areas and lowering the price, he thinks attendance will be increased.

Louvin recently did such a show in Bankshead, N.C., which drew more than 1,000, at a top price of $3.00. The station which handled the promotion not only came out ahead, but built a good will in the process.

Twitty-Lynn Start Agency

NASHVILLE.—An imminent announcement is expected concerning the formation of a talent agency here owned jointly by Conway Twitty and Loretta Lynn.

The agency, to be known as United Talent, will also manage other acts.

Miss Lynn, who has been hospitalized twice lately due to illness on the road, recently left the Wil- Helium Agency, and Twitty departed amicably from Bob Neul, who both had been for a number of years.

The success of their singles and albums as a duet prompted the move, which the firm hopes will make one of the headquarters of Loretta Lynn Enterprises on Nashville’s Music Row.

NASHVILLE—Capitol Records artists Conway Twitty and Loretta Lynn will try to follow the pattern set by Porter Wagoner next year in concentrating on the “secondwave” booking markets.

Louvain, who currently is forming a self-contained package with Milt Montgomery, said the idea had occurred to him even before the announcement concerning Wag- oner was made, by Top Billing, his booking agency.

The station where I sold Rice said Wagoner would, for many reasons, forever mark the $2,000 level this year and go into the smaller towns, working on smaller promotions.

Ther, he isBroadcast every Saturday night over WWVA.

Brite Star's Pick Hits...Brite Star's Pick Hits...

Why Did They Have To Die So Young

(A Tribute to HENDRIX, JOPPAN, MORRISON)

TINY TIM—Hi Tim Records

For The Good Of Us All (EVEL TOP)

Love—Live Wires (R.E.F.)

Love Me While I'm Here (With You)

Missy Lynn—Be My Friend (BMG)

FRANCES PRESTON, vice presi-
dent and chairman of the 1971 Country Music Association Awards Show, announced this Friday week for the annual CMA banquet and show, which includes Anne Murray, Bill Anderson, Tammy Wynette, George Jones and John- ey Cash. Shown going into the 1972 show are, left to right, Bill Hudson, Frank Jones and Mrs. Preston.

Brite Star's Pick Hits...Brite Star's Pick Hits...

For Promotion, Distribution, Design Coverage, Press Release Service, Major Label Promotions Are Brite-Star’s Adv. In Billboard. Send Your Records For Review To: Brite-Star Promotions, 726 18th Avenue South, Nashville, Tennessee 37203 (615) 244-4601

Brite Star's Pick Hits...Brite Star's Pick Hits...

20 Pre-1950 Country Writers To Enter NSA Hall Of Fame

NASHVILLE — Twenty new members, who wrote songs prior to 1950, will be inducted into the Nashville Song- writers’ Association Hall of Fame next week.

The second annual NSA Hall of Fame banquet and presentation ceremony will be held Oct. 18 in the Ramada Inn North. Ceremo-

nies will be preceded by cocktails on the terrace. Essentially, it is the writers who are so hard on hand to win the induction of the honored writers of whose works will be in attendance.

Only eight writers are Smiley Burnette (“Ridin’ Down The Can-

try”), Redd Stewart (“Louisiana Hayride”), Bill White (“I Like Whiskey”); Zeke Clements (“Just A Little Littin’ Lovin’”); Jimmie Davis (“No-

body’s Darlin’”); Alton and Rabon Dekoven (“Somebody Helped Me”); Al Dexter (“Pistol Packin’ Man”) and Thomas Deedle (“Ring Hill”); Bradley Kincaid (“Little Rosewood Casket”); Bob Nolan (“(I’ll Fly) Back To Mo-

roe (Kentucky Waltz”); Tex Owens (“The Cat Calf”); Tex Ritter (“Dear John”); Carson J. Robinson (“Little Girl Blue”); and Don Revue (“Room Full of Roses”); Wiley Walker and Gene Sullivan (“When My Blue Moon Comes Rolling Along Again”); Jimmy Wakely (“Too Late And Too Poor”); and I Told You Lately That I Love You”.

Under the current rules of the organization, efforts are made to honor writers who were no longer with us from the older era. Consequently the 1950 cut-off date was established. Family members of the writers who early eligible or have not been named. The jingle is put in record of the organization, while songwriters Bob Tubert, Bert Yee Robinson, Clarence Selman and Alex Zaren is the other officers. The board of directors in addition to the executive officers are, Tommy Floyd, Dallas Holcomb, Don Stoff, Hal Tom Hank, Karen Kelly, Wayne Kemp, John Talbot, Bob Miller, Billy Smith, Mike Pike, Dale Turner and Marijohn Wilkes.

Each writer, and his most fa-

1097871_01_03.pdb_18
Hot Country LP's

* STAR Performer—LP's registering proportionate upward progress this week.

<table>
<thead>
<tr>
<th>#</th>
<th>WEEK</th>
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<tr>
<td>1</td>
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<td>YOU'RE MY MAN—Lynn Anderson, Columbia C 30793</td>
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<td>I WON'T MENTION IT AGAIN—Ray Price, Columbia C 30794</td>
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<td>I'M JUST ME—Charley Pride, RCA LSP 4546</td>
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<td>SOMETHY'LL LOOK BACK—Marty Haugard &amp; the Strangers, Capitol ST 835</td>
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<td>I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING—Tammy Wynette, Epic C 30793 (CBS)</td>
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Billboard SPECIAL SURVEY
Week Ending 10/2/71

Country Music

Nashville Scene

- Continued from page 86

Music of Hollywood recently held auditions for singer-songwriters in Des Moines. People were lined up for days at the temporary headquarters at the Hyatt House. . . . That same city, Des Moines, has a new studio, Trotim, with eight-track stereo and all the added attractions. . . . Tiny Tins first record on his own label, Vic-Tim Records, has been released, "Why Did They Have to Die So Young." It's being promoted by Blue Star in Nashville, . . . WRDS in South Charleston, W. Va., is still looking for individualized promotional spots for Country Music Month. C. B. Porter, manager, says, "The new recording of "Made in U.S.A." by Glenn Snow and the Country Americans, is getting an unusual response. Many companies of all sorts have written for permission to reproduce the lyrics. There also have been letters from Congressmen and the White House. . . . Doc Severn's a recent visitor at the "Grand Ole Opry." He stayed for the entire show. . . . Bob Luman, who has shed 44 pounds, has had his newest country release serviced away. It should make it in both fields. . . .

Doyle Wilburn, in one week's time, did five radio syndications, seven television shows, four recordings, and a batch of personal appearances. . . .

Stephen Davis did the MHSM syndication show in Little Rock, and then went on to a benefit show in Nashville, Los Angeles, and Indianapolis, which filled the house for two nights. . . .

Wilma Burgess is set for a return trip to Europe in January. . . .

Peggy Little worked the Hank Williams memorial show in Charleston, South Carolina, on the late singer's birthday. . . .

Maye Nutter bought a rouging ovation at his first "Opry," and former Opry Street bought a new customized bus, sold his old one to Kenny Ways of the Wheeling Jamboree.

The Carolinas Chapella of Amarilano, S.C., debuted in Nashville on a Wilburn Brothers TV program, and on the "Opry." Jethro's Mandolin With Chet's Guitar

Evanston, Ill. — Jethro Burns, the surviving member of the comedy team of Homer and Jethro, will turn back the pages 26 years when he resumes appearances with his brother-in-law, Chet Atkins. Burns and Atkins first worked together on the WNOX, Knoxville, Midday Merry-Go-Round in the late '40's. Homer D. (Homer) Haynes died a month ago. Burns and Atkins are married to twin sisters.

- October 2, 1971, BILLBOARD

GREEN GRASS MUSIC publisher

HILLTOP Records H-3039A

BUCK OWENS relaxes from his appearance at the Landmark in Las Vegas to play golf with Robert Goulet, left, and Pat Boone. Owens played to capacity crowds there.

Kathie Doran singing "Now And Then"

you'll find a new artist as great as
Country music month

Why?

It could have been due to his version of Everybody’s Talkin’ Or Hey There, Johnny, Mayf’s tribute to Johnny Cash. Or Simpson Creek Won’s Never Run Clear Again, which not only hit the Top 10 but caused five polluted streams in Clarksburg to be revitalized.

It could be his new Capitol single, Never Ending Song of Love (**3181**) by Delaney Bramlett. It’s perfectly suited to Mayf’s big, clear, friendly voice.

* Star Performer—LP’s registering greatest proportion upward progress this week.

