

Billboard

• NEWSPAPER

• NEWSPAPER

SEPTEMBER 26, 1970 • \$1.00
SEVENTY-SIXTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN PAGES 55-58

HOT 100 PAGE 76

TOP LP's PAGES 78, 80

EDITORIAL

A New Life-Style

The music/record/tape industry has come upon a new era—that of cartridge TV.

This development will have the most profound influence upon entertainment and communications—in fact, upon the very life-style of our society. In entertainment, particularly, cartridge TV represents a new generation, a new plateau. The ramifications of cartridge TV are total, that is, the entertainment form will spawn new creative processes, and new marketing and distribution concepts. No segment of our business, from the songwriter to the performer to the dealer, will be untouched. Lawyers, talent managers, distributors and rackjobbers must attempt to gauge what cartridge TV means for them. Fresh and clear thinking is necessary.

It is gratifying that much of NARM's mid-year convention agenda at the Fairmont Hotel in Dallas, is devoted to an examination of the implications of these new horizons in entertainment. Nothing, at this point in time, could be more relevant to the future health of our industry.

Computer Eases Copyright Load for Peer-Southern

By PAUL ACKERMAN

NEW YORK—To facilitate the task of worldwide registration of copyrights and the international preparation of royalty statements, the Peer-Southern Organization has initiated an in-house global computer system. The move reflects the thinking of president Ralph Peer II and treasurer John J. Petersen. They point out that Peer-Southern's rate of newly acquired copyrights is in

excess of 5,000 annually, whereas mechanical licenses granted in the U.S. alone is above 4,000 annually. The system will keep pace with this volume of material and cut the time gap between royalty payments to writers.

This third generation computer system updates the Peer-Southern information systems for storage, retrieval and ac-

(Continued on page 82)

Ampex Mil Deal With PVI

NEW YORK — Perception Ventures Inc., a record and publishing firm here headed by Terry Philips, has signed a deal with Ampex calling for a minimum of 30 albums of product over the next three years. Philips and Boo Frazier, executive vice president of marketing, worked on the deal with Ampex executives Don Hall,

Irv Brusso, and Shad Helmstetter. The deal is for minimum royalties on tape cartridge product and covers the rights to manufacture, distribute and sell in the U.S. and Canada.

PVI's two main labels are Today Records and Perception Records. Initial product already consigned to Ampex, include

(Continued on page 10)

Cartridge TV in Spotlight As NARM Meeting Opens

By BRUCE WEBER

DALLAS — What are rack merchandisers going to do about the new electronics revolution—cartridge TV?

Top Awards to 3 at Montreux

MONTREUX — The third annual Montreux International Records Awards broke two precedents on Sept. 8. For the first time, the three prizes were voted by the jury to be all first prizes, rather than a first, a second and a third; and also for

(Continued on page 6)

The cartridge TV wave, grandiosely heralded, will be in sharp focus at the National Assn. of Record Merchandisers (NARM) tape convention Sunday (20) through Wednesday (23) in the Fairmont Hotel in Dallas.

Whatever the rack jobbers do about cartridge TV, though, the educational process begins Tuesday (22) with a business seminar and concludes Wednesday (23) with demonstrations by several cartridge TV manufacturers.

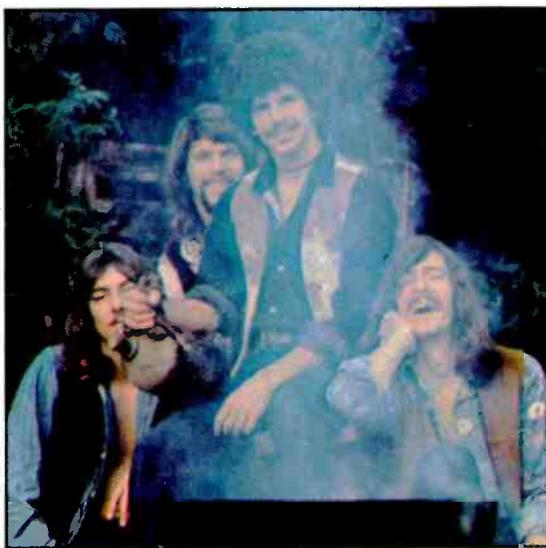
Videotape is more than a new horizon in home entertainment. Many believe it is the emerging factor that will shape the economic future of the recorded entertainment business.

Rack merchandisers will be invaded by an emerging medium with five competing but incompatible technologies. The impending revolution will have an enormous impact on many American institutions: entertainment, publishing, business, education, industry.

In short, and most important to rack merchandisers is the

(Continued on page 12)

LONDON RECORDS
SALES MEETING
and
CERTRON MEET
See Page 3



Potliquor, a "river blues" rock group from Baton Rouge, Louisiana, created a sensation at the New Orleans Pop Festival and were sought after by many record labels. Their debut album, "First Taste," is being released by Janus Records and the group is about to embark on their first national tour. Potliquor is next on Janus Album JLS-3002.

(Advertisement)

Mfrs Seen Pumping 5.5 Mil Into Spots

By CLAUDE HALL

NEW YORK—Record companies are moving more and more toward radio commercials as a means of breaking albums and will spend an estimated \$5.5 million this year in direct purchases of radio spots. H. Barrie Morrison, president of Marketing Resources & Applications, a media buying firm, pointed out that this was in addition to several million dollars being spent in cooperative advertising projects with distributors and leading retailers such as Korvette and White Front.

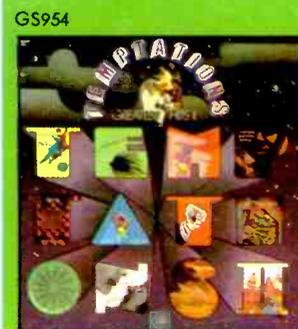
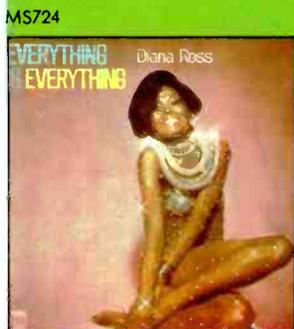
MRA bought more than \$1 million in radio time for its clients last year and \$100,000 of this was in record company commercials.

A specialist in record company advertising on radio and television, Morrison was president of Mitchell-Morrison, an advertising agency, until two years ago when he joined MRA. During his 12 years at Mitchell-Morrison, he handled such accounts as Atlantic Records, ABC Records, Polydor, United Artists Records, and DGG Records.

(Continued on page 8)

(Advertisement)

Now Motown scores six big points.



The Band

Time To Kill... From the Mother Album!



SW-425

STEREO SW-425

Stage Fright

THE BAND

RICHARD MANUEL
JAIME KOSBIE ROBERTSON
RICK DANKO
LEYON HELM
GARTH HUDSON

PART I
STRAWBERRY WINE
SLEEPING
TIME TO KILL
JUST ANOTHER WHISTLE STOP
ALL LA GLORY

PART II
THE SHAPE I'M IN
TIMOTHY W. WALCOTT MEDICINE SHOW
DANIEL AND THE SACRED HARP
STAGE FRIGHT
THE REMOR

TODD RUDGREN, Engineer
GLYN JONES, Mix Down
NORMAN SEIFE, Photographer
BOB CATO, Designer
Special Thanks to JOHN SIMON

Recorded at the Woodstock Playhouse,
Woodstock, N.Y., by Location Recorders

CAPITOL MUSIC AND MUSIC ADMIN.



On Capitol

Rock Eases Youths' Pressures: Johnson

By MILDRED HALL

WASHINGTON — Quoting heavily from somber rock lyrics on the uselessness of drug escape, FCC's Nicholas Johnson last week hit back hard at those who try to blame rock music and rock culture as promoting drugs—when the music is actually a form of "relief" from the pressures that are really driving youth to drugs.

Johnson quoted chapter and verse from a dozen rock lyrics, proving that the message is prevalently one of grief and warning, about the death-dealing of drugs, and the death-dealing of modern man's wars, greed and destruction of the earth.

Johnson's chief target, during a talk at a USIA Foreign Service briefing on rock music and underground broadcasting here last week (17), was Vice President Spiro Agnew. In a recent speech, Agnew accused rock lyrics of purveying a drug culture, and quoted from the Beatles' song, "With a Little Help From My Friends."

The FCC's earnest and angry young man found it particularly hypocritical that Agnew set up rock lyrics as a convenient scapegoat for drug problems, in a talk from Las Vegas, where the flow of

gamblers' money is matched only by the flow of alcohol—one of modern man's worst killers, Johnson pointed out.

He scored Agnew and others in public life for hounding young musicmakers, while ignoring the constant television promotion to hook the young on the culture of alcohol and cigarettes. To say nothing of a constant din of ads for over-the-counter drugs, which former FTC chairman Weinberger said, "May be a contributing factor in drug abuse."

Not rock lyrics, but TV advertising messages (\$20 million for sleeping aids alone in 1969) constantly urge America to use pills and other products to get to sleep, to wake up, to feel calm, to feel excited, to conquer anxieties, to feel great. Ford advertising tells youth the car will "Blow Your Mind," Johnson noted, and motor bikes advertise "A trip on this one that is legal," while cosmetics and foods and other items will "Turn you on."

He suggested that the "Better Life Through Chemistry" type of advertisers on TV get by unscathed because these are heavy contributors to campaign writers and performers are not.

He urged Agnew to really listen to the music, and quoted some of the lyrics with potent and poignant warnings against the drug route, including Canned Heat's "Amphetamine Annie"; Steppenwolf's singing of "The Pusher" who "Don't care if you live or you die . . . I'd declare total war on the pusher man."

In the Rolling Stones' song, "Mothers' Little Helper," where tired Mama sets the example, the listeners are warned that the "Helper" pills just help you on your way to dying. Similar warnings are in Love's "Signed, D.C." and "Crystal Blues," by Country Joe & the Fish, and in the Who's "Tommy."

Also dedicated to Agnew were Johnson's full-length quotes of the lyrics to Steppenwolf's "Monster." The words indict the corruption and indifference of leadership which is "strangling the land." (Trousdale Music Publishers, copyright 1969.) Edwin Starr's recording of "War," by Norman Whitfield and Barrett Strong: "War . . . What Is It Good For?" (Jobete Music Inc., copyright 1969.) and Joni Mitchell's "Big Yellow Taxi," lamenting the blight on the land put there by business and political greed: "They paved paradise, and put up a parking lot." (Siquomb Publishing Corp., copyright 1969.)

10% Payout By ABKCO

NEW YORK—ABKCO Industries Inc. has declared a 10 percent stock dividend on shares of its common stock payable on Oct. 23 to shareholders of record as of Sept. 21. ABKCO had previously announced record earnings for the nine months ended June 30 of \$1,697,000 or \$1.53 per outstanding common share. This amount includes extraordinary income of \$500,000 or 45 cents per share.

London 2d '70's' Meet Bows 18 LP's, Budget Cassette Line

By MIKE GROSS

NEW YORK—London Records' "Sound of the 70's" theme was reaffirmed at its national sales meeting here (Sept. 14-15) with the unveiling of 18 new LP's and the introduction of a budget cassette line.

The new LP's, covering the London, Parrot, Deram and phase 4 lines, marked a continuation of the label's Sound of 70's" program which it initiated in January and followed up in the July release, while the budget cassette release marked the beginning of London's entry into the cassette field with a line that will be manufactured at its plant in England and which will be distributed by London's 29 distributor outlets here. A regu-

lar release schedule of budget cassettes covering operas and symphonies will begin in January. It is to be noted that all other regular priced tapes from the London family of labels are still only available through Ampex. D.H. Toller-Bond, London's president, emphasized the label's commitment to cassettes with "Cassettes are going to be very big in the market."

The London Stereo Cassettes will go out at a suggested list price of \$4.95, the Richmond Opera Cassettes will have a suggested list price of \$10.95. In the initial Richmond Opera series are "La Boheme," "Tosca" and "The Mikado." Included in the Stereo Treasury Series are:

Rossini-Respighi: "La Boutique Fantasque" coupled with Dukas: "The Sorcerer's Apprentice"; Berlioz: "Symphonie Fantastique"; Dvorak: "Symphony No. 9 in E Minor (Op. 95)"; Adam: "Giselle"; Mendelssohn: "Violin Concerto in E Minor"; Tchaikovsky: "Symphony No. 6 in B Minor (Op. 74)"; Grieg: "Peer Gynt"; Schubert: "Symphony No. 8 in B Minor"; Richard Strauss: "Also Sprach Zarathustra"; and Beethoven: "Symphony No. 9 in D Minor (Op. 125)."

The English-made cassettes are being manufactured to the Dolby characteristic and will have specially designed packaging. The cassette development in England has been a special project of Arthur Haddy, director of British Decca and the man responsible for "ffrrr."

All the cassettes, which will be packed 30 to carton, will be shipped from London's three distributor warehouses: London Records Distributing Corp./Servor, N.J., will ship to the East; London Records Midwest, Chicago, will ship to the Midwest; and London Records California, Los Angeles, will ship to the West.

Highlighting the LP release are new albums by Tom Jones (Parrot), the Rolling Stones (London), Mantovani (London), Frijid Pink (Parrot), Savoy Brown (Parrot), Chilwack (Parrot), the Keef Hartley Band (Deram), Monterey String Ensemble (London), and a package featuring John Mayall, Otis Spann, Ten Years After, Savoy Brown and Keef Hartley (London). And for a special promotion, London has placed Tchaikovsky's "1812 Overture" recorded by the Los Angeles Philharmonic, conducted by Zubin Mehta in its "pop" category and will give it a push in all pop areas including the underground market. The "1812" is coupled with Tchaikovsky's "Romeo and Juliet."

Phase 4 Issues

In London's phase 4 stereo release are packages by Henry Lewis conducting the Royal Philharmonic Orchestra, Leopold Stokowski conducting the London Philharmonic Orchestra, Frank Chacksfield, and Stanley Black. London's new classical releases are covered in the Classical Section.

The meeting, which drew more than 150 distributors and promotion men from the U.S. and Canada, as well as special "thank you" appearances by conductor Stanley Black, and opera stars Joan Sutherland and Renata Tebaldi, was helmed by Herb Goldfarb, head of national sales for London; Walt Maguire, head of pop a&r and sales, and Terry McEwen, head of the classical department.

The closing segment of the meeting was turned over to Andy Tomko and Ira Trachter, Billboard's manager of charts and director of charts, respectively. An explanation of Billboard's chart operation was followed by a question-and-answer period. Conclusion of the give-and-take was that the communication lines from the manufacturers, his people in the field, and the trade press charts should be tightened.

Certron Music Holds 1st Natl Sales Meet

By BILL WILLIAMS

NASHVILLE—Certron Corp. Music Division hosted its first national sales convention here last week, with executives from major markets and 25 independent distributors.

The firm, among other things, revealed independent production deals set with such producers as Allen Reynolds, Dickey Lee, Danny Davis, Al Klein and several others. Aubrey Mayhew, the label chief, also outlined extensive growth plans for Certron's one-stop division.

The Certron now employs 150, making it among the largest of the major recording firms headquartered here.

Herb Dale, Certron's director of national sales and distribution, chaired, emphasizing that the label has a "superiority" complex, due to its product to distributor to one-stop and rack-jobber set-up. He said the "total music complex has grown rapidly with fantastic sales increases every month."

Dale said: "Too little consideration is given today to buyers of prerecorded music who enjoy browsing and being motivated by other than top 20 or 30 chart albums or tapes. Record merchandisers . . . have a responsibility to the record industry to make available to the consumer a variety of product to satisfy individual needs and tastes."

Henny Youngman's one-liners served as interludes between each of the LP excerpts in the product presentations.

In the product category, new pop LP's were listed by Rene & Rene, Tonnie Dove, His Brothers Children, Esperanza Enchanted, Henny Youngman, Josue, Joe Bravo & the Sun-glows, and Bobby Helm. Dale also noted that in line with the industry's commitment to present social issues via spoken records, Certron is releasing "Gagged and Chained," a recreation of Bobby Seale's contempt of court citation at the Chicago trial on Nov. 5, 1969. Included in the LP is a previously unreleased interview with Seale.

Terry Wineriter, Phoenix, was listed as the company's "Promotion Man of the Year," for his successes with the Pozo Seco's McNartney-Lennon medley.

David Ward, public relations

director, spoke of the company's news potential because of its "exciting acquisitions and headline-grabbing personnel," while national promotion director Bill O'Brien outlined the rapid changes in record promotion.

Distributors present represented Music Merchants, Boston; International Reco-Tape, New York; Pike Corp., Cleveland; Commercial Music, St. Louis; Larety of New Jersey; Summit Distributors, Hartford, Conn.; Best Distributing Co., Buffalo, N.Y.; and Zamoiski Distributors of Baltimore.

Little LP Push Rolls

By EARL PAIGE

CHICAGO — The comeback fight of the 7-in. Little LP stereo jukebox album is being pushed from an unexpected direction due to a merchandising plan to be launched in Montgomery Wards West Coast stores centering on Little LP's as consumer product, according to Robert Cheeseboro. Cheeseboro, president of Cheeseboro Products Corp., is the developer of a 7-in. disk size stereo record player and views Little LP's as an ideal vehicle to promote it.

The West Coast based inventor came here to confer with Henry Baskin, Baskase Products, (Continued on page 55)

Merc Gets Rights On 'Emu' in U.S.

CHICAGO — Mercury Records has obtained rights to release the No. 1 Australian record in the U.S. Entitled "Old Man Emu," the novelty tune is by John Williamson. Mercury obtained rights through negotiation with Sire Records, who handle Fable Record Co., which released the song in Australia.

MCA, Chess Deal

CLEVELAND — MCA Records Distribution Corp. here will distribute Chess Records and its subsidiary labels, said Arnie Orleans, director of marketing for Chess Records. The distribution firm also covers Pittsburgh.

Hendrix Dead, Rock Great

LONDON — Jimi Hendrix, central figure in the rise of progressive rock and the underground music scene, died during his European tour, taken ill, Sept. 18 at the Cumberland Hotel, here. He was dead on arrival at the hospital. His last U.K. appearance was at the Isle of Wight Festival, where he appeared with Mitch Mitchell, bass and Billy Cox, drums.

Hendrix, 25, rose to prominence in 1967 in the U.S. when his group, the Experience, started their many tours of the country. Recording for Reprise, his albums "Are You Experienced," "Axis: Bold As Love" and "Electric Ladyland" were gold record winners in 1967-68 and a series of sell out concerts — including a Monterey Pop Festival appearance—confirmed his status as a rock leader.

He started as guitarist for several performers, including Little Richard and Curtis Knight but it was not until he met Chas Chandler, member of the Animals group, that his real career started. Chandler took him from the U.S. to London and launched him as an underground act there. Chandler became, with Mike Jeffrey, his co-manager. His last album was a live release of his 1967 Monterey appearance on Reprise.

The funeral will take place in Hendrix' birthplace, Seattle.

For More Late News

See Page 82

Famous Music, Barry Tie on Pub Complex

NEW YORK — A joint venture music publishing company has been set up by Famous Music Corp. and Jeff Barry. The new complex will be under the creative supervision of Barry and will comprise two publishing companies, Heiress Music, Inc. (BMI) and Top Floor Music (ASCAP).

Both Heiress and Top Floor will operate independently of Famous in the creative area; however, administrative and exploitation of the catalogs developed will be under the direction of Famous' vice president and general manager, Marvin Cane.

Heiress and Top Floor have already turned out a large number of compositions for Jeff Barry production deals. To continue the flow of material for record production, Barry is as-

sembling young writers to staff the two publishing companies. These include Neil Goldberg, Gil Savin, Steven Soles, Michael Soles and Ned Albright. Andy Kim, who collaborated with Barry on "Sugar, Sugar," among other songs, will continue working with Barry. Robin McNamara, whose recent hit is "Lay a Little Lovin' on Me," will also contribute to the catalog.

The joint venture company will operate only in the U.S. However, Barry and his publishing advisors have already begun negotiating subpublishing agreements with companies throughout the world.

In addition, the staff of Heiress and Top Floor will continue to function independently as record producers creating masters for submission both domestically and worldwide.

Jukebox Buyers Cut Costs; Buy Disks From Indie Dist.

By EARL PAIGE

GREENVILLE, S.C. — Another although more subtle factor behind the growth of the independent record distributor is the growing number of cost-conscious jukebox programmers they are selling direct rather than through one-stops. Faced with the need for more records because of the switch to servicing jukebox locations weekly rather than every other week, programmers such as Cecil Parsons here are taking another look at that 7-cents-per-record savings ob-

tained by bypassing subwholesalers.

Parsons says he services 75 percent of his jukebox stops every week and changes three records each time. He thus reflects a trend documented in a recent Billboard Publications Corporate Research Division study which shows operators' purchases have jumped from 201 records per purchase order to 285 (Billboard, May 30, 1970).

A programmer here at Witt (Continued on page 55)

Nero Will Debut Original Work in Concert in L.I.

NEW YORK — Peter Nero will debut his original musical work, "Anne Frank: Diary of a Young Girl," Sunday (27) in the new sanctuary of Temple Beth El in Great Neck, N.Y. Soon after the concert, Nero plans to record the composition for Columbia Records. He also plans to perform the work on future concert dates both here and abroad.

For the debut performance Nero will conduct a 40-piece orchestra, a vocal choir of six men and six women, a 22-voice

young peoples chorus, a rock group and a 14-year-old girl narrator reciting the words of Anne Frank.

The work includes 12 original songs that feature music composed by Nero, with words by Anne Frank.

The event is being held for the benefit of Temple Beth El, and marks the dedication of the new 2,000-seat sanctuary.

Nero, who lives in Kings Point, is a member of the temple and is chairman for the event for which he is donating his time and services.

Publishers Assn Names Jobete

DETROIT — Jobete Music Co., the publishing wing of Motown Records, has just been elected to membership in the National Music Publishers Association by the NMPA board of directors. The total number of new member firms who have joined NMPA this year is now four.

Leonard Feist, executive vice president of NMPA, noted that the association is consistently broadening its geographical base of membership. Consequently, added Feist, plans have been made by the association for more travel to the nation's key music centers. This includes a visit to Nashville during the annual country music convention Oct. 13-15, to hold meetings with the executives of the NMPA's many Nashville based firms. Feist will then go to Nashville to confer with a number of publishers

there and attend the annual awards banquet of the Gospel Music Association.

WB, Atlantic Branch Rolls

NEW YORK—The Elektra-Nonesuch, Warner-Reprise, Atlantic-Atco-Cotillion branch distribution in Cleveland—exclusively reported in Billboard, Aug. 22—will be operational on Oct. 1, announced Ahmet Ertegun, Atlantic president, and vice president, Warner Bros., in charge of music.

The Cleveland operation will also cover the adjoining Cincinnati and Pittsburgh markets. Both Pittsburgh and Cincinnati as well as Cleveland will have resident sales and promotion staffs.

Cleveland branch will be headed by Mike Spence, formerly with RCA.

The branch set up has been supervised by Atlantic's Dave Glew, Warner's Joel Friedman and Elektra's Mel Posner.

Peggy Lee to Join Quinn on TVer

NEW YORK—Peggy Lee will join Anthony Quinn as sole performers for the "Kraft Music Hall" upcoming special, "A Man and a Woman," to be aired Wednesday (23) over NBC-TV. Miss Lee has also been set to tape a segment for Johnny Cash's show (ABC-TV) in October.



GIANT BILLBOARDS to the tune of \$17,500 are being erected in Los Angeles as part of a giant promotion drive for Ampex Recording artist, Jesse Winchester. Larry Harris, president, Ampex Records looks in on the building process. See story page 4.

UA Music Steps Up Drive in Contemporary Folk-Rock Field

NEW YORK—United Artists Music Group is beefing up its drive into the contemporary folk-rock field. The firm has added to its writer roster Eric Anderson, who records for Warner Bros., and Johnny Bassette and David Cohen. Bassette records for United Artists Records and Cohen will make his recording debut in the near future.

Tom Paxton recently became an exclusive writer for UA when his Deep Fork Music Co. was purchased by United Artists Music Group. Tom Paxton has an album of his own compositions in release, as does Eric Anderson.

UA also is picking up recording action on Paxton's songs,

especially "Whose Garden Was This," which is the title of John Denver's new RCA Records album, and which is also being performed on many television variety shows by various artists.

Murray Deutch, executive vice president and general manager of United Artists Music Group, has set in motion a Coast-to-Coast and worldwide promotion campaign on behalf of UA's writers and their material.

Scepter Meet Draws Solid Attendance

LAS VEGAS—Scepter Records held a meeting for promotion representatives from over 30 regional distributorships here at the International Hotel to increase communications among the representatives.

Scepter has now decided to make the meet an annual affair because of its success, said national promotion director, Denny Zeitler. Zeitler and Chris Jonz, general manager for r&b product organized the meeting.

Those attending included Glenn Robbins, Paul Pieretti, Jack Solinger, Gary Schaffer (San Francisco), Larry Hayes, Charlie Reardon (Denver), Otto Burston, Abe Guard (Baltimore), Vic Perotti (Cleveland), Ray Malinda, John Mitchell (New Orleans), Roger Bland (Dallas) Bud Walters (Cincinnati), Dave Stefan (Milwaukee), Fred Saxon (Detroit), Bill Coom, (Continued on page 82)

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THE RCA RECORDS-Don Kirshner party at Felt Forum to launch the Kirshner label "Globetrotters" group show. The photo on left shows Mort Hoffman, RCA Records' vice president of commercial operations, chats with Meadowlark Lemon of the Globetrotters. The center photo



shows the action during the Celebrity-Globetrotters game which the Globetrotters won. The photo on right shows Kirshner chatting with Dave Stallworth of the New York Knicks.

Columbia
Stereo
C 30087



THE FLOCK DINOSAUR SWAMPS



THE NEW FLOCK ALBUM REALLY TAKES YOU BACK.

All the way back to 3 million B.C. To be precise, it's a musical fantasy. With imagery that takes you away on an excursion of musical ideas.

It's The Flock's second album. Their first album, "The Flock," was a chart best seller at well over 100,000 copies.

They recently returned from an incredible European tour: "The Flock is just fantastic.

... Suddenly The Flock has arrived," said Roy Shipston, DISC & MUSIC ECHO.

And "The Flock... proved that U.S. Groups have reached incredibly high standards of musicianship that British bands will have to go a long way to beat" was the comment of Chris Welch, MELODY MAKER.

And from Amsterdam the reviews went from "Best band" to "Spectacular."

The Flock's Jerry Goodman, who liberated the violin from classical to electric, is the

current top pop violinist in the Jazz & Pop International Critics Poll

And now, "Dinosaur Swamps": music that covers every known expression and form to create those of its own.

So, not only does it take you back. It also brings you all the way to the future.

ON COLUMBIA RECORDS AND TAPES

Billboard

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 165 W. 46th St., New York, N.Y. 10036
Area Code 212, PL 7-2800 Cable: BILLBOARD NEWYORK



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New Zealand: J. P. Monaghan, c/o Box 79, Wellington, New Zealand.

Philippines: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.

FINLAND: Kari Helopaltio, Perttula, Finland. Tel: 27.18.36.

FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.

GREECE: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.

HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn, Holland. Tel: 19647.

HUNGARY: Paul Gyongy, Derek Utca 6, Budapest, Hungary. Tel: 35-88.90.

ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv, Israel. Tel: 23.92.97.

LATIN AMERICA:

Argentina: Ruben Machado, Lavalle 1783, Buenos Aires, Argentina.

Mexico: Enrique Ortiz, Nueleo Radio Mil, Insurgentes Sur 1870, Mexico 20, D. F.

Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce.

Uruguay: Carlos A. Martins, CX8 Radio Sarandi, Montevideo, Uruguay.

POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37, Poland. Tel: 34.36.04.

SCANDINAVIA (Denmark and Norway): Espen Eriksen, Bestumveien 21d, Oslo, Norway.

Tel: 55.71.30.

SPAIN: Joaquin Luqui, Donoso Cortes 56, Bapo C, Madrid 15. Tel: 243.96.60.

SWEDEN: Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm, Sweden. Tel: 075022465.

SWITZERLAND: Bernie Sigg, Rebbergstrasse 74, 8102 Oberengstringen, Switzerland. Tel: 051 98 75 72.

UNION OF S. AFRICA:

Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal, South Africa.

WEST GERMANY:

Munich: Ursula Schuegraf, Prinzegentenstrasse 54, Munich 22, West Germany. Tel: 29.54.32.

Hamburg: Coin: Walter Mallin, 334 Wolfenbuttel, Hermann-Lons-Weg 6, West Germany. Tel: (05331) 3267.

YUGOSLAVIA: Borjan Kostic, Balkanska 30, Belgrade, Yugoslavia. Tel: 64.56.92.

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ADVERTISING MANAGER: Ronald E. Willman

PRODUCTION MANAGER: Bob Phillips

PROMOTION DIRECTOR: Murray Dorf

CLASSIFIED ADVERTISING MANAGER: Miles T. Killoch (New York)

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Andre de Vekey, Regional Publishing Director

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Vol. 82 No. 39

NARAS Will Beef Up Education, Cooperation and Administration

ATLANTA — The Record Academy (NARAS) has set the wheels in motion for a greater emphasis on educational programs, closer cooperation between chapters through more frequent national committee meetings, and projected increases in administrative manpower. The plans were blueprinted at a meeting of the National Trustees Sept. 12-13 in Atlanta's Royal Coach Motor Inn.

In addition, the 24 National Trustees voted to retain with a few slight modifications, the existing list of Grammy Awards categories; moved this year's eligibility cut-off date from November to Oct. 15 to afford more time for preparation of the Academy's projected live awards television special, and re-elected Irving Townsend as its national president for an additional one-year term, the first time a NARAS president has been accorded such an honor. Atlanta's Bill Lowery was elected national secretary, while Father O'Connor, Wesley Rose and Bill Cole were re-elected as national officers.

NARAS' educational plans center on a Nashville proposal to create an Institute of Creative Development and Training for the recording arts and sciences to be housed in Vanderbilt University and to draw upon the facilities, faculties and students of other area colleges, such as Fisk and Peabody. Its aim would be to educate and prepare students for active participation in the field of recording. The National Trustees authorized \$20,000 to finance a one-year pilot program that would be expected to serve as a model for similar programs in other cities, and which would explore relationships with the

community-at-large. Nashville's Rick Powell, an instructor at Peabody, heads the committee composed of representatives from each of the NARAS chapters.

