



MUSIC IN JAPAN

A BILLBOARD SPECIAL REPORT

See Center Section

Billboard

DECEMBER 19, 1970 • \$1.00
SEVENTY-SIXTH YEAR

The International Music-Record-Tape Newsweekly

CARTRIDGE TV PAGE 18
HOT 100 PAGE 64
TOP LP's PAGES 66, 68

See CTV Co-Existing With Commercial TV

By RADCLIFFE JOE

NEW YORK—Cartridge TV will not displace commercial television, now or in the foreseeable future. This is the feeling among leading CTV traders in the country.

Agreement on this issue comes in the wake of recent comments by Julian Goodman, president of the National Broadcasting Corp. Goodman, in a memorandum to his staff, expressed confidence that cartridge TV will ultimately offer valuable supplementary services to those who can afford them, but will not replace broadcast television

which caters to a mass audience without charge.

In agreeing that broadcast television and CTV could co-exist, officials of the Electronics Video Recording division of CBS pointed out that CBS president, Frank Stanton, stressed this point when the first EVR

(Continued on page 70)

Japan Paper, Billboard Tie

TOKYO — Music Labo, Japan's leading record-tape industry newsweekly magazine, will enter into a joint venture operation with Billboard in Japan—subject to the final approval of the Japanese government—to become Billboard-Japan/Music Labo. It will be published on a weekly basis.

Negotiations, assisted by W.D. Littleford, president, Billboard, and Peter Heine, Far Eastern director of operations, were completed between Bill-

(Continued on page 6)

Output Snarl Hits Melodiya

MOSCOW — Melodiya, Russian record company which produced 100 million records in 1970, is having difficulty supplying its pressing factories with raw materials.

The suppliers, part of the state chemical industry, provided just 5,000 of the 12,000 tons of

(Continued on page 10)

Who Move to What (Films), How (As Indie Producers)

By MIKE GROSS

NEW YORK — The Who, English rock group, will be moving into the motion picture field on two fronts. On one front they'll be represented by their rock opera, "Tommy," which has been optioned as motion picture to Jerry Gershwin, and on the second front they'll independently produce their own film which will be distributed

and financed by Universal Pictures.

Gershwin, a film producer who recently prepared an adaptation of "Treasure Island" for the CBS film division, also acquired the synchronization rights to "Tommy," which has been released here in album form by Decca Records. The album, a two-LP package, has sold more

(Continued on page 10)

Billboard Bows 'Fastest Mover' Singles Chart

NEW YORK — Billboard is introducing a new chart in this week's issue, Next Week's Fastest Movers. The chart, which is based on a programmed computer run and the business judgment of the Chart Department, will predict the fastest moving records of the coming week.

It must be understood that Billboard does not guarantee that these records will, in fact, be the fastest movers, or that they

(Continued on page 6)

Fight Stations' Entry Into Disks in Canada

By RITCHIE YORKE

TORONTO—To counter the rising move of radio stations entering the record business, several of Canada's leading independent producers have formed the Canadian Independent Records Producers' Association.

Citing "unfair competition and questionable practices by some Canadian radio stations," a CIRPA spokesman said that the independent production scene had become so grim in recent weeks that it had become a "do-or-die" situation.

Canada's new local content laws in broadcasting take effect on Jan. 18. All radio stations

will then be required to program at least 30 percent Canadian content. In what CIRPA described as "an attempt to cash in on what some naive people see as a moneymaking bonanza," some individual Canadian radio stations and the broadcasters' trade body, the CAB, have begun producing records.

Some of these stations have

(Continued on page 57)

'No-Show,' Late Acts Hit

By CLAUDE HALL

NEW YORK — Unless the majority of rock groups and their managers begin to act like professionals, the music industry may suffer irreparable damage, said Bud Prager, manager of Mountain, one of the nation's leading rock groups. Prager is also partner in Windfall Records and Windfall Music with Felix Pappalardi, producer and bass guitar player of

(Continued on page 12)

Pubs Seek Interest From Users on Delayed Payout

By PAUL ACKERMAN

NEW YORK — Publishers have contacted the Harry Fox Agency with a proposal that music users be charged interest in the event they are unduly delayed in their royalty payments.

The move reflects tight money conditions in the economy generally and in the music-record business specifically. The publishers' proposal,

termed by one highly placed industry executive as "very touchy indeed," is being studied by the Fox Agency, publishers' representative.

(Continued on page 12)

FCC Bares Programming, Licensing Cost Figures

By MILDRED HALL

WASHINGTON — For the very first time, music licensing and other programming costs of interest to the music and record industry have been separated in the annual financial report on AM-FM radio put out by the Federal Communications Commission.

In its financial report on the 1969 programming costs of the billion-dollar radio industry re-

leased Monday (14), music licensing fees reported for the AM service on over 4,000 stations came to \$26,860,000. Costs of records and transcriptions (largely music) were \$4,568,000. In the FM service, music license fees came to \$1,078,000, with records and transcriptions costing \$413,000.

The total 1969 AM-FM radio

(Continued on page 70)

Labels Scouting Viable Distributions

By EARL PAIGE

CHICAGO — Labels are searching for viable independent record-tape distributors, according to Edward Yalowitz, president of All Tapes, Inc. here. All Tapes' Royal Disc subsidiary just took on ABC and now ships

(Continued on page 10)

(Advertisement)



Sweetwater

JUST FOR YOU

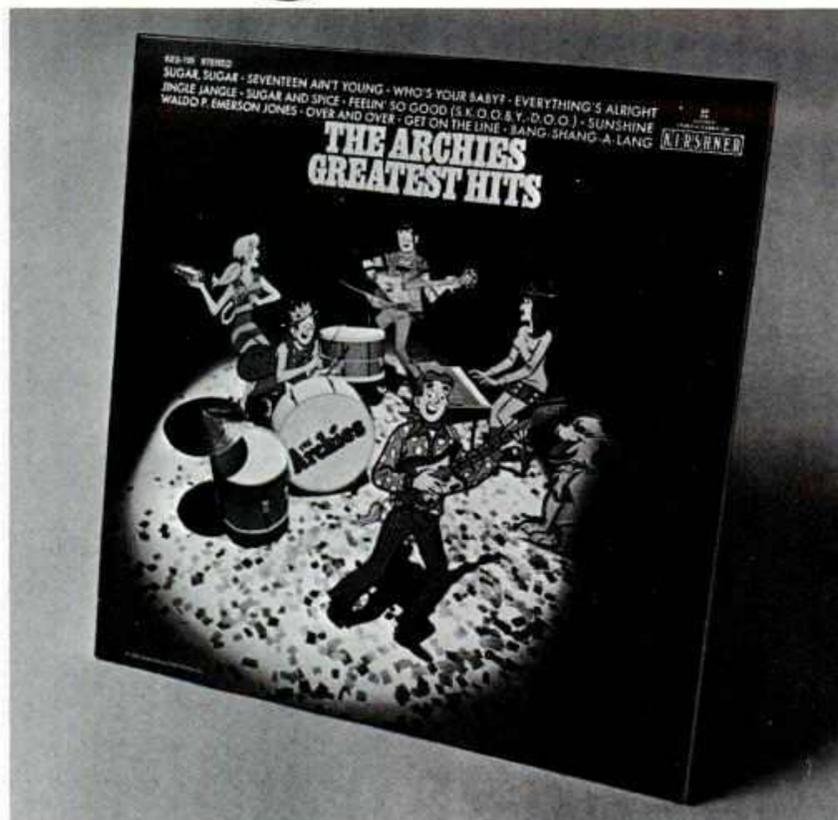
Their long-awaited second album bottled as Reprise 6417. Tapes distributed by Ampex.