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**Billboard SPECIAL Survey for Week Ending 10/2/71**

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<td>THE LAST CLAYTON DELANY</td>
<td>Roy Clark, Columbia 4-4525</td>
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<td>3</td>
<td>HOW CAN I UNLOVE YOU</td>
<td>Lee Ann Petrie, Columbia 4-4591</td>
<td>7</td>
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<td>WE’LL BE LUCKY</td>
<td>Don Gibson, RCA 40-1013</td>
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<td>WHEN I DON’T KNOW YOU</td>
<td>Matt Monro, RCA 40-1014</td>
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<td>Bobby Bare, RCA 40-1015</td>
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<td>Porter Wagener, RCA 400006</td>
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<td>WONDER WHAT SHE’LL THINK ABOUT ME LEAVING</td>
<td>Jack Clement, RCA Victor 4-40020</td>
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<td>BACK THEN</td>
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<td>Bonnie Lee, Dot 4-4524 (MCA)</td>
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**Country Singles**

* Star Performer—LP’s registering greatest proportion upward progress this week.

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Every month is Country music month at Capitol.
Catching on all across the country!

'JUST BECAUSE I'M NOT THE MAN I USED TO BE'

PR #1015

JIM RICHARDS

ALSO A GREAT NEW ALBUM

JIM RICHARDS

ALBUM
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8-TRACK TAPE
PR-8-T-1115

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ALSO
BLUEBERRY HILL
SUNDAY MORNING
COMING DOWN
TOP OF THIS TOWN
IT'S A SECRET
BABY
CHANGED STORY
IF IT'S NOT MY BIG THING
TOGETHER AGAIN
POOR WALLS
Letters to the Editor

• Continued from page 30

Dear Editor,

After being to Stockholm last weekend to see "The Johnny Cash Show!" I found a shop selling Bill- board magazines. It is so interesting to buy the mag here in my area (1150 miles north of Stockholm). As I am the biggest fan about Ameri- can commercial radio I found pleasure reading about the stations in the two copies I bought (Aug. 21 and Sept. 21 issue).

I am very interested in American commer- cial radio. Here in Sweden we do not have any such broadcasts. Here we have the Swedish Broad- casting Corporation monopoly of broadcasts. The Swedish Gov- ernment is against commercials over the air. The Swedish Radio only operate 3 radio channels and 2 TV channels. One of the radio channels is the music channel broadcasting on FM but they don't operate in Stereo yet.

I have lots of tape recordings of American stations even in Stereo. I'm also a big fan of singles (something that the Swedish Radio never has printed) I hope about 12 hours of studio recorded jingles.

As I am only interested in reading about American radio in Billboard, I think it is very expensive for me to subscribe. I do, however, own a Billboard for a book "Radio Pro- gramming Profile" which sounded very interesting but also very expensive for me.

As you may know there are many offshore radio stations out- side Britain. There are still two or three that I hope you'll mention in your article "Vax Fox" you are tellings about DJ's, etc. There

where many American DJ's on the offshore stations which I would like to know where they are now. Maybe you know who any of the following guys are: Larry Dean, Ross O'Quinn, Jerry Smithwick, Chuck Blair, Larry James, Brian, Bruce Wayne, Gary Stevens from WMCA did some tape shows for some stations. Do you know where he is now?

I'm just also wondering where I get name and addresses to many of the companies. I know about PAMIS, Pepper Tanner and Heller Corp. before. How many compa- nies are there in the states?

Kjell Bergsild 
Vragstad 25 
7811 Borlänge, Sweden

For the last six months I have watched my husband die by inches because he feels he must give up the profession he loves for the sake of his six children. Is there no place in our radio industry for a man who has literally lived radio for the past 13 years and has pro- grammed the Country Music Sta- tion of the Year? I may not be very articulate, but I feel I must speak out about the industry that has li- terally ruined our way of life and almost ruined our marriage along with it.

Here is our story. For the last five years she worked her way up in what he believed to be a growing radio chain. We settled down in Waupun and bought a home, believing our future to be fairly secure. Last February, his firm promoted him to manager of one of their stations, and seven weeks later sold that station, put another up for sale and let them go without notice. His severance pay was less than two weeks salary. The reason for his dismissal, ap- parently, was economics.

For the last six months Jack has been job hunting. But small market- ers won't touch a man with his ex- perience, and salary requirements. A station in Duluth—Superior wanted him to come to work for $125 a week with the chance for the program director job after he proved himself. He couldn't live on that salary no matter which way we sliced the pie, even though the job opportunity looked promising. One of the best stations in Jacksonville, Fla., would have hired him sight unseen for their night shift, but, alas, because of their need for a man with a first class ticket, that offer fell through. While in Wash- ington, even expressed interest in him.

But as the months went by, our bank account went down to zero and Jack could no longer afford to spend money to buy new tapes. Out of all the tapes and resumes he sent out, only a few were re- turned and only several more were acknowledged. I know how many program directors are, but most of them didn't even have the com- mon courtesy to return the tapes so we could look elsewhere.

The purpose of this letter is not to enter into a personal story for us and almost running with a good job offer and stop. Everyone in the industry reads Billboard and little is ever said from a wife's point of view. Most stations pay their men in "professional" money, and most men have to get out of radio to make a decent living. Why do they walk our big markets. And what do they face when they get there? Insecurity in most places.

I think every man who starts out in radio with a dream of a sta- tion that is their ultimate goal. My husband had a dream of a station he honest- ly believed that because he worked hard, was honest, and was professional, he'd get there, too. And now that dream has probably burned because six kids we refuse to have someone use in the same way I call the "radio game."

So we faced "D." Day and Jack is trying to find a new way of life. But the only way of life he has ever been happy with is radio. It is our dream, our profession! And so I have to sit and watch the radio industry kill his spirit by inches.

Last November I sat with Jack at his regular surgeon and listened to men from big markets wonder why they can't find any good men. But most small markets don't even have a man and most big markets won't believe that there are men in small markets who care, like his career. He was good men in small markets, but had his time with the industry because of money... that's where the good men go... they leave! But no matter where they go from there, they have to prove themselves. Radio meant a reasonable standard of living and cur- rency enough to maintain a decent standard of living.

Mrs. Jack Davidson 
226 N. Jefferson St. 
Waupun, Wis. 53963

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• TOP SONGS 1955-1963; 1964-1970
• TOP VOCI 1955-1963; 1964-1970
• TOP GROUPS AND DUOS 1955-1963; 1964-1970
• TOP INSTRUMENTALISTS 1955-1963; 1964-1970
• TOP DELTA BAND
• TOP 25 HITS by year 1955-1970
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PROGRAMMING AIDS

Billboard Publications, Inc. 
165 W 46th Street 
New York, New York 10036

Mega president Brad McCuen, left, shakes hands with Target Recycling executives as company president Bob Wilson following signing of an exclusive distribution arrangement of Target by Mega. Executive vice-president, Exercise Bruce Davidson of Mega is at right.

www.americanradiohistory.com
ROCKTON, III.—The jukebox programming trend to two for a quarter play pricing instead of dime and five for a quarter is not necessarily halted by President Nixon’s freeze on prices. The qualification was spelled out to Illinois jukebox businessmen here recently: the new price is okay if 30 percent or more of an operator’s jukeboxes were previous to the freeze pegged at the higher price.

Speaking before the Illinois Coin Machine Operators Association (ICMOA), certified public accountant and Office of Economic Preparedness (OEP) official John Butler detailed many other aspects of vital interest to jukebox businessmen.

Butler’s case, he grasped the nature of the jukebox business very quickly. He said the interpretation of the price freeze rests on the “rule of substantiality.” This means, he said, businesses must arrive at price ceilings existing 30 days prior to Aug. 14, 1970.

Post Freeze?
The whole question might be most except Butler warned jukebox businessmen here that there

(Continued on page 43)

Jukebox programming

No Freeze on 2/25c Play Price—IF; Hikes Keyed to Ratio Switched Over

BY EARL PAIGE

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(Continued on page 43)

New Jukeboxes Feature Design, Servicing Ease

GRAND RAPIDS, Mich.—All 1972 domestic models of jukeboxes are in various stages of introduction. With one exception, there appears to be fewer new models of significant changes for programmers. Emphasis is on some smaller size, color and design. The trend is dual speed, and 160 selections remain.

Rowe introduced to distributors here last week its new MM6 line of four different designs which are all dual speed and offer 160, 160 or 200 selections.

Seeburg led the fall introductions with a new line of units as early as August of its Firestar 160-Model selection that has dual speeds and as an option feature one possible area of interest to programmers using jukebox albums, though the unit quickly converts to dual speed if desired.