Other Moves

In addition to the educational committee, the Trustees authorized the creation of a new finance committee, a television committee, and a national administrative committee, the last to work with a professional executive placement agency in its search for a full-time administrator who would correlate the Academy's various national activities that are currently handled by local executive directors in Los Angeles and New York. To administer the ever-increasing

Grammy Awards nominating and voting procedures, Los Angeles executive director Christine Farnon was empowered to hire an assistant.

Other activities during the meeting included a discussion with the Academy's TV committee and a network representative regarding plans for the telecasting of the Grammy Awards presentations; authorization of the creation of a membership profile that would enable the Academy and its chapters to better serve its members; and the continuance of the NARAS Awards Guide program that makes most of the industry's outstanding recordings available to all voting members at reduced prices.



IRVING TOWNSEND, center, first national president of NARAS ever to be reelected, is flanked by the Record Academy's national officers; left to right, Wesley Rose, second vice president; Father Norman J. O'Connor, first vice president; Bill Lowery, secretary, and Bill Cole, treasurer.

Executive Turntable

In a move anticipated for some time Elmer H. Waverling has been succeeded as president of Motorola Inc. by William J. Weisz who was executive vice president. Waverling becomes vice chairman and is chief operating officer. Weisz is assistant chief operating officer. Dr. Daniel E. Noble, board vice chairman, is now chairman of the science advisory board of the directors' staff, a new post.

★ ★ ★

North Carolina broadcaster, J. T. Snowden now represents



licensing firm, SESAC in the Southeast U.S. He was formerly vice president and general manager of WNCT, Greenville, N.C. before joining SESAC's field staff. He replaces Glenn Ramsey, SESAC's representative in the Southeast for more than 15 years. Ramsey is semi retired and will act as a consultant to SESAC. . . . Del Serino heads the Al Gallico Music Corp. as

general professional manager. . . . Andy Pappas appointed director of sales and Mid-West representative of the Laurie group of companies in the commercial music operation. Harold Hanson named East Coast representative, responsible for East Coast sales. Anthony Esposito joins Eliot Greenberg and John Abbott as Laurie's creative staff.

★ ★ ★

Eddie Lambert has left the a&r staff of Capitol Records. He was responsible for coordination of Apple Records product releases. He will relocate in Los Angeles. . . . Ernie Phillips, formerly national promotion director, Abnak Records has opened his own independent production office in Dallas. . . . Loim Spose joins CEMI (Creative Electronic Musical Industries) as assistant to the vice presidents and directors of the company's New York operation. . . . John Weed has rejoined the Arranging Factory, New York following a series of operations.

★ ★ ★

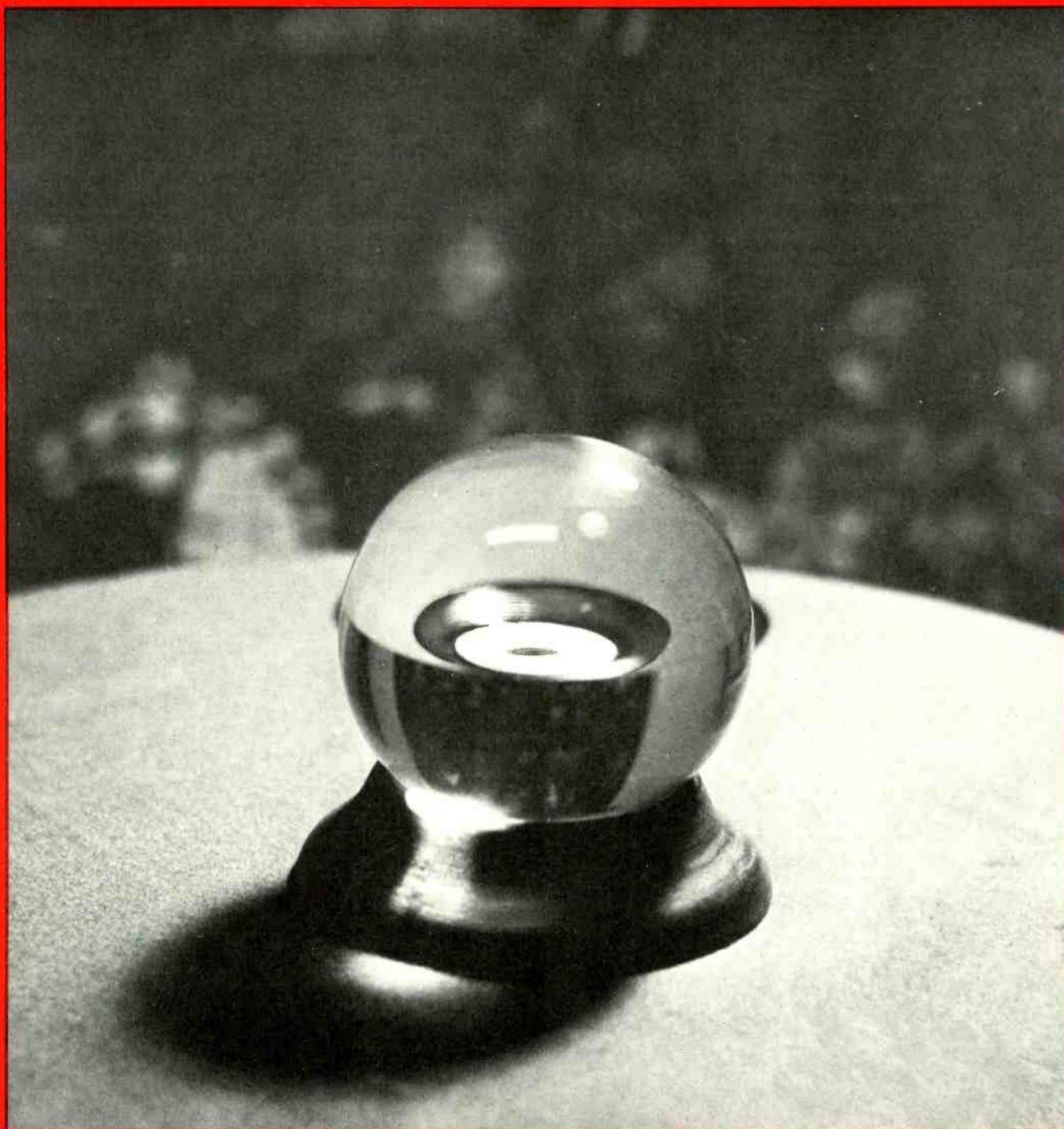
Eugene Kneloff will head up advertising, sales promotion, development and marketing of new products, RMS Electronics Inc., N.Y. He was company advertising manager from 1955 until 1960, before working on a freelance basis for RMS. . . . Charles N. Daigneault appointed personal electronics products sales manager for the consumer products division, Motorola Inc. He was formerly marketing manager, portable electronics division, Westinghouse Electric Corp. John E. (Ed) Fixari named manager, business and industrial markets, education and training products group, Motorola Systems Inc. He was previously district sales manager for the education and



FIXARI

(Continued on page 82)

**The Gypsy predicted
there would be a hit
in Brian Hyland's future.**



**It's not just a hit
it's a SMASH!**

"Gypsy Woman"
UNI 55240
BRIAN HYLAND



UNIVERSAL CITY RECORDS · A DIVISION OF MCA INC.

Audio Fidelity Seeks Satchmo Film Rights

NEW YORK—Audio Fidelity Records is negotiating for film rights to the life of Louis Armstrong. Details of the pact are being worked out and final inking is expected soon, according to Audio Fidelity.

Meanwhile, Audio Fidelity has also received the green light from Armstrong and his attorneys to release an album recorded by Audio Fidelity. The album, "Louis Armstrong," will be available on the consumer market by early October.

In other news from Audio Fidelity, the company has de-

cidated to change its name from Audio Fidelity Records, Inc., to Audio Fidelity Enterprises, Inc. The decision was made at the firm's second annual stockholder's meeting held here recently.

According to Herman D. Gimbel, the company's president, the move to incorporate the name change was in keeping with the firm's plans for vertical development.

Recent acquisitions of Audio Fidelity include Chart Records, a country label headed by Slim Williamson; Phil Schapiro Inc., headed by Phil Schapiro, and specializing in the production of festivals and shows throughout the world; and the establishment of Tiger Tail Toys, a division of Tiger Tail Records, devoted to the manufacture of toys for the pre-teen age group.

Audio Fidelity has also completed a deal for the cash purchase of Sound Center Recording Studios. The company will use the studios to record its own acts, as well as make them available on a rental basis to producers and artists.

Gimbel told his audience, "We have also entered into an agreement with Equine Films for the exclusive rights to the soundtrack of the movie, "P.O.N.Y.," which features such recording groups as, the Youngbloods, and Norma French and Bobby Scott.

"At the same time," he continued, "we have reached a separate agreement with Bobby Scott for the creation and product of album product for our label.

"We have also worked out an arrangement with Sienna Productions whereby our new group, The Goggles, will be featured on an NBC-TV special this fall. The musical soundtrack of that program will be released by us."

Audio Fidelity has also revamped and revitalized its national marketing and distribution force to include outlets across the nation. This division is headed by Mitch Manning, national sales director. New distributors appointed include Stereo South, Atlanta, Ga.; Sounds, Inc., Nashville; United Record Distributors, Houston; and Choice Record Distributors, Kansas City.

Musical to LP Story on TV

NEW YORK—The story of how the music of a Broadway musical becomes an original cast record album has been produced as a television special by Talent Associates and will be aired Oct. 26 on five Group W television stations. The TV special is an edited version of 20 hours filmed during the recording session of "Company." The musical's producer-director Harold Prince and composer Stephen Sondheim appear in the special with the performers and others. The hour show was done by executive producer Daniel Melnick, producer Chester Feldman, and associate producer Judy Crichton. Among the stations it'll be shown on are WBZ-TV, Boston; KYW-TV, Philadelphia; KPIX-TV, San Francisco; KDKA-TV, Pittsburgh; and WJZ-TV, Baltimore. Thomas Z. Sheppard produced the LP.

Golden Crest Earnings Up

NEW YORK—Golden Crest Records, Inc., has reported a 47 percent increase in per share earnings for fiscal 1970 ended April 3.

According to Golden Crest president, Clark F. Galehouse, the company's per share earnings rose to 25 cents from 17 cents in fiscal 1969. The 1970 figures include sales and earnings of acquired companies.

The firm's sales for fiscal 1970 were \$2,572,777 up from \$1,677,145 the previous year. Profits before taxes climbed to \$389,601 from \$194,164 in 1969; and profits after taxes were \$200,926 as compared with \$117,090 for the 1969 fiscal year.

Atlantic Rereleases 'Something in Air'

NEW YORK — "Something in the Air" a single by U.K. group Thunderclap Newman on Track Records, distributed by Atlantic, has been rereleased. The original issue was a 1969 release but the cut is featured on the current Newman LP, "Hollywood Dreams." Airplay on the track is the reason given for Atlantic's decision.

Pickwick Income Rises 15% for First Quarter

NEW YORK—Pickwick International's net income rose 15 percent to \$440,207 during the first quarter of fiscal 1970, ended July 31. Net income for the same period during the previous fiscal year was \$384,364.

Sales were up 20 percent or \$13,429,573 as compared to \$11,177,243. Earnings per share increased to 23.1 cents as against 20.1 cents, a 15 percent increase. The average number of shares outstanding

during the quarter ended July 31, 1970, was 1,903,735 as against 1,899,988 during the quarter ended July 31, 1969.

Net income for the fiscal year ended April 30, 1970, rose 24 percent to \$3,135,344 as against \$2,526,997 during the previous fiscal year. Sales for the year were up to \$61,410,415 from \$51,664,724, an increase of 19 percent. Earnings per share rose to \$1.66 from \$1.40, also an increase of 19 percent.

See Cos. Pumping \$5.5 Mil Into Radio Spots This Year

• Continued from page 1

Most of the non-cooperative advertising being done today is on albums, Morrison said. Record companies are using these spot buys of radio time in order to break albums by new artists "and it's been proven that effective commercials in the right place can boost album sales even after the group has become established."

Many record companies are backing away from cooperative

advertising with distributors because of the reluctance of distributors to participate in the cost of breaking a new group. Too, said Morrison, it may not be worthwhile for a distributor to participate in relation to the number of albums he'll sell in his market. Frankly, it's often faster, and a record company can coordinate the delivery of its product with the radio advertising just to buy the spots direct, Morrison said.

Where MRA comes in, he said, "is that we can provide an estimated 10 to 20 percent more effective buying for the record company's money." MRA offers two types of services through its media sales division. For one thing, it will consult on a yearly basis to assure a record company that it's getting the most for its money in its cooperative advertising venture and advise it on budgets.

Otherwise, MRA will actually buy the time—tailored to the type of product and the format of the radio stations—"at the right price," said Morrison. "Some record companies are spending as much as \$30,000 to \$50,000 in inaccurate radio buying."

At any rate, radio advertising can only go up. The main reason will be that tape cartridge sales are growing. And he felt that the cartridge TV industry, as it builds, will result in "skyrocketing" expenditures of advertising of the cartridge TV product on television.

Sony Now On Exchange

NEW YORK — The Sony Corp., has become the first Japanese company to have its securities listed on the New York Stock Exchange. The stock has been assigned ticker symbol "SNE."

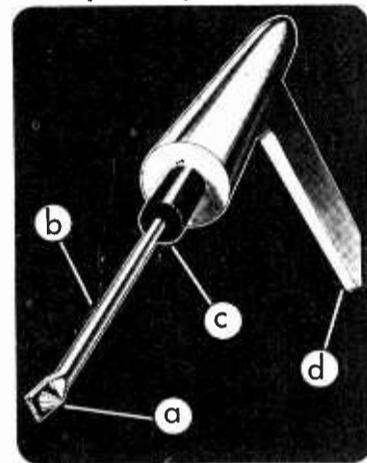
The first 100 shares of "SNE" were purchased by Akio Morita, executive vice president and co-founder of Sony.

Sony listed its American Depository shares. The securities were previously traded on over the counter market since 1961. The company had sales of \$302 million in fiscal 1969, and sales for the current fiscal year which ends Oct. 31 are expected to approximate \$400 million.

CTI Distributor

MIAMI — CTI Records, headed by Creed Taylor, has changed distributors here to Tone Distributors. CTI was formerly handled by Campus Distributing.

Only Fidelitone builds sound quality...



from diamond tip to plastic grip!

Fidelitone is the only needle manufacturer who makes a complete diamond needle controlling quality throughout production. Fidelitone also provides you with the most effective merchandising program in the industry.

Yes, we Make It Easy for you to sell more Fidelitone needles and make more money at it, but it's not easy to make diamond needles.

First, we grind the diamond points (a) to exacting tolerances ± .0001" (1/10,000 of an inch). We are now the world's leading producer of diamond points!

The needle shank (b) is hollow aluminum tubing only .02" in diameter that must be cut, crimped and drilled.

We compound and mold our own rubber bearings (c) to unique dynamic performance specifications.

We also mold plastic lever arms and grips (d). Everything is made and put together in our Chicago plant. After thorough inspection, it goes into the Fidelitone plastic needle box (we make these, too!).

The complete Fidelitone story is easily summed up... stick with the leader! Fidelitone is the leader... the only American company to make a complete diamond needle... the only needle line to offer a complete merchandising program that Makes It Easy for you to build sales and profits.

Fidelitone
Advancing Technology and Merchandising with... THE TOUCH OF MAGIC

6415 N. Ravenswood Avenue, Chicago, Illinois 60626

Market Quotations

As of Closing, Thursday, September 17, 1970

NAME	1970 High	1970 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	147/8	61/2	129	87/8	77/8	83/8	+ 1/2
ABC	391/4	175/8	513	297/8	271/4	291/2	+ 15/8
Amer. Auto. Vending	11	57/8	17	65/8	61/4	65/8	+ 3/8
Ampex	481/2	121/2	1197	19	17	183/4	+ 1/4
Automatic Radio	271/2	51/4	398	93/8	8	9	+ 1/2
ARA	118	741/8	280	105	100	100	- 3/4
Avnet	133/8	61/8	757	83/8	73/8	83/8	+ 3/4
Capitol Ind.	531/2	141/2	752	183/4	161/4	18	+ 3/8
CBS	497/8	241/2	818	313/8	293/4	301/4	- 13/8
Certron	181/4	61/8	476	97/8	83/8	87/8	- 7/8
Columbia Pictures	311/2	85/8	2501	141/2	121/4	137/8	+ 3/4
Craig Corp.	151/8	43/8	128	71/8	6	65/8	+ 1/2
Disney, Walt	158	897/8	875	1141/2	1003/8	1113/8	+107/8
EMI	75/8	33/4	1869	43/8	41/4	41/4	Unch.
General Electric	80	601/4	1581	817/8	783/4	81	+ 1
Gulf & Western	203/4	91/2	1164	173/8	143/4	163/4	+ 1/4
Hammond Corp.	163/8	71/4	101	95/8	87/8	91/8	- 1/2
Handleman	473/8	193/4	215	291/2	28	291/2	+ 1
Harvey Group	123/4	3	60	51/2	41/2	43/4	- 1/4
ITT	601/8	301/2	2200	43	411/8	423/4	+ 1/4
Interstate United	153/4	43/4	139	81/2	8	8	- 1/4
Kinney Services	36	207/8	1536	261/4	245/8	257/8	+ 3/8
Mackie	19	8	51	101/4	93/4	10	+ 1/4
MCA	253/4	113/8	544	213/8	181/4	20	+ 2
MGM	291/8	121/8	364	203/4	163/4	201/2	+ 31/2
Metromedia	21	93/4	359	163/4	155/8	161/2	- 1/4
3M	1143/4	71	735	861/2	845/8	86	+ 3/8
Motorola	707/8	31	332	48	461/2	471/4	- 3/4
No. American Philips	543/4	18	151	24	221/8	23	- 1/2
Pickwick International	543/4	201/2	243	317/8	293/4	317/8	+ 17/8
RCA	345/8	181/8	1615	271/4	253/8	261/2	Unch.
Servmat	313/4	12	304	193/8	18	19	+ 3/4
Superscope	405/8	8	239	153/8	137/8	151/8	+ 11/8
Telex	257/8	91/8	12955	183/4	141/2	173/4	+ 27/8
Tenna Corp.	203/4	37/8	524	71/2	61/2	71/4	+ 3/4
Transamerica	263/4	113/8	1999	151/8	141/8	147/8	- 1/8
Transcontinental	241/2	41/2	1933	77/8	61/4	77/8	+ 1
Triangle	171/4	103/8	12	153/4	15	151/4	- 1/2
20th Century-Fox	201/2	6	1413	11	91/8	101/2	Unch.
Vendo	171/8	10	91	131/8	12	125/8	- 3/8
Viewlex	253/8	53/4	1387	91/2	81/2	87/8	+ 5/8
Wurlitzer	17	77/8	22	9	83/8	81/2	- 3/8
Zenith	373/4	221/4	370	333/8	32	327/8	+ 1/8

OVER THE COUNTER*	As of Closing, Thursday, September 17, 1970	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	61/2	61/4	61/4	Lin Broadcasting	7	51/2	7	
Alltapes Inc.	41/2	4	41/8	Media Creations	2	1	2	
Arts & Leisure Corp.	2	2	2	Mills Music	181/2	171/2	173/4	
Audio Fidelity	11/2	13/8	11/2	Monarch Electronics	21/4	21/8	21/4	
Audio Phonics Inc.	3	23/4	3	Music Makers Inc.	23/4	21/4	21/2	
Bally Mfg. Corp.	111/2	11	11	NMC	3	25/8	27/8	
Cassette-Cartridge	21/8	13/4	2	National Musitme	11/4	7/8	11/4	
Creative Management	9	8	9	National Tape Dist.	4	35/8	33/4	
Data Packaging	8	2	71/4	Newell	37/8	21/2	33/4	
Dict-O-Tape Inc.	21/2	21/4	23/8	Perception Ventures	6	51/4	6	
Faraday Inc.	101/2	10	10	Qatron Corp.	43/4	31/4	43/4	
Fidelitone	3	3	3	Rainbo Photo Color	1	1	1	
Gates Learjet	63/8	53/4	63/8	Recoton	51/2	5	51/4	
GRT Corp.	85/8	71/4	73/8	Robins Ind. Corp.	2	11/4	13/4	
Goody, Sam	8	71/2	71/2	Schwartz Bros.	43/8	37/8	37/8	
ITCC	11/2	11/16	11/16	Telepro Ind.	3/4	3/4	3/4	
Jubilee	13/4	13/4	13/4	Trans. Nat. Commun.	3/4	1/2	3/4	
Kirshner Entertainment	43/4	43/4	43/4	United Record & Tape	43/4	35/8	43/4	
Koss Electronics	33/4	23/4	33/4					



**Free the People | a new single Written and Performed
by Barbara Keith | Produced by Larry Marks on
A&M Records | AM 1191**

Ampex Mil Deal With PVI

• Continued from page 1

albums by Dizzy Gillespie, J. J. Jackson, Floyd Westerman, the Odds & Ends, the Albert Hotel and James Moody. The Odds & Ends have a single climbing the soul charts.

Perception Ventures capitalizes on both in-house producer-writers such as Jimmy Curtiss and Maurice Irby, but

'Naturally' Writer

NASHVILLE — "Act Naturally" was written by Johnny Russell and Voni Morrison, instead of Buck Owens, as reported in the Sept. 5 Billboard. Russell now writes for Glaser Publications here.

also has independent-production deals with Thom Bell and Bobby Martin and Herb Rooney, and is seeking more. Several major deals with foreign producers are now pending. Dan Teitelbaum is executive vice president of sales of PVI, Jeanne Brittan is director of promotion, Jeff Delinko is controller.

Philips said that PVI will be backing the Ampex promotion activities through consumer and trade advertising. In the case of the Westerman LP, PVI is using radio spots in-store and window displays, and outdoor bus advertising to promote his LP, "Custer Died for Your Sins."

Wallerstein: Salesman to Titan

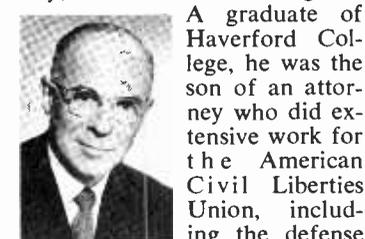
By JOHN HAMMOND

Executive producer and director of talent acquisitions, Columbia Records.

Editor's note: The news of the death of Edward Wallerstein was reported in Billboard Sept. 12. In this article John Hammond details Wallerstein's accomplishments as a record executive.

In 1920, Ted Wallerstein took his first job in the record industry as a salesman for the brand new Brunswick label. By the time he retired as chairman of the board of Columbia Records in 1951 he had almost singlehandedly rescued one company (the Victor record division of RCA) from disaster and built Columbia into a leader of the industry.

Ted was a small man physically, and an intellectual giant.



A graduate of Haverford College, he was the son of an attorney who did extensive work for the American Civil Liberties Union, including the defense of the celebrated radical John Reed, the only American to be buried within the walls of the Kremlin. He was anything but the typical corporation executive in outlook and background, and had a healthy respect for dissent and innovation.

At Brunswick, he rose to sales manager, and survived the transitional period of the American Record Co. regime (1928-32). By this time the record business was practically finished—thanks to the depression and radio—and he gratefully accepted a post as general manager of RCA Victor when it was offered to him in 1932. Although RCA was the largest record company at the time, its sales had slipped disastrously and there was a real question as to whether it would remain in the record business. Almost immediately he launched the first long-playing record in 1933, which was an inglorious failure because of the lack of machines to play them and the inability to produce an unbreakable record. In many ways he was the architect of the swing era and was responsible for the resurgence of the big band with the signing of Benny Goodman, Tommy Dorsey, Artie Shaw and Duke Ellington, among others. He realized that the youth market was the key to the growth of records and he aimed the product of both the Victor and Bluebird labels into this market. After signing Glenn Miller first at Bluebird and later transferring him to Victor, he rebuilt the Red Seal Division of Victor so that in 1937 it had captured some 95 percent of the classical market. I know this personally because at that time I was sales manager for the Columbia Masterworks Division of the American Record Co., which had a glorious 3 percent of the classical market.

But Ted felt frustrated at RCA. The record division was only a tiny part of the huge RCA complex and he had to report to men who had no faith in the future of the business. In those days there were only three important companies in the business: RCA, Decca and the various labels controlled by the American Record Co.

In 1938, Wallerstein persuaded Ike Levy, executive vice president of CBS, to purchase

the American Record Division of Consolidated Film Industries. Even though ARC had such labels as Brunswick, Vocalion, Perfect, Columbia, and Okeh, it had a pitifully small share of the market and, in December 1938, CBS was able to buy from Herbert R. Yates the entire ARC operation—including the factories at Bridgeport and Hollywood—and the studios in New York, Chicago and California for \$750,000. On the week of the purchase Ted suffered the first of several heart attacks, but by the first week in 1939, Ted was at his desk at Columbia's new headquarters at 799 Seventh Ave., for Columbia leased the sixth and seventh floors which had been the headquarters first of Brunswick and later of Decca.

The first innovation which Wallerstein instituted at Columbia in 1939 was to pave the way for the introduction of the long-playing record. He brought in an engineer, Ike Rodman, who had been chief engineer at Musak, the transcription company, whose product was recorded at 33 1/3. Beginning in 1939 Columbia recorded 33 1/3 15-inch safeties of all 78 material—both pop and classical—so that when LP's came in there could be instantaneous transfer of all masters. The next thing he did was to cut the prices of pop records from 75 cents to 50 cents and the prices of 12-inch classical records to \$1. He immediately discontinued the Brunswick and Vocalion labels, which were owned by Warner Bros., and leased to the American Record Co. for a 10-year period, which had started in 1932 and was due to end in 1942, after which time they would surely have been transferred to Decca in which Warner Bros. then had a minority interest. He reinstated the Columbia label and Okeh labels, neither of which had been particularly active in the latter part of the thirties. As a former executive at RCA he chose the color red for the Columbia pop label and revitalized the classical line by taking both the New York Philharmonic and the Philadelphia Orchestra from RCA. He kept on the Recording Director of ARC, Joe Higgins, who was to scale down the royalty rate from 2 cents to 1 1/2 cents for the new 50-cent label and, within a few months, Columbia had its first genuine hit in the Orrin Tucker record "Oh, Johnny." He brought in bands like Benny Goodman, Duke Ellington and Count Basie to bolster the youth image of Columbia and took such vocal stars as Frank Sinatra and Dinah Shore from Victor. It wasn't too long before Columbia became once again an active force in the record business.

In the early forties Ted persuaded CBS to buy the old Brunswick building at 799 Seventh Ave. for \$250,000, and within a very few years Columbia Records occupied the entire building. He was determined to make Columbia the technical leader of the business and was responsible for building the first classical studios and greatly improved the quality of the product coming out of the factories in Bridgeport and Hollywood. He raided RCA mercilessly for technicians and sales personnel and within two or three years captured 40 percent of the clas-

sical market (up from 3 percent) and an ever larger share of the pop market.

War Hurt Plans

The war thwarted his plans for the LP and so he had to wait until 1947 before serious work could be done on this all-important phase of the record business of the future. In that year, he persuaded CBS to buy as war surplus the old Remington Arms factory at King's Mills, Ohio, with its several million square feet of manufacturing space, where he envisioned Columbia pressing the major part of its catalogs and manufacturing at low price the equipment on which it could be played.

It was about this time that the first of several brushes with the CBS brass occurred. Ted was dissuaded from a desire to manufacture equipment for the LP and instead the Philco Corp. put out the first players for the LP in 1948. Ted had envisioned a one-speed market at 33 1/3, but he was thwarted here by the RCA 45 doughnut disk.

For classical records the LP was an almost instantaneous success as was the 10-inch pop LP, but the 33 1/3 pop single could not compete with the 45. This was one of the few times that Ted ever failed in an industry concept.

In 1945, Wallerstein brought in Bill Bachman as chief engineer for Columbia. He had developed the magnetic cartridge

(Continued on page 82)

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(HONEST)

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features the first recordings on Polydor by Arthur Fiedler and The Boston Pops Orchestra. Our star tape guys, Sid Love and Irv Trencher will be there too, along with most of our national and regional reps. They're going to tell you all about our marketing and distribution schemes and how you can make them work for you. We hope you'll stop at our table and see what we're up to. And by the way, we're already working on next year's convention. It'll be a surefire smash. If we can just get the State of Texas and the population of India to cooperate.



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Tape CARtridge

Tele-Cartridge: Indie With 'How to' Projects

LOS ANGELES—The recent display of enthusiasm in cartridge TV software production has sent a number of independent companies barreling ahead.

One that is particularly strong in creating projects for cartridge TV is Tele-Cartridge Enterprises.

The company is developing a series of educational but entertainment-oriented "how to" programs, including one for CBS's Electronic Video Recording (EVR) and another for Avco's Cartrivision.

"How to" programs will be developed for all competing car-

tridge TV concepts," said Ken Fritz, president of Tele-Cartridge Enterprises. "Until the industry standardizes on one or two systems, our company will produce software either exclusively or non-exclusively for all concepts."

Fritz, a partner with Rosalind Ross, formerly executive director with Dick Clark Productions and GAC, is building a creative staff to supply scripts, productions, etc.

Initial projects include a series on home maintenance, where instructor-handy man Don Good-

(Continued on page 31)

Cartridge TV in Spotlight As NARM Meeting Opens

• Continued from page 1

emergence of cartridge TV as a mass consumer item.

There will be familiar names in the business, RCA, CBS, Ampex, Sony, Philips, but there will be new contenders, like Avco, Twentieth Century-Fox, Magnavox, United Artists, Admiral, all eager to become involved.

Like in audio tape, there will be a need to mass merchandise cartridge TV software.

Robert E. Brockway, president of CBS's Electronic Video Recording (EVR) division, said it simply and to the point:

"Plan now for cartridge marketing, warning that the industry is moving rapidly and that failure to apply their outstanding advertising and promotion experience to this (cartridge TV) opportunity could result with others appropriating both opportunity and revenue with less efficiency and immediacy."

CBS, among others, is urging motion picture theater owners to take advantage of the profit potential in rentals and sales of prerecorded cartridge TV offered to moviegoers. "Make entertainment cartridges available in theater lobbies," he said.

In his keynote address to NARM one year ago, Alan J.

Bayley, president of GRT Corp., said, "will the rack merchandiser broaden his base when tape becomes more than an entertainment medium?"

Bayley urged rack jobbers to analyze new tape marketing opportunities, especially in video tape. "Needed are operating capital, better managerial supervision, more creative merchandising and marketing, and more careful inventory control and analysis."

In the next decade rack jobbing dilemmas will multiply, as the competition becomes greater and the consumer more demanding.