Introducing the beginning of The Archies' next greatest hits album.



"Together We Two" #63-5009

Introducing The Archies' first.



KES-109
P8KO-1008
PKKO-1008

New by The Archies.

"The Archies' Greatest Hits" is available at a very good time. The beginning of the Christmas season. It's an excellent gift idea. And will prove a most valuable asset in your Christmas inventory. Need we say more?

Produced by Jeff Barry. Music Supervision by Don Kirshner.



Manufactured and Distributed by RCA Records

©1970 Archie Comic Publications, Inc.

FBI Raid Nets Man, 'Counterfeit' Set-Up

NEW YORK—The FBI has broken up an alleged record counterfeiting operation here, arresting one man and impounding a large supply of "counterfeit" records, labels, jackets and packaging equipment. The FBI acted upon information of the Recording Industry Association of America, and with assistance from Apple

Records and United Artists Records.

John F. Malone, assistant director of the FBI's New York office, announced the arrest of Salvatore DeChristopher, of Brooklyn, who was charged with violating the Federal Statute outlawing interstate traffic in counterfeit labels for recordings. The complaint charged that the "bootlegged" recordings were transported between New York and New Jersey in September 1970.

The FBI also raided DeChristopher's warehouse on East 26th Street in New York, and recovered, they said, more than 20,000 counterfeit records already packaged and ready for shipment, more than 100,000 counterfeit labels, close to 15,000 album covers and machinery used to shrink-wrap the albums.

Most of the impounded records were allegedly copies of the Beatles' "Let It Be," and Paul McCartney's "McCartney" album.

DeChristopher was arraigned before the U.S. Commissioner for the Southern District of N.Y., and released on bail pending further hearings. Malone said the FBI was continuing its investigations.

'Pendulum' by Creedence Hot

SAN FRANCISCO—The initial shipment of Creedence Clearwater Revival's newest Fantasy album, "Pendulum," which was released last week, totaled more than one million units aside from tape and has qualified for an instant RIAA platinum award. This brings to five the number of consecutive platinum disks Creedence has earned for its Fantasy albums. An RIAA audit is currently in progress at Fantasy's new Berkeley headquarters.

"Pendulum" was released nationally Dec. 9 and released in over 40 countries by Dec. 11.

Beatles Pub Firm Alleges \$12 Mil. Underpayment

By PHILIP PALMER

LONDON — Maclen Music (U.K.), a Beatles publishing company, is alleging that Northern Songs has reneged on its agreement and has underpaid royalties by \$12 million. This latest dispute follows last September's attempt by Maclen to

secure a full audit of Northern Songs' accounts.

The John Lennon solo album, issued in the U.S., crediting Maclen (Music) Ltd. (U.K.) as publisher of the songs, is seen as an attempt to force Northern Songs into action. But EMI in the U.K. has released the Lennon album on Apple and credited Northern Songs as the publisher.

It is understood, however, that a meeting of the board of Northern Songs was held on Dec. 7 to discuss what action to take in response to the Maclen move, initiated by Allen Klein.

In the past, songs written by Lennon and McCartney have been subpublished in the U.S. by Maclen Music, Inc., which was previously managed by Dick James Music Inc. It is now controlled by the Don Kirshner. (Continued on page 70)

London Plans Staff 'Summit' Meet Jan. 6-7

NEW YORK—London Records' annual staff meeting and January product presentation is set for Jan. 6-7 at the Summit Hotel here.

The full New York executive sales and promotional staff, headed by D.H. Toller-Bond, the company's president, as well as all branch personnel from London's factory branches in New York, Chicago and Los Angeles, and all regional and district sales and promotion personnel will participate.

Herb Goldfarb, London's national sales and distribution manager, explained that the sessions will center on new directions and policies for the London complex in this decade. Goldfarb and Walt Maguire, national pop a&r manager, will present new product. A banquet hosted by the home office is scheduled for the evening of Jan. 6. The meetings will kick off London's 24th year in business.

BROADMOOR, LEAR TIE OFF

CHICAGO — Any plans toward the acquisition of Lear Jet Stereo, Inc., Detroit, by Broadmoor Industries, Ltd. here, are off, according to Ted Collins, Broadmoor vice president. "We're not about to buy Lear Jet."

In fact, Collins indicated that talks really never progressed very far at all. "I can hardly comment on the acquisition when it never developed in the first place. Nor can I comment on what Lear Jet has said—that's up to them."

Diana Ross TVer Bows Motown \$15 Mil Project

NEW YORK — The Diana Ross television special, scheduled for the ABC Network in March 1971, will launch Motown Productions Inc.'s outlay of \$15 million for various projects in different facets of the entertainment industry. Motown Productions is the TV-theatrical arm of Motown Records. The special is entitled "Diana!" and headlines Bill Cosby, the Jackson 5 and Danny Thomas.

Prior efforts of Motown Productions included partnership in joint ventures with Schlatter-Friendly in two NBC-TV specials. "Diana!" will be Motown Productions' first major television show on its own.

Sheldon Roshkind, vice-president of Motown, pointed out that an option for a weekly hour series is tied into "Diana!" and that the series will be a Motown Productions presentation.

In addition, Motown will create and produce one or two 90-minute made-for-TV original

New Device Speeds Radio Play Reports

LOS ANGELES — Record companies will be able to obtain swift reports on radio play through a new monitoring system developed by Sound Signatures, Inc.

The new company will offer its electronic monitoring system to labels as an adjunct to existing field monitoring reports from promotion men, explains Voyle Gilmore, a former Capitol executive, now senior vice president with the new company.

Sound Signatures is having

its system built by Tracor, Inc., an Austin, Tex., manufacturer of sound equipment. Its main reporting facility will be constructed within the next 18 months in this area. Telephone answering services around the country will be set up as listening posts, taping specified radio stations and sending in these audio tapes to a central point where they will be converted into digital signatures on a tape disk.

Once a bank of songs is developed and each title has its own sound identity, the airplay tapes will be matched against the signature tape to print out which station is playing the song and at what time.

Gilmore points out that if the proposed provision of performances receiving royalties is incorporated into any new copyright law, record companies and artists will need accurate reports on airplay exposure.

"The airplay reports would indicate to a label which cities are playing the songs and would let a company determine how many copies to press," Gilmore said.

A client could either receive the airplay information on a computer printout or on a tape which could be run through its own computer.