Rock-Ola will bow its 160-selec- tion 1972 model to distributors in Florida Saturday (2). While there will be more background or feature and cabinet changes, the unit will be dual speed.

The weekend will find Wurlitzer showing its new line to distributors in Hawaii. Again, a design feature not affecting programming will be a new method of presenting the programming. Wurlitzer earlier made dual speed an option feature.


ICMOA OFFICERS

Rockford, Ill. operator Charles Mark is now the president of the Illinois Coin Machine Operators Association (ICMOA). Other officers are: executive vice president Wayne Heesch; president William Brown; treasurer Forrest Cooper; secretary Charles Sacco; Mike Marik, chairman of seminar committee; Les Montooth, president; John Rush, treasurer; Harry Schaffner, Lynn Smith, John Stensstrom, Art Velasquez and Stan Williams.

Perfect Lock

Lock expert Ronald Svenson told Illinois jukebox businessmen that locks are designed only to slow thieves down, that there is no perfect lock. However, the sales manager of National Lock Co. told outline ingredients for such a miracle instrument: 1) hard material of composite collar; 2) pick proof, 4) unlimited key changes, 5) random changes in design, 6) key control direct from lock manufacturer to end user, i.e., operator and business, quick change without removal from machine.

Speaking before the Illinois Coin Machine Operators Association, Rockton, Ill., Swenson said thieves have been reported “running” entire rows of machines, arriving the day before usual service by the route men. “They know the frequency of service and what ma-
is no indication when the freeze may go down. Here's what post-freeze re-
strictions might obtain.

Specifically, if 10 percent or more of the operator's machines were at the new two-for-a-quarter pricing for all of Oct. 4-15, and if this can be substanti-
ated, the operators may hold on for a quarter can continue, he said.

Members asked specifically if they could raise to the new play price if they were bringing in a new machine or equipment, regardless of equipment involved. However, no change here was that a price hike cannot be based on new equipment—what can it be only based on the 10 percent or more ceiling price estab-
lished.

By the same reasoning, if an op-
erator's machines prior to Aug. 1971, were predominantly two for a quarter, then he can continue changing over to the higher price regardless of equipment involved. However, if the operator has always worked best, operators say, when they were bringing in new machines (though not necessarily the latest model) is introduced.

Butler informed ICMOA that the penalties under the freeze, based on their specific needs, can be contacted OEP at 33 F. Congress, Room 204A, Chicago.

On the advisory side, Butler said state and local taxes are not frozen. The local tax, like state taxes elsewhere, is involved in combatting income re-
stricting increases. However, taxes can be passed on to the consumer, he said, in increased charges, and question about hikes in cigarette taxes.

Butler ticked off dozens of items frozen: overtime, all fringe bene-
fits, expense accounts, stock op-
tions, working hours, commissions and so forth.

The subject of location commis-
sions naturally came up. Again, the usual 30/30 operator/location split cannot be changed.

However, quized specifically on a change in the deal given a location by the operator when a two for a quarter play price is initia-
lized, Butler said that if the new
commission, from money guarantee-

or other contingency exists and is part of the established ceiling then a new commission deal is okay.

Everything goes back to estab-
lishing if 10 percent or more of the operator's jukeboxes were set two for a quarter prior to the freeze of. Of course, this guideline leaves hundreds of operators, especially in metropolitan areas, free to contin-
tinue changing to the new play price. Many report far more than a 10 percent increase, but even only 10 percent of their boxes are of the old price.

But in many areas, especially outside areas, there are few two for a quarter machines.

One hopeful note discussed at the meeting was Butler's pointed out OEP will not be initiating investiga-
tions for violations.

"We will go on complaints only if we do go out, we will try to effect an adjustment with the business man or company in question."

Operators have reported being generally fearful that price raises on jukeboxes during the freeze period might prompt another 10 percent complaint and many have been holding the line waiting interpreta-
tions such as increases for programmers.

In terms of increased wages for programmers, Butler mentioned promotions because "they are bona fide." He qualified this by saying that the person must be given different duties, more re-
ponsibility or have increased his technical knowhow—then the sal-
ary hike commensurate with the promotion is allowed.

A newly created position also comes under the allowances and employers must find out what such positions pay in the industry and set the salary accordingly.

Where employers are liable un-
der other laws such as those con-

cerning wage discrimination because of sex, a freeze cannot prevent wage hikes.

Bonuses, provided they were set prior to the freeze, may be okay if the businessman records in his records who receives bonuses and how much.

And finally, one last guideline for ICMOA and other associa-
tions—if they increase services they can increase dues.

What's Playing?

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

Albuquerque, N.M.; Campus Location: Mary Roth, programmer; Servonement of New Mexico

Fremont, Neb.; Teen Location: Ted Nichols, programmer; Automatic Vending Service

Haddonfield, N.J.; Teen Location: Harry Wilson, operator; Sarabell Humphries, programmer; Cannister United Machine Co.

Jackson, Miss.; Soul Location: Windham, Caughman, programmer; Capitol Music Co.

Jefferson City, Mo.; Teen Location: Lloyd L. Grice, programmer; United Distributors

Mankato, Minn.; Country Location: Barb Walther, programmer; C & N Sales Co

New Orleans; Soul Location: Lawrence LeGardeur, operator; Harry Holzhenthal; program; TAC Amusement Co.

New Orleans; Teen Location: John Elma, Jr., operator; Harry Holzhenthal; program; TAC Amusement Co.

Newport, News, Va.; Country Location: M. H. King, programmer, Newport News Amusement Co.

Rock Island, Ill.; Campus/Young Adult: Orma Johnson, machine operator; Liz Christensen, programmer; Johnson Vending Co.

Rock Springs, Wyo.; Casinos: Lisa Dentinger, machine operator; OSM, operator.
$50,000 for Bangla Desh From Concert

LONDON—Receipts from the charity concert held at the Oval Cricket Ground in London, which was attended by a board of trustees appointed after discussions between the concert organizers Nikki Fair and Rock & Roll Kicks, and Peter Judge, representing the Who’s management, the concert raised an estimated $50,000 for Bangladesh refugees.

The concert was headlined by the company’s founder and their 25% of the gross box office receipts at the end of the concert will be donated to a bank deposit account. The account has been opened in the name of Bangladesh Oval Concert into which all receipts are payable. There is also a current account in the same name from which will be drawn all outstanding expenses.

Talks Halt On Charisma

LONDON—Discussions which could have led to Phillips taking a financial stake in Charisma have been discontinued. Tony Stratton Smith, boss of the British independent record company, following a meeting with his co-directors over the weekend, Stratton Smith opted in favor of retaining complete independence for the label which he formed almost two years ago. However, he said, we shall be holding further discussions both in London and Brussels about a closer cooperation said Stratton Smith.

150,000 Attend 12-Hour Mexican Rock Festival

AVANDARO, Mexico—A crowd of 12-hour Mexican rock festival here featuring 12 groups belonging to the Onda Chicana Movimiento (Music Movemen). However, promoter Eduardo Lopez Negrete said that there were 50,000 gatecrashers at the event. Ticket price was $2. Groups appearing—each playing for one hour and performing their own songs in Latin American and English—were Dulce Dog’s Epiloge, Divina Nelte, Love Army, Los Tequila, Peace and La Tribu, Bandito, El Rincon, El Americano, and Los Puentes. All the music was recorded and will be released on several LPs. A local radio station also broadcast the whole 12 hours of music and parts of the festival were videotaped by a Mexican television station.

The festival took place about 100 miles from Mexico City and was set in a 200,000 square meter area. The owners built ten thousand square meters of audio and equipment and lighting, as well as some sets.

Continuous rain caused transport havoc after the festival finished. Over 300 guests were present to keep the rain out, but the atmosphere was trouble free, apart from some cases of drugs taken from a small minority. However, press attacks on the event, claiming little, have put government permission for future festivals of this nature in doubt.

CBS SQ Disk Release In Nov.

LONDON—The CBS SQ quadruple disk is to be released in November in Britain when a reissue of most of the albums will be made. However, the equipment to play the disks which is being manufactured by Sony will not be in the market until early 1973. Because of this, one of the big points which was made at the press conference last week was to do with the compatibility of disk.