Bayley said: "I don't think you (rack merchandisers) can sit out this new challenge. Now is the time to investigate the full tape market, not merely the use of tape as an entertainment medium."

"Now is the moment to begin to logically and rationally experiment with the merchandising of tape in new locations to learn first hand the potentials and pitfalls offered by these new challenges."

He warned: "If you don't, others will, for the manufacturers will find some path to the users."

Theater exhibitors are being

asked to use their lobbies as videotape outlets. Film studios are looking for mass merchandising patterns to sell or rent movies. Where will "how to" tapes, educational tapes, industrial tapes be sold if not on a mass merchandising scale?

"Establish a strong position in tapes for these non-entertainment markets, for your capabilities there will be your strength during the era of cartridge TV," Bayley said. "It would be folly to assume you automatically have the marketplace sewed up. The tape business should not, will not and cannot be confined to your current music mass merchandising philosophies."

"The opportunity is ripe for record (and tape) rack merchandisers to exert their influence on the videotape business," said an industry spokesman. "New leaders in videotape are looking for answers to software distribution to the consumer on a mass scale."

Having gone through the disk war and the audio tape configuration confrontation, it would appear that the record merchandisers know how to reach the consumer on a mass scale. All they have to do is stand up and be counted in the cartridge TV wave.

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Selection Meets Paradoxical Times With Wide Expansion

By EARL PAIGE

CHICAGO — The current economy is creating a paradoxical situation that finds many tape player retailers reducing the number of brands they carry while at the same time expecting manufacturers to offer an ever increasing number of models.

While some manufacturers may retrench and concentrate in selected areas, Selectron International here is meeting this marketing challenge head on by expanding its already broad line of players and by bringing out yet another brand name.

Marketing director Jerold Peterson admits his firm is making a bold move that is occurring when sales of players have softened, but he believes that the home entertainment manufacturer that is in business to stay must confront the realities of the marketplace.

Thus, Selectron's array of 39 cassette players will be expanded as will the growing number of 8-track models being brought out under the supplementary Milovac brand.

Already the only manufacturer offering a combination cassette and 8-track unit, Selectron is expanding in nearly every direction. The TP-1028 cassette-8-track car unit with automatic reverse will be brought out as a home compact deck. Another expansion is the new home unit combining cassette, AM/FM multiplex radio and a turntable. Three existing cassette units with radio will be joined by yet another portable with AM/FM stereo.

In the 8-track area, a new low end unit combining AM/FM stereo is to be added along with

a deluxe player with monaural to retail for \$169.95 that will combine AM/FM multiplex with 8-track player and recorder, and Peterson acknowledges that the firm is working on quadrasonic 8-track equipment.

In fact, about the only innovative areas Selectron is not talking about are automatic changers and quadrasonic cassette. He admits that work is underway on

cartridge TV approaches but is very reluctant to say much in this area.

Still another area of expansion is Selectron's Aiwa language learner machine which Peterson says is selling so well in Japan that U.S. delivery is only opening up. Called the Pacemaker II, it retails for \$119. It has two heads, one of them stereo, so

(Continued on page 20)

GRT Sells Building—Audio Magnetics Move

LOS ANGELES—Two tape companies, GRT Corp. and Audio Magnetics, a wholly-owned subsidiary of Mattel, are making news on the financial front.

GRT announced the sale and subsequent leaseback of its headquarters building in Sunnyvale, Calif. The sale price was \$2 million and the lease term is 20 years.

The sale of the new building is the first phase in GRT's financing program to supply additional funds to support the business projected for fiscal 1971, according to Alan J. Bayley, GRT president. In addition, it will repay a portion of the company's short-term bank borrowings.

GRT also is negotiating for the sale and leaseback of its property in Chicago, valued at more than \$1 million, and negotiations are being conducted with several sources of private financing.

Mattel's acquisition of Audio Magnetics (July 31) resulted in

the issuance of approximately 900,000 shares, and may require a payout over the next five years of a maximum of 1.1 million additional shares based on future earnings, according to Burnham and Co., a brokerage house. This transaction brings the number of outstanding Mattel shares to 14.5 million.

According to Burnham and Co., Audio Magnetics' current year's results will approximate \$13 to \$14 million in revenue with earnings on the order of \$1.2 to \$1.4 million. The contingent shares may be issuable during the 1971-75 period. Audio Magnetics will have to earn in excess of \$2 million after taxes before any contingent shares will be issued. On this basis, states Burnham's report, there should not be any dilution of Mattel's per share results.

(In a recent six-month statement, Audio Magnetics contributed about 4 percent of Mattel's sales and about 10 percent of Mattel's earnings.)

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Tape CARtridge

2 Women Giving Tape Industry New Angles, Feminine Touch

By LAURA DENI

LOS ANGELES—Two women have proved that in a male-dominated tape industry the distaff side can get it on.

Sharyl Story is director of educational products for Audio Magnetics, a blank tape manufacturer. Sylvia Yearhardt is a tape buyer for National Tape Distributors, headquartered in Milwaukee.

Miss Yearhardt came to National Tape four years ago, while Miss Story has been with Audio Magnetics for a year, having been hired as a "fluke."

"I was unhappy with the job I had and wanted a change," she said. "While looking through the want ads I spotted a clerical ad for something that wasn't clerical. I went into the agency. They had placed a secretary with Audio Magnetics, so they knew a little about the place. The agency lady called Audio Magnetics and gave them a strong pitch about me.

"They told me to 'come to work and we'll find something for you to do.' They didn't have a job for me, but apparently they had been thinking of starting an educational department. They told me 'If you want the project then go to it.'

"An educational department is one place where a woman could be acceptable. A woman is always accepted in education. Audio Magnetics gave me the
(Continued on page 22)



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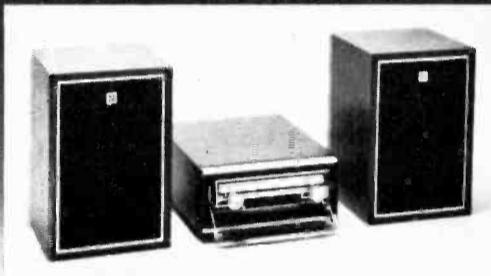
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Curtis Story: From Garage to Chain

By EARL PAIGE

CANTON, Ill.—At first, a tape retailer who complains that he just can't get enough 4-track cartridges may not sound pro-

gressive. But the fact is, Bill Curtis of Stereo Village here is probably too progressive.

His progress since starting

four years ago with 12 Muntz players in his garage to his present chain of five tape stores represents a quantum leap—especially in a market surrounded by rich cornfields where you might not suspect that his best selling tape of all time is Iron Butterfly's "In-a-Gadda-Da-Vida."

Clearly, he is into all kinds of music. Thus he speaks with au-

thority when he says that 75 percent of his software sales are derived from pop material on Billboard's "Top LP's" chart. "Woodstock" has been very big, he claims. "Now the kids are going for acts like Joe Cocker, Who, Country Joe, Ritchie Havens and the others. Chicago and Grand Funk Railroad are really big sellers. The problem is you have to buy heavy because

it's often hard to fill in later."

Several tape rackers and one-stops have been after him to service his stores with all product, but Curtis still prefers to buy from distributors. He did capitulate in the case of disk albums, which he allows ABC to rack in his pilot operation at Peoria.

His independence is more easily understood as he explains how Stereo Village once had two trucks servicing 100 dealers in Southern Illinois. "The current economy has caused us to scale down. We're still selling some good dealers but we've pulled in the trucks. We're still the Muntz Corp. distributor for hardware in Central Illinois."

Curtis' stores have also scaled down to fewer hardware lines. He now carries Automatic Radio, Tenna, Aiwa, Electrophonic, and of course, Muntz. Auto players range from \$59.95 to \$149.95, and the best mover is a straight 8-track retailing at \$79.95. (This includes two speakers, but installation is extra ranging from \$10 for two instant mount surface speakers to \$15 for a pair of cut-ins to \$25 for four of the latter recessed types.) Home equipment ranges from \$59.95 to \$349.95. (A total unit featuring 8-track, AM/FM stereo radio and a turntable.) The stores offer a lifetime warranty on all hardware.

It's almost impossible to get Curtis to object to a manufacturer or supplier. He was annoyed because Craig wouldn't ship him players during a busy December a year ago. He wishes he could have qualified as an Ampex distributor. "I think I could get 4-track cartridges from Ampex—we just can't find a supply." He was also annoyed at ABC Record & Tape Sales Corp. who promised good service on LP's. "They said their representative lives right in Peoria but we still were out of stock on big items for as long as four weeks."

The subject of 4-track goes back to Curtis' earliest days. "I suppose we became famous because we sold 2,000 Muntz players in a town of 11,000," he explains. Although cassette software and 4-track cartridges are about even at 5 percent of total sales, he says the stores get constant calls for 4-track and he could move heavy quantities.

What does he now do with 4-track? He has one promotion where he offers a choice of two speakers for \$11.95 and a \$15 installation and gives away a reconditioned 4-track player. "This gets a kid started—then we can sell them up to 8-track," he explained.

Curtis outlines his plans as he heads back through the towering cornfields to Peoria. The store in Macomb will be relocated. He watches overhead closely and wants a better location in that college town. The Pekin outlet is small and profitable, taking care of the growing suburban area south of Peoria.

The Peoria outlet is now completely renovated (it moved three times) and its modern circular design will become standard in other stores.

One store in Galesburg will be moved completely to Bloomington where Curtis will "go discount." He explains that there are 40,000 college kids there.

He intends to go on displaying software just out of arm's reach behind manned counters where people can read graphics. There will be more component equipment but tied in with tape (such as with combination turntable/8-track units). His

(Continued on page 18)

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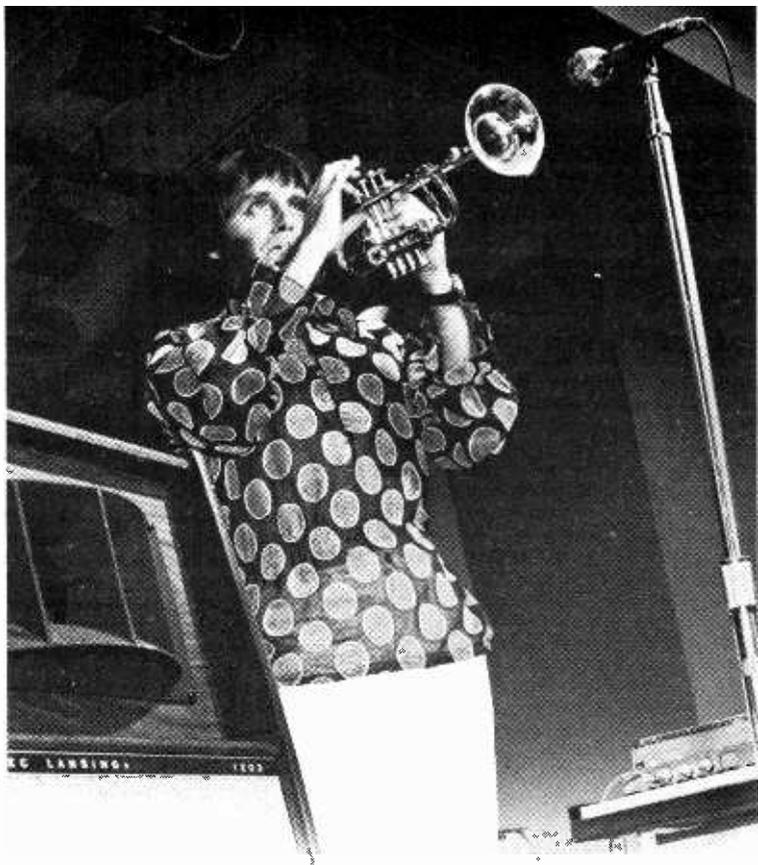
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Don Ellis (pictured), Crosby, Stills, Nash, & Young, and Merle Haggard are just some of the performers now using Altec quality sound equipment.

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Tape CARtridge

Who's 'Tommy' Is MCA Tape Gusher

NEW YORK — The rock opera "Tommy" performed by The Who at the Metropolitan Opera House earlier this year, has crossed the million dollar

mark in retail sales of its stereo 8 cartridges.

Following a close second to "Tommy" in 8-track dollar sales is the group's other album, "Live

at Leeds" which has chalked up in excess of \$900,000.

At the same time, 8-track pre-recorded cartridge sales on other MCA albums continue to skyrocket. Among them are Neil Diamond's Gold on the Uni label; a new album by singer/composer Elton John, also on Uni; and El Chicano's, "Viva Tirade" on Kapp Records.

According to Joel Schneider, product manager, pre-recorded tapes, Decca Records, "MCA's new economy tape line, Vocalion, has also enjoyed one of the most successful beginnings of any new line in the label's history."

He said the 32 8-track cartridges released this month on Vocalion and featuring such artists as Ray Charles, Peggy Lee, Al Hirt, Loretta Lynn and Jack Jones, are all moving well.

Schneider continued, "MCA's full-scale promotion campaign in conjunction with the September Vocalion tape releases has brought home major dividends, as has the great care which has gone into its designing and packaging."

Vocalion tapes are culled from all the MCA labels—Decca, Kapp and Uni.

ITA Forming a Coast Exec Committee Wing

CHICAGO — The International Tape Association is expanding its operations to include a West Coast division of its executive committee. The new division will be headed by Ed Mason, president, Belair Enterprises.

According to Oscar Kusisto, president of Motorola Automotive Products, and chairman of the ITA, growing interest in the organization by industry people on the west coast, makes this move necessary.

The ITA's west coast activities will be closely coordinated with its entire committee. Commenting on the establishment of the new division, Kusisto said, "Because of the trying times, we feel it would be asking too much for many of our committee members to fly into Chicago or New York for meetings."

"The convenience of meetings on the west coast will add a greater incentive for members to become more interested in taking a greater role in ITA."

In other news from ITA, Kusisto has appointed Ron Solovitz, publisher of Listen magazine to the organization's executive committee. Solovitz will head a sub-committee of advertising agencies that are involved in both audio and videotape hardware and software, to set up a standard of ethics in advertising.

Meanwhile, three new record

Curtis Story: From Garage To Chain

• Continued from page 16

club, offering 8-tracks at \$5.98 (the same dollar discount applies to any student) will continue, too.

He may even reactivate Stereo Village Records, his own label, developed primarily to promote his tape outlet chain. Some of his singles, "Silly Little Heart," by 13-year-old Pam Gilbert, got on 40 country stations, but he could never get distribution. "Peublo," keyed to the release of the crew held so long by North Korea, almost broke but the Pueblo crew's release came too soon.

He may also work on the tape player invention which fellow Canton businessmen were once ready to back before Stereo Village's growth prevented any further diversification.

Pinned down to analyzing his success, he finally relents by saying: "I guess it came about by anticipating the kind of music people will want, by associating with all age groups, and by trying to make every customer a friend."

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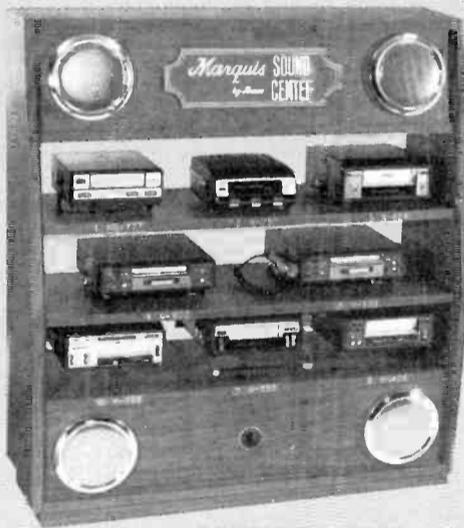
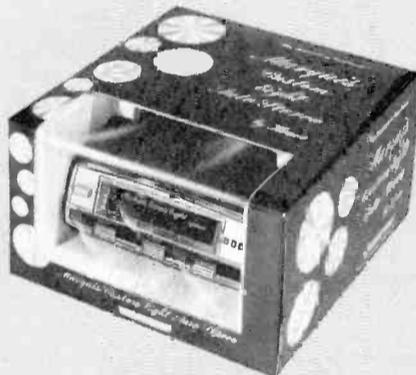
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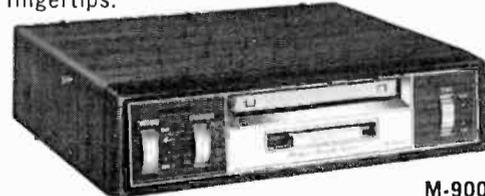
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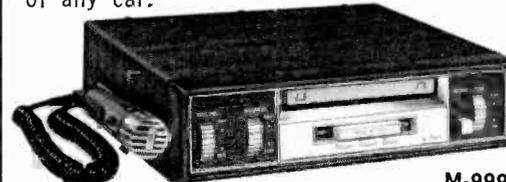
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Selection Meeting Paradoxical Times

• Continued from page 12

that the instructor can pronounce and the student can fol-

low along. An instant repeat button, digital counter, VU meter that shows battery condition, AC/DC operation, a pause

switch, separate tone and balance controls and a quality headset with dynamic microphone adds up to a lot of features for that price.

Over-all, the Aiwa line constitutes a cassette player only at \$29.95, nine cassette player/recorders from \$29.95 to \$69.95, three stereo cassette players with radio, two car radio and cassette

units and the combination unit which it private labels for Car Tapes, Inc.

Peterson, who once had his own housewares manufacturing firm and who before that was a consultant for General Electric and Zen believes that right now it is nearly impossible to have too many models for dealers to choose from.

"The situation today is a cherry picker's delight," he said. "When you go through economic conditions such as we have now there's so many people offering distress models and dump merchandise that a buyer really has his pick. I don't really know that buyers name brand lines—a Panasonic or an RCA or something—but they look for lines they can supplement with and for merchandise they can use to draw in traffic.

The trend to needing even a broader base of models brought about the recent introduction of the Milovac line to supplement Aiwa. Added to the \$129 list 8-track AM/FM multiplex player, will be the low end \$99.95 unit, the deluxe model at \$169.95 and the record feature machine which will also carry a \$169.95 price. Already in the Milovac line are two mini-8-track car units and a cassette unit. The three car units range from \$49 to \$69.95.

Such an array of players offers both a marketing challenge and still another benefit for dealers who demand broad selection in a line, Peterson admits. As for the first, the challenge of being in the right place with the right player, he isn't giving away all of Selectron's strategy. One does see sealed trailers at the company's plant dock here which have just arrived from Japan signifying that Selectron's direct pipelines are thoroughly streamlined. The firm which markets both two step and direct, has warehouses in California, Dallas, New Jersey and Miami and its own fleet of trailer trucks.

As to the other factor, Peterson believes that dealers need lines with natural step-up models. "When you get into the kind of dollars you're talking about in home entertainment you're not talking about impulse purchases—you're talking about something that took a considerable amount of thinking and procrastination on the consumer's part. The consumer may not want a model he has already mentally allocated funds for and it's at this point when the dealer must be able to offer a natural step-up.

Peterson says he sees definite signs that sales of player surge again. He admits that sales have been disappointing this summer (another disappointment not related to the tape field has been the cutback of EOM operations normally supplying parts for color television manufacturers resulting in layoffs here at Selectron).

He believes that quadrasonic is a most hopeful sign for the home entertainment field. "I studied the various approaches at the Consumers Electronic Show and feel this is something all tape player manufacturers will be in." He is also optimistic about the 8-track record feature.

"I think probably that our 8-track market today is basically a youth market under age thirty or ranging up into the early thirties. As the young consumer becomes more sophisticated and wants an 8-track in the home he also wants to record tapes which has been the virtue of the cassette all along."

With the ever expanding Milovac line of 8-track machines the combination 8-track-cassette unit in the Aiwa line bridging the two configurations, Peterson doesn't spend too much time worrying about which system will "win out." He says the biggest hurdle for cassette was the automatic reverse, and notes that Selectron has a real head start in this direction.



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Tape CARtridge

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• Continued from page 14

opportunity to take nothing and make something out of it." Miss Story, who had one year of college at UCLA, started the educational department last November.

Problems

Being a woman has given her obvious problems. "There was static from male buyers and from some reps that I would be directing. On the positive side, a girl is an immediate door opener, if she is pleasant," said Miss Story.

Sylvia agrees. In charge of buying and re-ordering all new releases for National Tape, her job is primarily a desk job. "A woman can get more out of a man. It's difficult to say 'no' to a woman."

Mrs. Yearhardt places orders either over the phone or directly with salesmen who come into her office. "Seven or eight salesmen call on me every week. For the most part they are respectful. They realize that in order to sell their product to National Tape they must get me to buy it," she said. "A new salesman might get fresh, but that's just a man's approach. They soon learn that it won't do them any good," adds Sylvia, who is married and the mother of three children.

"People don't expect girls to know anything," lamented Sharyl. "We have about 10 sales representatives and at first they acted like I was an administrative secretary. They soon learned."

Miss Story is six feet tall and

towers above most men. She feels that the sheer virtue of her size helps her and is an impressive factor.

Sharyl's job with Audio Magnetics requires her to travel, "I dislike being alone in a strange city. I begin to feel that all meals come in plastic trays. I see the inside of taxicabs and a good view of the airport, but no sight seeing. The longer I'm away from the office the harder it is for me when I return."

Another problem for a working girl alone are men. "Men constantly make advances," complains Sharyl. "Because of my size I've found unwanted advances easy to discourage. People listen when I talk."

"I'm engaged to a man who is in management and a strong person himself, so he doesn't feel threatened in his own right by my success. He respects my ability to handle the job and understands the problem. He knows traveling is necessary and he dislikes it for the same reason I do."

One of a Kind

Miss Yearhardt is the only woman executive at National Tape. She has a secretary who is primarily a 'girl Friday.' Sylvia has been in the music business on and off for 10 years. She worked part time when her children were babies. After they started school full time, so did Sylvia.

With problems also come gratifying accomplishments, like:

According to Sharyl, "One of those funny awkward moments comes when I take men out to dinner and pick up the check."



TAPE BUYER for National Tape Distributors is Sylvia Yearhardt.

If it is a small group with only two or three men I'll slip one of the men my credit card. When we all get together then I just pick up the bill. It makes me feel a little strange."

Both Sharyl and Sylvia are proud of their respective companies and grateful to them for their jobs. "I am very grateful to Audio Magnetics. There aren't a lot of companies that would give a girl an opportunity to take over a project. They don't restrain me in any way," emphasized Sharyl.

Sylvia concurred. "I haven't found any discrimination in business. I feel that being a woman has helped me in my job."

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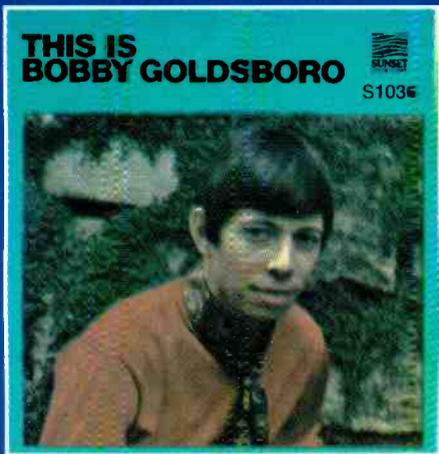
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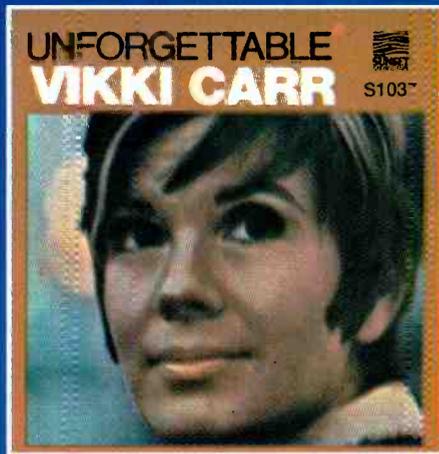
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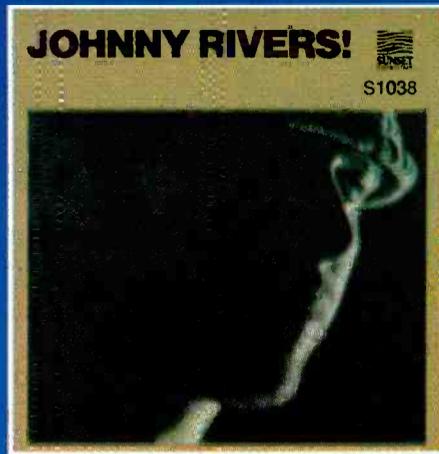
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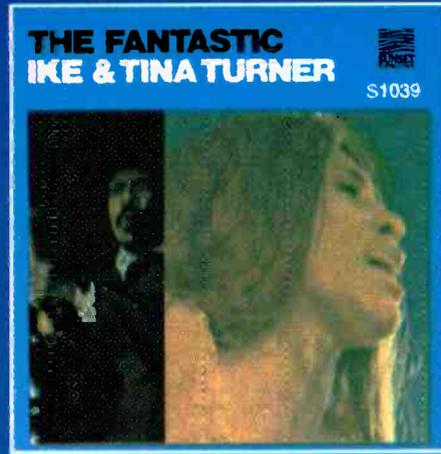
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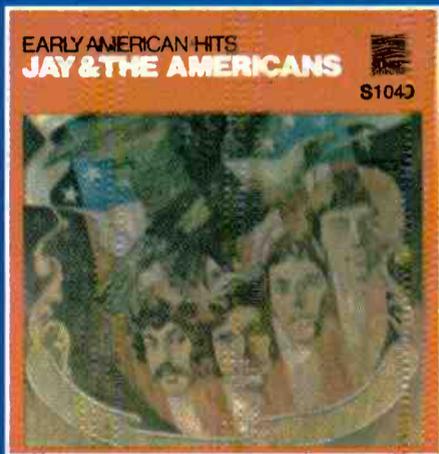
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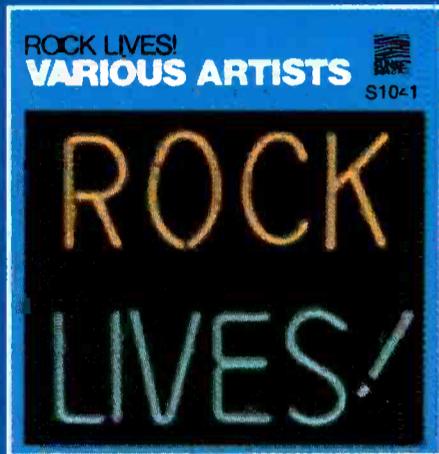
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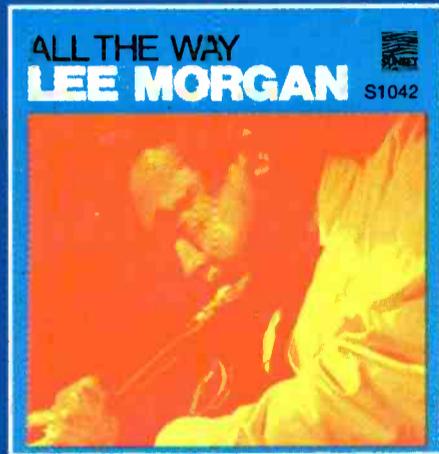
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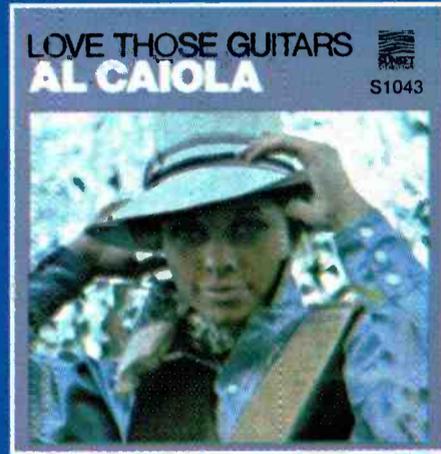
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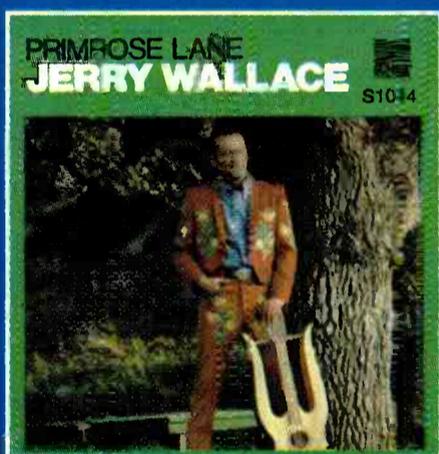
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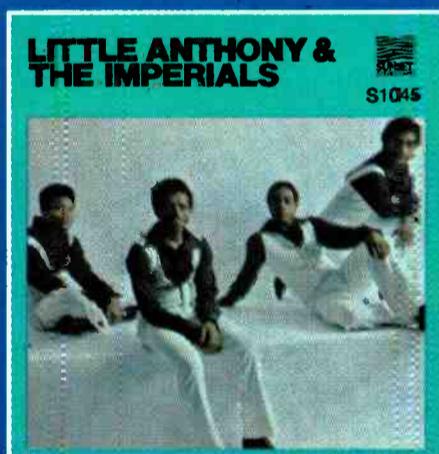
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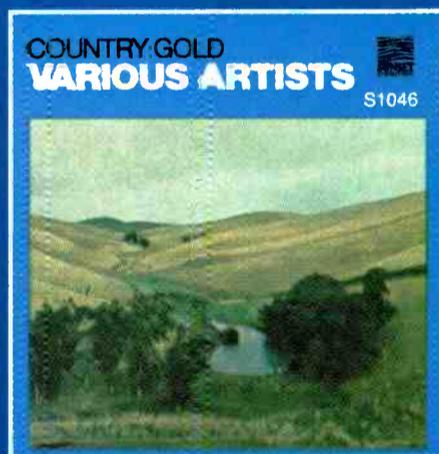
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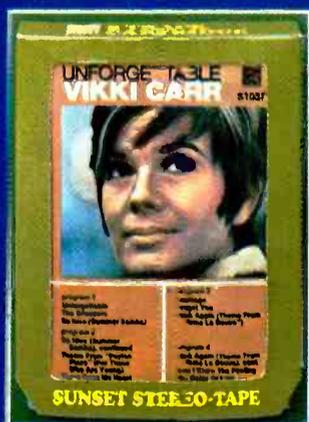
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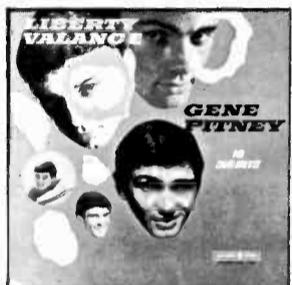
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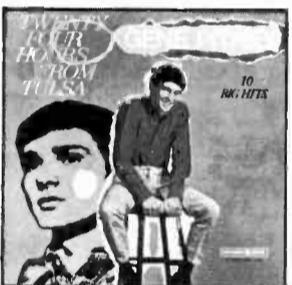
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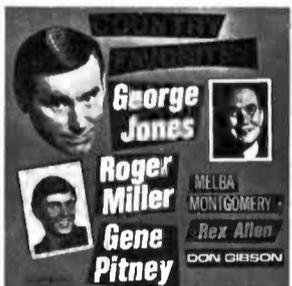
BABY I NEED YOUR LOVIN'
MDS-1014



LATIN REFLECTIONS
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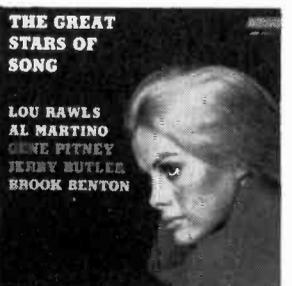
THE GREATNESS OF
SARAH VAUGHAN
MDS-1023



"MAME"
MDS-1024



SISTERS OF SOUL
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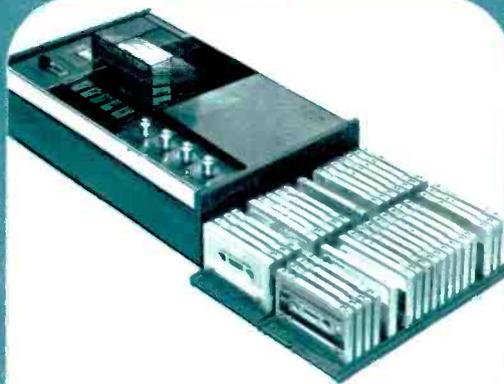
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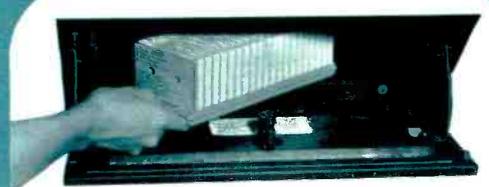
CARRY



PORTABLE



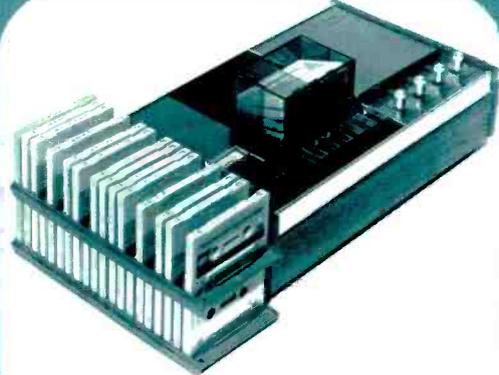
HOME



AUTO



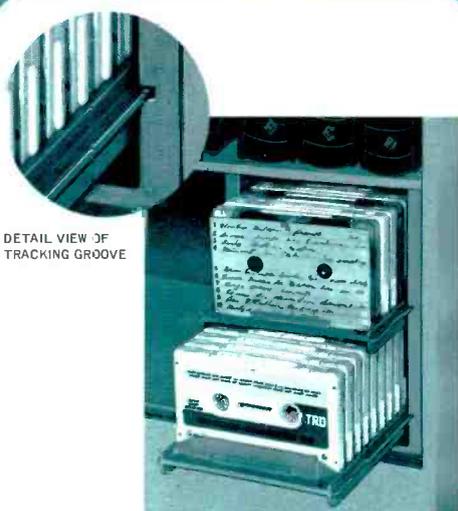
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Tape CARtridge

Electrodyne Machine In Canadian Debut

LOS ANGELES—Electrodyne Corp., a division of MCA, has introduced its venter-like 8-track and cassette tape dispenser (duplicator) in Canada.