Goldman Invention

The monitoring device was invented by Robert Goldman. The system involves 8-track reel tape recorders spinning at 1 1/2 inches per second (eight stations per 8-track machines) which are locked into specific radio stations. A processor converts the sound impulses into digital signatures. A standard (Continued on page 4)

Copyright Extension Is Passed by House

WASHINGTON—The House last week voted to extend for another year, to Dec. 31, 1971, the copyrights that would expire in 1971. The resolution to extend has already passed the Senate, and now needs only the President's signature.

During House passage there was only one dissenting voice,

that of Rep. John Dingell (D., Mich.), who has objected to this and to five other extensions voted to save the life of copyrights while Congress struggles with copyright revision legislation. More than 56,000 music copyrights are at stake.

Rep. Celler (D., N.Y.), sponsor of the extension resolution in the House, and Rep. Edward Hutchinson (R., Mich), defended the interim measure designed to give the owners of expiring copyrights a chance at the longer term in the hoped-for copyright revision.

Rep. Celler pointed out that the extension is needed to avoid discriminating between holders of the expiring copyrights and the new copyright owners who would gain many added years over the present two-term 56-year limit. The revision gives new copyrights life plus 50 years, and those in renewal would get an additional 19 years, giving them a total term of 75 years.

Celler, who is chairman of the House Judiciary Committee, promised that this will positively be the last extension. In January (Continued on page 4)

CERTRON MUSIC IN A SHAKEUP

NASHVILLE — The offices of the music division of Certron Corp. is undergoing an extensive reorganization process, according to reliable information reaching Billboard.

The shakeup has resulted in the resignation of at least four of the firm's key executives including vice president Aubrey Mayhew.

Davis to Key NARM Meet

PHILADELPHIA — Clive J. Davis, Columbia Records president, will keynote the National Association of Record Manufacturers 12th annual convention which will be held at the Century Plaza Hotel, Feb. 26-March 2, 1971.

Davis will speak on the theme, "Decade for Decision," which will open the convention's first general session on Feb. 27. An audiovisual presentation will accompany his address.

An estimated 1,200 industryites are expected to attend.

Who Preparing a 'Mini-LP'

NEW YORK — The Who, English rock group, is preparing a "mini-LP" for release here on the Decca label. The disk will include four new tracks and the price, which has still to be announced, will be about \$1.49. According to Peter Kameron, one of the owners of Track Music, which directs the affair of the Who, the record is being called a "mini-LP" and not an EP, which also has four tracks because it will be given the same "class" production treatment in the packaging as a regular LP. "It's our aim," said Kameron, "to give the consumer value for money."

Track Records, disk division of Track Music in England,

dropped the price of some of its records and the test proved highly successful. The Who's "mini-LP" is scheduled for release here early next year.

The Who's next regular release here on the Decca label will be a two-LP set which will include a number of the group's single hits as well as new versions of some of its earlier recordings. It is scheduled for release in February.

For More Late News See Page 70

Col Rolls 75 Titles in 21-Market Bus Drive

NEW YORK — Columbia Records has purchased the entire interior advertising space in over 2,100 buses in 21 major markets to display album covers from 75 titles from Columbia, Epic and Custom labels. The bus campaign will run through December.

Bus routes for the advertising splurge were selected, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Hartford, Houston, Kansas

City, Miami, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, and St. Louis. Transit reports estimate the average bus ride to be about 23 minutes to assimilate the interior ads.

The New York branch launched the New York bus campaign with a special bus, equipped with balloons, Mr. and Mrs. Santa, rolls and coffee, and assorted gifts, which visited all the major retailers and dealers in the Metropolitan area. The bus made its rounds on Dec. 2-3.

Radio Play Reports

• *Continued on page 3*

computer matches up the signatures.

The company has demonstrated its process to both ASCAP and BMI at Transcor's headquarters. BMI's board will meet Tuesday (15) and ASCAP board meets Thursday (17) to discuss using the monitoring service.

Gilmore, because of his 24 years with Capitol, is requesting sound reproductions of songs from labels and publishers to build up a library. The other partners in Sound Signatures with him are Mickey Katz, his son, Ronald, Lewis Sackin (the president) and his brother, Stan, who operates several telephone answering services.

Copyright Extension

• *Continued on page 3*

ary, it will be up to the Senate to take over the push for the general revision bill promised early action by Sen. John L. McClellan (D., Ark.).

Hutchinson reminded fellow member Dingell that there was no disagreement over copyright duration in the revision bill, only over such controversial issues as CATV (cable television). Rep. Hutchinson said "It would be unfair to fail to provide for an interim extension at this time, causing thousands of copyright holders to lose their copyrights simply because the other body cannot resolve an unrelated issue."

A LABEL FOR AIRPLANE?

SAN FRANCISCO — The possibility of a label being formed by the Jefferson Airplane is still being checked out, according to Augie Blume. The group, at present on RCA Records, and Blume was on a coast-to-coast promotion tour last week promoting "The Worst of Jefferson Airplane" album with dealers and distributors. "There's a lot of talk about the label and when it's formed, I want to be a part of it. But right now we're just doing a lot of checking with distributors and manufacturers."

\$5 Mil Entertainment Complex Set by PaLino

MIAMI — Lino Gori, president of PaLino Productions, Inc., is planning a total entertainment complex for Miami and South Florida at a cost of \$5 million. The five-year overall plan will include a record production company, recording studios, artist representation (booking and management), music publishing firm, and a movie studio complex with facilities for production of major feature-length movie and television films.

The PaLino record production company is already in production, with a half dozen albums being released within the week. Artists recording the LP's are Los Tizjas (guitar duo), vocalists Charla and Chamaco Garcia, both of whom are backed by the Lino Gori band, and Huo Llera and his orchestra.

A new Latin-soul sound has

been developed by Gori, who produced the LP's. "The heavy Cuban influx in South Florida and the area's proximity to Central and South America provide a valuable market for a more ethnic Latin sound, although we are not confining ourselves to Latin American music," Gori stressed. "We will be recording all types of contemporary material and present a variety of artists."

A drive to become an international label is under way, with plans for producing local artists in foreign countries. Gori leaves this week for Venezuela, with trips to England, France and Spain scheduled for later this month and for January 1971.

PaLino's Miami headquarters are at Dukoff Recording Studios, 14120 N.W. Seventh Ave. Gori will be directing development and production of all artists on the new label.

Jackson 5 Non-Disk Products To Be Marketed Nationally

LOS ANGELES — Motown Records has joined with Fred Rice Productions, a national merchandising company, in an agreement whereby the Jackson Five will have products other

than records merchandised nationally.

Rice's company will put out 19 different products in January, including a 64-page, four-color fan book to launch the campaign. In addition there will also be J/5 posters, buttons and pictures and a J/5 wardrobe designed at a cost of \$8,000 by Hollywood designer Boyd Clifton. The project will go into licensing for the manufacture and sale of clothing and toys as well.

Merchandising of hit acts is limited, points out Rice, to those "artists who appeal to the 15 and under age group." He cited the Beatles and Monkees as two prime acts which netted \$17 and \$11 million, respectively, for their merchandising. Rice, who was involved in the Monkee merchandising, says the J/5 has the same ingredients that both The Beatles and Monkees had—the "innocent look" and "family appeal." In addition, the group's sales have been tremendous: four singles, each over the 2 million mark ("I'll Be There," the latest, has topped 3.3 million); and three LP's each with more than \$2 million in sales. In addition the group has been selling out concerts across the country. Last summer, they broke the Forum (Inglewood, Calif.) attendance and gate record.