The SQ disk, which is to cost around $20 more than conventional disks on a normal deck and can therefore be played through stereo amplifiers and speakers. The essential decoder required for quad reproduction is expected to cost $50-70. The Sony equipment has been developed specifically for the SQ disk and although there are other quad systems available, the CBS system has the advantage, each country's CBS representatives at the Groove House demonstrations were confident enough after a big European success at their Berlin showing to predict that many other firms will adopt the system. Indeed, they claim some have already done so.

The company is also playing with reaction from the British record companies and hardware manufacturers to the system in a showing which followed the above.

Motown’s Rare Earth In U.K. After Hassle

LONDON—Held up for two years in the U.S. as a result of difficulties in securing trademark clearance, Tamla Motown’s subsidiary label Rare Earth will be unveiled by EMI in the U.K.

Rare Earth was formed in 1969 by Motown to handle talent considered as too experimental for the company’s other labels and Britain is the last country in which it has existed.

The Rare Earth group’s “One World” will be the first album release on the label on Oct. 1—a single, “(You Can’t Keep A Good Man Down)” will be out on Sept. 24. Also available on CD 1 will be a single “I Believe In New Shoes” by the Crusaders, and a single “What You See You Get” by Stoney and Meatloaf, both of which have secured chart entries in the U.S.

But the very first release will be titled “You Ain’t A Sad Thing”, R. Dean Taylor’s follow-up to the Indiana Wams Lou.

An extensive marketing campaign has been devised to back the label and a display making has been printed for dealer use. In addition, a sales force will be giving heavy concentration to all releases. There will also be what appears to be comprehensive advertising in trade and complimentary to EMI’s own sales force will be giving heavy concentration to all releases. There will also be what appears to be comprehensive advertising in trade and complimentary to EMI’s own

A New Manila Record Association Is Formed

MANILA—Independent record companies here, including the Philippine Recording Industry Association (PRIA) and elected as president of the Philippine Recording Industry Association (PRIA) and elected as president and general manager of Cinem-Audio, among other officers elected were Antonito L. Ustare, vice president; Vic Belendez, recording manager; and Jose Secretario.

Among members of the new group are Buddha de Vera, Alpha Recording System; William Loe, Willy’s Record; Kung Kai, Alpha Records, James Lee, Dwan Sound, Amfa Records; Neo Lloyd, Neon Records, and Nonoy Balboa, Grandee Records.

Primarily the association has been organized to boost and promote local recordings and to standardize wholesale prices of records. An unofficial statement from Bruce L. Allingham, agent for PRIA, said that PRIA would meet with the rival Record Industry Association of the Philippines (PIAP) to agree on lower wholesale prices for some productions such as those of the foreign countries. De Vera said that this would also mean raising the current wholesale prices.

De Vera predicts that retail prices of records will finally be raised by about 25 percent of the current in a few months if PRIA will meet the abroad agreement terms. This is not feasible since both associations are plagued with piracy problems.

From The Music Capitals of the World

Bob Cullen, executive vice president of the record division of Hugh Heffner’s Playboy record company has been appointed ad interim director of the record division. Replacement is currently in the process of hiring a qualified person to replace Cullen.

Richard Swanson, who has been working in the promotion department of the company in London has been moved to a new post within the company and joins the ad department in the post left by Bob Bell who has been named artist liaison manager of the record division. Replacing Swanson in the promotion division is Lyndon Holloway—previously with Phillips—and another new appointment at RCA is that of the Countrywestern field who joins the company next week as an assistant in the marketing department.

Actor-singer Richard Harris plus Brotherhood of Man and Union Express will represent Britain in the 1973 Radio Luxembourg Grand Prix for record producers which will be held in Luxembourg on Dec. 11. He will sing "My Boy," written and produced by Bill Martin and Phil Coulter. The two other songs are "California Sunshine" and "Ring of Roses," both written by Tommy Blott and will be featured by Brotherhood of Man and Union Express respectively.

The 100专辑 were chosen from 27 records by Mike Clarke, managing director of Record and Tape Retailer, Don Short of the Daily Mirror and J.B. Webb of the New Musical Express. Richard Smith, who has been covering the music world (see page 56)
Canadian Singles on U.S. Chart Hit New Peak

BY RITCHIE YORKE

TORONTO—The growth of the Canadian music industry reached a new peak last week, when there were two singles of Canadian origin listed on the Billboard Hot 100.

In addition, a further four titles—are being claimed by some radio stations as Canadian content because of the entire representation of the singles.

Crowbar to Record Live Massey Hall

TORONTO—Frank Davies, president of Love Productions, through a concert called Mondi, and CHUM FM in Toronto, hired the Massey Hall on Thursday (23) for "An Evening of Love With Daffodil.

The concert will feature Crowbar, Christmas and a guest appearance, by the King Biscuit Boy, at Daffodil studios.

The entire evening is being recorded for Crowbar's next album, which Davies says is a two-year project. A billboard has been erected on Toronto's main street, and special efforts have been made to promote the event.

The concert will mark the first time that a major Canadian group has been booked into the Massey Hall.

Capitol Canada is preparing a strong promotion tie-in with the concert, and Davies says that several representatives of Crowbar's U.S. label, Paramount, will be on hand at the concert.

Hoch & Smith Form Company

TORONTO—Former Liberty-RCA Records producers, Dallan Smith, has teamed up with personal manager, Abe Hoch (who represents the singer Bill Bannatyne), to form Renaissance Entertainment Corporation.

The new company will produce the Five Man Electrical Band, Tim Hicks, Dan Hill, Prairie Madness and Bobby Vee. The company's first release was the Five Man Electrical Band million-seller, "Signs."

WILSON SETS WBM AGENCY

TORONTO—Veteran booking agent Tom Wilson has formed WBM, a new agency to book bands which are owned by the management company. The agency will handle the activities of Ocean.

Wilson also reveals that WBM has signed management contracts with two other Ontario bands, Brutus and Mancini.

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RCA-ABC First Canada Promo

STRAFFORD—RCA Records last week launched its first major promotion campaign for the recently acquired ABC Paramount label.

Scott Richards, Ontario Promotion manager, arranged for a busload of media people to be driven from Toronto to Stratford, to see the appearance by B.B. King.

Also in attendance were Andy Nagy, recently appointed account executive for the ABC/Dunhill labels, and radio sales manager, Ed Preston.

Presston said that extensive coverage was received from the Stratford Festival staff, who had booked the cold acts as part of the annual Stratford Festival.

October 2, 1971, Billboard

- Change Local Content Rule—CHUM’s Wood

BY RITCHIE YORKE

TORONTO—One of Canada’s foremost recording executives has called for a change in the CRTC domestic content rule.

"With the advent of new recording companies, the procedure of identifying what really is genuine Canadian music is a little difficult," the artist said. "I Robert Wood, program supervisor of CHUM-AM, said that he believes the certification process stems from the four-point classification of Canadian content.

Under year one (Jan. 18, 1971), through Jan. 18, 1972, radio stations must program at least 30 percent of the entire music output, which fulfill one of the following conditions: (a) the group or composer is mainly performed by Canadian: (b) the work was composed by Canadian; (c) the lyrics were written by Canadian; (d) the live performance was wholly recorded in Canada.

Because of misinterpretations and difficulties in the new format, Wood said, "It’s such a good idea that it doesn’t find clear just what is Canadian content and what is not."

Agreeing that the playing of dubious foreign disks as Canadian could only harm the infant industry in this country, Wood said that all stations might naturally operate within the framework of the CRTC legislation. "If American with indirect Canadian involvement do meet the present conditions, we don’t blame stations for playing them as such," he added.

"But there are stations playing records as Canadian which we at CHUM’s Wood don’t consider legitimate domestic content," Wood said. "We have played several disks which had been claimed as Canadian content by one station in the Midwest.

“We took a look at these records and said, after a couple of weeks, that it was ridiculous to call this a Canadian content."

Rain Sign To Farrell Group

TORONTO—Greg Hamilton of September Productions this week announced the signing of a representation deal with the Wes Farrell Organization in New York for the Kitchener group, Rain.

The five-piece band's first single, "Out Of My Mind," was released on the London label. Rain will be promote with Wes Farrell's Coral Rock Productions.

Hamilton also said that September's forthcoming projects include an album by Ferguson.

Promo Campaign For Brahman

TORONTO—Canada's national promotion director, Michael Doyle is putting the finishing touches on the promotion campaign for the band which is managed by Wes Dakin.

The band's debut single is being promoted by Mercury Records in the U.S., and the label London distributes in Canada. Brahman is managed by Wes Dakin.

Rain has released a single from the album which is called "Buddy Love."