Record-A-Tape, which automatically reproduces one of 48 self-contained master programs in less than 3½ minutes on insertion of a token, will be in the Canadian market within six months.

Electrodyne has appointed Kelley De Young Sound Co., of Vancouver, to be its exclusive master distributor in western Canada. The company also has an option to become Electrodyne's distributor in eastern Canada.

Kelley Sound will handle, service, inventory and supply music for Record-A-Tape units. Initially, the machines will be placed in 45 outlets which Kelley Sound either owns or has a joint ownership involvement, said Ken McKenzie, Electrodyne marketing director.

The Canadian distributor also will place the tape dispensers in department stores and other retailing avenues. All master tapes (of music programming) will come from Electrodyne.

McKenzie said he is looking for a tape manufacturer in

Toronto, Canada, to supply blank tape to Electrodyne's distributors in Canada.

(Record-A-Tape is a combination of the vending system.)

The company is investigating further involvement in the European, Mexican and Japanese markets. In all cases, said McKenzie, we will establish distributors in foreign markets.

Electrodyne will field test three machines in retail outlets in the Los Angeles area, beginning in October. Production models will be shipped in February-March, 1971, according to McKenzie.

McKenzie is talking to record companies to obtain their masters for use in the machine. Electrodyne will pay royalties on the product, with the machine capable of counting product reproduced on tape.

"There is a sensory counter built in to the master (mother tape), so we can send it back to the record manufacturer for royalty counting," stated McKenzie. "The machine also will be housed with a digital counter to guarantee a double check on royalty payments."

When first introduced, Record-A-Tape was equipped to reproduce 24 master albums. (Billboard, May 23, 1970.) Since, the machine requirement has been doubled—it can reproduce 48 master albums.

The machines will be manufactured in Electrodyne's North Hollywood facilities.



No. 1024

Store a library of listening pleasure in one tape case

Here's the ideal way to store 4- and 8-track tapes. This attractive case has 24 individual compartments to provide maximum protection for each cartridge.

There's no better way to keep them safe from dust and scratches. Deluxe features include padded lid, twin latches and heavy plastic handle. The interior is fully lined. Outside is covered with rich blue or black plastic-coated, moisture-resistant material. Economically priced at \$8.95 retail.

Send today for information and literature on this and the complete cartridge carrying case line. Write to Amberg File & Index Co., 1625 Duane Blvd., Kankakee, Ill. 60901.

For Music "On-The-Go!"

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ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

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565



570



573



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577

B.J. THOMAS GREATEST HITS



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581



582



584

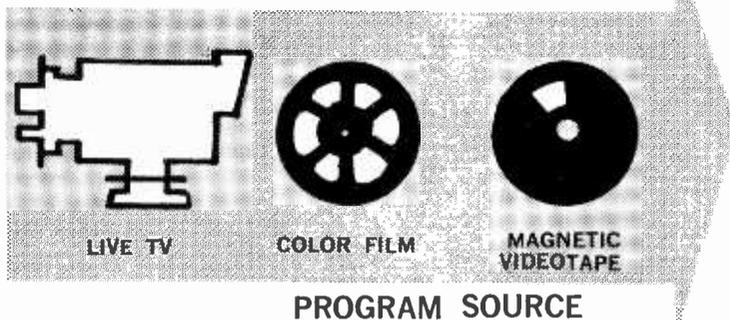
Scepter Music—"Our Tapes will always be in the Family"

The Tape Mavins - Jerry Geller and Al Abraskin will see you at NARM

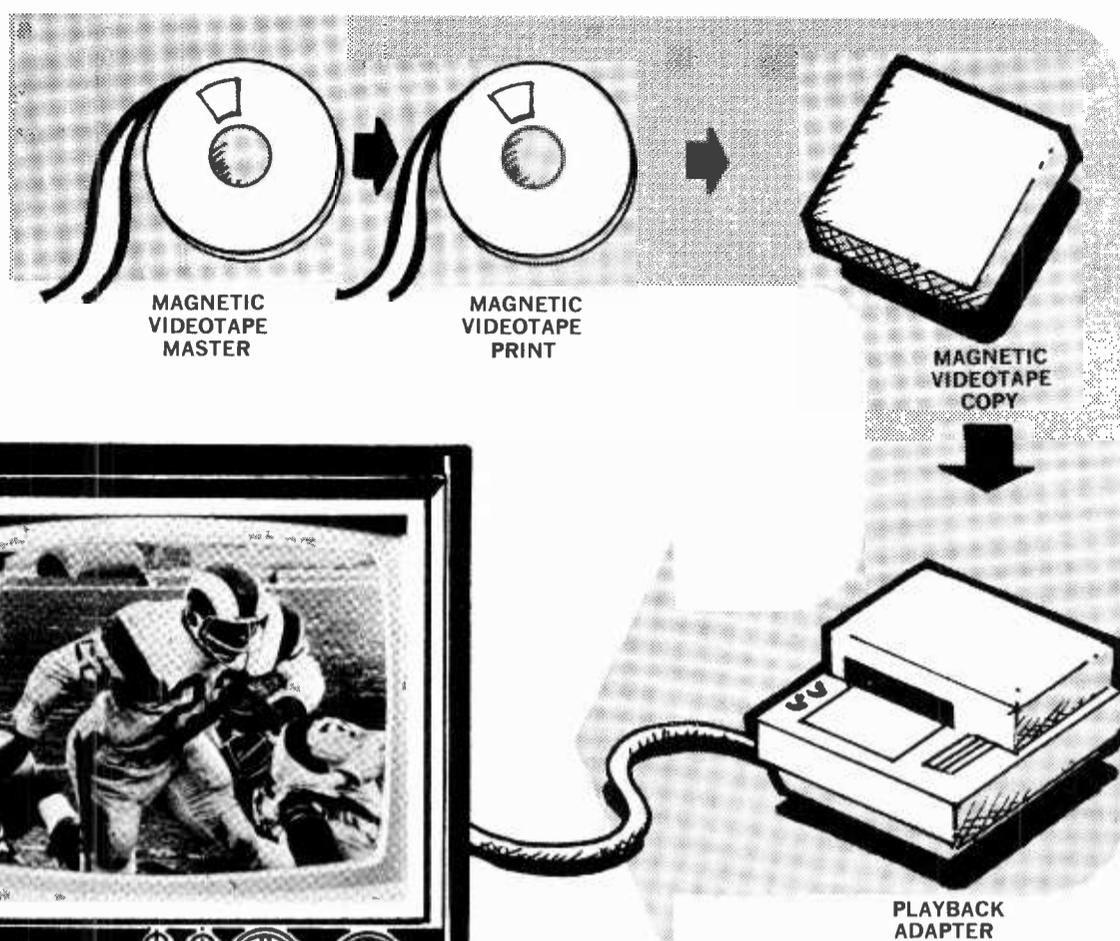
Be sure to ask about our big incentive program for tape distributors

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PROGRAM SOURCE



THE JAPANESE ARE COMING! THE JAPANESE ARE COMING!



SELDOM HAS THE ARRIVAL of a new electronics wave stirred such excitement, or been grandiosely heralded, as video cassettes. The center of the video cassette bonanza, and where it has stimulated excitement and aroused anxiety, is in Japan, where consumer electronics in general has left an indelible mark on the economy.

And the battle for cartridge TV supremacy will be waged on essentially world levels for magnetic video recorders that allow the user to record broadcasts, cablecasts, live action and his friends' prerecorded cassettes.

Japanese electronics giants are entering the world arena with videotape systems that record video as well as play it back. By utilizing magnetic tape, which can be recorded, erased, and rerecorded hundreds of times, Japan has selected its method of attack: video cassette—which can be stopped, slowed, and rewound and replayed—over playback only systems as offered by two American giants: RCA and CBS.

In order to compete and challenge their American counterparts, Japanese manufacturers have mustered the support of foreign electronics powers to establish a standard for the production of color cartridge TV players that would allow individual video cassettes to be used with any of the paxtee's systems.

(The cartridge TV player will be capable of being connected to any color or monochrome TV set at the set's antenna terminals. The program appears on an unused channel and the cassette, or cartridge, eliminates any need to handle the tape).

The future of video cassette recorders is unquestionably bright, many say. But there are some unanswered questions concerning Japan's thrust. Many of the questions will remain unanswered until the market achieves some form of standardization.

Sony Corp., Matsushita Electric Industrial Co. and Victor Co. of Japan are spearheading the drive toward compatibility and world peace in video.

The Japan Industry Standards committee has been holding discussions about cartridge TV. The committee reasons that with five systems soon to be marketed, incompatibility easily could be the biggest impediment to the growth of cartridge TV.

Some Japanese companies, Matsushita and Victor, among them, are advocating one standard; Sony and its circle another. About 10 other manufacturers, including

Tokyo Shibaura Electric Co. (Toshiba), Sanyo Electric Co., Hitachi Ltd., Sharp Corp., are involved in the standardization talks but are uncommitted. Shiba Electric Co. (Shibaden) is developing a new player/recorder that will not be compatible with the Sony system.

Akio Morita, president of Sony, feels that incompatibility will be very serious as the industry grows. "We would like to eliminate a problem before it continues too far," he said. "That is why we are working with Philips (North American Philips) in the development of video recording technology to meet worldwide standards."

The answer may resolve this way:

"We believe the company that produces the best machine will generate a standardization," Morita feels.

And when that happens, "the results should bring a reinforcement of home viewing (of video cassette) as a significant cultural and entertainment media," said Fumio Ishida, manager of Sony's video cassette program. "After standardization," he believes, "many entertainment related industries will join the parade to prepare recorded programs for sale or rental."

Sony, Victor, Matsushita and Sanyo are the only firms with developed color TV cassette systems. Latecomers, at least, most likely will abide by the standards established by pioneer Japanese producers.



Sony's color videocassette system is capable of playing back 100-minute program continuously.

Although the Sony and Matsushita systems (and Avco) are based on standard video recording technology, each system is different in terms of operating and cartridge size.

Others areas to be standardized are the revolving head, position of image and sound recording tracks and modulated frequency.

Most manufacturers, however, are going their own way, like:

Sony: A color video cassette player which enables the user to record broadcasts or make videotapes in his own home by connecting an inexpensive vidicon to his videotape recorder. It will offer the flexibility of reuse of the recording medium.

The unit is a two-headed helical-scan system that operates at a speed of 3 ips. The cassette itself (8x5x1¼) contains 900 feet of ¾-inch tape which provides 100 minutes of program repertoire. Blank video cassettes will sell for \$20. Putting a prerecorded cartridge in the player on a rental basis will run from \$2 to \$5, with each video cassette unit outfitted with a counter to indicate the number of times the tape has been performed.

The resolution is over 300 lines monochrome and over 250 lines for color. The audio frequency response is 50 to 12,000 Hz. 2-channel stereo.

Sony will offer a video recorder attachment (for \$100) and for another \$350 a portable TV camera. The unit itself is priced about \$400.

The company plans to use dubbing stations (in the U.S.), where consumers can take blank video cassettes to be duplicated.

Matsushita: Utilizing ½-inch tape compatible to monochrome signals, the unit has an audio frequency of 80 to 10,000 Hz. Resolutions are over 270 lines for monochrome and over 240 lines for color. Recording time is 30 minutes and dimensions of the magazine are 11x6x1.

Victor: Recording can be done from color TV or TV camera utilizing ½-inch tape and image signal band of 4.2 Mhz. Playing time is 30 minutes (with a 90-minute tape in development) in a 5x5x1 cassette.

Even skeptics are now willing to concede that cartridge TV seems certain to become a reality. But standardization is the key to the marketplace. Nobody is more aware of it than the Japanese.



By Eliot Tiegel



THE PROGRAMMING DILEMMA:

Can Old Movies, How to Play Golf Shorts and the Grateful Dead Excite Home Audiences?

THE BABY IS STIRRING. Watch out! But the question seems to be, is he heading toward the electric wall socket to shock himself or will he toddle past it safely? The cartridge TV baby's stirrings are causing separate stirrings among leisure time complex companies which are looking to get into the programming end of this new home entertainment medium.

Again the question: Will their initial efforts shock themselves with the wrong kind of programming or will they toddle safely into a new industry?

Initially, programming for the cartridge TV home playback audience will come from motion pictures, promotional films shot to exploit an artist on television, and specially created instructional tapes.

The educational and institutional areas are separate programming markets which are also of concern to the sight and sound ideamen.

Just how explosive the programming area can be is underscored in an estimation by a Sony executive that "five billion videotape cassettes will be produced and distributed in the United States within the next five years." (The word "sold" was not included in his comment, which shows Sony's own cautious concern about the videotape baby's toddling habits.)

The motion picture industry quite naturally has begun to realize it has a new outlet for its vault products. Films are films. The record companies, with their powerhouse rosters, have a more challenging challenge. What can they create as "video albums?"

The entire subject of just how record companies fit into the video field is causing concern and questions to flow through many corporate complexes.

Such questions, like:

- What effect will cartridge TV have on recordings?
- How will Cartridge TV meld into marketing set-ups?
- What kind of product should be created for music personalities?
- Will cartridge TV necessitate forming a new audio visual department?
- Will the new electronic baby move record companies into motion picture production?
- Will bookstores, record clubs (or a new kind of club) and all the normal outlets for records sell cartridge TV programs?
- Should one of the duplication systems be favored over the others?

Record companies aren't thinking of exclusively locking up whatever sight and sound products they create with any one system. They want to be flexible to offer their repertoire initially to all hardware suppliers and then wait out the public's determination.

J. Michael Donohew, Capitol's 32-year-old director of audio visual development, envisions a lot of "experimental" programming being developed during the next year. One finds opinions varying on how long it will take for cartridge TV to become meaningful.

"Until the market settles," Donohew says, "there are not too many companies that will in-

vest the money in original programming." Capitol has been talking with Glen Campbell, Cannonball Adderley and Tennessee Ernie Ford about creating videotape entertainment. The discussions center around using existing film of the artists.

Donohew talks of going to outside film production houses for concepts for visualizing albums. "Initially to keep costs down you will have to work with promotional films and other existing footage." Donohew is discussing filming Cannonball Adderley's college lecture on the development of jazz which has been a successful venture for him.

Donohew likes the potential for creating "video albums" of varying time lengths. He is not thinking only of musical properties. He further sees Capitol as a major distributor for video packages because of its national network of distribution centers and field sales organization.

Donohew says various cartridge TV system advocates are now willing to put up the conversion costs in transferring films to cartridge, so there is no need to only work with video.

Capitol has begun discussing several projects with Avco for that system's fall and spring usage. "We are talking with Avco in terms of Buck Owens, Glen Campbell, Tennessee Ernie Ford cassettes," Donohew says. "We are trying to find the right concepts, budget out the costs and then decide if it's worth Capitol's investment."

If Capitol were to produce an original half hour "video album," production costs could run from \$10,000 to \$12,000. "That's why we're

Continued on page C-13

AMPEX

Make room for the pioneer

FOR \$64, which company introduced the first videotape recorder in 1956? Ampex Corp. For another \$64, which company became the latest entry to introduce a video cassette player aimed at the consumer market? Ampex Corp. What was Ampex doing between 1956 and 1970 to go from first to the latest?

Merely selling more professional videotape recording equipment than all other manufacturers in the world combined.

Now, Ampex introduced a new generation of miniature videocassette recorders and players featuring automatic cartridge loading and designed both for closed circuit television and home recording and playback markets.

The contenders in the emerging cartridge TV field are arrayed in two basic camps: Those that propose playback only systems and those that propose systems that not only play previously recorded material but can record at home or tape programs off-the-air.

Ampex is squarely in the latter camp.

"We believe the home market will be best served by equipment that not only plays back cartridges-loaded recordings but permits completely portable or off-the-air recording as well," said William E. Roberts, Ampex president.

"We are confident that this can be combined in a videotape system completely competitive in cost with any of the playback only systems presently proposed," he said.

By 1975, Ampex estimates annual sales of compact videocassette recorders, accessory equipment and software for closed circuit use will be approximately \$200,000,000, not including home or consumer use.

Why did Ampex select a videocassette recorder and playback concept?

Because as a recording device, the home video recorder must be compact and inexpensive. It must be at least as easy to operate as a cartridge loading movie camera and provide color recording capability as well as



AMPEX Instavision videotape recorder/player and companion hand-held camera are easy to use in recording outdoor scenes. The Instavision recorder is the smallest cartridge loading video recording and playback system to date.

monochrome. For playback, it must be as easy to load as a cartridge or cassette audio recorder.

The new Ampex "Instavision" system is the smallest cartridge-loading video recorder and/or player to date and will include a choice of recorder/players and players operating on batteries or household current in either color or monochrome.

The Instavision recorder/player uses standard 1/2-inch video tape enclosed in a plastic cartridge 4.6 inches in diameter and .7 inches thick. It is compatible with all other conventional reel-type recorders.

The recorders/players will be available in mid-1971. Prices will be approximately \$800 for a monochrome player, \$900 for a monochrome recorder/player or color player, and \$1,000 for a color recorder/player.

Blank tape cartridges will sell for less than \$13 for 30 minutes of recording time or 60 minutes in an extended play mode.

The basic Instavision weighs less than 16 pounds complete. It measures 11x13x4.5 inches. It permits slow motion and stop action recording and elementary editing. Two independent audio channels permit flexibility in audio recording, including stereo playback.

Standard with each recorder or player is a separate

power pak that houses an a/c power converter for plug-in operation, a battery recharger and optional electronic circuitry for color record or playback.

For recording, a companion monochrome camera is offered for approximately \$400. Video resolution is 300 lines for monochrome. Color resolution is compatible with standard color television receivers. Signal to noise ratio is 42 db.

Instavision will be manufactured by TOAMCO, Ampex's joint venture company with Toshiba, Tokyo, Japan. Toshiba will market the line in Japan; Ampex elsewhere in the world.

"This recorder line will bring new convenience to today's growing educational, industrial, government and medical training and communications markets," said Richard J. Elkus Jr., general manager of the Ampex educational and industrial products division. "At the same time it has all the simplicity and economy required for the coming home recording and playback market."

He believes the Instavision line will create new demands for Ampex's one-inch production equipment. "Master productions made on one-inch studio recorders may be duplicated on cartridge tapes for widespread distribution on the low cost Instavision players," Elkus said.



AVCO's Cartrivision system is designed to make and play cartridges of home movies with sound on blank video tape cartridges with a special camera featuring instant replay.

WITH SUCH CASUAL NONCHALANCE, Frank Stanton announced Avco would be developing a Cartridge TV system to be built into television sets and also offered as video cartridge decks.

Later, again in a casual manner, he announced that Avco was ready to show its color video unit. In short, Avco came out of nowhere with its Cartrivision.

Avco's system has several advantages (like Sony's) that make it a serious contender in the Cartridge TV race. It can record on-air TV shows for future replay. Another plus is that consumers can buy a portable camera and shoot their own cassettes at home.

Stanton, no relation to the CBS president, expects to attract additional cus-

tomers by bringing out the first combination (19-inch) TV set-cartridge player-video recorder in mid-1971 for \$895. Admiral Corp., Chicago, became the first television set manufacturer to adopt the Cartrivision system. Normal television viewing is available when the cartridge video system is not in use.

Admiral has been licensed to produce some components for the system, and to distribute the system under a different name.

The unit can automatically record television programs off the air while unattended, shutting off the entire system when the cartridge has come to an end. Cartrivision has a special minutemeter which tells the user how much time a cartridge has to go, or indicates the starting point of a particular sequence to be viewed.

A black and white camera featuring instant replay will be sold as an optional accessory for about \$200. Cartrivision tape decks will be sold for \$400 to \$500 for consumers who own TV receivers but want to add provisions for recording and playing cartridge video tapes.

Software programming and pricing is fast becoming a crucial issue in video. Avco will make available a selection of video cartridges on sports, music, "how to" subjects, documentaries, feature films and industrial training programs.

Pricing for both blank and prerecorded cartridges will range from \$9.98 for a 15-minute cartridge to \$12.98 for a 30-minute cartridge up to \$16.98 for a 60-minute

tape and \$24.98 for a 120-minute tape. Hundreds of feature length movies will be made available for rental at \$3.

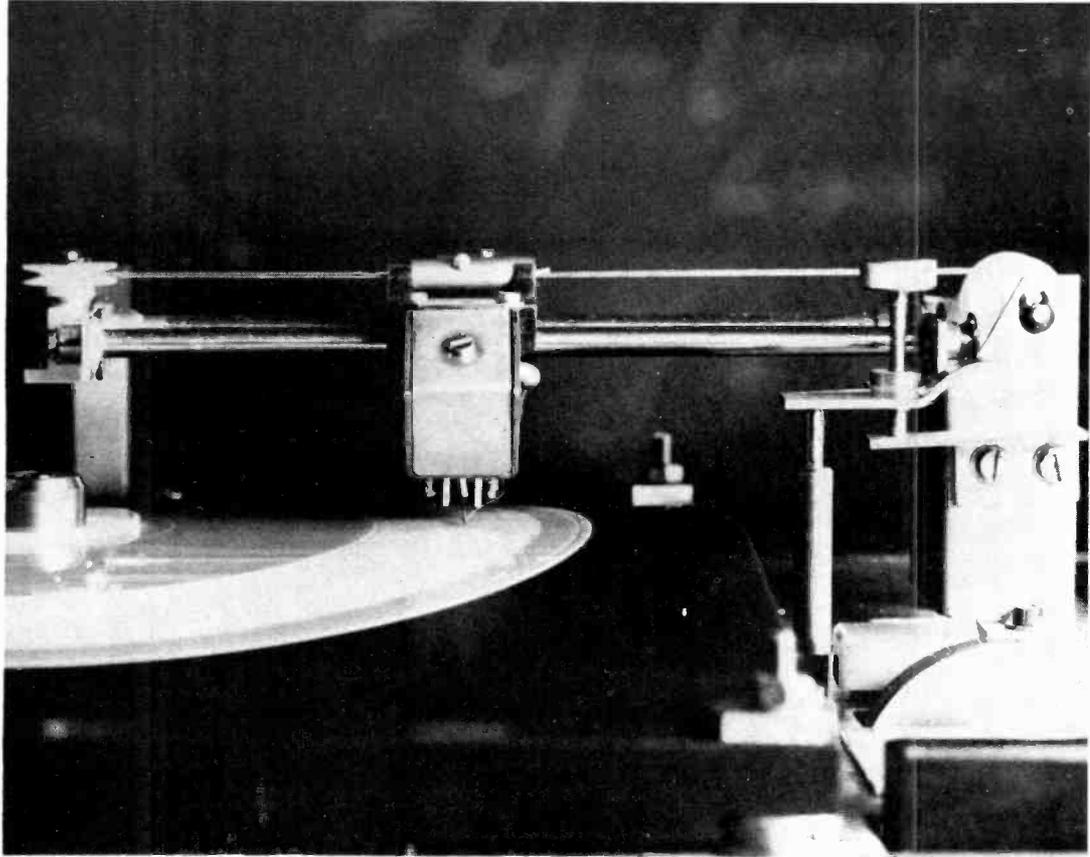
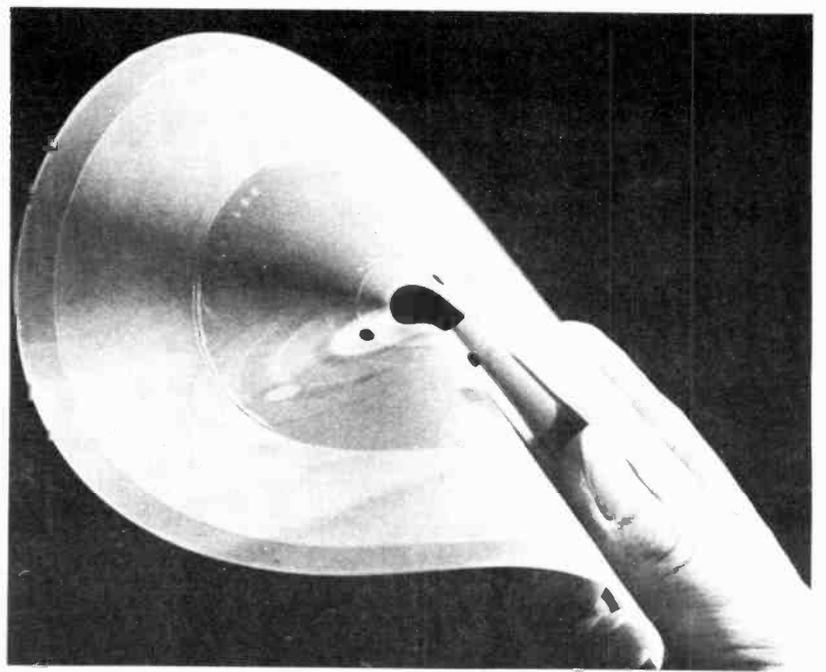
Arrangements already have been made to include films produced by United Artists studios and Avco Embassy Pictures, a subsidiary.

Cartridges will be manufactured in a 128,000-square-foot plant on 11 acres in San Jose, Calif. A 20,000-square-foot engineering facility is being built adjacent to the manufacturing plant.

"The advent of the Cartrivision system," Stanton indicated, "will enhance the opportunities for both color television set manufacturers and motion picture companies by providing a new vehicle for distribution of their respective products and services."

Stanton urged theater exhibitors to utilize their lobbies as rental agencies for video cassettes. The company also plans to sell cartridges of sports events, music, etc., but doesn't expect to finance or engage in feature production, said Sam Gelfman, vice president. He expects to have cassette distribution rights to 500 films this year. An inventory of about 750 films is anticipated by the time Cartrivision is marketed in 1971.

Out of Nowhere Came AVCO's CARTRIVISION



INVENTORS of the video disk are, from left, Dr. Gerhard Dickopp of AEG-Telefunken, Hans-Joachim Klemp of Teldec, Horst Redlich of Teldec, and Eduard Schuller of AEG-Telefunken. Bottom: The video and sound signals are pressed into the surface of a thin and flexible foil.

BY THE development of a new vertical recording method (top), it is possible to cut between 130 and 150 grooves per millimeter. The video disk player is child's play to operate (bottom). Repertoire will range from entertainment to news.

TELDEC: SHARING A BONANZA IN THE FUTURE

By Radcliffe Joe

WITH CLOSE to a dozen major companies either actively involved with, or on the verge of entering the cartridge TV race, the major industry question no longer is, "will it happen"? Instead, the spotlight of interest turns to the growing number of configurations which keep cropping up as more and more innovative manufacturers come up with original ideas.

Among the more innovative configurations developed is the videodisk created jointly by British Decca and Telefunken. The unit which was first unveiled in Berlin in June this year, and at the NAVEX '70 exhibition in the United Kingdom a month later, is expected to be available on the European market by 1972.