Studio Track

By CLAUDE HALL

The new 16-track Scully may revolutionize the recording industry, according to Bill Lobb, chief engineer for Synchron Studios in Wellingford, Conn. The reason, he said, is that the new Scully is less than half the price—\$13,000—of any other similar unit on the market "and in the second place it's two times as good. When clicking, it has less noise level than any machine I've ever seen. Synchron gets delivery of a Scully unit next month. But the major reason the new 16-track Scully may revolutionize the recording industry, Lobb said, is that any group, after their first hit, will be able to afford to buy their own 16-track recording machine and install it in their basement. This could lead to the recording studio taking on an entirely different role in the music industry. At Synchron, for example, recording sessions by individual groups have fallen off. "The rock group cannot support a private session anymore," Lobb said, "and individual business by groups has tapered off to practically nothing." So Synchron has gone more and more toward in-house production for Poison Ring Records, which is affiliated with the studio. The label has produced three albums in the past two months or so and is working on five more at present. As a result, Lobb is putting in no less than 12 hours a day in the studio. And the studio is also keeping two other full-time engineers—Danny Zellman and Richie Robinson—busy, plus two other part-time engineers. "When we started out two years ago, there was only me," Lobb said. Until that new 16-track Scully arrives, Synchron is producing full-steam-ahead on 8-tracks.

At the Mayfair Recording Studio in New York, Bill Davis has just produced a new series of spots on Miller Beer for McCann-Erickson and a new Lenny Welch single for Roulette Records. Eddie Smith engineered not only the Miller spots, but a 16-track session on Coppertone and Q.T. with Sherman-Kahan Associates producing for Richard Finnis Inc. Lou Fortunate also produced last week at Mayfair a children's album called "People of God" for Wm. H. Sadler Inc. I remember the Mayfair a few years ago when Tom Wilson produced a session on Frank Zappa and the Mothers of Invention. Whatever happened to Tom Wilson?

Hidden away in the wilds of New York State is the Woodstock Studio and hidden away at the Woodstock Studio for awhile is Jackie Lomax. John Simon is producing an album on Lomax for Warner Bros. Records, slated for release in March.

That Canadian boom in production continues. The Flower Travellin Band is up in Toronto at GRT's Eastern Sound Studio working on an LP. Yuya Uchida and Vinnie Fusco are producing the session. Uchida is head of Rock'n'Roll Records in Japan. Jim Jenner is president of the label, and headquarters in New York. Vincent Fusco, chairman of the board of the label, said the group is preparing for a U.S. tour shortly.

Down in Miami at producer Jerry Wexler's summer hangout when he isn't deep sea fishing—Criteria Recording Studios has pianist Henry Cabauen recording an album backed with a string section, organ and drums. Mike Vetro,

a Miami artist, was dubbing and mixing last week. Organist Ray Sindoni was working on an album. Atco Records' Iron Butterfly did a three-day session produced by Arif Mardin. Duane Allman and the Allman Brothers worked on an album with Tom Dowd producing. Atlantic/Atco producer Arif Mardin and Criteria engineer Ron Albert also mixed a new Petula Clark album for Warner Bros. Records over the weekend, while Tom Dowd was also mixing a new Jim Dickinson album. Between all of this activity, the Suntones Barbershop Quartet came in and taped an album.

Vantone Recording Studios in West Orange, N.J., has Nick Massi, and ex-member of the Four Seasons, as engineer. Last week, Blast Productions, headed by Steve Metz and Charlie Conrad, was in recording the entire "Touch" score, using members from the off-Broadway production.

Location Recorders, which specializes in remotes, cut Love at the Filmore East for Blue Thumb Records and will do another Mountain taping for Windfall Records Dec. 30-31. What's interesting about the Mountain is that Felix Pappalardi, producer and bass guitar player in Mountain, had recorded some live performances but couldn't come up with the sound he wanted. Location Recorders, owned and engineered by Aaron Baron and Larry Dahlstrom, seems to be doing the trick with their 16-track mobile unit. Felix has already mixed one side of an LP. They've put Traffic at the Electric Ladyland and Jefferson Airplane at the Filmore East recently on tape, plus Neil Young at Carnegie Hall last week and on Dec. 19 a concert by Judy Collins at Carnegie Hall, New York. You may see all this taping on albums one of these days.

Harvard Session Names Geldbart

ATLANTA — Jack Geldbart vice president of the Country Music Association and board member and past president of NARM, has been chosen by the Harvard Graduate School of Business to attend a special one-week session at Harvard in January.

The session is designed to utilize the Harvard case-book method in examining various phases of American industries in a humanities context.

Geldbart was chosen by Harvard and the Young President's Organization to represent the distribution segment of industry.

'Superstar' Set in Double Pocket

NEW YORK — Because of the enormous demand for the "Jesus Christ Superstar" album set, Decca Records has temporarily began shipping the two-album set in a double-pocket LP jacket. The factory is still making the fancy boxes for the album, but they just can't be manufactured fast enough, reported Tony Martell, vice president of marketing and creative services. The LP set is now pushing 500,000 in distributor orders, and the set will be available in fancy box form as soon as enough boxes are manufactured.

In This Issue

CAMPUS	30
CLASSICAL	54
COIN MACHINE WORLD	45
COUNTRY	40
INTERNATIONAL	56
MARKET PLACE	55
RADIO	32
SOUL	36
TALENT	25
TAPE CARtridge	14