- Canadian News Report

Canada’s First Platinum Awarded To Guess Who

MONTREAL—The Guess Who this week received their first platinum disc from RCA Canada for sales in excess of 100,000 copies on their "American Woman" album.

A few weeks ago the Winnipeg group was given a gold disk for the Canadian market. The U.S. sales in that market are in excess of 1 million units.

The presentation was made at a special gathering the night before Woodstock. The band was supported by "The New Black Man and His World."

Pindoff Sales Expand Mkt

TORONTO—Pindoff Record Sales, the locally based record, tape and equipment distributor, has operations in Quebec with the addition of several large accounts.

Recent acquisitions include the Henry Morgan chain which has four large Montreal stores and their warehouse, four large Toronto stores and three new Zeller's stores.

This recent move is headed up by Bud Farquharson. In Toronto, Pindoff established two ties: respectively a significant business to the Simpsons, and Zellers, Woolworth, and many independent stores. Reports that business has doubled in the past year, in Ontario.

President Kris Pindoff believes that this year's sales volume will top $1,000,000, with a projected gross next year of three and a half million.

LONDON WESSEX Sound Studios

WESSEX SOUND is ONE OF THE LARGEST INDEPENDENT RECORDING STUDIOS IN THE UK and accommodating over 70 musicians. CONTINUOUSLY UPDATED FACILITIES. WESSEX SOUND makes it one of the world’s most versatile recording complexes.

FULL AIR CONDITIONING and a musicians' lounge are on hand. WESSEX where everything is tailored to provide maximum opportunity for “sound” success. Car PARKING FACILITIES ensure easy access directly into the studios which are at ground level.

WESSEX Sound Studios in partnership with Les Reed 108 HIGHBURY NEW PARK LONDON N5 01-359 0051 MEMBERS OF THE ASSOCIATION OF PROFESSIONAL RECORDING STUDIOS.
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<td><strong>DENMARK</strong></td>
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<td>(Courtesy Record Retailer)</td>
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<td><strong>FINLAND</strong></td>
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<td>(Courtesy Local Radio)</td>
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<td><strong>HOLLAND</strong></td>
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<td><strong>ITALY</strong></td>
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<td>(Courtesy Discographia Internazionale)</td>
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</tbody>
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**BELGIUM**

This Week

- **BELGIUM**
- **BRITAIN**
- **CANADA**
- **DENMARK**
- **FINLAND**
- **HOLLAND**
- **ITALY**

---

**ARGENTINA**

This Week

- **ARGENTINA**

---

**SPAIN**

This Week

- **SPAIN**

---

**SWEDEN**

This Week

- **SWEDEN**

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**WEST GERMANY**

This Week

- **WEST GERMANY**

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Britain Again Hosting Euro Song Contest

LONDON — Eurovision Song Contest will be held in Britain again next year. The host country’s representatives will be the New Seekers.

Choice of the U.K.—For the fourth time, a U.K. city will host the Eurovision Song Contest. The choice of the host city will be decided by a national competition, as has been the case in previous years.

Selection of the New Seekers—The New Seekers, a British group, will be selected by a national competition. The group will then be heard at a special concert for the BBC in the U.K. This event will provide a unique opportunity for the group to be heard by a national audience.

Future of the Eurovision Song Contest—The Eurovision Song Contest has been held annually since 1956. It has been a popular event, attracting millions of viewers worldwide. The contest has been held in different countries, and each host country has been responsible for selecting the contestants.

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**Prague Jazz Fest**

- **Prague Jazz Fest**

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**HITS OF THE WORLD**

- **BELGIUM**
- **BRITAIN**
- **CANADA**
- **DENMARK**
- **FINLAND**
- **HOLLAND**
- **ITALY**

---

**AMERICAN RURAL HISTORY**

- **AMERICAN RURAL HISTORY**

---

**WORLD**

- **WORLD**

---

**HITS OF THE WORLD**

- **HITS OF THE WORLD**

---

**ARGENTINA**

- **ARGENTINA**

---

**BRITAIN**

- **BRITAIN**

---

**CANADA**

- **CANADA**

---

**DENMARK**

- **DENMARK**

---

**FINLAND**

- **FINLAND**

---

**HOLLAND**

- **HOLLAND**

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**ITALY**

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**BELGIUM**

- **BELGIUM**

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**SPAIN**

- **SPAIN**

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**SWEDEN**

- **SWEDEN**

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**WEST GERMANY**

- **WEST GERMANY**

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**PRAGUE JAZZ FEST**

- **PRAGUE JAZZ FEST**

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**WORLD**

- **WORLD**

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**Montery Playing It Safe**

- **Continued from page 12**
- and pot-smoking crowd. But that seemed the only minor detraction for the performers. Carmen McRae, who marked her regular nightclub set, which filled up with her beautiful voice.

Big bands were represented by Bellson's 19 pieces from Los Angeles (Friday) and the New York-based Thad Jones-Mel Lewis aggregation (Saturday). Both bands played strongly but neither showed any remarkably distinctive sound or approach to jazz. (1971 style)

Saturday afternoon's concert, "Kansas City Revisited," brought three pieces here for the first time: pianist Jay McShann and his Kansas City Five, the Price Blues Band, a septet led by the drummer, and singer Al Hibbler.

They were joined by pianist Mary Lou Williams, whose vitality and enthusiasm came through clearly throughout the short set which ran down spirituals, rags, boogie-woogie and clicked. It was a swinging set and then got into mainstream jazz.

McShann played alone, then with his band, alternating in hot blues, tinkling boogie woogie and hand clapping, which started a sun-baked crowd to dance. Hibbler, who is back and starting to introduce his distinct British influence to his big band, was heard on solo, and that could not get into the right tempo.

**Handy Swings**

On Saturday, John Handy, a perennial Monterey favorite, started the evening in a swinging mood with his airy improvisations, leaned on the fluid developments of Ali Servention on the stringed sax and the fiery drumming of LaVerne Baker. Their set was solid jazz, which opened the door for Allen Clarke.

Making his debut at this, the second oldest jazz festival in America, Garner, an alto sax artist who associated played inspired jazz for one hour and his music had the soul of an artist.

A jam session followed. The festival, which featured a rock band in jazz, ended on the same note as it began: with veteran musicians who had paid their dues playing for fun.

**Mercedes Form Fla.-Based Label**

NEW YORK — Mercedes Records has been formed by John and Dee Mercede. The firm will be based in Fort Lauderdale, Fla.

In addition to the local men in the field working for the distributors, Mercedes Records has retained the services of such independent promoters as Herb Rosen in the East, Pete Wright and Howard Bedno in the Midwest, and Tony Richland on the West Coast.

In addition to the disk operation, Mercedes Records will now also be a musical publishing operation to be known as Power of Music Publishing.

Mercedes Records will be operating out of offices in Fort Lauderdale, Fla., an office building across from Frank Mercede & Sons of Florida in Miami Beach at 4500 North Beach Blvd., Fort Lauderdale.

**Sire Address**

NEW YORK — The International Buyers Guide listed the incorrect address for Sire Records. Its correct address is 165 West 74th St., New York, N.Y. 10023.
There's only one BOB CREWE Generation.
And there's only one "MAMMY BLUE"
(on Metromedia, #299).

It's as simple as that!
VCR Firmed As Standard

marketing plans for Europe for later this year. The first player, with a $800 price tag, was recently shown at the Berlin Radio & Television Exposition. The unit, which operates with 19-inch videotape, will take one color or black and white cartridge with 60 minutes of information.

Philips units will be available in Europe on the PAL and SECAM television systems. An American model will be adopted for the system used in this country.

While with other CTI systems a special adapter is required which hooks into the antenna terminals on a regular TV set, Philips' system incorporates a recorder and color timer unit. This allows the owner to record a program which is not on tape within the same cabinet and which can be played back instantaneously.

For playback, a built-in modulator lets the viewer see the show being broadcast on commercial TV while the set is recording a program from another source or channel.

Can Philips bring about a standardization situation for its 1/16-inch videotape system? There are people on both sides of the Atlantic who believe they can.

Many programmers are setting off to the side waiting for just such a standardization situation.