Unlike units using film, cellophane and videotape, the videodisk player is estimated to cost in the vicinity of \$144 and \$240;

and like its tape and film counterparts, could be played through any standard television system.

According to key spokesmen for the developers, the videodisk software will list for around \$2.40, and will be good for more than 1,000 plays.

The record is made of thin plastic foil, delivers a picture to the screen of the television tube with a horizontal definition of about 250 individually recognizable lines, corresponding to a frequency range of 3MHz for the picture transmission.

The unit's signal-to-noise ratio is about one to 100 between interference and signal. Running time is five minutes for a nine-inch diameter record, and 12 minutes for a 12-inch LP. The longer playing disk was developed by making the grooves much smaller than on a conventional audio recorder.

According to the companies' spokesmen, the playing time of the disk in no way restricts length of programs. Programs extending beyond the playing time available on a single disk, can be viewed by stacking the records on an automatic changer such as is currently used for audio disks.

Although the videodisk, which has been on the drawing boards for more than five years, was initially demonstrated in black and white, the developers promise that by the time the unit becomes available on the commercial market, color programs would be available.

Based almost entirely on the concept of its audio counterpart, the videodisk differs from the phonograph record in that the grooves are much closer spaced. This was necessary in order to raise the flow of information to the required levels, to increase

the speed of rotation of the disk.

The traditional phonograph record is restricted in its requirements to 15,000 sound oscillations per second, while the videodisk stores three million video and sound oscillations per second.

Unlike the conventional audio disk, the videodisk player has no turntable. The disk is driven by a central carrier and rotates above a stationary plate. At 1,500 rpm, a thin cushion of air is formed between the plate which has the effect of stabilizing the motion of the foil. In this way the vertical wobble of the disk is kept below 0.05mm.

The pickup arm of the player also differs from that of a phonograph player in that it incorporates a transducer or pressure pickup. In this pickup the stylus is not retained in and progressed by groove walls as in a phono-

graph. Instead, its sole function is to sense the surface of the record and to translate the variations into electrical impulses.

Each rotation of the videodisk contains a complete television picture, and according to informed sources, a manual control or stop frame would be available and can easily be incorporated.

This frame is designed for repeating sequences. By allowing the pickup to traverse only a few grooves, and then to reset automatically by means of the manual control, any desired sequence of pictures can be repeated as often as required.

Initially, like other systems coming on the market, the videodisk will be geared to the educational market; but will eventually move into areas of entertainment and advertising, current affairs and industrial instruction.

THE 'WAR' ON THE EUROPEAN FRONT

THE CARTRIDGE and disk television situation in Europe differs little from that obtaining in the States since it involves the same escalating battle among the competing configurations, some pretty extravagant speculation on the size of the cake to be divided, and an immense amount of confusion on the subject of copyright.

Although the Philips VCR system (Video Cassette Recorder) has been in use inside Philips for a number of years (it was used by the French company to train up-coming artists in television techniques) Europe's first real introduction to cartridge TV came last April at the 6th International Television Programme Market (MIP-TV) in Cannes when the EVR Partnership demonstrated its Electronic Video Recording System.

During this demonstration, EVR's Jacques Ferrari announced that the first non-exclusive licenses to manufacture the teleplayers had been granted to Rank Bush Murphy in the U.K., to Bosch in Germany, Zanussi in Italy, Thomson CSF in France and Luxor in Scandinavia. The EVR Partnership, representing CBS, Imperial Chemical Industries in Britain and CIBA of Switzerland, said then that its role was to convert into cassette

form programs originally reorded on tape or film.

The first EVR cassette manufacturing plant is now under construction at Basildon in Essex, England, and the initial catalog will consist of material from the British Broadcasting Corporation, the independent TV companies, major film companies and films from large industrial concerns.

The cartridges, EVR announced, will retail at between \$75 and \$100 and the catalog is expected to number 1,000 titles by next March. EVR is offering custom duplicating at between \$15 and \$30 an hour.

Major European debut of the Philips VCR system was at Billboard's 2nd International Music Industry Conference in Majorca in April-May this year. Whereas the EVR system uses 8.75mm film on a 750 ft. reel, giving 60 minutes of black and white playing time and 25 minutes of color, the Philips system uses a half-inch magnetic tape and gives one-hour's playing time in both color and black and white. The tape can also be erased and used over and over again.

The Philips system has its own built-in tuner so that one can watch a program on one channel and simultaneously record a program on another channel. The Philips player is expected to cost between \$300 and \$350 compared

with the estimated \$860 for an EVR unit.

The Philips system has two audio tracks to give full stereo and, along with the Sony system (based on the same principal but giving up to 90 minutes of viewing), tends to be favored by most big companies in publishing and commercial television because of its recording facility.

Some small magnetic tape players have already been introduced by Vidicord in Britain, Sony in Japan, Philips and Grundig in Europe, and other companies are developing players with the expectation of selling half a million between now and 1980 (a Philips projection).

With the RCA laser system yet to be demonstrated in Europe, it is thought by many people in the industry that the Philips/Sony system is likely to capture the home market, while the EVR system will operate more in the industrial and educational fields. Certainly EVR will concentrate initially on this side of the business and will probably not produce a domestic player until 1975.

In Britain, Rank Bush Murphy has already unveiled its EVR teleplayer (Sept. 21) followed a week later by the Sony unit, shown at the Savoy Hotel, London, (Sept. 28).

Meanwhile, completely away

from the cassette concept, Teldec-Telefunken-Decca AEG has developed the videodisk system—an idea based on a principle which was first demonstrated in London back in 1935. First demonstrated in Berlin in June, the Teldec system was shown in the U.K. at the International Audio Visual Aids Exhibition in July.

The videodisk is a thin, flexible PVC foil which gives a complete television "frame" with each rotation. Its cost is comparable to that of an LP and the player is expected to retail at \$120 (for a simple unit), or \$240, for a deluxe version incorporating auto-change facilities. Each disk gives up to 12 minutes of television and color programs will be available by 1972.

Regarding software, most of the major TV companies and book, magazine and newspaper publishers in Europe are preparing for the cartridge and disk-TV boom—regarded by many as the most important development in mass communications since the coming of television itself.

But the questions of copyright and artists' royalties pose enormous problems and the industry will be looking to the First International Cartridge and Disk TV Conference, held in conjunction with VIDCA (the cartridge and desk TV exhibition) in Cannes, April, 1971, to take the first steps in getting to grips with

the legal and financial difficulties on an international basis.

Perhaps the one major difference between the potential market in Europe compared with that of the States is that the incidence of color television receivers in Europe is relatively low and it is generally believed that most consumers are more concerned at present to acquire a color TV set rather than a teleplayer.

Meanwhile, in the field of education the most rapid strides in cartridge TV are being made by West Germany where cassette TV is seen as an indispensable aid to learning as well as a means of helping to solve the problem of the shortage of teachers.

As to the long-term future, Timothy Johnson, a Sunday Times writer, recently wrote: "Looking ahead to the 1980s, the forecasters see an entertainment electronics complex in every prosperous home, linked by cable to national television networks. Television programs will be fed down the cable to be watched immediately, or recorded on the teleplayer for later viewing."

This implies victory for the Philips/Sony system; but the cartridge TV concept is so new that reliable predictions are virtually impossible to make.

Certainly the configuration battle is on, but how it is going to end is anybody's guess.

The Film Industry Wants In



United Artists
Entertainment from
Transamerica Corporation



WARNER-7 ARTS



MGM

THE FILM INDUSTRY, seemingly slower and more cautious in entering the cartridge TV race, apparently can now scent a coming technological boom. It wants in. Most film companies realize that cartridge TV in time will radically alter the status quo in entertainment. Movie makers have so far avoided new production for cartridge TV, because with so many incompatible systems in contention, it would be foolish to produce for one concept.

But no matter which direction video takes, playback or play/record, prospects of motion picture studios look brighter than most other entertainment oriented firms.

Firmly stated by many film executives, for instance, is their determination to explore and exploit their feature films on video.

First, Twentieth Century-Fox Corp. said it would make its theatrical films available for conversion to electronic video recording (CBS's EVR) five years after their initial release. CBS also announced it will make available the Hal Roach Library of over 500 films that include the Laurel and Hardy Series, Charley Chase and Zasu Pitts.

Then, Avco announced it had secured product from both United Artists and British Lion to be used in its cartridge-TV Cartrivision system. Avco also will use films for both rental and direct sale from Embassy Pictures, its subsidiary.

Finally, the film industry in Europe and Japan see the potential of renting

film libraries to video cassette manufacturers. Japanese hardware manufacturers are trying to corner film producers in Italy for their backlog of motion pictures.

Japanese companies are offering Italian film producers \$1,000 per picture against a percentage of worldwide tape sales. The Italians are saying "no" and are waiting for a system to emerge from the baffling maze of conflicting technologies.

Darryl F. Zanuck, Fox chairman, considered all the systems and selected EVR over magnetic tape, "because the impossibility of duplicating EVR cartridges outside of the CBS plant."

(RCA's SelectaVision system also has a built-in anti-piracy feature if other film moguls have the same concern as Zanuck).

While most American motion picture studios are waiting for one progress to emerge, Columbia Pictures' Peter Guber warns:

"Most of the major studios are sticking their heads in the sand in hopes the cartridge will go away—just like their first reaction to television."

Yet Guber insists that when "the cartridge revolution strikes, the Hollywood work force, now some 40 percent unemployed, will not only expand but scramble to make films in three shifts around the clock. (Columbia Pictures will make its films available to Ampex Corp.)."

Others, if not all, motion picture studios are sure to jump into the race, but on their own terms. Most remember their sad experiences when television first felt the pinch of programming material more

than a decade ago and got film product at bargain prices.

Opposition to the cartridge TV business is developing. It's coming from the National Assn. of Theater Owners (NATO), which considers cartridge TV as a "box-office worry for theater exhibitors."

Eugene Picker, president of NATO, added a new paranoia for the 1970s: Video cassettes. And the old phantom threat of pay television is still worrying motion picture exhibitors.

NATO is forming a committee to look into the "genuine menace to the financial future of every exhibitor in this new development" (i.e., videotape cassettes that play movies on any home television set).

Some studios are trying to convince theater exhibitors that feature films would prove the major product staple and to jump on the bandwagon.

CBS is urging theater owners to take advantage of the profit potential in rentals and sales of prerecorded EVR cartridges to moviegoers.

Robert E. Brockway, president of CBS EVR, said that current movie house receipts from candy, soft drinks, popcorn, etc., are more than \$800 million a year and that EVR cartridges and sales could turn over \$1 billion a year by approaching 25 percent of present ticket grosses.

Like Brockway, there are other voices attempting to reason with theater owners. It is not a question of "acceptance of the inevitable," said one. "We need them as marketing stations."

Coenraad Solleveld, president of Philips Phonographische Industries, thought the

impact on the conventional film business would be "marginal, since the evening out syndrome would still favor big screen theater."

Exhibitors, he proposed, might even help itself adapt by adding cartridge TV retailing to its candy and popcorn refreshment centers.

Both Solleveld and Brockway feel that exhibitors should not restrict themselves to the cinema screen. Why should he not play an intermediary role, between producer and public?

"It is a paradox," Brockway said, "that the motion picture exhibitor has not participated in the aftermarket created by the motion picture, which has produced revenues from TV, records and books. Yet the theater owner built the market in the community, helped create the demand for these resultant products."

He wants theater owners to plan now for cartridge marketing, warning that the industry is moving rapidly and that failure to apply their advertising and promotion experience could result in others appropriating a substantial position in the cartridge field.

Would filmgoers spend upward of \$2 each to rent and perhaps \$7 to \$10 each to buy cartridges?

"Yes," believes Brockway. "Studies show that the theatergoer who paid \$3.50 to see Fellini's 'Satyricon' would be interested in renting or buying other Fellini pictures as he leaves the theater."

"The theater lobby represents a partially utilized facility which ideally can be adapted as a marketing place for cartridge TV," he said.

THE PROGRAMMING DILEMMA

Continued from page C-7

exploring the use of existing footage from TV shows and other existing sources."

During the past six years, the former CBS business affairs executive has been talking with TV and film producers about the new electronic baby.

"Initially you'll find a lot of bad material in video cassettes because a lot of companies are going around buying up old films."

How would Donohew visualize an album by a Capitol artist?

That question is at the crux of the matter and concerns all record companies. "Any film has to have a point of view," Donohew answers. "We could have filmed the Band at the Hollywood Bowl as a concert, but we didn't feel it would have sold because the public is more sophisticated in its viewing habits."

With the advent of light, portable, taping and filming equipment, there shouldn't be any problem in having an artist's work shot in a recording studio. But that is not where a video LP will end, Donohew believes.

The video counterpoint will have to grasp the total experience of visual communication. In a sense the "video albums" will become documentary in nature. States Donohew: "There will be a lot of point of view 'video albums.'"

Music LP's will only be one facet of the programming spectrum for home enjoyment. Tapes on how to sail, cook, golf, play guitar (make love?) are all within the programming spectrum which a new industry will develop.

"Our primary thrust is as an entertainment company," Donohew says. "Our main strength is in records and music, but down the road a bit are the other things."

"Our thinking now is not to get into any heavy outlays of money but to be experimental." A TV special revolving around Glen Campbell going to Moscow could be duplicated into the home video market. Donohew sees the financial return in taking TV specials and converting them into video packages. The TV special is sold for syndication which recoups the production costs, and the videotape sales produce the profit. Capitol is discussing such a TV special with Joe South.

Liberty/UA has aligned itself with Avco to provide "a limited number of films for a limited amount of time," says David Picker, Liberty/UA's president. The material is out of release titles. Liberty/UA's tie with Avco is based on that system's being the first one out, according to Picker. The material is both UA and Warner Bros. films. Avco is duplicating its programming at its San Jose, Calif. Cartridge TV company factory.

Liberty/UA's films will not be for sale; only rental. If short length films are created, Picker can see those being offered for sale, but not the full length features.

"We are in the process of figuring the whole thing out," Picker says with resignation. "Everybody is convinced the market will be there. We are examining several programming projects," he adds, but refuses to explain, noting: "I'm not

about to tell my competition what I'm planning. It's the whole spectrum of the human condition."

Picker acknowledges there is a lot to learn in translating a music album into the video field. One aspect he speaks of is getting the "video album" out fast enough to match the LP. Avco is presently duplicating films so as to have a backlog by this fall. Cartrivision (Avco's programming company) executive Sam Gelman talks of having upwards of 600 titles ready for usage by next February.

Cartrivision has been discussing half hour to two hour music tapes with a number of music names, ranging from Leonard Bernstein to Pete Seeger.

Music names like Doug Kershaw, Woody Guthrie and Jimi Hendrix loom as cartridge TV properties at Warner Bros. Add to that topics on ecology for educational-informational purposes and you have the kinds of projects which Van Dyke Parks, Warner Bros.-Reprise's director of its new audio visual department sees as cartridge TV repertoire.

Parks sees "video albums" as a "preservationist device" to store up information of both educational and entertainment value. Entertainment shouldn't merely be an "escape mechanism," the young executive feels. "It should be truly informative." And that's why he wants to get Cajun fiddler-singer Doug Kershaw's art into the home video field. And that's why he is talking about doing a project which explains the role of Woody Guthrie in American folk music.

Parks talks of using acts which "represent provincial values" for the video field. Parks envisions working with young film producers in the development of story ideas. He has already been across the street to the Warner Bros. picture lot to "rap" with veteran filmmakers in the short and commercials departments.

Parks would like to take out takes by Jimi Hendrix from the "Woodstock" film and create a cartridge TV program. WB will be a nonexclusive producer of programming for all the systems.

Parks sees his job as head of a new visual department "as the job of the 70's." Parks wants to prevail on the musicians themselves to help in the development of concepts for their "video albums."

He is taking a crash course in animation so as to understand how to use it for videotape, even marrying it with live action.

Executives at the film company will select the films which are duplicated into the new medium. TV series (of which WB has many) are easily convertible into home video programming, Parks says.

At RCA, corporate vice president Tom McDermott has been active in a quiet way in getting the programming ball rolling for the company's own Selectavision system. The programming will cover the gamut of educationally oriented topics, from children's material to classic stories to serious music shows to "how to" programs. Simply put: material unavailable on commercial TV.

RCA will in time create its own films, McDermott has stated, but at the outset the software will be developed from outside sources.

CBS, which has its own system, EVR, has also been quiet in its programming pronouncements. And like RCA, CBS has a massive pop music roster with which to create programs.

Record executives who choose not to be named, concede they see the long range potential in the new industry, but also feel there will be a lot of short range pitfalls.

"A lot of money will be going down the drain by people going down the wrong programming track," laments one concerned chieftain.

Film producers will surely take on a great significance for record companies. Four Star International, the on again, off again TV packager has named a production vice president to oversee its tape and film projects.

Technicolor, which has its own 8mm movie cartridge system, has created a process for converting picture film to video tape, which opens the door for its own involvement with creative people.

In other filmland developments:

- MGM Pictures has given the green light to CBS for utilization of its film backlog for EVR.

- 20th Century-Fox has formed an audio visual division to create cartridge TV programs for home, educational and institutional markets. Veteran film producer Martin Jurow heads this new venture. 20th's board chairman Darryl F. Zanuck was one of the first film studios factotums to publicly recommend that his studio open its film vaults to provide home cartridge TV conversion. CBS' Electronic Video Recording chieftain, Robert Brockway, has urged motion picture theater owners to consider renting cartridge TV in a counter move to some theater owner displeasures with the whole idea of home videotape recordings.

Zanuck backed up his statement by committing 20th's library to CBS's playback only system with the stipulation that the films be five years old before being used for home viewing.

- The STP Corp. and Motorola Systems are converting three racing films to EVR.

- Motorola is also working with comics Dick Martin and Dan Rowan who have formed ARM Productions in conjunction with Norman Abbott to develop video programming for CBS' EVR system. The firm's first efforts are three 25-minute programs which have been used by Motorola to demonstrate and sell their EVR machines to hospitals. Rowan and Martin are featured in one show, "For Medical Purposes Only," George Burns stars in "Exercise—It Couldn't Hurt" and Jack Benny is in the third titled "Work and Stay Young." Each of the performers will receive a 5 percent royalty on each tape sold.

ARM also plans to develop animated shows for children with a teaching ingredient like learning the ABC's.

- Ken Fritz has formed Tele-Cartridge Enterprises to produce cartridge TV programs, including "how to" programs and a variety of entertainment oriented packages. Fritz is headquartered in Los Angeles.

- Lion International Films is opening its vaults to Avco for its Cartrivision system.

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CARTRIDGE TV — WHERE THE REVOLUTION IS NOW

Continued from page C-3

● **MAGNETIC TAPE** is being utilized by Sony, Avco, Philips, among many others, which can be run through television receivers as easily as films.

● **MINIATURIZED FILM** is being utilized by CBS's Electronic Video Recording system. The film is coiled in cartridges and inserted in a converter unit to the antenna terminals of a TV set. The sealed cartridge threads and rewinds itself. Each plate-sized cartridge carries 25 minutes of color programming.

● **VINYL TAPE**, patented by RCA, works through a combination of laser beams and holography. The encoder converts optical information into electronic signals. These are deposited by electron gun on sensitive film. Laser beam reads a pattern and fixes it in master film. It comes in saucer-sized units and plays for 30 minutes.

● **PLASTIC DISKS** are being developed jointly by Telefunken and Decca. It encodes the images on disks, but there is no color and the maximum playing time is 15 minutes.

● **SUPER 8MM FILM**, developed by Nordemende (of Germany) Projects a sealed, self-winding reel through a specially designed Colorvision unit which feeds the image into a TV set.

It's too early to discern which technology is leading the cartridge race. CBS will be the first on the market, probably starting this month, followed closely by Avco, Sony and the pack.

As a result of the varying concepts and systems—some are playback only, while others can record on-air TV shows (on raw, erasable cassette tape) for future replay—an international battle is shaping up for video supremacy.

The principal participants in the "playback only" stage of the war are those two traditional foes in home entertainment, CBS and RCA.

Both are feverishly working on economical playback cartridge TV systems ultimately designed for the consumer.

(Most video playback only systems consists of two basic parts: A cartridge that contains the program material electronically encoded on a reel of tape, and an adapter that connects to the antenna terminals of a monochrome or color television receiver).

There is no way that EVR and SelectaVision can become compatible with each other or with other systems.

RCA, although tardy to market, will sell its players to the consumer for \$400, beginning in late 1972. Pre-recorded cartridges would be recorded on an inexpensive plastic material and would cost about one-tenth as much as conventional type films. The programs, previously recorded by RCA, will span from 30 to 60 minutes and sell from \$10 for a 30-minute show.

CBS claims it is years ahead of its rival with a color unit. Robert Brockway, EVR president, is aiming at an opening year volume of 100,000 converter units (produced by Motorola) and 3,000,000 cartridges.

Because of the price—\$795 per EVR unit, \$18.50 per 25-minute color cartridge—CBS is striving to establish a market in the educational/industrial field.

The consumer market will be tapped by CBS in mid '72 when mass production can cut EVR prices to \$350. RCA feels it will dominate the consumer field, though, because of its apparently cheaper technology.

While they argue, Sony, Avco, Philips, among many which favor the video cassette configuration are toiling to develop inexpensive magnetic video recorders that allow the user to record broadcasts, cablecasts, live action and friends' pre-recorded video cassettes.

This is the second phase of the cartridge TV war.

The Sony system will retail in the U.S. for about \$350, and for \$450 with an adapter that permits home recording of either color or monochrome TV programs on a blank video cassette.

Recordings can be made directly from a TV set or from a TV camera. Sony said it expects each blank video cassette to cost about \$20 for a 60-minute program and \$20 for a 90-minute prerecorded program.

Video cassette (and Super 8mm film) has several

advantages, one being the ability to purchase a portable camera and shoot cassettes at home. Avco's lure is a combination TV set-cartridge player-video recorder in mid-1971 for \$895.

With so many incompatible systems in contention, there are bound to be problems—big problems.

Standardization headaches are beginning to plague video cassette manufacturers. With several systems soon to be marketed, incompatibility easily could be the biggest impediment to the growth of the industry.

Although the Sony, Matsushita and Avco systems are based on standard video recording technology, each system is different in terms of operating and cartridge size.

Sony is attempting to induce other companies to accept a cassette standard for the video medium. It and seven other firms have agreed to establish a standard for the production of color videocassette players that would allow individual video cassettes to be used with any of the eight concern's systems.

The other manufacturers joining the standardization agreement are AEG-Telefunken, West Germany; Grundig Werke G.m.b.H., West Germany; Industria A. Zanussi S.p.A., Italy; Matsushita Electric Industrial Co., Japan; North American Philips Corp., U.S.; NV Philips Gloelampenfabrieken, the Netherlands, and Victor Co. of Japan Ltd., Japan.

Akio Morita, president of Sony, feels that incompatibility will be very serious as the industry grows. "We would like to eliminate a dangerous problem before it continues too far," he said. "That is why we are working with others in the development of video recording technology to meet worldwide standards. We believe the company that produces the best machine will generate a standardization."

In conclusion, the cartridge TV revolution invites exaggeration. But, everyone is in agreement about its eventual success: It will leave an indelible mark on the world.

Marshall McLuhan prophesies that cartridges will affect "every aspect of our lives—will give us new needs, goals and desires, and will upset all our establishments."

THE PROGRAMMING DILEMMA

Continued from page C-13

● Columbia Pictures has been talking with Ampex about developing programming for Ampex's recently introduced Instavision videotape cassette system. Several weeks ago when Ampex unveiled its player/recorder consumer system, the hardware company indicated it would be discussing programming with outside sources.

The instructional field is a world unto itself and it portends great participation by scores of creative houses. An Atlanta firm, the General Music Corp., is creating music courses in the EVR system for school usage at the third and fourth grade levels.

Motorola Systems has been seeking rights to

a home hobbyist TV series titled "Walt's Workshop" for EVR.

Seattle-based Alaska Northwest Publishing, is developing visual text shows for EVR.

The Dolphin Child Care Centers are developing both educational and entertainment shows for EVR.

The W.B. Saunders Co. of Philadelphia is developing a how-to-play-with chemicals show for EVR.

Whether it is a how-to-play-with type of show or a straight motion picture duplicated into any of the various video systems, there seem to be enough professional companies and newly an-

nounced entrepreneurs eying the new baby to surmise there are enough sources to satiate initial requests.

The film companies feel the new baby will toddle past that electric socket without sticking in a blunt object and getting kicked across the room.

Some record companies aren't at all sure that baby can make it across the room without getting shocked.

Could it be music on EVR? Yes. Cowboy sagas on Cartrivision? Yes. Golf lessons on SelectaVision? Yes. Sidney's 13th birthday on video cassette? Yes. The BIG question is: DOES the public feel it needs and wants these images in its home? A lot of people are hoping so.

Draper Launches Format Aimed At Women, Daytime Stations

By CLAUDE HALL

LOS ANGELES—"Cosmopolitan Radio," a new programming concept originated by Programming db is slated to debut here on KGBS in October. Ken Draper, one of the principals in Programming db with Chuck Blore and John Rook, said that all segments of KGBS will be directed at women. The music will be pop-sounding rock music, especially such artists as Tom Jones and Engelbert Humperdinck who appeal to women.

Draper said format specialities will have Rod McKuen reading brief bits of poetry, doctors discussing the bill, a psychiatrist discussing how permissive a woman should be in premarital relationships, and things of this nature between the records.

The key to making the format work, Draper said, would include a highly creative program director and a woman's editor.

The format is especially tailored for daytime radio stations which are in a strongly competitive situation against full-time operations.

Most of the special features for the format will be produced in-house by the Chuck Blore Creative Services, Inc., one of the nation's major houses for commercials and radio aids.

KGBS, A Storer station, is a 50,000-watt, directional daytime operation; it has gone through

several formats, including a serious try at country music several months back.

The new format will hinge on the special features, Draper said. "If you could conceive of the most perfect music format ever, you would still not have a viable station until you put something between the records. This is why so many middle of the road stations, many of them far from perfect, are taking big numbers against Top 40 stations in several markets—because they're fun.

"The Beatles were good for radio, in a sense, because they brought excitement back to Top 40 and they also forced radio stations to break their formats in order to play a new Beatle album or broadcast a Beatle special."

But Top 40 radio has had a relapse of an old disease—boredom. "It's hard today to find a station that's fun to listen to," Draper said. Too many stations are so involved in the clinical aspects of programming that they don't stop and ask themselves if what they're doing is fun to listen to.

"Radio stations have got to realize that it's a different world today; it's *who's* listing, not how many. Radio stations have got to *touch* those people."

Draper said that at one radio station he con-

(Continued on page C-16)

Brady: WINZ to Unclutter Airwaves

By BOB GLASSENBERG

MIAMI — Good, uncluttered radio which respects the intelligence of the listener and is forthright and honest in presenting contemporary music is the new philosophy of WINZ which recently switched from an uptempo middle-of-the-road format to uptempo contemporary music programming. "We respect the music we play and the listeners who we feel want to hear the music without all the talk," said Al Brady, program director of the station. Brady felt that the Miami market had a hole between Top 40 which aimed at the teenager and MOR which has been the established adult sound in the market for many years. "We appeal to the 18-35 audience which wants to hear contemporary music and does not really need the gimmicks that go along with the music on the other stations here," said Brady.

The 50,000-watt station programs 50 percent oldies, "to create a nostalgia and present a chronology of past events," in Brady's words. "We are competing with every station in the market which wants the major buying-power audience. Oldies help because the listener will remember a name or event which he equates with the record. As far as other programming is concerned, we play any music which is not heavy acid rock or strictly for the teen group. This of course means no bubblegum records. But we will play Creedence Clearwater Revival, Aretha Franklin, Edwin Starr, Bread, Crosby, Stills, Nash & Young, and all the rest. We stay away from the drug songs as well," explained Brady. He also mentioned that WINZ now plays album cuts as well as singles. "The album has certainly become a major factor in the music industry and we must give the people everything that is available for sale, which fits into our new format," Brady said.

The records heard on the air

are chosen after making a weekly survey of 22 record stores in the Miami area. Then the list is cut by eliminating the obvious tunes which do not fit into the format. There are also no high school announcements given over the air.

"We are trying to bring a freshness into the music programming of the south Florida area," said Brady. "We appeal to adults who like contemporary music but were dissatisfied with

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WRCP Programs the 'Heros'

PHILADELPHIA — Country music is not made up of hit records as much as "Heros," believes Don Paul, program director of WRCP and WRCP-FM, the country music station here. Paul programs the 50,000-watt daytime station and its FM sister station accordingly. Fifteen records on a playlist that varies week-to-week between 70 and 110 records are given prime exposure every three and three-quarter hours. Four of these "hero" records are prescribed per hour. "These 15 records are the most powerful we have," Paul said. "I believe that when Johnny Cash comes out with a record, the people could listen to it over and over." The only reason to play other records is to give other artists a chance, Paul said. "I feel Loretta Lynn's next record will be a hit even if it's just three minutes of silence. It's the same with Sonny James. They're heros." He spoke of Merle Haggard as being a super hero and having a unique image. "he could probably sing anything he wanted to, at this point."

Paul said that he'd always felt Dean Martin's records never did any better with country music fans than they



DAVE ANTRELL, left, Amaret Record's artist, visits KMPC's Jim Lange, to present the air personality with a special set of years because the station was the first in the Los Angeles area to play Antrell's new album "Dave Antrell."

did because Martin was never a country hero. "I always felt that if you could have introduced him by another name, those country records of his would be better accepted in the country field than they were."

'Fogerty'

This is why WRCP air personalities are introducing "Lookin' Out My Back Door" as by John C. Fogerty when the record is actually by the Creedence Clearwater Revival. "We're playing the record because it's very country and has had great acceptance elsewhere and we're playing 'Joanne' by Mike Nesmith for the same reason. But I hesitate to saturate the airwaves with these people because they aren't country heros." He said that Anne Murray's "Snowbird" on Capitol Records was a good country record, in spite of it going pop, and that if her next few records were as good she might turn into a country heroine. "She could become another Tammy Wynette or something."

Country music is continually changing, he felt, and one distinct change by RCA Records in the past few months is back toward more traditional country music. "That's one thing

Letters To The Editor

"A Drake Station"

Dear Editor:

Normally, I don't make a practice of cluttering your desk with memos from Tulsa, however, when I get referred to as a Drake "style" station I must remind you of something. . . as of this moment I figure there are from two to three thousand Drake "style" stations in this country. . . ranging from Spanish talk Drakes, MOR Drakes, Telephone Conversation Drakes, etc. . . but, there are very few stations that are Drake Stations, and KAKC is one of them.