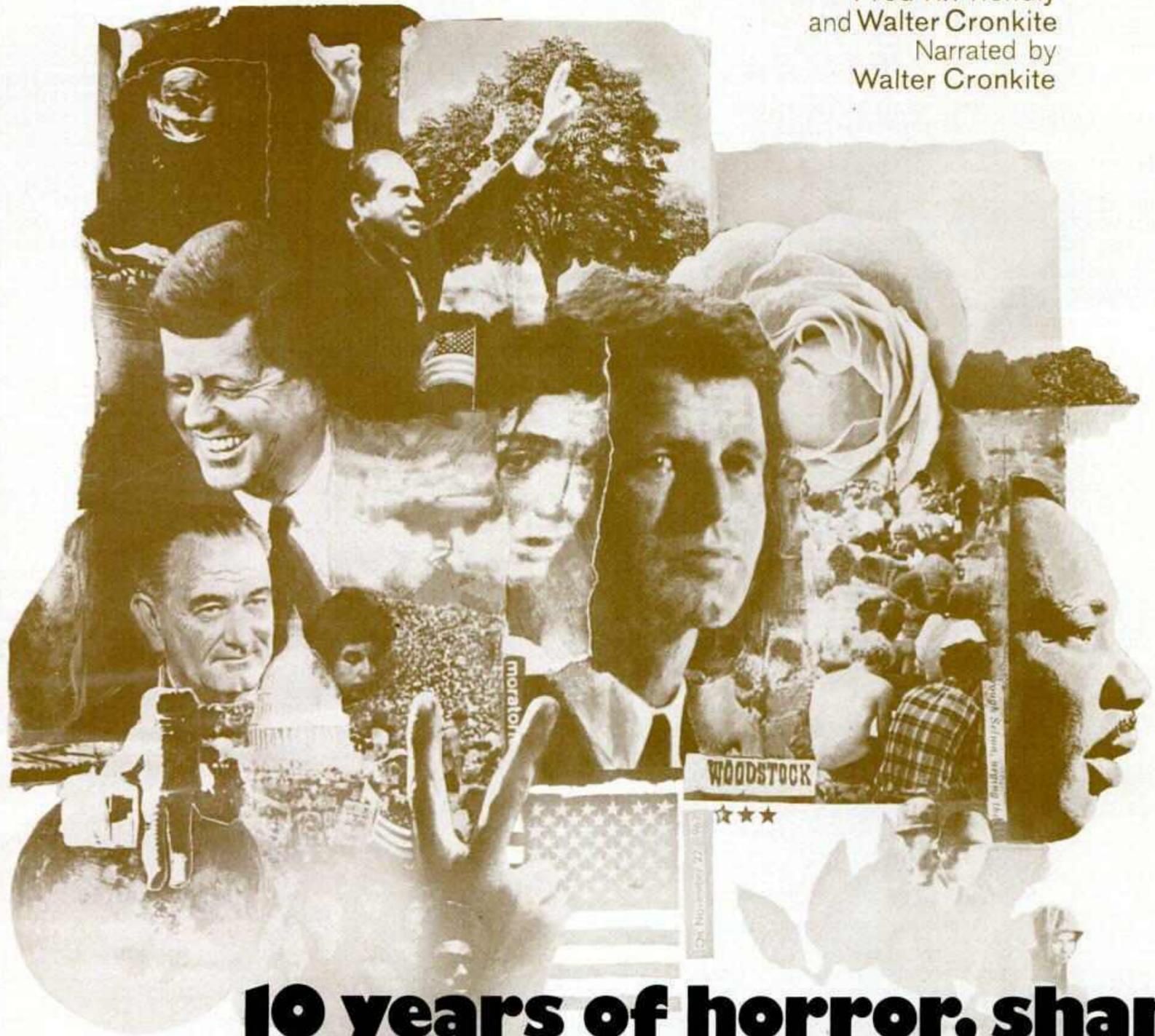
FEATURES	
Stock Market Quotations	8
Vox Jox	33
CHARTS	
Best Bets for Christmas	12
Best-Selling Jazz LP's	44
Best-Selling Soul Albums	37
Best-Selling Soul Singles	36
Action Records	55
Hits of the World	60
Hot Country Albums	42
Hot Country Singles	42
Hot 100	64
Tape CARtridge Charts	18
Top 40 Easy Listening	44
Top LP's	66
RECORD REVIEWS	
Album Reviews	50, 52, 54
Single Reviews	62

A specially priced 3-record set.

M3X 30353

I Can Hear It Now/The Sixties

Written & Edited by
Fred W. Friendly
and Walter Cronkite
Narrated by
Walter Cronkite



10 years of horror, shame, humor, rage, fear, sorrow, prejudice, innovation, joy, pride, hate, insanity, love, guilt, music & you on 3 records.

This One



JLS9-GEF-EFA6

The actual recordings of some of the most sorrowful and some of the most joyous events of the most explosive decade in the history of mankind.

Hear over 75 historic recordings of the major social, political and cultural events

of the '60's including the assassinations of John and Robert Kennedy, the first Moon landing, Bob Dylan, the riots in Watts, Newark, and Detroit (from the streets), the Cuban missile crisis, The Beatles, reports from the Vietnam War (under gunfire), Martin Luther King, the

Chicago convention demonstration and Woodstock.

Hear these historic recordings narrated by Walter Cronkite, the man who makes history into news And news into history.

It took 3,650 days to make. And you can hear it now.



I Can Hear It Now/The Sixties Written & Edited by Fred W. Friendly and Walter Cronkite **On Columbia Records**

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

President, WILLIAM D. LITTLEFORD
Vice President of Business Publications, HAL COOK

Publisher: MORT L. NASATIR Associate Publisher: LEE ZHITO

EDITORIAL

EDITOR IN CHIEF: Lee Zhito

EXECUTIVE EDITOR: Paul Ackerman

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman
ASSOCIATE MUSIC EDITOR: Mike Gross
RADIO & TV: Claude R. Hall
TAPE CARTRIDGE: Bruce Weber
COIN MACHINE WORLD: Earl Paige

COUNTY MUSIC: Bill Williams
GOSPEL MUSIC: Bill Williams
SOUL MUSIC: Ed Ochs
CLASSICAL MUSIC: Fred Kirby
TALENT: Mike Gross
CAMPUS: Bob Glassenberg

INTERNATIONAL NEWS AND SPECIAL ISSUES EDITOR: Ian Dove
ART DIRECTOR: Virgil Arnett COPY EDITOR: Robert Sobel
CHARTS: Director, Andy Tomko; Manager, Ira Trachter
REVIEWS & PROGRAMMING SERVICES: Director, Don Owens

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Bureau Chief, Earl Paige
LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555
Bureau Chief, Eliot Tiegel
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 242-1761
Bureau Chief, Bill Williams
WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
Area Code 202, 393-2580. Bureau Chief, Mildred Hall
LONDON: 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Bureau Chief, Mike Hennessey
MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Daniele Prevignano Ionio
TOKYO: Shin-Nichibo Building 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku. Tel: 294-76-22.
Bureau Chief, Malcolm Davis.

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.
AUSTRALIA: David Elfick, 7 Myrtle St., Crows Nest, Sydney. Tel: 929-0499.
AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.
BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 223-4977.
CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.
CZECHOSLOVAKIA: Dr. Lubomir Doruzka, Vinohradska 2, Praha Vinohrady. Tel: 22.09.57.
EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6. Tel: 97.14.72.
FINLAND: Kari Helopaltio, Perttula. 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. Tel: 19647.
HUNGARY: Paul Gyongy, Derek Utca 6, Budapest. Tel: 35-88-90.
ISRAEL: Avner Rosenblum, 8 Gezer St., Tel Aviv. Tel: 23.92.97.
JAPAN: Malcolm Davis, Shin-Nichibo Building, 2-1, 1-Chome Sarugaku-Cho, Chiyoda-Ku.
MEXICO: Enrique Ortiz, Nueleo Radio Mil, Insurgentes Sur 1870, Mexico 20, D. F.
NEW ZEALAND: J. P. Monaghan, c/o Box 79, Wellington.
PHILIPPINES: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.
POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37. Tel: 34.36.04.
PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce.
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. Tel: 075022465.
SWITZERLAND: Bernie Sigg, Rebbergstrasse 74, 8102 Oberengstringen. Tel: 051 98 75 72.
UNION OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.
URUGUAY: Carlos A. Martins, CXB Radio Sarandi, Montevideo.
U.S.S.R.: V. D. Yurchenkov, 14 Rubinstein St., Leningrad. D-25 Tel: 15-33-41.
WEST GERMANY:
Munich: Ursula Schuegraf, Prinzengartenstrasse 54, Munich 22. Tel: 29.54.32.
Hamburg: Coin: Walter Mallin, 334 Wolfenbittel, Hermann-Lons-Weg 6. Tel: (05331) 3267.
YUGOSLAVIA: Borjan Kostic, Balkanka 30, Belgrade. Tel: 64.56.92.