TDK Counters Tax

-- Continued from page 17

MEET THE JUKEBOX INDUSTRY AT
Expo Seventy-One
1971 MUSIC & AMUSEMENT MACHINES EXPOSITION
Sherman House, Chicago
sponsored by
MUSIC OPERATORS OF AMERICA

EXPOSITION
OCT. 15, 16, 17
THREE GREAT DAYS!
SPECTACULAR EXHIBITS

Friday, October 15
9:00 AM to 3:00 PM—Exhibits Open
12:00 Noon—Ladies Luncheon
3:30 PM to 6:00 PM—MOA Industry Seminar
Hospitaity Suites Open in Evening

Saturday, October 16
10:00 AM to 6:00 PM—Exhibits Open
11:30 AM to 1:00 PM—
MOA Brunch and Membership Meeting
Hospitaity Suites Open in Evening

Sunday, October 17
10:00 AM to 2:00 PM—Exhibits Open
6:00 PM to 7:00 PM—Cocktail Hour
7:00 PM to 1:00 AM—
Gala Banquet and Stage Show

Music Operators of America, 228 N. LaSalle Street • Chicago, Illinois 60601 (312) 726-2810

www.americanradiohistory.com
September 7, 1971

H.J.H. Terhaggen
Hess Audio Production
A Division of Radio Tele Music
Belgique-Holland
11 Av. Lloyd George
Bruxelles 5, Belgium

Dear Mr. Terhaggen:

Just to bring you up to date about how Tax Free is faring in the United States. The LP has not garnered too much in the way of sales. However, it has continued in the past eight months since its release to pick up air play in the medium and secondary markets and continues to receive excellent press reviews.

This activity leads us to believe that a different approach is necessary. We will re-issue the album on the 21st of this month. The album this time, will be shipped individually and not as part of a general release.

THIS RE-ISSUE IS A RE-DEDICATION AND A NEW COMMITMENT ON OUR PART TO MAKE EVERY EFFORT TO BRING THIS ALBUM HOME THIS TIME.

We will be hitting the trades with a story indicating our own dissatisfaction as to the fate this album seemed to have been destined for. In addition we will send letters to all distributors and disc jockeys explaining our reasons for re-issuing this LP. We will very carefully watch the radio play and support that play with radio spots and print advertising.

This album may not get off anyway, but we are going to make every possible attempt to re-vitalize Tax Free. It is a fine album and it would be unfortunate if it were lost.

Regards,

Spence Berland
Executive Assistant to the President

cc: Jerry Schoenbaum
    Lewis Merenstein
    Marty Thau
    Mike Beece
    Lloyd Gelassen

Polydor Records, Cassettes and 8 track Cartridges are distributed in USA by Polydor Incorporated in Canada by Polydor Canada Ltd.
**SPOTLIGHT SINGLES**

**TOP 20 POP SPOTLIGHT**

<table>
<thead>
<tr>
<th>Spotlights Predicted to reach the top 20 of the HOT 100 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MARVIN GAYE—INNER CITY BLUES</strong> (Make Me Wanna Holler) (2:58)</td>
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<tr>
<td><strong>DADDY FRANK (The Guitar Man) (3:10)</strong></td>
</tr>
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</table>

**SANTANA—EVERYBODY’S EVERYTHING (3:30)**

| **MARLENE HAGGARD and the Strangers—DADDY FRANK (The Guitar Man) (3:10)** |
| **BILL ANDERSON & JAN HOWARD—DIS-SATISFIED (3:00)** |

**HENSION CARGILL—NAKED AND CRYING (2:17)**

| **SANTANA—EVERYBODY’S EVERYTHING (3:30)** |
| **LESTER FLATT—Don’t Take It So Hard Me (2:37) (Longo & Oscar, BMI)** |

**LOUIE LOUIS—MICKY’S MONKEY (2:41)**

| **EUGENE—BUTTERFLY (2:47)** |
| **SUOYS—BLOODSHOT (2:07)** |

**KATANARA—SOMEBODY’S GONNA (2:42)**

| **KENT—WHERE THE HEART IS (2:47)** |
| **MICHAEL JACKSON—THAT’S WHAT LIFE IS ALL ABOUT (3:05)** |

**TOP 20 COUNTRY SPOTLIGHT**

| **MELODY—BRAND NEW KEY (2:26)** |
| **OLIVIA NEWTON-JOHN—BANKS OF THE OHIO (3:15)** |

**SUOYS—BLOODSHOT (2:07)**

| **JOHN DENVER—TIME OF THE SEASON (2:53)** |
| **DONNA SUMMER—WINTER (2:57)** |

**TOP 60 POP SPOTLIGHT**

| **MELANIE—BRAND NEW KEY (2:26)** |
| **LOUIE LOUIS—MICKY’S MONKEY (2:41)** |

**Ray Sharpe—Another Piece of the Puzzle** (Just Fell in Place) (2:47)

| **TRAFFIC, ETC—GIMME SOME LOVIN’ (Part I) (3:45)** |
| **THE VANDALLAS—THIS SINGLES (2:37)** |

**CRAIG FERGUSON—I Gotta Be Me (2:42)**

| **THE MONKEES—PICK ME UP ON YOUR BLOCK (3:05)** |
| **KENT—TIME OF THE SEASON (2:53)** |

**EUGENE—BUTTERFLY (2:47)**

| **RAY CHARLES—I’m Gonna Make You Feel Good (Have Yourself a Little Fun) (2:47)** |
| **THE KINKS—LONDON UNDERGROUND (3:03)** |

**LOUIE LOUIS—MICKY’S MONKEY (2:41)**

| **JOHN DENVER—TIME OF THE SEASON (2:53)** |
| **DONNA SUMMER—WINTER (2:57)** |

**JEAN KIGHT—YOU THINK YOU’RE HOT STUFF (2:25)**

| **MARTHA REEVES & THE VANDALLAS—BLESS YOU (See Pop Pick)** |
| **JACKIE DESHAMBO—Stone Cold Soul (2:47)** |

**EUGENE—BUTTERFLY (2:47)**

| **RAY CHARLES—I’m Gonna Make You Feel Good (Have Yourself a Little Fun) (2:47)** |
| **THE KINKS—LONDON UNDERGROUND (3:03)** |

**EUGENE—BUTTERFLY (2:47)**

| **RAY CHARLES—I’m Gonna Make You Feel Good (Have Yourself a Little Fun) (2:47)** |
| **THE KINKS—LONDON UNDERGROUND (3:03)** |

**MATTENSON’S SOUTHERN COMFORT—Tell Me Why (2:03)**

| **RITA YEAH—Go the Outside of My Good Life (3:31)** |
| **ROGER WAYNE SOVINE—A Typical American Boy (2:10)** |

**BOBBY SHERMAN—JENNIFER (2:32)**

<table>
<thead>
<tr>
<th><strong>CHART</strong></th>
<th><strong>SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>MELODY—BRAND NEW KEY (2:26)</strong></td>
<td><strong>MERLE HAGGARD and the Strangers—DADDY FRANK (The Guitar Man) (3:10)</strong></td>
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</table>

**SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

| **BOBBY SHERMAN—JENNIFER (2:32)** | **MERLE HAGGARD and the Strangers—DADDY FRANK (The Guitar Man) (3:10)** |

**SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

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<thead>
<tr>
<th><strong>ROGER WAYNE SOVINE—A Typical American Boy (2:10)</strong></th>
<th><strong>CHARLIE KASIESSH—Porch Songs (3:04)</strong></th>
</tr>
</thead>
</table>
Thank you, CRP (Pitman, Terre Haute and Santa Maria), for the way you handled the release of the new Bobby Sherman single.

Bobby Sherman’s new single, “Jennifer,” was rushed, by demand, from his recently premiered TV series, “Getting Together” (Saturday night ABC-TV).

Columbia Record Pressing’s plants processed the single in record time.

No one could have done it any faster.