I didn't mind when you printed that the "Steve Miller Band" was the biggest selling thing in Tulsa last week. . . even though none of the record shops in Tulsa would agree with your source. I didn't mind when you reported that station X was the first to lift the "Grapevine" cut from the Creedence album . . . when

this is very questionable. . . I will mind if you print what station X is saying on the air "remember you heard 'Out In the Country' by Three Dog Night first on xxxx". . . because you see, we were playing it from the album last spring.

By the way, Dave Jones went to KRMG!

Lee Bayley
Vice president/Programming
KAKC
Tulsa, Okla.

'Publish'

Dear Editor:

I think the hesitancy on the part of many record executives to service college radio lies in what they believe to be limited exposure potential. This is especially true in carrier operations located in large or medium markets.

We at WCRC have faced this problem since the beginning, and have solved most of it several ways. First, keep in constant touch with company promotion people—if the locals won't come through, hound the national men. When breaking something previously ignored, make a big thing out of it—phone calls, telegrams, lots of noise. What we have found most helpful: PUBLISH. This can make a critical difference for a carrier operation. Our potential audience via carrier current will be under 3,000 for a long time, but the exposure of ROTATIONS in record shops throughout the city raises our coverage—in print—to the whole city. A good review has been known to sell records here, and the companies know it. ROTATIONS is rather time-consuming and requires some creativity, but a survey sheet with the same old format is a help.

If there is something unique about your service to the market, I have found it useful to play that up, too. At the Intercollegiate Broadcasting Convention in Washington, in 1969, I reminded every record company man I could find that album product receives the great bulk of its exposure on college radio south of Washington. The message got through, I think, because our service—singles and albums — got very good very soon.

If that's any help to college radio stations in record-distress, there it be.

Clarke Bustard
Editor, ROTATIONS
WCRC
Univ. of Richmond
(Va.)

In Billboard Aug. 18, I must congratulate you on the coverage of soul and the different interviews on the subject.

Of all the different people commenting, it seems to me it all boils down to two questions: Will soul music live or die?

Well, it's my opinion that it will live on because it did live in the 30's. But whether it will be stronger than it is today will be up to the announcer. What I mean is this: The announcer who comes on with rhyme every time and more jive talk than music is, in reality, killing soul music. Soul music should move

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NAB-RIAA Survey Goes to Stations

WASHINGTON—The joint questionnaire compiled by the Recording Industry Association of America and the National Association of Broadcasters is being mailed this month, according to NAB radio vice president Charles M. Stone and RIAA executive director Henry Brief. News of the survey, a cooperation between the two interrelated industries, was first announced several months back in *Billboard* and was, in fact, spurred by a speech by station owner Erny Tannen at a *Billboard* Radio Programming Forum in New York two years ago.

The survey is designed to improve record service to radio stations and eliminate mailing of records that do not fit the station's format. Questions on the survey include whether the station plays singles or albums

or both, the number of hours devoted to types of music, how the stations now obtain records, which record representatives are in contact with them, and what record companies the station has had poor record service from.

The NAB plans to notify record companies when a station changes its format.

The NAB-RIAA liaison committee includes Stan Gortikov, president, Capitol Industries; Hal Neely, president, King-Star-day Records; and Jac Holzman, president, Elektra Records. From the radio side, members include Erny Tannen, president of MEDIAmerica Radio; Robert L. Pratt, general manager, KGGF, Coffeyville, Kan.; Lester Smith, executive director, Seattle, Portland, and Spokane Broadcasting; and Dan Hayslett, president, Strauss Broadcasting.

Campus News

By BOB GLASSENBERG

New Faces

Capitol Records has a new man in their promotion department. **Dennis O'Malley** is now doing East Coast progressive rock, Top 40 and campus radio station promotion. He was a Capitol salesman in Boston and is a good person. Drop him a line if you want assistance.

Now doing campus radio promotion in the New York area for A&M Records is **Lenny Bronstein**, also of WBCR, Brooklyn College, New York. He wants to hear from all campus stations as soon as possible. Reach him at the station, WBCR, Brooklyn College, 102a, Library, Brooklyn, N.Y. 11210.

Campus Dates

Mountain, Windfall Records artists, will appear at the University of Buffalo, Wednesday (23); University of Rochester, Thursday (24); Colgate University, Friday (25); and the University of Maine, Saturday (26). **Myron**, on the Cotillion label, appears with Mountain on their dates Wednesday (23) through Friday (25).

Josh White Jr., who records for United Artists Records, will appear at Southwest Missouri State College, Springfield, Thursday (24); Milligan College, Milligan, Tenn., Friday (25); Elmira College, Elmira, N.Y., Saturday (26); and Fort Lewis College, Durango, Colo., Sunday (27). **Rig**, on Capitol Records, appears at the University of Bridgeport, Conn., Thursday (24); and C.W. Post College, Long Island, Friday (26).

The **James Cotton Blues Band** will appear at Clarkston College, Pottsdam, N.Y., Friday (25). The **Paul Butterfield Blues Band**, Elektra Records artists, appear at Clarkston with James Cotton and at Elmira College, Elmira, N.Y., Saturday (26).

Convention

The Inter Collegiate Broadcasting System is planning a Southern College Radio Conference Oct. 23-25 in Atlanta. There is no information available on speakers but the IBS usually has informative conferences. Their business reply address is IBS, The Southern Region, P.O. Box 1931, Atlanta, Ga. 30301.

New Letters

WNEU, the old Northeastern University radio station, has changed its call letters to **WRBB**. They are still at the same address, Box 96, Roxbury Crossing Station, Boston, Mass. 02120.

Programming Aids

Please make sure you check your preferred records if you send me just a playlist. I really do not know which records to choose from a 50 record list. I cannot print my selections from your list so just a star next to the records will be appreciated. Thank You.

WRBB, Northeastern University, Boston, Mass., **Donna Halper** reporting: "Satisfied," (LP), Mother Earth, Mercury; "No Escaping It," (LP), Jimmy Owens, Polydor; "A Question of Balance," (LP), Moody Blues, Threshold; "Live at Prince Street," (LP), Ornette Coleman, Flying Dutchman. . . . **WCRC**, University of Richmond, Richmond, Va., **Clarke Bustard** reporting: "Cut Across Shorty," (LP, Gasoline Alley), Rod Stuart, Mercury; "You'd Better Think Twice," Poco, Epic; "Darkness, Darkness," Youngbloods, RCA; "Tobacco Road," Edgar Winter, Epic. . . . **WLUC**, Mundelein College, Loyola University, Chicago, **Walter Paas** reporting: "Fire & Rain," James Taylor, Warner Bros.; "God, Love and Rock & Roll," Teegarden & Van Winkle, Westbound (Buddah); "Five Bridges," (LP), Nice, Mercury; "Johnny Winter And," (LP), Johnny Winter, Columbia. . . . **WCPR**, Stevens Institute of Technology, Hoboken, N.J., **Steve Harris** reporting: "All Right Now," Free, A&M; "Out in the Country," Three Dog Night, Dunhill; "Animal Zoo," Spirit, Epic; "Stand By Your Man," Candy Staton, Fame. . . . **WBCR**, Brooklyn College, New York, **Lenny Bronstein** reporting: "Fresh Air," Quicksilver, Capitol; "See the Light," the Flame, Brother; "Days of Icy Fingers," Country Store, TA; "Gypsy," Uriah Heep, Mercury; "Earth & Water Song," (LP cut), Humble Pie, A&M. . . . **KFTD**, Alternate University, **Jimmy Zilber** reporting: "Steal Away," Pale & Stein, Monkey; "Don Ellis Live at Fillmore," (LP), Columbia; "South Side Blues Jam," Junior Wells, Delmark; "Blunder Plus," Chairman John, Pigfoot. . . . **WREK-FM**, Georgia Tech, Atlanta, **R. Geary Tanner** reporting: "Small's on 53rd," (LP cut, Grease One for Me), Bacon Fat, Blue Horizon; "Louden Wainwright III," Loudon Wainwright III, Atlantic; "Deep Purple in Rock," (LP), Deep Purple, Warner Bros.; "Hollywood Dream," (LP), Thunderclap Newman, Track. . . . **WNTU**, Northern Illinois University, De Kalb, Curt Stalheim reporting: "We've Only Just Begun," Carpenters, A&M; "Gas Lamps and Clay," Blues Image, Atco; "Deeper and Deeper," Freda Payne, Invictus; "Georgia Took Her Back," R.B. Greaves, Atco.

Vox Jox

First station in the nation to play the new single by **Melanie** on Buddah—"Stop, I Don't Want to Hear it Anymore" is WMCA in New York. **Johnny Michaels**. . . . **Larry James** reports in from WDIG in Dothan, Ala.; says **Bobby Rydell's** RCA release "It Must Be Love" could be a "big record if the big boys would perk up an ear!" WDIG has altered its format slightly and is playing 30 hits and 10-15 extras, depending on the new product, plus a blend of soul records. Two oldies are played per hour, with three oldies at night per hour and a "golden weekend" from time to time. Station needs better record service. **John (John Webb) Bates** is program director.

Owe an apology to **Bob Harper** at KQV in Pittsburgh. I was right about his old WSAI salary, though a little wrong about his KQV salary (he's getting about four thousand more than I'd heard). But, I'll tell you this—all of the ABC-owned station program directors should receive immediately an across-the-board 10 percent salary increase. All of them are getting much too low, considering their position and the relative earnings of the stations. I think it totally wrong that most sales managers and salesmen—and some air personalities—are making more than the program directors. And I'm not just taking to task the ABC-owned stations; many radio stations suffer from this aspect, but I do know what **Rick Sklar**, **Mike McCormick**, and **Bob Harper** are making and I think a salary increase of at least 10 percent is in order.

Ira J. Lipson, former all night personality on WHFI-FM in Detroit, is now with Media Associates in Detroit, a public relations firm. . . . **Budd Dolinger**, general manager of Mediarts Records Inc., 9229 Sunset Blvd., Hollywood, Calif. 90069, is willing to swap good record service of his product from charts and playlists from radio stations.

WELW in Willoughby, Ohio (a suburb of Cleveland), has bought **WNOB-FM**. The two stations will simulcast in the day a Top 40 format with **WNOB-FM** going the rest of the 24-hour day (**WELW** is a daytimer) with a balance of oldies and current hits. . . . The **Jesse Mason Record Survey** is a

new record news sheet being printed by **Jesse Mason Enterprises**, 219 Orange St., Oakland, Calif. 94610, 415-451-5331. Aim is to provide a comprehensive analysis of California record exposure and sales with the emphasis on soul and Top 40 records.

Ken Dowe, take time out to go get yourself a cup of coffee—the column is going to be quite long this week. . . . Here's an interesting tidbit: Why did both **ABC-Dunhill Records** and **MCA Records** invite **Joe Bogart** to recent functions? As **Scott Muni** put it: Is **MCA Records** going to start making talk records?

Gary Fuller, operations manager of **KAFY** in Bakersfield, recommends the "Tears in the Morning" cut on the new **Beach Boys** album. Gary, incidentally, is looking for some record artists to do a benefit performance in Bakersfield. If any record company can help, please call him at 805-366-4411. . . . **Bob Chase** is leaving **WOHO** in Toledo to become manager of **WGLN-FM** in Sylvania, Ohio, a country music station. He'd like **Dick Eller** to contact him before the end of the month at **WOHO** and after that at **WGLN-FM**. . . . Okay, **Don Paul**, I've fined myself one **Purple Toadstool Award** for being a messup; I don't know what happened, but I'll make it up to you later.

Carl Anthony is hosting a new "Sounds of the Caribbean" show 7-8:30 p.m. Saturdays on **WRRL**, New York soul music station. . . . **Randy Wood** is program manager of **KITE**, San Antonio; he'll continue his 4-6 p.m. show. . . . Was talking with an old country music deejay the other day—**Burt Sherwood**, now general manager of **WNHC** in New Haven. He got to remembering when **Don (Don Davis) Baldwin**, now on **WINS** in New York doing news, was one of the nation's major country deejays on such stations as **WCKY** and **WLW**. Another name that **Sherwood** mentioned from the other days was **Randy Blake**. "Blake, whose real name is **Harold Winston**, was king of the medicine men . . . perhaps the best-known country music deejay of them all." **Winston** now lives in Chicago and, **Sherwood** believes, works on **WGN-TV**.

Steve Smith, 30, eight-year veteran in MOR and modern country music, needs a job. Will take a good small market position or a stable medium market. Hard worker; believes in success. Excellent references. Phone 216-427-2068. . . . **Scott St. James** is leaving **KLIV** in St. Jose, Calif. Looking. . . . **Bill Mundae** is joining **WBUD** in Trenton, N.J.; he'd been with **WKBR** in Manchester, N.H.

Monte Jones has been named program director of **KWED**, Seguin, Tex.; he had been with **WOAI**, San Antonio. . . . **John Morris** is now general manager of **WHWH**, Princeton, N.J.; he'd been station manager. **Daniel F. Covell** is taking over as general manager of the FM division of **Nassau Broadcasting**, the owner of **WHWH**, **WTOA-FM** in Trenton, and **WJZZ-FM** in Bridgeport, Conn. . . . **Cile Sauvigne**, former female air personality on **WENK** in Union City, Tenn., is now promotion director of **WGBS**, Miami.

Lee Arbuckle, program director of **WGN** in Knoxville, writes: "Just a quick note to let you know that I got tremendous response to the ad I placed in the *Job Mart*. I got at least 20 tapes . . . most of them half decent. Our lineup is not set: **Steve York**, **Jefferson Kaye**, **Arbuckle**, **Sonny Knight**, **Bobby (Christopher Stone) Sherwood** from **WEAM** in Washington; and **Eddie Beacon**. . . . **Ellis L. Widner Jr.**, now music editor of the *Southwest Times Record*, Fort Smith, Ark., needs review albums. . . . **Eugene (Genial Gene) Potts** at **WGIV** in Charlotte, N.C., reports he's only playing gospel music. . . . Some while back, I talked with **Johnny Thompson**, program director at **KELP** in El Paso. The lineup was **Larry Todd**, **John Hiatt**, **Thompson**, **John Weitz**, and **Jim Carroll**, with **Bill Peterson** and **Michael McCoy** on weekends. The station reviews records each Monday and all of the deejays help in the selection.

Dave Hedrick is back as program director of **WYCL** in York, S.C., and his lineup of personalities include **Brother Dave**, **Bob Green**, **Richard Irwin**, and **Ernie Payne**. He lengthed the playlist to 60 singles, plus selected album cuts.

(Continued on page 44)

Draper Launches Format Aimed At Women, Daytime Stations

• Continued from page C-15

sults, he sent the air personalities into a shopping center to interview people. Among the questions the deejays asked were: "Who is the Three Dog Night? Who is Barbra Streisand? Who is Denny McLain?" "All of the deejays were astonished that few people knew who the Three Dog Night were," Draper said.

The program director of the new "Cosmopolitan Radio" format will have to be a very creative organizer, he said. He'll have to have the ability and foresight to grab a Tom Jones at the **Cocoanut Grove** and tape an interview for use at some future date. "In a city like Los Angeles, there are dozens of opportunities for such interviews that can be tailored into a feature at some later date. **Dr. Spock** or someone like that is always coming to town.

"This type of station requires a dimension in a program director that many program directors don't have today. One of the major hangups in our industry is that too many program directors are concerned only with the records. They think they can solve all of their problems merely by adjusting a couple of records. They're not concerned enough with what's between the records.

"Most program directors are worth what they're getting paid," he said, pointing out that this is one of the problems of the radio industry at the moment. He spoke of trying to find a good program director recently for one of the stations he consults and of "so many of them saying they

could do the blank thing or the blaugh thing; no one could do their own thing.

"Occasionally, I'll be traveling somewhere across the nation and I'll hear something I did years ago . . . they've stolen a chunk of me. One of the first things we did in Chicago at **WCFL** was put on the **Chickenman** bits; this series of humor were the first thing that gained us some ratings against **WLS**. It was later syndicated in 326 markets, so it isn't true that you can't do something different."

Hard work is partially the answer. He spoke of **Larry Lujack**, now on **WLS** in Chicago, working hours writing copy for his show.

Another hangup in radio today is that major market stations tend to hire personalities from another major market station rather than hunting for fresh talent afield. He pointed out that the two Top 40 stations in Chicago now seemed to be swapping personalities a lot. "If you don't believe in your ability to judge talent, you hire the guy across the street," Draper said. "But in the case of **Larry Lujack**, I heard him a year before I hired him for **WCFL**; he was on a small station, I heard him and filed his name away, then hired him when I needed him. **Dick Orkin** was on a station in Lancaster, Pa., when I hired him. Yet, major market stations after major market station seems to be hiring from each other these days. Look at **WIND** in Chicago hiring **Robert W. Morgan**; that's the security approach of hiring."

The problem with hiring from a major market station, he said, "is that often the people you hire aren't hungry anymore."

Selling Sounds

By **BOB GLASSENBERG**

Jerry Corbitt of the Youngbloods has taken his first shot as a producer and produced **Don McLean's** album "Tapestry," for Media Arts Records. He has also completed an album for Reprise Records and their artists, **Janie** and **Dennis**. Independently, without BSM Productions for which he did the two former albums, Corbitt will produce the new **Janis Ian** album for Capitol Records.

★ ★ ★

National Recording Studios is hosting **Duke Ellington** and his band for recording sessions. **Arnold Widus** and **Ted Bates** are supervising jingles for Kools. **Chico Hamilton** is recording Clairol commercials. Says Chico, "The challenge in composing music for commercials is to tell the entire story in 10, 20, or 30 seconds." That's quite a feat and Hamilton seems to be quite good at it, judging from his past commercial credits which include Canada Dry, Chevrolet, El Producto Cigars, and Delco Batteries. Also at National, **Steve Karmen** is recording music for Wrigley Gum between trips to Nashville and the Coast. MPI is producing music for Esso. Telepac and **Jack Tinker** are producing campaign commercials for **Gov. Nelson Rockefeller**. And National General is also creating sound effects for **Bob and Ray's** forthcoming Broadway show.

National Recording Studios also hosts **Steve Karmen** conducting for his new Budweiser Beer and Chrysler music. **Kermit Levinsky** is doing Old Gold jingles. **Jack Urbant** is producing music spots for International Pancake. Dentyne Gum and Playtex music is being supervised by **Ted Bates Advertising**.

★ ★ ★

Larry Goodman has left Larhna Music Corp. to head his own operations, Larry Goodman Associates, which will be headquartered at 142 East 33 Street, N.Y.C. 10016. Phone (212) 725-2758. His services will be made available to agencies and production houses only through his new firm.

★ ★ ★

At Criteria Recording Co., Miami, **Eric Clapton** of Atlanta Records is taping all week. Engineers are **Howie** and **Ronnie Alpert** and producing the music is **Tom Doud**. A week's taping session was also just completed with Mainstream Records' **Freepport**.

New Trend?

The Arranging Factory in N.Y.C. and **Ron Roullier** recently arranged and produced four spots for the Ford Dealers Assn. and two spots for Ford trucks in a variety of country and western sounds, both instrumental and vocal. Claim to a new trend in the jingle business, but what about Dodge and their Flatt & Scruggs

(Continued on page 45)

6 More TV-FM Rock Specials in Works

NEW YORK—Six more television FM rock specials are in the works, according to Michael Goldstein, who was involved in producing "Mid-Summer Rock," which is now being syndicated across the nation. "Mid-Summer Rock" is a unique TV special with a stereo soundtrack. In New York, WNEW-TV teamed up with WNEW-FM to broadcast the special; WNEW-TV carried the video and the sound, but listeners could turn down the TV sound and listen to the music in stereo on WNEW-FM.

Goldstein said at least 50 FM stations had put in a bid for the special, "but it's difficult to get TV stations to simulcast in many markets. Many TV stations tell me they just don't want this type of thing on their stations." Markets who have carried the TV-FM special or are set to carry it include San Francisco, Denver, Cincinnati, Columbus, and San Antonio, besides New York. Chicago, Minneapolis, Atlanta, and Pittsburgh are pending.

It takes about 10 TV stations participating in expenses in order to swing a special like this, Goldstein said, "or some advertisers to pick up the expenses."

But he pointed out that TV audience ratings services do not attempt to measure young people today; they don't even

have sets in homes of young people. "And most TV stations are so used to not drawing young people to TV that when they get the opportunity with a show like this special, they say why bother. The problems of selling this type of program to sponsors and TV stations are mammoth, yet I know it has huge audience appeal: I know of parties being held to watch the show. We're not getting burnt in selling the show, but it's disheartening about the type of response we sometimes get from the establishment."

WFLY-FM Play Shift

TROY, N.Y. — WFLY-FM has switched to a format featuring a blend of Top 40 tunes and oldies, said program director John Walker. This programming is being directed at an 18-35 age group. Walker said that the market previously lacked a format that would appeal to both young adults and college students. The station previously featured an easy listening format.

All of the music on WFLY-FM is pre-slated and the records, ranging from 1954 to the present, are being segued. About 60 percent of the records played are oldies. Deeja's use an adult approach.

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Tapethon Unit In MOA Bow

LOS ANGELES—Tapethon will be displaying an on-location portable background music tape unit at this year's Music Operators of America (MOA). David Anthony of Tapethon said that the company will have its 702-7, a 12"x16"x8 1/2" portable tape unit that carries 200 tunes before repeating automatically in its booth this year. The machine, which is tamper-proof, starts at \$439.50 list.

In addition, Tapethon will also introduce a newly developed Central Studio Equipment facility that will pre-mix various reels of music for play. The equipment, which is completely automatic, will also be equipped with a special "channel-caster," that allows for the insertion of commercials between musical segments. The Central Studio equipment is geared primarily for radio stations or cable companies.

Another Tapethon entry will be an "on-location machine" geared for retail outlets and industrial plants. Anthony says the machine is geared to program music that will get the best dollar potential from the shopper or customer. In other words, a supermarket will not have to carry the same music as a doctor's office. Particular programs will be designed for each establishment. The unit will help to motivate buyers. The machine is already operational in J. C. Penney's, Newberrys and a number of Holiday Inns throughout the country.

Anthony believes that music should be programmed with regard to the business and the cus-

(Continued on page 66)

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4 Unit Exhibit From Nutting

LOS ANGELES—David Ralston of Nutting Associates in San Francisco, says that his company will be exhibiting much the same product it has in the past at this year's MOA. However, the industry can look for a "significant new novelty piece" from the firm in January.

Ralston, who would not say what the novelty piece was, will take four knowledge testing games (nearly all two for 25 cents) to the MOA.

The four are: A Computer Quiz and "Sports World" game, both listing for \$1,195. An "Astro-Computer" for \$695 and a two-player Computer Quiz for \$1,295. The computer quiz games both contain questions on entertainment and general affairs.

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V1 or V2	10.00
25¢ V2 Rubber Animals	10.00
Baseball Buttons for 1¢ Vending	12.00 M

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What's Playing?

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

Alton, Ill.; C&W Location

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



Current releases:
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211;
"Thank God and Grayhound," Roy Clark, Dot 17355;
"Hey Baby," Bobby G. Rice, Royal American 18.

Oldies:
"Folsom Prison Blues," Johnny Cash.

Baltimore; Adult Location

Jerry J. Eanet, programmer,
Evans Sales and Service Co.



Current releases:
"I (Who Have Nothing)," Tom Jones, Parrot 40051;
"For the Good Times," Ray Price, Columbia 4-45178;
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211.

Oldies:
"Medley (The Good Old Songs)," Vogues.

Chattanooga, Tenn.; C&W Location

Lloyd Smalley, programmer,
Chattanooga Coin Machine Co.



Current releases:
"Snowbird," Anne Murray, Capitol 2738;
"There Must Be More to Love," Jerry Lee Lewis, Mercury 73099;
"Angels Don't Lie," Jim Reeves, RCA Victor 47-9880.

Oldies:
"Hello Darlin'," Conway Twitty;
"Wonder Could I Live There," Charley Pride.

Indianapolis; Soul Location

Larry Geddes, programmer,
Lew Jones Music



Current releases:
"I Won't Cry," Johnny Adams, SSS International 809;
"A Message From the Meters," Meters, Josie 1024;
"I'll Be There," Jackson 5, Motown 1171.

Oldies:
"ABC," Jackson 5;
"Take Five," Dave Brubeck Quartet.

Manhattan, Kan.; Young Adult Location

Judy Weidner, programmer,
Bird Music Co., Inc.



Current releases:
"War," Edwin Starr, Gordy 7101;
"Green Eyed Lady," Sugarloaf, Liberty 56183;
"Long Long Time," Linda Ronstadt, Capitol 2846.

Oldies:
"Raindrops Keep Fallin' on My Head," B. J. Thomas;
"Bridge Over Troubled Water," Simon and Garfunkel.

Osceola, Ia.; Kid Location

Jack Jeffreys, programmer;
Jeffrey's Amusement Corp.



Current releases:
"In the Summertime," Mungo Jerry, Janus 125;
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Snowbird," Anne Murray, Capitol 2738.

Oldies:
"Jackson," Nancy Sinatra and Lee Hazelwood;
"Tell Laura I Love Her," Ray Peterson.

Pierre, S.D.; C&W Location

Darlow Maxwell, operator;
Mrs. Darlow Maxwell, programmer;
Maxwell's Music Service



Current releases:
"Sunday Morning Coming Down," Johnny Cash, Columbia 4-45211;
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Snowbird," Anne Murray, Capitol 2738.

Oldies:
"Band of Gold," Freda Payne;
"Hello Darlin'," Conway Twitty.

Sterling, Ill.; Kid Location

George Woolridge, operator;
Glenn Whitmer, programmer;
Blackhawk Music Co.



Current releases:
"Lookin' Out My Back Door," Creedence Clearwater Revival, Fantasy 645;
"Cracklin' Rosie," Neil Diamond, Uni 55250;
"We Can Make Music," Tommy Roe, ABC 11273.

Hudson Falls, N.Y.; Young Adult Location

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



Current releases:
"Cracklin' Rosie," Neil Diamond, Uni 55230;
"Candida," Dawn, Bell 903;
"Look What They've Done to My Song Ma," New Seekers featuring Eya Graham, Elektra 45699.

Syracuse, N.Y.; Kid Location

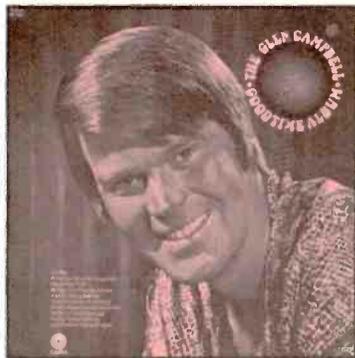
Burt Hallock, programmer,
Columbia Musical Sales



Current releases:
"Close to You," Carpenters, A&M 1183;
"We've Only Just Begun," Carpenters, A&M 1217;
"Big Yellow Taxi," Neighborhood, Big Tree 102.

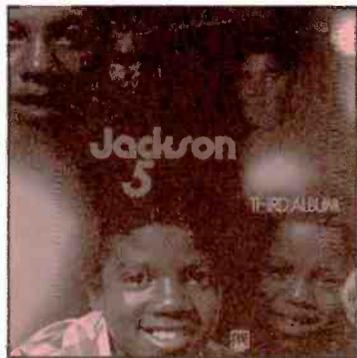
Billboard Album Reviews

SEPTEMBER 19, 1970



POP
THE GLEN CAMPBELL GOODTIME ALBUM—Capitol SW 493 (S)

Always a double threat man on both the pop and country charts, Glen Campbell's "It's Only Make Believe" is shooting up Billboard's Hot 100 chart and the country chart. "Dream Sweet Dreams About Me" and "Bridge Over Troubled Water," as well as "Funny Kind of Monday," should also be crowd pleasers. "MacArthur Park" is also here. A winning LP all the way.



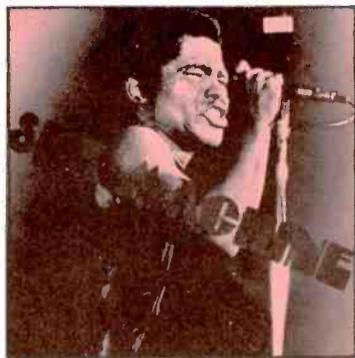
POP
JACKSON 5—Third Album.—Motown MS 718 (S)

Five balanced voices create the excitement and energy for which the Jackson 5 is known. Their vocal arrangements for such tunes as "Bridge Over Troubled Water," "I'll Be There," and "Oh How Happy," are both original and exciting. This, the group's third album, will hit hard and fast.



POP
TEMPTATIONS GREATEST HITS, Vol. 2—Gordy GS 954 (S)

This second volume of Temptations' "Greatest Hits" is a sparkler, and why not? The Temptations and producer Norman Whitfield have come up with hit after hit. Remember the topnotch material in the first album? Well, now about these in this volume: "I Wish It Would Rain," "Ball of Confusion (That's What the World Is Today)" and 10 more. At the rate the Temptations are going, this is the second in a series.



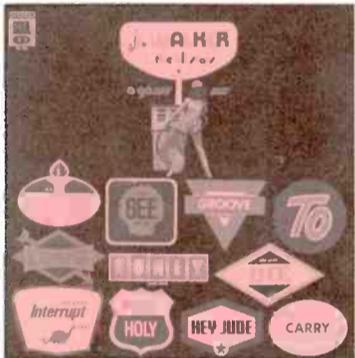
POP
JAMES BROWN—Sex Machine.—King KS 7-1115 (S)

This two-record album, recorded live in Augusta, Ga., contains some of the best material from the prolific pen of James Brown. Looming larger than life, Soul Brother No. 1 tears into some of his million selling hits with all the vitality and dynamism that have made him a legend among black artists. Included here are "Sex Machine," "Mother Popcorn," "A Man's World," and "Lickin' Stick."



POP
DELANEY & BONNIE & FRIENDS—To Bonnie From Delaney. Atco SD 33-341 (S)

Delaney & Bonnie (Bramlett) & Friends have a big winner in this album, which includes their "Soul Shake" hit single. But there's much more, including excellent instrumental "Friends." In "They Call It Rock & Roll Music," one of the best cuts, this popular underground duo is joined by King Curtis on tenor sax, while Little Richard plays piano in "Miss Ann."