SALES

DIRECTOR OF SALES: Ron Carpenter ADVERTISING MANAGER: Ronald E. Willman
PRODUCTION MANAGER: Bob Phillips
CLASSIFIED ADVERTISING MANAGER: Miles T. Killoch (New York)
CIRCULATION DIRECTOR: Milton Gorbulew (New York)

REGIONAL OFFICES

PETER HEINE, Manager of Regional Office Operations, Los Angeles
CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Tom Herrick, Regional Publishing Director
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 242-1761
Robert Kendall, Regional Publishing Director
LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-1555
Willis Wardlow, Regional Publishing Director
LONDON: 7 Carnaby St., London W.1., Phone: 437-8090
Andre de Vekey, Regional Publishing Director

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.
Phone: 437-8090, Cable Billboard, London
Italy: Germano Ruscitto, Billboard Gruppo sri., Piazzale Loreto 9, Milan. Tel: 28.29.158
Spain: Rafael Revert, Ponzano 26, Madrid 3, Spain. Tel: 234.71.30
Benelux, Czechoslovakia, France, Hungary, Poland, Scandinavia, West Germany:
Johan Hoogenhout, Smiroffstraat 40, s-Hertogenbosch, Holland. Tel: 47688
Japan: Hiroshi Tsutsui Shin-Nichibo Building 2-1, 1-Chome Saragaku-Cho, Chiyoda-Ku. Tel:
294-76-22
Mexico: Enrique Ortiz, Nueleo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.
Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico
Venezuela: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal,
Caracas, Venezuela

Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$30 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$50 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1970 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Record Retailer, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 82 No. 51

Bell, Sullivan Product'n Deal

NEW YORK—Bell Records has signed a production deal with Sullivan Productions, producers of the "Ed Sullivan Show" Sunday nights on CBS-TV network. Sullivan Productions was previously associated with Columbia Records. Bell president Larry Uttal, who set the deal with Bob Precht of Sullivan Productions, said that the singles and albums would be distributed on the Bell label.

Sullivan is seeking new artists, writers and producers, in an expansion move. Irv Biegel, vice president of Bell, will coordinate activities with Vince Calandra, talent coordinator of Sullivan. Bobby Brenner will consult for both firms and act as liaison.

Billboard Chart Set

• Continued from page 1

will have a "star" in next week's Hot 100. It is Billboard's feeling, however, that the new chart will come up with the records which have the best chance of showing strong upward action.

After several months of testing the validity of this kind of projection, Billboard has found that it can establish the accuracy of the new chart at about 75 percent over a period of time. Each week's prediction will indicate the chart's accuracy for the previous week, in order to demonstrate the range of reliability of the selections.

Kirshner, Minsky Form Film Co.

NEW YORK—Don Kirshner, chairman of the board of Kirshner Entertainment Corp., and Howard G. Minsky, producer of the soon-to-be-released "Love Story," have formed "Minsky-Kirshner, Inc., a motion picture company, with production slated to begin by mid-1971 on "Gangster," their first property.

"Gangster," an original screenplay by Thomas Thompson, will be followed shortly by "You Show Me Yours, and I'll Show You Mine," an original screenplay by novelist George Mendoza.

Billboard Paper

• Continued from page 1

board Publications Inc. and Music Labo Inc.

Billboard-Japan/Music Labo will be circulated on a paid subscription basis to record dealers, manufacturers, broadcasting and electronics industry executives, publishers and others in related businesses.

Ben Okano, music journalist and critic, is president and publisher of the new corporation.

Pending Japanese government approval, the joint venture publication will begin early in 1971.

Executive Turntable



BATTOCCHIO

Roy Battocchio joins RCA Records as manager, artists relations, based in New York. He has been with Capitol Records for 12 years and for the past year has been based on the West Coast as Western artists relations manager. He was also Capitol's national singles, promotion manager and New York promotion manager. . . . Richard Robinson named managing director, CBS Records, U.K. and Maurice Oberstein named to the newly created position of deputy managing director. Robinson joined as CBS' U.K. financial controller in 1966, became a director in 1967, and was responsible for manufacturing operations. More recently he was in charge of business affairs for the company. Previous to CBS he worked for ATV and Pye Records. Oberstein was deputy managing director for CBS U.K. and he was previously marketing director. . . . Tony Lane, formerly art director at Columbia Records and Holiday Magazine, joins Fantasy Records in mid-January as creative director in charge of albums and advertising design.

David J. Mullanoy named executive vice president-treasurer of Creative Electronic Musical Industries, Pittsburgh, and head of its New York offices. Norman Wieland, vice president promotion head, and John (Mack) MacGillivray, vice president, commercial sales director, have left the company. Louis Spose becomes head of commercial sales, John Abbott appointed vice president, commercial and record production. . . . Fred Saxon named vice president, a&r and production with GM Records and GM Productions, Detroit. . . . Jay Wright promoted to assistant director, national promotion, Epic and Columbia Custom labels. He was formerly account executive, CBS



WRIGHT



SULLIVAN

Reditune. . . . Bob D. Sullivan appointed manufacturers representative, TEAC consumer products in Arkansas, Louisiana, Oklahoma and Texas, except El Paso. . . . Lester Boles has joined Hudson Bay Music, the company newly formed by Freddy Bienstock, Jerry Leiber and Mike Stoller, as comptroller. . . . Jose Antonio Reynes III named advertising manager for the home entertainments products division, North American Philips Corp. . . . Carl Gates has been appointed marketing vice president of Califone/Roberts division of Rheem Manufacturing. He succeeds Charles Klein, who has been named vice president of marketing development and planning. . . . Eric T-K. Chow has been elected vice president of Far East operations for the Tenna Corp. Before joining Tenna, he was corporate purchasing manager for International Telephone and Telegraph Corp. . . . Perry Jones and Diana Balocca to Warner Bros. Jones will head up soul promotion. He was formerly with Transcontinental Distributing of Denver. Miss Balocca will act as a media coordinator in the creative services department buying advertising time.

Arthur Grossman named to the newly created post of manager of administrative services for Capitol's New York operation. He joined the label in July, 1969, as an artist royalty accountant in Los Angeles. . . . David Keklikian promoted at Bible Voice to executive vice president. He had been vice president, general manager. . . . John Romain has been appointed sales promotion manager of Craig Corp. . . . Pat Boone named to the board of directors of Bible Voice. . . . Tony Lawrence joins Gershman and Gibson, Los Angeles PR firm.



BARNEY ALES, left, Motown executive vice-president, accepts a gold record inscribed "Believer," from Rare Earth artist R. Dean Taylor in recognition of Ales' faith in steering "Indiana Wants Me" to the top, Ales reciprocates with a gold record for Taylor.