CRP, we want you to know that Metromedia Records is grateful.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE, Weeks On Chart</th>
<th>Artist (Producer) Label, Number (Distributing Label)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>37 STAGGER LEE</td>
<td>Tommy Roe (Steve St COMPLETE), BMG 10362</td>
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<tr>
<td>2</td>
<td>38 ALL DAY MUSIC</td>
<td>Wally Godbold, United Artists 50181</td>
</tr>
<tr>
<td>3</td>
<td>36 I AIN'T GOTTEN MY MONEY BACK</td>
<td>Glass Bell (Bill Ham &amp; Dickie Goodman), Asylum 1214</td>
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<td>4</td>
<td>37 EASY LOVING</td>
<td>Freddy Hart (George Ritchie), Capitol 3115</td>
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<tr>
<td>5</td>
<td>31 NEVER MY LOVE</td>
<td>Ethel Domin (Browne Now), Bell 45-134</td>
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<tr>
<td>6</td>
<td>45 GYPSIES, TRAMPS &amp; THIEVES</td>
<td>(Chuck Garret, Kapp 2164 (AMCA)</td>
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<td>7</td>
<td>40 ONE FINE MORNING</td>
<td>Lighthouse (Stenny Winter), Epic 7608 (5MAD)</td>
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<td>8</td>
<td>75 WELCOME HOME</td>
<td>Jerry Reed (Curtis Thomp Kirt, Epic 1180 (2MAD)</td>
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<td>56 SURRENDER</td>
<td>Diana Ross (Nicholas Ashford Valerie Simpson), Motown 6383</td>
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<td>10</td>
<td>57 A NATURAL MAN</td>
<td>Lee Rawls (Michael Mayer), BMG 1402</td>
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<td>49 KEE</td>
<td>Ivie Libbi (Ferisam Prod), RCA 76-469</td>
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<td>12</td>
<td>52 PEACE TRAIN</td>
<td>Cat Stevens (Paul Semerri RCA 2151</td>
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<td>51 KO-KO BOO</td>
<td>Jerry Reed (Curtis Thomp, BMG 48-1011</td>
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<td>14</td>
<td>50 CALL MY NAME</td>
<td>I'LL BE THERE</td>
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<td>48 STOP, LOOK, LISTEN</td>
<td>Stax (Thom Bell), Atco 4527</td>
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<td>16</td>
<td>54 THE YEAR THAT DELAYED DELAYED DIED</td>
<td>Tom T Hall (Jerry Kennedy, Mca 2523</td>
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<td>17</td>
<td>55 WHERE EVIL GROWS</td>
<td>Poppy Family (Terry Jacobs, London 146</td>
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<td>51 JIMMY DOLLY</td>
<td>James Brown (James Brown, Polydor 1406508</td>
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<td>50 DANCING IN THE STREETS</td>
<td>Wooden Ross (Curtis Thomp, For Out, BMG 6355</td>
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<td>49 I'M COMIN' HOME</td>
<td>Jimmy James (Jimmy James &amp; Bob King, Hurrette 710</td>
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<td>48 CRAZY LOVE</td>
<td>Rhianna Reddy (Larry Marks), Capitol 3130</td>
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<td>22</td>
<td>47 COME A LITTLE BIT</td>
<td>Juster Walker (Just Walker), Scepter 100 (Twilight</td>
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<td>46 TELL ME GIRL</td>
<td>Mary Anne (Alan Brian), Capitol 3159</td>
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<td>45 ROLL ON</td>
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<td>44 SAY IT</td>
<td>Buddy Miles (Bobby McDuffe &amp; Buddy Miles), Mercury 7322</td>
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<td>43 TALK IT OVER IN THE MORNING</td>
<td>Annie Murray (Alan Brian), Capitol 3159</td>
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<td>42 THEM CHANGES</td>
<td>Gary (Richard Perry), Bopper 1033</td>
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<td>41 LOVING LOUISIANA</td>
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<td>39 BREAKDOWN (Part 1)</td>
<td>(Leston)</td>
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<td>38 BEYOND A FRIEND</td>
<td>Rod (Mark Lindsey), Columbia 4-45653</td>
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<td>37 BREAKDOWN (Part 2)</td>
<td>(Tim Niven), Star 0098</td>
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<td>36 THE LOVE WE HAD (Stays on My Mind)</td>
<td>Delis (Chuck Sheperd &amp; Chuck Bankhead, Cosh 5653 (Columbia)</td>
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<td>59</td>
<td>8 EASY LOVING</td>
<td>Freddy Hart (George Ritchie), Capitol 3115</td>
</tr>
<tr>
<td>60</td>
<td>7 ONE FINE MORNING</td>
<td>Lighthouse (Stenny Winter), Epic 7608 (5MAD)</td>
</tr>
<tr>
<td>61</td>
<td>6 WELCOME HOME</td>
<td>Jerry Reed (Curtis Thomp Kirt, Epic 1180 (2MAD)</td>
</tr>
<tr>
<td>62</td>
<td>5 STOP, LOOK, LISTEN</td>
<td>Stax (Thom Bell), Atco 4527</td>
</tr>
<tr>
<td>63</td>
<td>4 THE YEAR THAT DELAYED DELAYED DIED</td>
<td>Tom T Hall (Jerry Kennedy, Mca 2523</td>
</tr>
<tr>
<td>64</td>
<td>3 WHERE EVIL GROWS</td>
<td>Poppy Family (Terry Jacobs, London 146</td>
</tr>
<tr>
<td>65</td>
<td>2 CRAZY LOVE</td>
<td>Rhianna Reddy (Larry Marks), Capitol 3130</td>
</tr>
<tr>
<td>66</td>
<td>1 COME A LITTLE BIT</td>
<td>Juster Walker (Just Walker), Scepter 100 (Twilight</td>
</tr>
</tbody>
</table>

Compiled from national retail sales and radio airplay by the Music Popularity Chart Dept, Billboard.
IN THE CHAPPELL FAMILY
EVERYTHING IS RELATIVE TO SUCCESS

BigBoxCashBoxTOP100
October 2, 1971

2 MAGGIE MAY
Rod Stewart, Mercury 73224
19 CHIRPY CHIRPY CHEEP CHEEP
Mac & Katie Kissoon, ABC 11306
23 MAKE IT FUNKY
James Brown, Polydor 14088
37 THE LOVE WE HAD
Dells, Cadet 5683
39 LOVING HER WAS EASIER
Kris Kristofferson, Monument 8525
75 HOT PANTS—I'M COMING, COMING, I'M COMING
Bobby Byrd, Brownstone 4203

TOP 100 Albums
October 2, 1971

1 EVERY PICTURE TELLS A STORY
Rod Stewart, Mercury SRM 1-609
13 JESUS CHRIST SUPERSTAR
(King Herod's Song) Decca DXSA 7206
17 THE SILVER TONGUED DEVIL AND I
Kris Kristofferson, Monument Z 30817
25 HOT PANTS
James Brown, Polydor PD 4054
63 FREEDOM MEANS
Dells, Cadet CA 50004
80 ME & BOBBY MCGEE
Kris Kristofferson, Monument Z 30817
93 GASOLINE ALLEY
Rod Stewart, Mercury SR 61264

ColdBoxR & B TOP 60
October 2, 1971

1 MAKE IT FUNKY
James Brown, Polydor 14088
8 THE LOVE WE HAD
Dells, Cadet 5683
31 HOT PANTS—I'M COMING, COMING, I'M COMING
Bobby Byrd, Brownstone 4203
41 WALK EASY MY SON
Jerry Butler, Mercury 73241

BillboardHOT100
October 2, 1971

1 MAGGIE MAY
Rod Stewart, Mercury 73224
20 CHIRPY CHIRPY CHEEP CHEEP
Mac & Katie Kissoon, ABC 11306
22 MAKE IT FUNKY (Part I)
James Brown, Polydor 14088

CashBoxThe Singles Chart
October 2, 1971

1 MAGGIE MAY
Rod Stewart, Mercury 73224
17 CHIRPY CHIRPY CHEEP CHEEP
Mac & Katie Kissoon, ABC 11306
19 MAKE IT FUNKY, Part I
James Brown, Polydor 14088
34 THE LOVE WE HAD
Dells, Cadet 5683 (Ches/Janus)
35 LOVING HER WAS EASIER
Kris Kristofferson, Monument 8525
82 HOT PANTS—I'M COMING, COMING I'M COMING
Bobby Byrd, Brownstone 4203

The Album Chart
October 2, 1971

1 EVERY PICTURE TELLS A STORY
Rod Stewart, Mercury SRM 1-609
14 JESUS CHRIST SUPERSTAR
Decca DXSA 7206 ("King Herod's Song")
16 SILVER TONGUED DEVIL & I
Kris Kristofferson, Monument Z 30697
22 HOT PANTS
James Brown, Polydor PD 4054
68 FREEDOM MEANS
Dells, Cadet CA 5004
43 ME & BOBBY MCGEE
Kris Kristofferson, Monument Z 30817
29 GASOLINE ALLEY
Rod Stewart, Mercury SR 61264

CashBoxThe Soul Singles Chart
October 2, 1971

1 MAKE IT FUNKY, Part I
James Brown, Polydor 14088
9 THE LOVE WE HAD
Dells, Cadet 5683
39 WALK EASY MY SON
Jerry Butler, Mercury 73241
37 HOT PANTS—I'M COMING, COMING, I'M COMING
Bobby Byrd, Brownstone 4203

BillboardThe Soul LP's Chart
October 2, 1971

5 FREEDOM MEANS
Dells, Cadet CA 50004
6 HOT PANTS
James Brown, Polydor PC 4054
26 SAGITTARIUS MOVEMENT
Jerry Butler, Mercury SR 61347

Chappell Worldwide
NEW YORK—AMSTERDAM—BRUSSELS—HAMBURG
JOHANNESBURG—LOS ANGELES—MADRID—LONDON—MILAN
MONTREAL—MUNICH—NASHVILLE—PARIS—STOCKHOLM
SYDNEY—TORONTO—WELLINGTON—ZURICH

Chappell (BMI)

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Executive Turntable

- Continued from page 6
tol from Warner Bros. Seven Arts Music where he was manager, special projects, Eastern division. Jeannie Schoen named artist development director for the company. Dan Davis appointed to the newly created position, album packaging manager, Capitol. He will continue as editorial manager, creative services division.