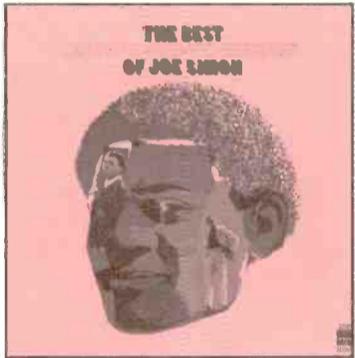
POP
JR. WALKER & THE ALL STARS—A Gasssss. Soul SS 726 (S)

The driving sound of Jr. Walker, sax-dominated and getting it all together on a set of typical Motown material with a couple of transpositions from other fields like "And When I Die" and "Hey Jude." Sheer emotional happy music laid down by an expert crew of musicians. Like the cover says, a gasssss.



POP
RAMSEY LEWIS—Them Changes.—Cadet LPS 844 (S)

Lewis, a thoroughly commercial jazz artist, aided and considerably abetted by Phil Upchurch's guitar, digs into a live session here that is both bluesy and funky. His "Oh Happy Day" has an exuberant feel and "Drown in My Own Tears" also gets a gospel edge. As usual Ramsey's piano work is most capable and he is deep into the electric scene, playing electric piano as well as the conventional kind.



POP
THE BEST OF JOE SIMON—Sound Stage 7 SSS 15009 (S)

Simon's hits under one cover spells a top chart item . . . both pop and soul. From "Chokin' Kind," to "Message from Maria," and "My Special Prayer," they're all here and will put him up the charts with solid sales impact.



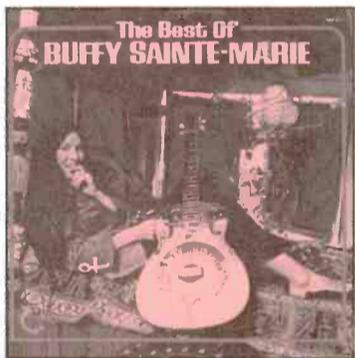
POP
BRENDA LEE—Memphis Portrait.—Decca DL 75232 (S)

Recorded in Memphis by producer Chips Moman, for the first time, the stylist comes up with a commercial winner in this package of dynamite performances of some of today's top tunes. Highlights include two Joe South numbers, "Games People Play," and "Walk a Mile in My Shoes," Fogerty's "Proud Mary," and her current single "I Think I Love You Again." Her "Do Right Woman, Do Right Man" also strong in this chart bound LP.



POP
MARTHA REEVES & THE VANDELLAS—Natural Resources. Gordy GS 952 (S)

Martha Reeves and the Vandellas continues to be an indisputable "soul" heavyweight on the music scene. The cuts on this new album are consistently good from start to finish. They are fast-paced, rhythmical and very well arranged. Included are "Didn't We," "Put a Little Love in Your Heart," and "People Got to Be Free."



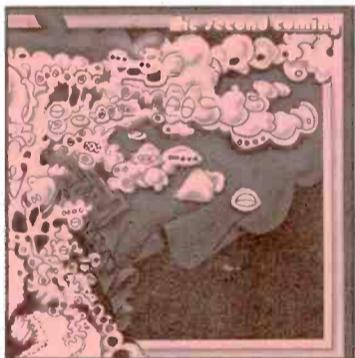
POP
BUFFY SAINTE-MARIE—The Best Of.—Vanguard VSD 3/4

Smart merchandising is this fine package containing a two record set for the price of one, filled with the best of the top stylist and composer. Her hit material such as "Until It's Time For You to Go," "Circle Game," "Universal Soldier," and "Take My Hand for a While" are included in this package loaded with chart potential.



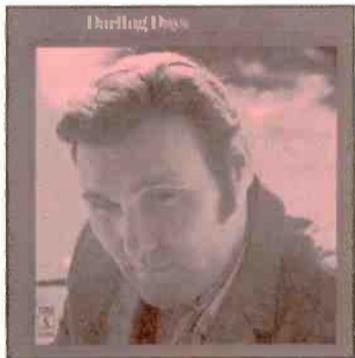
POP
DON ELLIS AT FILLMORE—Columbia G 30243 (S)

Don Ellis and his big band have invaded the Fillmore, filling that rock palace with an electric sound unique to the Ellis Big Band. This double record set captures all the live excitement generated by the band and the many electric instruments it uses. Included in this album are "Hey Jude," "Rock Odyssey," and "Excursion II," all sounds of the future performed in the Ellis style of electrifying emotional power.



POP
THE SECOND COMING—Mercury SR 61299 (S)

Every once in a while, out of the morass of existing mediocrity there emerges a group that is so together its impact is instant karma. Such a group is Second Coming. The nine-member Chicago-based outfit is strong on arrangements, vocals, musicality. This, their debut album should find ready success.



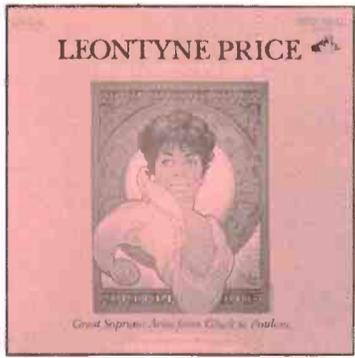
COUNTRY
BILLY WALKER—Darling Days.—Monument SLP 18143 (S)

"Darling Days," a hit if there ever was one, is teamed up with two outstanding tunes that demand heavy country music airplay—"Smoky Places" and "Tears of the City." The latter two are potential hits. Also good on this LP is "Curtains on the Windows." Billy Walker is right in style.



COUNTRY
STONEWALL JACKSON—The Real Thing.—Columbia C 30254 (S)

The songs in this package are in the great country tradition, and so is Stonewall. He gets the best out of every phrase in a lyric. The opener is the standard "Wings of a Dove" followed by such great ones as "Little Old Wine Drinker" and "Oh, Lonesome Me." Hit single "Born That Way" also included.



CLASSICAL
LEONTYNE PRICE—Prima Donna/Volume 3. RCA Red Seal LSC 3163 (S)

The Great Miss Price is once again price-less, this time shifting to arias from Gluck to Poulenc. The Mozart aria, "Non mi dir" is marvelously interpreted. And the listener will enjoy her Micaela aria from "Carmen" and her translation of "Du bist der Lenz" from "Dir Walkure."



CLASSICAL
THE MAGNIFICENT MR. HANDEL—E. Power Biggs. Columbia M 30058 (S)

This LP should be subtitled the Magnificent Mr. Biggs, for his talent shines in all these nine selections. He's witty, his force is majestic. Ample reasons why he maintains such a lofty position on the music world. The closer, "Concerto in B Flat," is particularly exciting.



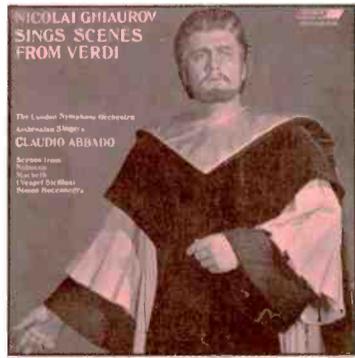
CLASSICAL
FALLA: NIGHTS IN THE GARDENS OF SPAIN/ SAINT-SAENS: PIANO CONCERTO No. 2—Rubinstein/Philadelphia Orch. (Ormandy). RCA Red Seal LSC 3165 (S)

This triple-header of talent combine to make a distinguished recording indeed. In the Saint-Saens concerto, the dry wit and arresting statements made by the composer is given total dedication. And in the Falla work, the Rubinstein language takes hold and grasps the mood.



CLASSICAL
SIBELIUS: VIOLIN CONCERTO/ KARELIA SUITE—Stern/Philadelphia Orch. (Ormandy). Columbia M 30068 (S)

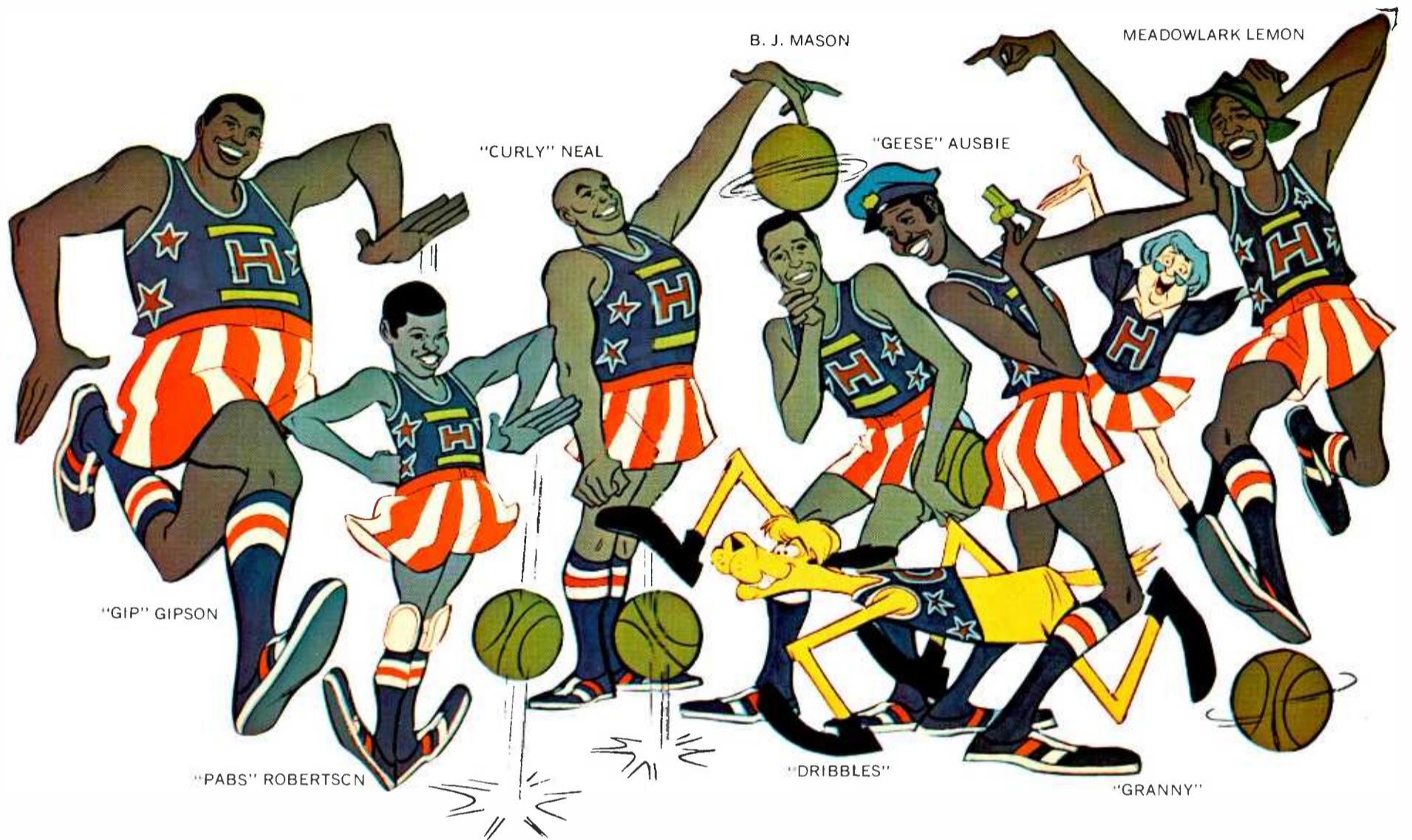
Isaac Stern continues to amaze with his remarkable richness of tone and subtle interpretations. Taking a crack at Sibelius, he again shows his mastery as he marches through the concerto and the Karelia suite like a conquering giant. Ormandy keeps it all together.



CLASSICAL
NICOLAI GHIAUROV SINGS SCENES FROM VERDI—London Symphony (Abbado). London OS 26146 (S)

Verdi composed some great music for basses and this album featuring Nicolai Ghiaurov, an outstanding artist, does justice to some of the best. The first side is devoted to "Nabucco," one of the richest operas for a basso. The "Va, pensiero" is included with the Ambrosian Singers. The second side contains memorable arias from "Macbeth," "I vespri siciliani" and "Simon Boccanegra."

RCA Records and Don Kirshner pop sound, the most famous morning TV audience of 12



Introducing The Globetrotters.

It's an exciting, promotable concept with everything going for it.

Starting Saturday morning, September 12, a basketball-record craze begins as millions of kids follow this legendary team in an exciting new CBS-TV cartoon adventure show. It's been created by the greatest team in film animation: Hanna-Barbera.

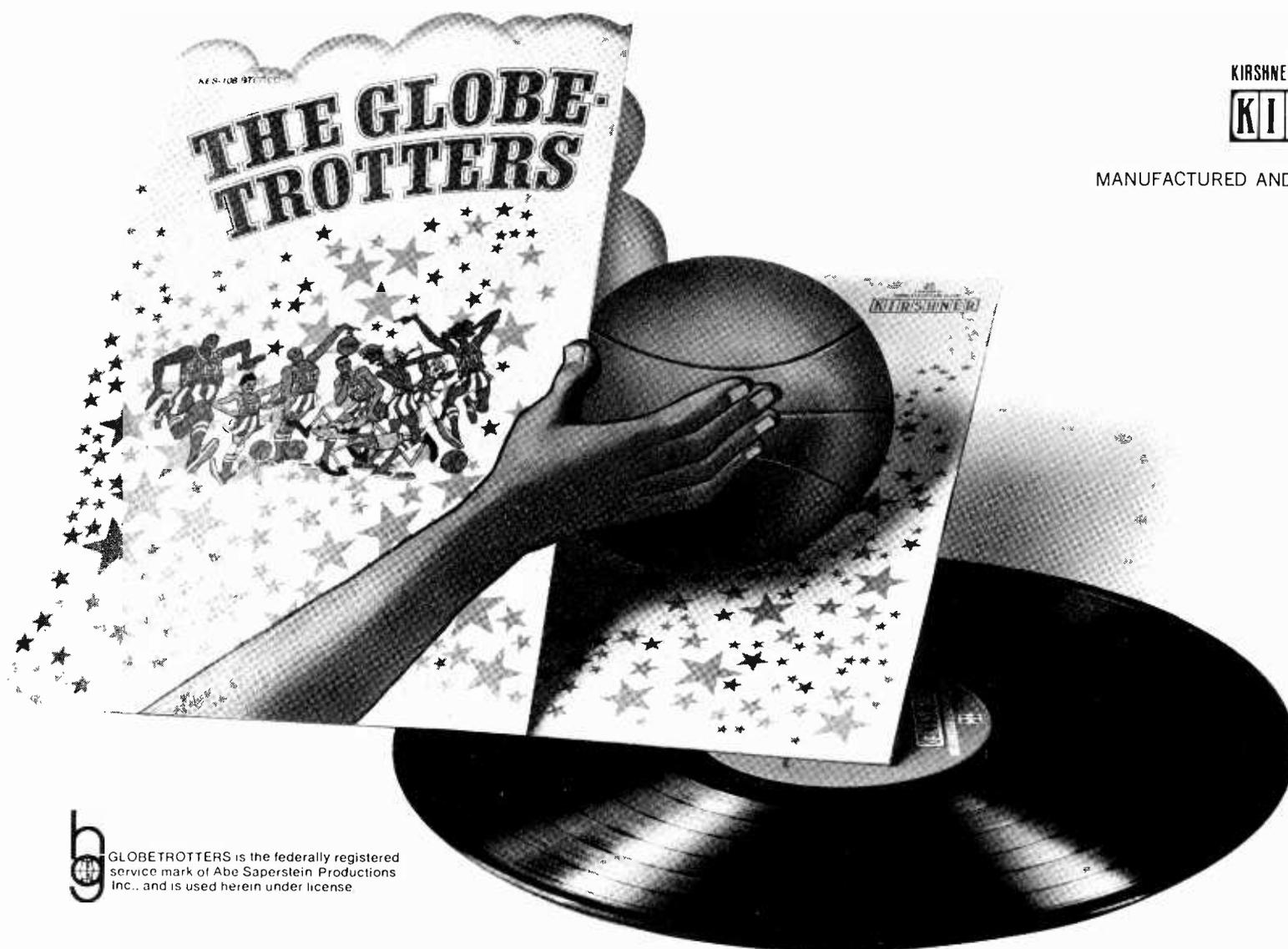
And it's all to the tune of solid and highly salable new Globetrotters singles and albums we'll be releasing.

have just combined a great new team in sports and a Saturday million loyal record buyers.

We've just presented the Globetrotters to the press, D.J.s and thousands of kids at a special fun Globetrotters exhibition game and show preview at Madison Square Garden on September 8.

Plus, Globetrotter star Meadowlark Lemon will be pushing the Globetrotter records on a special follow-up promotion tour.

And just to keep the ball moving, here's the first single out of their forthcoming album.
"GRAVY" b/w "Cheer Me Up" #63-5006




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Produced by Jeff Barry. Music Supervision by Don Kirshner.

Album Reviews Continued



POP

BILLY VAUGHN SINGERS—
Everything Is Beautiful.
Paramount DLP 259B5 (S)

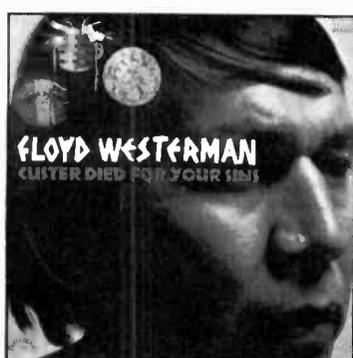
Some very pleasant listening is in store for customers who buy this LP. The Billy Vaughn Singers perform lush, beautiful versions of "Bridge Over Troubled Water," "Raindrops Keep Fallin' on My Head," "Oh Happy Day," and other hits. Intriguing is the "Man on Misty Mountain," a message tune written by Vaughn that stands on its own as an excellent tune. "Boulevard Saint Michelle" is also good.



POP

BLUE CHEER—
The Original Human Being.
Philips PHS 600-347 (S)

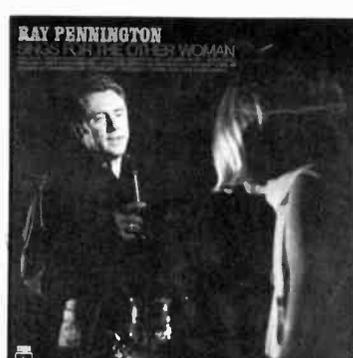
Blue Cheer still keeps that San Francisco sound heavy, electric and psychedelic, as Dickie Peterson, Gary Yoder, Norman Mayell and Ralph Kellogg put on their most explosive burst of song and rhythm since their heyday. Tight as a veteran band can be, the group splits the writing chores while meshing them back into the heavy flow. "Pilot," "Babajani" and "Rest At Ease" highlight the action, as a rejuvenated Blue Cheer strikes back.



POP

FLOYD WESTERMAN—
Custer Died for Your Sins.
Perception PLP 5 (S)

The meaningful, dynamic and sometimes biting song material, penned by Jimmy Curtis, is delivered in exceptional performances by American Indian Westerman, who could easily have a left field hit LP. The material, aimed at bringing the anguish and pride of the Indian to the forefront, offers much commercial appeal via cuts "World Without Tomorrow," "Goin' Back," and "35 More Miles."



COUNTRY

RAY PENNINGTON—
Rays for the Other Woman.
Monument SLP 18145 (S)

A sensational album with a variety of musical emphases for all generations, all tastes. "Country Blues" was most impressive and has a strong beat; "It Makes No Difference Now" is soul-oriented; "I Wouldn't Treat a Doggone Dog (The Way You're Treatin' Me)" is bright.



COUNTRY

WILLIE NELSON—
Laying My Burdens Down.
RCA Victor LSP 4404 (S)

Two tunes stand out on this album—though Willie Nelson is always superb—"Minstrel Man" and "Following Me Around." The latter tune has some very intriguing chord changes. "Where Do You Stand?" is a message tune. "I've Seen That Look on Me" would be a strong jukebox favorite.



COUNTRY

LINDA MARTELL—
Color Me Country.
Plantation PLP 9 (S)

Linda impresses as a female Charley Pride. She has a terrific style and a true feeling for a country lyric. This package includes her big single, "Color Him Father," as well as "Bad Case of the Blues," "The Wedding Cake" and others. Strong merchandise.



LOW-PRICE COUNTRY

TAMMY WYNETTE—
Harmony KH 30096 (S)

A bargain-plus! Tammy Wynette, one of the most popular female performers in country music today, provides "Lonely Street," an excellent performance supported by superb production; "My Arms Stay Open Late," and "Too Far Gone."



CLASSICAL

VERDI: REQUIEM—Various Artists/London Symphony (Bernstein).
Columbia M2 30060 (S)

Take Leonard Bernstein conducting the London Symphony Orch., add soprano Martina Arroyo; mezzo-soprano, Josephine Veasey; tenor, Plácido Domingo; and Ruggero Raimondi on bass; give them Verdi's "Requiem" to work with, and you're bound to come up with a truly marvelous production. Such is the case with this two-disk album. It achieves new heights of brilliance and beauty.



CLASSICAL

R. STRAUSS: DON QUIXOTE—
New York Philharmonic (Bernstein).
Columbia M 30067 (S)

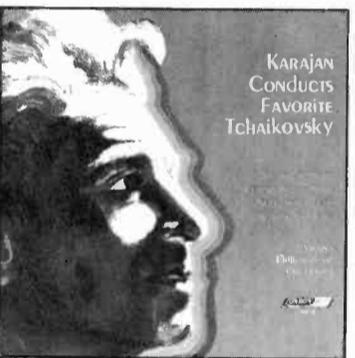
With the Quixote popularity at its peak revival via the Broadway play, this fine LP neatly captures the Don at his dramatically musical best. Bernstein's conducting is warm, sympathetic as he interprets Quixote's odyssey. The Philharmonic faithfully follows like the faithful Sancho.



CLASSICAL

STRAVINSKY: FIREBIRD/PETROUCHKA—
Boston Symphony (Ozawa).
RCA Red Seal LSC 3167 (S)

Stravinsky's "Firebird Suite" is a scintillating work of art, so too is his "Petrouchka." In this recording of the two works conductor Seiji Ozawa working with the Boston Symphony Orchestra, re-creates all the vitality, exuberance and deeply intriguing fantasy of the pieces. Delightful listening.



CLASSICAL

KARAJAN CONDUCTS FAVORITE TCHAIKOVSKY—
Vienna Philharmonic.
London CSP 3 (S)

To use superlatives to describe this two-disk album would be to guild the lily. Yet, Karajan's treatment of favorite Tchaikovsky's compositions is brilliant. The maestro, conducting the Vienna Philharmonic Orchestra, comes up with some truly beautiful interpretations of "Swan Lake," "Sleeping Beauty," "Nutcracker" and "Romeo & Juliet" suites.



CLASSICAL

THE ROMANTIC PHILADELPHIA STRINGS—
Philadelphia Orch. (Ormandy).
Columbia M 30066 (S)

Kick off your shoes, mix yourself a drink, snuggle close to your loved one—the Philadelphia Strings is at it again. Undoubtedly one of the most romantic sounds around today, this exquisite string section of the famed Philadelphia Orchestra plays on this album such pieces as, Borodin's "Nocturne for String Orchestra," "MacDowell's "To a Wild Rose," and "Londonderry Air."



CLASSICAL

MOZART: PIANO SONATAS
K. 576, K. 310—
Vladimir Ashkenazy.
London CS 6659 (S)

Ashkenazy's rendering of this Mozart repertoire is a delight. His technique is brilliant, and this coupled with his sensitive interpretation makes the disk a pleasure to the listener.



CLASSICAL

THE CHOPIN I LOVE—
Philippe Entremont.
Columbia M 30063 (S)

In his liner notes to this album, Entremont says that Chopin is one of the most difficult composers to do justice to. Well, Entremont succeeds in doing the great composer justice. These pieces, including "The Polonaise in A Major," "Nocturne in E Flat Major," and others are given a scintillating treatment.



LOW-PRICE CLASSICAL

STRAVINSKY: RENARD/MAVRA/SCHERZO A LA RUSSE—
L'Orch. de la Suisse Romande (Ansermet).
London Stereo Treasury STS 15102 (S)

Here's a Stravinsky bargain, which features the opera-bouffe "Marva" and the burlesque "Renard" beautifully realized by Ernest Ansermet and l'Orchestre de la Suisse Romande, who also do justice to "Scherzo a la Russe."



LOW-PRICE CLASSICAL

WAGNER: IMMOLATION SCENE—
Flagstad/Philadelphia Orch. (Ormandy).
RCA Victorola VIC 1517 (S)

This first release of the immortal Kirsten Flagstad singing the "Immolation Scene" from Wagner's "Goetterdaemmerung" with Eugene Ormandy and the Philadelphia Orchestra is a bargain treasure. Although only available in monaural form, the richness of a great voice is overpowering. She also is brilliant in selections from "Die Walkure" and "Oberon" as well as Beethoven's "Ah, perfido."



SOUL

JIMMY RUFFIN—
The Groove Governor.
Soul SS 727 (S)

Jimmy Ruffin sounds like he's on his way to new recognition and new heights of distinction. They call him "The Groove Governor" because he lays down some of the smoothest grooves this side or any side of Detroit. A favorite in England and soon to be around the summit of soul here, Ruffin leaves no rough edges, only hits on "Living in A World," "Let's Say Goodbye," "Maria" and plenty more soulful suggestions.



GOSPEL

CHUCK WAGON GANG—
The Lord Said It.
Columbia C 30208 (S)

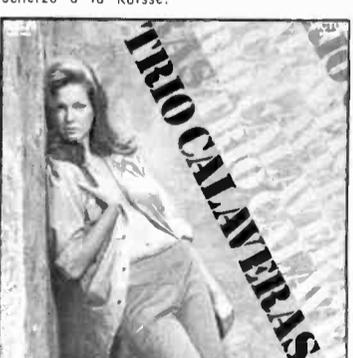
The legendary Chuck Wagon Gang with a bevy of foottapping tunes in their usual highly-popular style. Songs range from the title effort—"The Lord Said It"—to "Softly and Tenderly" and "Sometimes a Mountain."



INTERNATIONAL

ESTELA NUNEZ—
RCA Victor MKS 1862 (S)

Estela Nunez displays an intriguing vocal grasp and poise on the traditional "La Malaguena." But the high class production efforts and arrangements on such tunes as "Mi Fe," "Lo Que Es el Amor," which is lovely; and "Senor Amor." There's something catching about "Senor Amor."



INTERNATIONAL

TRIO CALAVERAS—
RCA Victor MKS 1866 (S)

Mellow voices, extraordinary guitar playing, and enormous perception of lyrics highlight the work of this trio—the Trio Calaveras. "Kochimilco" is a very strong tune with some beautiful breaks and guitar licks. "Lamento del Alma" is good. "La Llave" is also recommended. Good album.

VIDCA 71

**PALAIS DES FESTIVALS ET DES CONGRES
CANNES-FRANCE
17/22 AVRIL 1971
APRIL 17/22 1971**

The videocassettes and videorecords' application to the home, education and industry has a vast potential. A new industry has been born. It is destined to become one of the most significant, exciting and rewarding enterprises of our time.

As with all new innovations before it can begin to realize its true impetus, the videocassette and videorecord must overcome a series of difficulties. It is with a view to alleviating some of these difficulties that, by bringing together for the first time the diffuse and embryonic videocassette and videorecord industry, VIDCA, the first market for videocassette, and videorecord programmes and equipment has been created.

VIDCA will provide a unique opportunity for all participants to meet and exchange views with all executives who are interested in the videocassette and videorecord. VIDCA's functions will be threefold.

First, to provide a market for the sale and acquisition of programmes (Software). This will be done in close association with MIP-TV, the International Market for Television Programmes, which in seven years, has become the largest and most successful event of its kind in the world.

Participants of VIDCA will have a unique opportunity of viewing all the latest software prepared for international television, of meeting international and independent producers, of contacting executives who will be, inevitably, among the largest suppliers of software for the videocassette and videorecord industry.

Secondly, VIDCA will be a showcase for the latest development in videocassette and videorecord systems and equipment (hardware). In this way, professionals from entertainment, education and the many branches of industry will be able to compare the performance of the various systems, to acquaint themselves with the advantages and costs of embracing the videocassette and videorecord concept.

Thirdly, and at this stage, crucially, VIDCA will provide a platform for an open professional discussion on the various problems and applications of the videocassette and videorecord.

To achieve this, VIDCA will organise the first Seminar totally devoted to the videocassette and videorecord.

In short, VIDCA will herald the dawn of a new era of human contact. Hopefully, it will make a contribution towards its smooth development and, in some measure, facilitate its prime function of disseminating knowledge, information and entertainment.

Le Commissaire Général

THE FIRST INTERNATIONAL CARTRIDGE TV CONFERENCE

Sponsored by Billboard, Record Retailer
an Discografia Internazionale.

Presented in association with VIDCA—the International Market for Videocassette and Videorecord Programmes and Equipment.

**April 19-22, 1971
Cannes, France**

This is the prime opportunity for experts from all over the world to gather and discuss the implications of the most important communications breakthrough in history.

Among the topics planned for discussion will be:

- ★ the development and use of video-cassette and videorecord programs and equipment
- ★ comparison of configurations
- ★ talent
- ★ marketing
- ★ legal implications
- ★ copyright
- ★ financial questions

Register now to assure your participation at the conference. Just fill out the enclosed order form and mail to appropriate address given in the coupon.

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Registration for the VIDCA exhibition is required of all Conference registrants. A portion of the fee for VIDCA registration will be applied to your Conference cost. The fee for the VIDCA exhibition is \$91, F500, or £38.

The fee for the Cartridge TV Conference is \$100 per person or £41.

1. To register for both VIDCA and the Conference, \$140 or £58.
2. If you have **already** registered for VIDCA as an **individual** and you want to register for the Conference, \$50 or £21.
3. If your **company** has already registered you for VIDCA and you want to register for the Conference, \$100 or £41.

A check for the appropriate amount (review charges above) must accompany this registration. Make your check payable to VIDCA Conference. Conference fee includes attendance at all sessions, (not including hotel rooms). You will be contacted separately on your hotel requirements.

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If check is in sterling or francs, send to:
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Please register the following people for the Cartridge TV Conference. Check is enclosed for all registrants.

(Additional names can be sent on your letterhead.)

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City, State or Country _____	_____	_____	_____

#VC1



STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.