DECEMBER 19, 1970, BILLBOARD

revival
the allman brothers band

capricorn # 20389

produced by tom dowl for capricorn records
by special arrangement with phil walden & associates, inc.

from the hit album . . .

idlewild south

atco sd33-342

capricorn record series



Nixon Backs Curb Anti-Drug Drive

LOS ANGELES — President Nixon has supported MGM's anti-drug record campaign. In a communique to MGM's president Mike Curb, Nixon said it was with "satisfaction and hope" that he learned of MGM's anti-drug decision.

"Your forthright stand against drug abuse is a responsible contribution to the welfare of your country and specifically to the millions of young Americans who buy records," the President wrote.

"I have tried to enlist the

Hagen Into Disks With Gospel LP

NASHVILLE — Chet Hagen, former NBC producer and owner of the Colin Group, has entered the record business with the National Gospel Band, an instrumental unit aimed at the contemporary market.

Hagen, who has produced all of the Country Music Association television award shows on NBC, has now produced an LP with Mundell Lowe. Recorded in Los Angeles, the LP contains 11 million-selling songs of the gospel field done in contemporary instrumental fashion, and an original song by Hagen, who also is doing his first bit of songwriting.

voluntary support of television and radio to include constructive drug related programming and to reduce the amount of air time which includes pro-drug music themes and talk. Many people have suggested that some rock music and some rock performers are a factor in youths' use of drugs. Therefore, I am most pleased to hear of your action and I congratulate you on your initiative."

The company has received over 10,000 supporting letters from grassroots America, said MGM's special projects director, Mike Viner.

A special anti-drug narrative album which MGM is preparing should be ready within the next week. There are 20 persons making statements, ranging from Bud Wilkinson, a presidential advisor, to Bobby Bloom, Sammy Davis and Oliver. The label is pressing 3,000 copies for free distribution to radio stations and several hundred schools, which have read about the MGM policy and written Curb. MGM is also preparing 100,000 copies of its drug abuse poster for free distribution to stores and educational outlets.

The label is also pulling the song "Gun" from Eric Burdon's new LP and releasing an abbreviated version for radio play. The song has anti-drug references.

Market Quotations

As of Closing, Thursday, December 10, 1970

NAME	1970		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	147/8	61/2	201	85/8	73/4	73/4	- 5/8
ABC	391/4	193/8	1874	26	231/4	247/8	+ 13/8
Amer. Automatic Radio	11	51/8	23	61/4	53/4	53/4	- 1/2
Ampex	481/2	121/2	1088	181/4	171/8	175/8	- 1/4
Automatic Radio	271/2	51/4	120	101/8	85/8	91/4	- 5/8
ARA	118	741/8	180	1173/4	1123/4	1163/8	+ 3/8
Avnet	133/8	61/8	693	77/8	7	71/2	+ 1/8
Capitol Ind.	535/8	12	242	151/4	141/2	151/4	+ 1/2
Certron	181/4	43/4	377	61/2	5	61/4	+ 11/8
CBS	497/8	237/8	2218	301/4	28	30	+ 11/8
Columbia Pictures	311/2	85/8	560	113/8	93/4	107/8	+ 1
Craig Corp.	151/2	43/8	180	51/2	5	51/8	- 1/4
Creative Management	141/4	93/4	43	101/2	101/8	101/2	Unch.
Disney, Walt	158	897/8	672	1523/8	1443/4	1457/8	- 3/8
EMI	75/8	33/4	325	41/8	37/8	41/8	+ 1/4
General Electric	897/8	601/4	2185	90	867/8	897/8	+ 21/8
Gulf & Western	203/4	91/2	2206	185/8	161/2	181/2	+ 13/4
Hammond Corp.	163/8	71/4	855	101/2	81/2	101/2	+ 17/8
Handleman	473/8	193/4	641	35	313/8	333/8	+ 11/8
Harvey Group	123/4	3	10	41/2	41/4	41/4	- 1/4
ITT	601/8	301/2	3754	491/2	475/8	493/8	+ 11/2
Interstate United	153/4	43/4	758	8	71/2	8	Unch.
Kinney Services	36	207/8	1855	291/2	28	283/4	- 1/4
Macke	19	8	116	10	85/8	95/8	+ 1/8
MCA	26	113/8	118	211/2	203/4	211/4	+ 3/8
MGM	291/8	93/4	201	175/8	153/8	171/4	+ 13/4
Metromedia	223/8	93/4	205	181/2	171/4	18	+ 3/8
3M	1143/4	71	1313	951/4	911/2	951/8	+ 31/2
Motorola	707/8	31	514	541/2	53	531/2	- 1/2
No. Amer. Philips	543/8	18	183	233/4	225/8	23	- 1/2
Pickwick International	543/4	201/2	85	361/8	351/2	353/4	- 1/4
RCA	345/8	181/8	2665	271/8	251/4	265/8	+ 11/8
Servmat	313/4	12	613	237/8	231/4	231/4	- 5/8
Superscope	405/8	8	117	14	123/4	131/4	- 3/4
Telex	257/8	91/8	3420	203/8	197/8	201/8	- 3/4
Tenna Corp.	203/4	37/8	144	81/8	71/4	75/8	- 1/2
Transamerica	263/4	113/8	2198	141/4	133/8	14	Unch.
Transcontinental	241/2	41/2	988	71/4	6	6	- 3/8
Triangle	171/4	103/8	48	151/4	14	151/4	+ 1
20th Century Fox	201/2	6	876	87/8	71/2	77/8	+ 1/8
Vendo	171/8	10	192	131/8	12	123/4	+ 1/2
Viewlex	253/8	53/4	485	87/8	81/8	85/8	+ 1/8
Wurlitzer	15	71/8	33	81/2	81/8	81/4	+ 1/8
Zenith	381/4	221/4	880	375/8	36	371/2	+ 3/4

As of Closing, Thursday, December 10, 1970

OVER THE COUNTER*	Week's		Week's Close	OVER THE COUNTER*	Week's		Week's Close
	High	Low			High	Low	
ABKCO Ind.	133/4	131/4	131/4	Koss Electronics	31/2	31/4	31/4
Alltapes Inc.	37/8	33/4	37/8	Lin Broadcasting	7	57/8	57/8
Amer. Program Bur.	71/2	61/2	71/4	Mills Music	183/4	173/4	183/4
Bally Mfg. Corp.	111/2	111/4	111/4	Perception Ventures	43/4	33/4	4
Data Packaging	61/8	53/4	53/4	Qatron Corp.	33/8	31/8	31/4
Fanfare Films	51/2	5	51/8	Recoton	41/2	4	41/2
Gates Learjet	41/4	31/4	31/4	Schwartz Bros.	31/2	3	3
GRT Corp.	51/4	47/8	47/8	United Record & Tape	43/4	43/8	43/8
Goody, Sam	97/8	91/4	91/4				

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

TV Blamed for Not Making The Most of 'Now' Artists

LOS ANGELES — To create the proper setting on television for a contemporary music act, Burt Zell has negotiated a development contract for Linda Ronstadt with Screen Gems.