James Mazzaccaro named Los Angeles district sales manager, San Francisco. Larry Binns, currently district sales manager, Seattle, assumes responsibility of the San Francisco district.

Robert M. Rice named CBS senior vice president, finance and development, joining the company in 1970. Errol Sober named West Coast professional manager, April Blackwood Music. He is a former ad director, Abnak Records, Dallas.

Liza Williams named president, Basing Street West, U.S. representatives of Island Records, following the resignation of Walter Wanger Jr. for health reasons. Williams is former CBS Records publicist.

John Forster named staff arranger, Ted Pole Productions and the company’s Stride label.

Lydia Wolfag promoted to account executive, Gibson & Stromberg public relations.

Sol Gelt, former vice president, Merco Enterprises, Capitol Industries subsidiaries, joins Win Records Inc., as vice president.

Broadcast: Disk Companies Are Planning Waiting for CBS

- Continued from page 1

released by Decca, and “Verona” will be released by MCA next month. An interesting note to mention is that “Superstar” is based on the Decca albums, with book, music and lyrics by Andrew Lloyd Webber and Tim Rice. The musical is headlined by the Michael Crawford and the Mark Hellingren on Oct. 12.

Waiting on the door of CBS, the recording commitments are “On the Town,” a revival of the 1944 musical with music by Leonard Bernstein. In the cast are Phyllis Newman, Bernadette Peters, Donna McKechnie and Kurt Valdez. The musical is produced by the Michael Crawford and directed by the Richard North, Barbara Cook, Celeste Holm, Muriel Smith, Ruth Ford, Max Sholowalter and Wesley Addy are in the cast. It is scheduled to open at the Marquis Theatre in New York on Nov. 2. “Wild and Wonderful,” a musical view of “Fun City,” sex, politics and religion,” with score and lyrics by Bob Goodman is scheduled to open at the Lyceum on Nov. 9. “It’s a Funny Old World After All,” a musical that ’Entirely to Blame,” a musical comedy by Anthony Newley and Leslie Bricusse, is scheduled to open on Broadway on Nov. 19. "Cassidy," a musical with Leonard Bernstein-Lillian Hellman-Michael Viner and directed by the Michael Crawford, is scheduled to open at the Broadway Theatre on Nov. 28. “Full Circle,” a musical comedy with book and music by Robert Waldman, is a Broadway opening set for Dec. 18.

Also in the wings with no opening dates officially set are “Two Gentlemen of Verona,” with incandescent music by Galt McDermott and director by the Michael Crawford, and a cast headed by Jerry Stiller, Jonelle Allen, Carl Fries, Joe Freo and Clifton Davis. Another musical with no opening date is "The Ceramic Cure," based on short stories of Saki. Music and lyrics by Terence Lea and a book by Marc P. Smith.

CSB Tests Language

- Continued from page 1

mounting a major promotional push on “行长,” which will be shortly followed by a Gerard album.

Said Yentoff: “Butterfly” is already the biggest selling single in CBS-Related Records and has quickly been released into the U.K. Top 50 and has been becoming a major success all over the European market.

“We notice that the release of a local language version and airplay and sales at the present time. This was not always the case—the general theory was that the consumer wanted the original hit in the original setting.

“But reaction such as we’ve been getting with the Russian version shows that CBS is enabling us to extend the cross-pollination of product from country to country that is always the aim of an international operation.”

CBS also involved with rock—Chicago has overdubbed some of their hits in Japanese and releasing them.

Jerry Yentoff took over CBS International last year. He said: “We are planning no major reorganization, but we will be focusing on developing the concept of one world of music. Williams and Gerard—two of the key artists such as Roberto Carlos, Brazil’s top selling singer, who is currently in the U.S. recording a Portuguese language album—are examples of how this can move from concept into reality.

“Williams for example, as a result of the ‘Love Story’ success, will now record Music ‘Across the Way’ in Spanish, Japanese and English. The songs were written by German artist James Last.

Tribold Steel Bond

WALNUT CREEK, CALIF.—The first release from Triplod Steel Bond, an alive and well and working steadily, according to George Stann, son, and manager of Theatrical Corp. of America, who have been exclusively booking the Hugh Borgie-directed steel band for over four years. Borgie outlined five-to-six performance week, primarily in colleges and for the first time for the first time. He pointed out what he considered discrepancies in a Billboard story in the Sept. 11, issue.

Stann claims that the TTBS is in no danger of deportation.

He denied being H-1 petition after TTBS. Borgie is working on an H-1 visa, while band members of the Borgie organization are under H-2 visas. Stann stated that he has already been working with Borde as leader of the TTBS ever since he made its first North American appearance at Expo 67 in Montreal, and which appearance should be extended by a lengthy itinerary with Liberace.

Stann claims that the Boerd's agrégation has prior right to the of the man named. Stann claims that Boerd has led the band since 1950, when he took over from the University of Michigan. Stann stated that for years, except for travel and uniforms for the band, with Fred Land and manager John, together with the Borgie firm, actually arranging the first international jacket for the TTBS. Stann stated that the TTBS has appeared in 1978, when they called the QX service the market from Nippon Victor.

Ital public offering of 915,000 common shares because of dissatisfaction with the stock’s recent price level, according to a spokesman.

Of the 915,000 shares, 250,000 shares were to be sold by the company to repay short-term debt and to increase working capital, and 650,000 shares were to be sold to the controlling Handelman families. Had the offering taken place, the Handelman group would have held approximately 515,000 shares, or 11 percent (1.1 million) of the company’s outstanding (4,444,673) shares.

David Handelman, president and son of the former public offering, that it would have been an unwise business decision in view of the concern’s presently very strong business.

The company had reported increased sales and earnings for the first quarter ended July 31. Sales increased to $22,340,000, compared to $21,945,000 a year earlier. Net income was $357,000, or 24 cents a share, compared to $1,196,000, or 20 cents a share in the earlier period.

Handelman’s sales in August rose 15.7 percent from the August 1970 level and the business trend is expected to continue in September, Handelman said.

Speculation has been that the Handelman families would relinquish more than 50 percent of their interest in the company in order to diversify.

Handelman Pulls Offering; Cites Stock Price

DETROIT—Handelman Co. has withdrawn plans for a secondary public offering of 915,000 common shares because of dissatisfaction with the stock’s recent price level, according to a spokesman.

The company had reported increased sales and earnings for the first quarter ended July 31. Sales increased to $22,340,000, compared to $21,945,000 a year earlier. Net income was $357,000, or 24 cents a share, compared to $1,196,000, or 20 cents a share in the earlier period.

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Sept. 10: South Bend, Indiana...University of Notre Dame
Sept. 12: Phoenix, Arizona...Phoenix Travelodge Theatre
Sept. 16: Los Angeles, California...Santa Monica Civic Center
Sept. 17: Seattle, Washington...Moore Theatre
Sept. 18: Walla Walla, Washington...Whitman College
Sept. 24: St. Louis, Missouri...Kiel Auditorium
Sept. 25: New York...Carnegie Hall
Sept. 26: Chicago, Illinois...Auditorium Theatre
Oct. 2: Madison, New Jersey...Drew University
Oct. 3: Washington, D.C...Constitution Hall
Oct. 10: Kansas City, Missouri...Cow Town Ballroom
Oct. 12: New Orleans, Louisiana...Warehouse
Oct. 15: Frostburg, Missouri...Frostburg State College
Oct. 23: Cambridge, Massachusetts...Harvard University
Oct. 24: Charlottesville, Virginia...University of Virginia
Oct. 29: Cleveland, Ohio...Case Western Reserve University
Oct. 30: Manhattan, Kansas...Manhattan State College
Oct. 31: Denver, Colorado...Auditorium Arena