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

Billboard POPULAR S

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	10
2	2	SOUNDTRACK Woodstock Cotillion SD 3-500 (Atlantic/Atco)	17
3	3	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	4
4	4	WHO Tommy Decca DXSW 7205	54
5	5	CHICAGO Columbia KGP 24	33
6	7	BAND Stage Fright Capitol ST 425	4
7	9	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	12
8	6	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	11
★ 9	12	MOODY BLUES A Question of Balance Threshold THS 3 (London)	3
10	10	NEIL DIAMOND Gold Uni 73084	6
★ 11	14	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	29
12	13	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	12
★ 13	34	NEIL YOUNG After the Gold Rush Reprise RS 6383	2
14	8	WHO Live at Leeds Decca DL 79175	18
15	11	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	26
16	16	DOORS Absolutely Live Elektra EKS 9002	8
★ 17	22	IRON BUTTERFLY Metamorphosis Atco SD 33-339	5
18	19	RARE EARTH Ecology Rare Earth RS 514 (Motown)	12
19	18	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	24
20	15	BREAD On the Waters Elektra EKS 74076	8
21	21	TEMPTATIONS Live at London's Talk of the Town Gordy GS 953 (Motown)	6
22	20	DIANA ROSS Motown MS 711	12
23	17	JACKSON 5 ABC Motown MS 709	17
★ 24	—	JACKSON 5 Third Album Motown MS 718	1
25	26	STEVIE WONDER Signed, Sealed, Delivered Tamla TS 304 (Motown)	5
26	28	ORIGINAL TV CAST The Sesame Street Book and Record Columbia CS 1069	10
★ 27	32	JAMES GANG Rides Again ABC ABCS 711	10
28	27	QUICKSILVER MESSENGER SERVICE Just for Love Capitol SKAO 498	6
★ 29	74	FREE Fire & Water A&M SP 4268	4
★ 30	60	CARPENTERS Close to You A&M SP 4271	2
★ 31	37	KING CRIMSON In the Wake of Poseidon Atlantic SD 8266	3
★ 32	41	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	3
33	24	BEATLES Let It Be Apple AR 34001 (Liberty/United Artists)	18
34	23	ERIC BURDON DECLARES WAR MGM SE 4663	20
35	35	BUDDY MILES Them Changes Mercury SR 61280	13

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	33	ERIC CLAPTON Atco SD 33-329	10
★ 37	53	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	2
★ 38	—	MELANIE Leftover Wine Buddah BDS 5066	1
39	42	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	22
40	31	STEVE MILLER BAND Number 5 Capitol SKAO 436	10
41	30	GRATEFUL DEAD Workingman's Dead Warner Bros. WS 1869	14
42	44	BOB DYLAN Self-Portrait Columbia C2X 30050	13
43	29	THE LAST POETS Douglas 3	15
44	39	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	42
45	45	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349	47
★ 46	52	FOUR TOPS Still Waters Run Deep Motown MS 704	25
★ 47	63	SUGARLOAF Liberty LST 7640	7
48	25	PAUL McCARTNEY McCartney Apple STA0 3363 (Capitol)	21
49	50	DAVE MASON Alone Together Blue Thumb BTS 19	13
50	54	ELVIS PRESLEY On Stage—February 1970 RCA Victor LSP 4362	15
51	30	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	11
52	48	PETER, PAUL & MARY 10 Years Together Warner Bros. BS 2552	15
★ 53	64	ROBERTA FLACK Chapter Two Atlantic SD 1569	5
54	51	GARY PUCKETT & THE UNION GAP Greatest Hits Columbia CS 1042	12
★ 55	71	ELVIS PRESLEY Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	6
56	59	STEPPEWOLF Live Dunhill DSD 50075	24
57	58	CACTUS Atco SD 33-340	10
58	61	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	33
59	55	MELANIE Candles in the Rain Buddah BDS 5060	21
60	36	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	20
61	67	CHICAGO TRANSIT AUTHORITY Columbia GP 8	72
★ 62	—	CLARENCE CARTER Patches Atlantic SD 8267	1
63	65	LEE MICHAELS Barrel A&M SP 4249	9
64	62	RONNIE DYSON (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	4
65	66	FREDA PAYNE Band of Gold Invictus ST 3701 (Capitol)	6
66	68	ROD STEWART Gasoline Alley Mercury SR 61264	15
67	75	DELTONICS Didn't I (Blow Your Mind This Time) Philly Groove PG 1153 (Bell)	7
68	70	TOM JONES Tom Parrot PAS 71037 (London)	21
69	43	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STA0 472	22
70	73	MUNGO JERRY Janus JXS 7000	3

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	72	EDWIN STARR War & Peace Gordy GS 948 (Motown)	4
72	46	HOT TUNA RCA Victor LSP 4353	11
73	40	JETHRO TULL Benefit Reprise RS 6400	21
74	77	MILES DAVIS Bitches Brew Columbia GP 26	20
75	76	TEMPTATIONS Psychedelic Shack Gordy GS 947 (Motown)	26
★ 76	94	CANNED HEAT Future Blues Liberty LST 11002	3
77	80	SOUNDTRACK Easy Rider Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	56
78	81	ORSON WELLES The Begatting of the President Mediarts 41-2	6
79	47	DONOVAN Open Road Epic E 30125 (Columbia)	11
80	57	MOUNTAIN Climbing Windfall 4501 (Bell)	29
81	82	QUINCY JONES Gula Matari A&M SP 3030	4
82	90	BOBBY SHERMAN Here Comes Bobby Metromedia MD 1028	25
83	86	JONI MITCHELL Ladies of the Canyon Reprise RS 6376	25
84	85	MARK LINDSAY Silver Bird Columbia C 30111	4
85	56	ENGELBERT HUMPERDINCK We Made It Happen Parrot PAS 71038 (London)	12
86	89	GUESS WHO American Woman RCA Victor LSP 4266	33
★ 87	99	JOE COCKER! A&M SP 4224	45
88	93	LED ZEPPELIN II Atlantic SD 8236	47
89	91	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227	44
90	92	NEIL DIAMOND Shilo Bang 221	3
91	84	SPOOKY TOOTH/MIKE HARRISON Last Puff A&M SP 4266	7
★ 92	102	SANTANA Columbia CS 9781	55
93	78	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	35
94	49	PROCOL HARUM Home A&M SP 4261	12
★ 95	116	SOUNDTRACK Strawberry Statement MGM 2SE 14 ST	3
96	69	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	10
97	97	DEAN MARTIN My Woman, My Woman, My Wife Reprise RS 6403	3
98	103	CROSBY/STILLS/NASH Atlantic SD 8229	66
99	87	FLIP WILSON The Devil Made Me Buy This Dress Little David LD 1000	31
100	101	CHARLEY PRIDE Best of RCA Victor LSP 4223	48
101	98	SUSAN SINGS SONGS FROM SESAME STREET Scepter SPS 584	9
102	105	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)	113
103	79	SLY & THE FAMILY STONE Stand Epic BN 26456 (Columbia)	75
104	104	SANDPIPERS Come Saturday Morning A&M SP 4262	7
105	108	BEATLES Abbey Road Apple SO 383 (Capitol)	50

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

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Continued from page 78

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	106	B. J. THOMAS	Raindrops Keep Fallin' on My Head Scepter SPS 580	39
107	112	BEATLES	Hey Jude Apple SW 385 (Capitol)	28
108	111	THE JIM NABORS HOUR	Columbia CS 1020	14
109	88	DIONNE WARWICK	I'll Never Fall in Love Again Scepter SPS 581	22
110	96	TEN YEARS AFTER	Cricklewood Green Deram DES 18038 (London)	24
111	119	FIFTH DIMENSION	Age of Aquarius Soul City SCS 92005 (Liberty/United Artists)	70
112	120	BLOOD, SWEAT & TEARS	Columbia CS 9720	87
113	118	IRON BUTTERFLY	In-a-Gadda-Da-Vida Atco SD 33-250	115
114	114	AL KOOPER	Easy Does It Columbia C 30031	2
115	109	JOHN B. SEBASTIAN	Reprise RS 6379/MGM SE 4654	27
116	117	SOUNDTRACK	Paint Your Wagon Paramount PMS 1001	49
★	—	TEMPTATIONS	Greatest Hits, Vol. II Gordy GS 954	1
118	107	ASSOCIATION LIVE	Warner Bros. 2WS 1868	11
119	110	RAY STEVENS	Everything Is Beautiful Barnaby 212 35005 (Columbia)	16
120	123	CHARLES EARLAND	Black Talk Prestige PR 7758	12
121	121	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	44
122	126	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	55
123	128	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	56
124	132	BLACK SABBATH	Warner Bros. WS 1871	5
125	95	IT'S A BEAUTIFUL DAY	Marrying Maiden Columbia CS 1058	13
126	127	BOB McGRATH	From Sesame Street Affinity A 1001S (Stereo Dimension)	7
127	122	JOHNNY CASH	World of Columbia GP 29	17
128	130	CREEDENCE CLEARWATER REVIVAL	Willy & the Poor Boys Fantasy 8397	42
129	129	IRON BUTTERFLY	Live Atco SD 33-318	19
130	136	POCO	Epic BN 26522 (Columbia)	17
131	100	JOHNNY RIVERS	Slim Slo Slider Imperial LP 16001 (Liberty/United Artists)	8
132	113	ISAAC HAYES	Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	64
133	140	JAMES BROWN	Get Up I Feel Like Being a Sex Machine King 7-1115	3
134	125	MICHAEL PARKS	Long Lonesome Highway MGM SE 4662	19
135	131	FIFTH DIMENSION	Portrait Bell 6045	21
136	138	SUPREMES	Right On Motown MS 705	17
★	160	RAY PRICE	For the Good Times Columbia C 30106	3
138	135	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	69

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
139	142	SIMON & GARFUNKEL	Sounds of Silence Columbia CS 9269	125
140	144	LETTERMEN	Reflections Capitol ST 496	4
141	141	THREE DOG NIGHT	Suitable for Framing Dunhill DS 50058	64
142	147	SOUNDTRACK	On a Clear Day You Can See Forever Columbia S 30086	10
143	83	CONWAY TWITTY	Hello Darlin' Decca DL 75209	13
144	146	BEST OF THE YOUNGBLOODS	RCA Victor LSP 4399	4
145	145	JOSE FELICIANO	Fireworks RCA Victor LSP 4370	18
146	134	ANDY WILLIAMS	Raindrops Keep Fallin' on My Head Columbia CS 9896	16
147	151	TOM JONES	Live in Las Vegas Parrot PAS 71031 (London)	46
148	148	JOE SOUTH'S GREATEST HITS	Capitol ST 450	3
149	124	JIM NABORS	Everything Is Beautiful Columbia C 30129	4
150	115	FIFTH DIMENSION	July 5th Album Soul City SCS 33901 (Liberty/United Artists)	7
151	153	LIVINGSTON TAYLOR	Capricorn 33-334 (Atlantic/Atco)	10
152	154	CREEDENCE CLEARWATER REVIVAL	Bayou Country Fantasy 8387	85
153	156	SERGIO MENDES & BRASIL '66	Greatest Hits A&M SP 4252	13
154	150	SOUNDTRACK	M*A*S*H Columbia OS 3520	12
155	158	ENGELBERT HUMPERDINCK	Parrot PAS 71031 (London)	39
156	157	RAY CONNIF	Bridge Over Troubled Water Columbia CS 1022	23
157	139	HERB ALPERT & THE TIJUANA BRASS	Greatest Hits A&M SP 4245	28
★	—	JOHNNY WINTER	And Columbia C 30221	1
159	164	TOMMY JAMES & THE SHONDELLS	Best of Roulette SR 42040	36
160	137	ARCHIES	Sunshine Kirshner KES 107 (RCA)	3
161	167	JOHN MAYALL	Turning Point Polydor 24-4004	54
★	—	BEACH BOYS	Sunflower Brother/Reprise RS 6382	1
163	165	MERLE HAGGARD	Okie From Muskogee Capitol ST 384	36
★	198	DEEP PURPLE	In Rock Warner Bros. WS 1877	3
★	183	BILL COSBY	"Live" Madison Square Garden Center Uni 73082	3
166	133	MOODY BLUES	To Our Children's Children's Children Threshold THS 1 (London)	38
167	149	GRAND FUNK RAILROAD	On Time Capitol ST 307	51
168	163	IT'S A BEAUTIFUL DAY	Columbia CS 9768	68
169	173	NEIL DIAMOND	Touching You, Touching Me Uni 73071	42
★	—	DAVID HOUSTON	Wonders of the Wine Epic E 30108	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
171	169	SOUNDTRACK	2001: A Space Odyssey MGM SIE ST 13	115
172	174	JOHNNY CASH	At San Quentin Columbia CS 9827	65
173	178	EL CHICANO	Viva Tirado Kapp KS 3632	16
174	155	SOUNDTRACK	Funny Girl Columbia BOS 3320	105
175	175	FREDDY ROBINSON	The Coming of Atlantis Pacific Jazz ST 20162 (Liberty/United Artists)	2
176	179	JOHNNY CASH	At Folsom Prison Columbia CS 9639	120
★	199	O. C. SMITH	Greatest Hits Columbia C 30227	2
178	182	ROY CLARK	I Never Picked Cotton Dot DLP 25980 (Paramount)	5
179	177	GLEN CAMPBELL	Oh Happy Day Capitol ST 443	19
★	196	ROD MCKUEN	Greatest Hits, Vol. 2 Warner Bros. WB 2560	2
181	185	STEPPENWOLF	Monster Dunhill DS 50066	46
182	181	JOHNNY MATHIS	Raindrops Keep Fallin' on My Head Columbia CS 1005	26
183	186	TAMMY WYNETTE	Greatest Hits Epic BN 26486 (Columbia)	56
184	195	PAUL MAURIAT	Gone Is Love Philips PHS 600-345 (Mercury)	2
185	191	FIRESIGN THEATER	Don't Crush That Dwarf, Hand Me the Pliers Columbia C 30102	2
186	159	BLUES IMAGE	Open Atco SD 33-317	12
187	168	BROTHERHOOD OF MAN	United We Stand Deram DES 18046 (London)	8
188	192	LOVE	Revisited Elektra EKS 74058	4
189	161	KENNY ROGERS & THE FIRST EDITION	Something's Burning Reprise RS 6385	24
190	—	SUSAN RAYE	One Night Stand Capitol ST 543	1
191	—	SAN SEBASTIAN STRINGS	Soft Sea Warner Bros. WS 1839	1
192	194	RAY CHARLES	Love Country Style ABC ABCS 707	4
193	188	MAVIS STAPLES	Only for the Lonely Volt VOS 6010	3
194	—	CANNONBALL ADDERLEY QUINTET & ORCH.	Experience, Tensity, Dialogues Capitol ST 484	1
195	—	RAY CONNIF	In Concert Columbia C 30122	1
196	200	BUCK OWENS	Kansas City Song Capitol ST 476	2
197	197	SONNY JAMES	My Love/Don't Keep Me Hangin' On Capitol ST 478	2
198	—	MOTHERS OF INVENTION	Weasels Ripped My Flesh Bizarre/Reprise MS 2028	1
199	—	THIS IS HENRY MANCINI	RCA Victor VPS 6029	1
200	—	NICE	Five Bridges Mercury SR 61295	3

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MUSIC FROM BIG PORK



SILK PURSE

10 prime cuts from the loin that
gave us "Long, Long Time"
(Sugar cured by sweet Linda)

LINDA RONSTADT

Produced by Elliot Mazer
ST-407



TOMORROW

By ED OCHS

I WAS THINKING of calling Crippled Paddy Sanders when this knock on my door. "How's the music business!" he yodeled, boasting like a wonderful Jewish shopkeeper. Open all day seven days a week fifty-two weeks a year. "I know what you mean," he said, part-Irish part-Yankee he is, reading my eyes sympathetically. And already into the hall and past the kitchen: "Business is business." Is business, I added inside. In his mind, he mournfully, greedily fingered the coin of the realm, fed the inanimate bread into the machine, a metallic ring—ca-ching! It takes up all your time, too busy. Why weren't you there Saturday morning? I was 10 minutes late. For you, from my record rack, Roberta Flack. That's the trouble, figured Crippled Paddy Sanders. We could be standing on this corner all night. Take the long shots.

★ ★ ★

HE TOLD ME he found himself sitting in a White Tower, bright burger grease and all. Afghanistanian women blues, no address, no word. Two guys next to him were talking about being tied up and raped by two girls. At table behind him, beery Irishman and his wife, actually his wife, was breaking complaints over his head. Loudly, she insisted, hammered, Frank Sinatra's sex life came up. "You're no good," she seemed to be saying, pitting him under vicious pressure. Angry scales. All music when you come to think of it. Numbers, steamed. Vibrations: chords. You can do anything you like with figures, juggle them. Always first find this equal to that, the politics of symmetry. Then hear the words, listen sharp, not to the sound it makes, drop the coin right into the slot. A drunken bum came up to him and called him a drunken bum, a friend moved to California, business is business. I'm glad he's gone, he mused, and you think you were listening to reason. He looked into the corner, where in his house, his guitar gently weeps, he's playing right now. Improvise.

★ ★ ★

SUMMER ENDS here, drifting off breathless like a boat cut loose from its moorings. In and out of the hands of tides, over deep water, through the disguise of night. Narrowing to escape, a shrinking vision of summer, falling away with all the inertia inherent in organic life. A callous. Is it not all music? Yet it does not bear listening easily, smashing into my peace like a rock thrown through a plate glass window, a cold following wind close behind.

Media's Sherman Getting 'Bran' New Pitch Via Cereals

NEW YORK—Bobby Sherman of Metromedia Records, one of the industry's hottest artists, will be the focus of a General Foods record promotion involving some 30 million boxes of Honeycomb and Raisin Bran, two Post cereals.

Tommy Noonan, general manager of Metromedia Records, said the promotion will kick off Oct. 1 and goes through December. A free 33 1/3 r.p.m. single will be on the back of each cereal box. Eight different tunes will be involved and Sherman fans will be encouraged to buy other boxes of cereal in order to collect all eight. There will be a premium album offer on each box where fans can write in and buy a special album, featuring tunes from Sherman's first two Metromedia LP's, for \$1.50 and two box tops.

Each cereal box also informs

purchasers that the new Sherman album "With Love, Bobby" is available in their local store.

The deal was negotiated by Jay Morgenstern of Metromedia with Jeff Taseltiner of General Foods.

Sherman has had four gold disk singles and two gold albums in a year and a half with Metromedia Records. The promotion is being supported by five-foot window display and in-store displays in supermarkets from coast to coast. In addition, General Foods is buying time on key Top 40 radio stations and various TV stations to advertise the promotion. Sherman is cutting his own minute TV spot for the campaign. National consumer magazine advertising will also be used.

Gold Awards

Clarence Carter's record of "Patches" was certified as a million-seller by the RIAA. This marks the third million-seller for Carter on Atlantic Records.

Scepter Meet Draws

Continued from page 4

Gene Chandler, Don Carter, Lester Collins, Barry Resnick (New York), Tony Richland, Jan Basham (Los Angeles), Pete Nashick (Miami), Stan Daniels (Memphis), Jack Wellman (Philadelphia), Jerry Geller, Gaylen Adams (Atlanta).



ROCCO LAGINESTRA, right, RCA Records president, welcomes Ken Glancy to the RCA fold at the company's London offices. Glancy was recently appointed Managing Director, the Record Division of RCA Ltd.



GUIDING THE NEW IBM 360 computer through its paces to track down royalty statements for a particular song are John A. Peterson, right, treasurer of the Peer-Southern Organization, and Jorge Barriga, data processing manager.

Computer Eases Copyright Load for Peer-Southern

Continued from page 1

counting. The publishing firm's world headquarters in New York have a central contract file housing over two million pages of documents relating to nearly 100,000 titles. A recent addition is a microfilm unit which reduces the volume of past data to manageable proportions and facilitates instant retrieval of salient documents. Standardized information is disseminated to all 23 foreign branches rapidly with the aid of a high speed Xerox.

The most important aspect of the firm's data processing, from the technical viewpoint, is that all branches have adopted a uniform code system designed by Israel Diamond, corporate systems coordinator, allowing direct interchange of machine sensible data. Last week, the firm's New York headquarters began operation of their new IBM 360 computer, which is the heart of the disk-oriented information network. During the past month the Peer-Southern London office has installed an IBM system utilizing the uniform code as part of its file structure. The Mexican branches (PHAM and EMMI) have contracted for the installation of a Bull/GE 55 computer system scheduled for delivery before the end of the year. Each of these systems will soon be "talking" with each other via magnetic or computer tape, eliminating the need for re-creating the same information clerically in each of the data processing centers.

When the system is in full operation, Peer-Southern may consider providing royalty services to less sophisticated publishing houses.

Ralph Peer II said: "Aside

from the criteria of speed and efficiency, an essential goal of this computerized program is that the flexibility and humaneness that is so much a part of our global operation be maintained. It is for this reason that our system has been brought into being by our own staff who have many years of experience in musical accounting and who have been retrained in the latest computer techniques. The early indicators are that this goal has been achieved through our in-house approach."

Lighthouse, Fusco Label

NEW YORK—A new record label, as yet unnamed, will be produced jointly by Vincent Fusco and Lighthouse. Distribution negotiations for the new label are now under way between the new company and four British labels, Island, Chrysalis, Philips and Track. In Japan, Novico and CBS are bidding for rights.

Wallerstein: Began in Sales

Continued from page 10

for General Electric. Bachman, in conjunction with Peter Goldmark of the CBS laboratories, did the major part of the technical work in developing the variable pitch micro-groove system and the hot stylus, which enabled Columbia to make the transfers from the safeties with minimum distortion and minimum surface noise. When the LP was launched in 1948, Columbia had a huge catalog to go with and it was all of three years before RCA came out with its LP, enabling Columbia to secure an even larger share of the classical market and the pop album market.

Top Producer

Ted had envisioned Columbia as not only the leading record maker in the business but also as the top producer of record equipment, but he was dissuaded in his latter desire and the huge King's Mill plant was sold at an enormous profit soon after it was bought. In 1950, he was replaced as president by Frank White, an official of the Mutual Broadcasting System and Wallerstein became a restless chairman of the board, a post which he gave up in 1951. After a brief period as president at Everest Records, he became consultant to Kapp Records, but by this time his heart was no longer in it.

He was an incredibly efficient and dynamic executive—always the innovator and always ahead of his time. Columbia has been tremendously lucky in having Goddard Lieberson and Clive Davis to continue the innovator tradition Wallerstein established in his 12-year reign. I want to give this belated salute to a truly great man, who died Sept. 1 in a nursing home in Florida, leaving his wife, Helen, and two sons, Dr. David Wallerstein and Perry, a student at the General Theological Seminary (Episcopal) in Cambridge, and his daughter, Jane, wife of Columbia's Charlie Schicke.

A special Christmas release by Lighthouse will inaugurate the label, followed by albums from Salvage, a Detroit group, to be produced by Catfish leader Bob Hodge, and by Mud Flat. A second Lighthouse album, with live cuts, is planned for next year. Lighthouse, which has terminated its tie with RCA Records, is on an extended tour of the U.S. and Canada.

Executive Turntable

Continued from page 6

training products group. . . Mike Reago named area supervisor for six Southern California counties, consumer equipment division, Ampex Corp. He was previously national marketing manager, AGS of Canada Ltd., Montreal. . . Varley Smith has been appointed international merchandising director of Capitol Records. . . Capitol's realignment of its financial department includes Robert B. Jackson has been named assistant to the vice president, finance, Charles P. Fitzgerald named treasurer, Edward C. Khoury appointed controller, William K. Minea named general auditor, Michael J. Newman appointed assistant controller, and James R. Cavanaugh appointed assistant controller.

★ ★ ★

Ted Trotman has been appointed director of administration and finance, international division, of Capitol Records. He succeeds Robert Winning, who resigned.

NARAS PROBES STATE OF JAZZ

NEW YORK — The New York chapter of NARAS will probe the state of jazz on records at the season's first membership meeting Tuesday (29) in Studio A of RCA Records at 110 West 44th Street.

Titled "The State of Jazz on Records," the session will present moderator Billy Taylor and a six-man panel, which at press time, included Chico Hamilton, John Lewis and Marian McPartland, representing the musicians, and John Hammond, Bob Thiele, and Joel Dorn, representing the producer's point of view.

Here are
5
 winners...
 (chessmates!)



BLACK MERDA

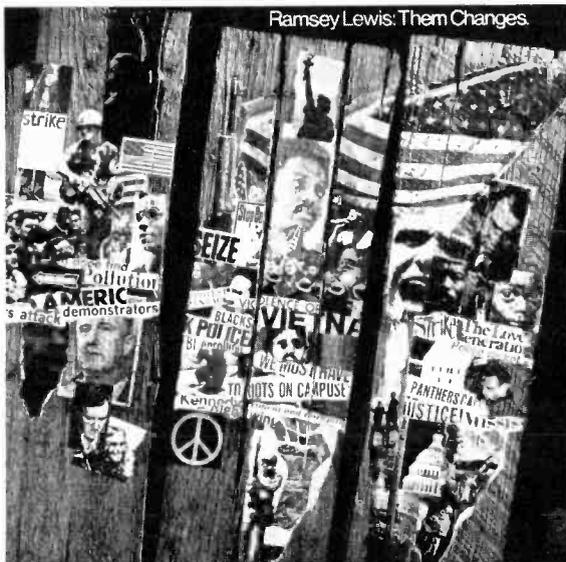
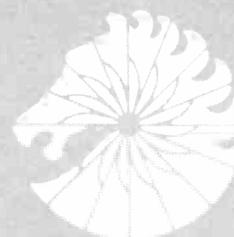
BLACK MERDA
 CHESS LPS-1551



HOT WHEELS STAN FARLOW



HOT WHEELS/STAN FARLOW
 CHECKER LPS-3015

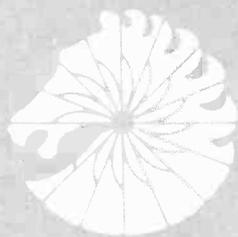


Ramsey Lewis: Them Changes



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Program B I DO LOVE YOU WHY I DO I LOVE YOU SO CROSS MY HEART	Program D OVER THE RAINBOW SECRET LOVE STRANGE FEELING

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Program B WOMAN (CONCL.) THE BOMBER (WEDLEY) A. CLOSET QUEEN B. BOLERO C. CAST YOUR FATE TO THE WIND	Program D THERE I GO AGAIN (CONCL.) THANKS ASHES THE RAIN AND I

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GRT JAMES GANG
JAMES GANG RIDES AGAIN
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CRUISIN' 1956
ROBIN SEYMOUR, WKMH, DETROIT

Program A Rockin' Robin Mack Daddy Rockin' Robin Mack Daddy	Program C Rockin' Robin Mack Daddy Rockin' Robin Mack Daddy
Program B Rockin' Robin Mack Daddy Rockin' Robin Mack Daddy	Program D Rockin' Robin Mack Daddy Rockin' Robin Mack Daddy

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GRT CRUISIN' 1956 INCREASE
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**DAVE MASON
ALONE TOGETHER**
8075-19

Program A CAN'T STOP WORRYING, CAN'T STOP LOVING, SAD AND DEEP AS YOU JUST A SONG	Program C WAITIN' ON YOU SHOULDN'T HAVE TOOK MORE THAN YOU GAVE
Program B LOOK AT YOU LOOK AT ME	Program D ONLY YOU KNOW AND I KNOW WORLD IN CHANGES

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GRT DAVE MASON
ALONE TOGETHER
8075-19

8075-19

5075-19

**BOOTS RANDOLPH
HIT BOOTS 1970**
8044-18144

Program A THOSE WERE THE DAYS BOTH SIDES NOW DO YOU KNOW THE WAY TO SAN JOSE	Program C RANCHERS KEEP RAVENS ON MY HEAD BRIEN OVER TROUBLED WATER RAVENS (CONCL.) GEORGIA (CONCL.)
Program B PROUD MARY AQUARIUS LET THE SUNSHINE IN WITHOUT LOVE	Program D RAINY NIGHT IN GEORGIA (CONCL.) LOVE'S BEEN GOOD TO SUNDAY MORNIN' COBBIN' DOWN

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GRT BOOTS RANDOLPH
HIT BOOTS 1970
8044-18144

8044-18144

5044-18144

**THE BEST OF
JOE SIMON**
8044-15009

Program A FARTHER DN DOWN THE ROAD IT'S HARD TO GET ALONG YOURS LOVE	Program C MY SPECIAL PRAYER PUT YOUR TRUST IN ME (DEPEND ON ME) THE CHOKIN' KIND BABY DON'T BE LOOKIN' IN MY MIND (CONCL.)
Program B MESSAGE FROM MARIA MIDN WALK Part 1 and Part 2	Program D I CAN'T BE LOOKIN' IN MY MIND LOOKIN' ON (YOU KEEP ME) NINE POUND STEEL TEENAGER'S PRAYER

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GRT THE BEST OF JOE SIMON
8044-15009

8044-15009

5044-15009

**Neil Diamond
SHILO/SOLITARY MAN**
8011-221

Program A SHILO SOLITARY MAN OH, NO NO	Program C GIRL, YOU'LL BE A WOMAN SOON I'M A BELIEVER RED RED WINE
Program B YOU GOT TO ME MONDAY, MONDAY CHERRY, CHERRY	Program D THANK THE LORD FOR THE NIGHTTIME I'LL COME RUNNING KENTUCKY WOMAN

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GRT NEIL DIAMOND
SHILO/SOLITARY MAN
8011-221

8011-221

**THE THREE DEGREES
MAYBE**
8045-42050

Program A MAYBE YOU'RE THE ONE	Program C COLLAGE SUGAR ON SUNDAY LONELY TOWN
Program B YOU'RE THE FOOL ROSEGARDEN STARDUST	Program D McARTHUR PARK THE MAGIC DOOR

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GRT THE THREE DEGREES
MAYBE
8045-42050

8045-42050

**James Brown
IT'S A NEW DAY - LET A MAN COME IN**
8032-1095

Program A It's A New Day (Part 1) It's A New Day (Part 2) If I Ruled The World	Program C World (Part 1) World (Part 2) I'm Not Demanding (Part 1)
Program B Let A Man Come In And Do The Poscorn (Part 1) Give It Up Or Turn A Look	Program D Georgia On My Mind It's A Man's, Man's, Man's World The Man In The Glass Look

MFG. IN U.S.A. BY GRT CORPORATION SUNNYVALE, CALIFORNIA 94085 USA

GRT JAMES BROWN - IT'S A NEW DAY
SO LET A MAN COME IN
8032-1095

8032-1095

5032-1095

MUNGO JERRY
8098-7000

Program A IN THE SUMMERTIME MOVIN' ON SAD EYED JOE	Program C JOHNNY BE BADDE MAGGIE PEACE IN THE COUNTRY
Program B BABY LET'S PLAY HOUSE SAN FRANCISCO BAY BLUES SEE ME	Program D MY FRIEND MOTHER +11+1 BOOGIE TRAMP

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GRT MUNGO JERRY
8098-7000

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