Screen Gems has one year to develop a format, either musical or situation for the pop vocalist. Zell, who handles a number of pop acts, feels television has failed in providing a proper setting or environment in which pop acts can be showcased. Harold Cohn and Joe Burn of the Johnny Cash TV show are the executive producers on the project.

Zell blames the TV industry for a lack of understanding of the contemporary musician. "Television has made some feeble efforts towards presenting contemporary music. That

industry will be in a lot of trouble if it doesn't get with the contemporary people because the advertisers aren't selling enough of their products. The young audience isn't watching and isn't buying."

Zell says that 80 percent of the personal appearance gigs are for young acts, not the middle of the roaders. "Television realizes that contemporary artists dominate but it doesn't know what to do with it. Cartridge TV could force free TV to get with the times."

Young people today are not really interested in seeing an artist sing his hit song, Zell believes. "They're interested in what the performers listen to at home, their own tastes about things." One of Zell's clients, Frank Zappa, turned down a syndicated TV deal because he felt the packager didn't know "how to sell it."

The difficulty in developing a show for a now act "is to find a format which appeals to that artist's following while also luring people who generally watch TV and may not be familiar with that performer's work," he said.

MCA Dividend of 75 Cents Declared

NEW YORK—The board of directors of MCA Inc. have declared a quarterly dividend of 15 cents per share on the MCA Inc. common stock outstanding, payable Jan. 12, 1971, to stockholders of record Dec. 28, 1970.

Burial Rites For Gurlek

KNOXVILLE — Burial services for Morris Gurlek, 68, were held here last week. Gurlek a partner in Roulette Records and the Big 7 music publishing firms, died in New York Dec. 5. Burial services were held at the Riverside Church in New York Dec. 7.

Gurlek, survived by his wife and a son, Richard, who works for Roulette Records, helped found the label with Morris Levy. He was a vice president in the firm. However, Levy and Gurlek had been partners in various business ventures for 24 years. Knoxville is his wife's hometown.

Quarterly Payout By Handleman.

DETROIT—A regular quarterly dividend of 17 cents a share was voted by the board of directors of Handleman Co., payable Jan. 4 to stockholders of record Friday (18).

Sinatra Disk of Anka's 'My Way'

NEW YORK — The Paul Anka tune, "My Way," was recorded by Frank Sinatra and not the Spanka Music song, "Mysterious People" as erratummed in last week's Billboard. Sinatra's "My Way" has become the longest running hit of the British charts.

modern, attractive office space to rent

4600 SQ. FT.—165 WEST 46TH ST.

CENTER OF THEATRE DISTRICT

15TH FLOOR

SOUTHERN AND WESTERN EXPOSURES

OVER TIMES SQUARE

CALL 757-8635

moving?

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

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

Place your old mailing label here.

name _____
 address _____
 city _____
 state _____ zip 4344

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

There are two things for sure this Christmas.

One is Christmas. The other is Carpenters.

Merry Christmas, Darling
A new hit single from A&M Records.



*Merry Christmas
from
"Carpenters"
Karen & Richard*

Produced by Jack Daugherty
AM 1236

Copyrighted material

BROADCAST STUDIO

Available at
415 MADISON AVE.
(At 48th St.)

ENTIRE 13th FLOOR
9500 sq. ft.

Available March 1971

Presently occupied by a major radio station.

Recording Studios already installed.

For information please call
Jack Rafferty or Tom Keating
Rudin Management Co., Inc.
345 Park Ave., N.Y. 838-9320

WE'VE GOT
MORE THAN
CHICKENS
IN OUR

BARNYARD

WE'VE GOT
COUNTRY MUSIC
AND LOTS OF IT

BARNYARD
PRODUCTIONS

ENTERTAINMENT IS THE MESSAGE

From talent to tape cartridges, merchandising records to manufacturing hardware and software goods, BILLBOARD PUBLICATIONS specialize in covering all facets of the international entertainment industry. Each week, you get the full message, subscribe to the magazines of your specialty.

AMUSEMENT BUSINESS

1 year
(51 issues)
\$15 U.S.A.
\$16 Canada
\$24 outside
U.S. & Canada

The newsweekly for mass entertainment and facility managers. Covering fairs, funspots, arenas, auditoriums, circuses, carnivals. Reports on performing talent, grosses and bookings. Developments in entertainment facilities.

DISCOGRAFIA INTERNAZIONALE

1 year
(24 issues)
\$15 U.S.A.

The Italian semi-monthly for merchandising and marketing in the music industry. Reporting the international record scene to the wide market throughout Italy.

MERCHANDISING WEEK

1 year
(50 issues
including
Annual Statistical Report)
\$8.00 U.S.A.

The only newsweekly for the home electronics, housewares and major appliance industries. Serving manufacturers, distributors, wholesalers and retailers. Reporting in-depth on audio-visual equipment, tape hardware and software, statistics on shipments of key products, industry trends, merchandising techniques, sales training programs.

RECORD MIRROR

1 year
(52 issues)
\$20.50 U.S.A.
& Canada

The weekly color newsmagazine for England's pop/rock audience. Publishing exclusive photographs and interviews with recording artists, charts on top soul singles and albums, top country singles and albums, to UK albums, top U.S. singles and albums, radio news, reviews, and all significant happenings on the scene.

RECORD RETAILER

1 year
(52 issues plus
Year Book)
\$40 U.S.A.
and Canada
airmail

The United Kingdom's leading business paper serving the music-leisure industry. Each week, RECORD RETAILER issues the British Market Research Bureau Charts—Top 50's, Top LP's; dealer reports; talent coverage; publishing news; singles releases; reviews; studio happenings; and music industry reports from Ireland, Europe and the U.S. Latest trends and insights into the British recording industry.

Please check off the magazines which you would like to receive and mail coupon to:

Billboard Publications Inc.
2160 Patterson Street Cincinnati, Ohio 45214

Name _____
Address _____
City _____ State _____ Zip _____
Type of business _____ Title _____
Group subscription rates available upon request. 5040

General News

WILLIAMS NEW HEAD OF LOCAL

LOS ANGELES — John Tranchitella was defeated by Keith Williams for the presidency of Musicians Union Local 47. Williams rode to victory on a promise of "creative change." Tranchitella had been president since 1958. The unofficial tally was 3,020 votes to 2,525, marking the most votes registered by local members in many years. Max Herman, the current vice president, retained his post. Williams has been a music preparation representative. The two-year terms begin Jan. 11, 1971.

Who Moving Into Films

• Continued from page 1

than 1,200 units in disk, cassette and tape form.

Track Music (BMI), which owns the rights to "Tommy," has licensed more than 70 presentations of the work. It's been done by the Canadian Ballet, which now has in its repertory, and by the Seattle Opera Co., which also has included a permanent part of its repertory. The Young Vic in London is planning a theatrical presentation of the work as is a theatrical producer in Toronto. Track Music is also mulling several offers for a Broadway presentation from theatrical producers here.

The majority of the songs in the 23-song score for "Tommy" were written by Who member Peter Townshend. The remainder of the songs were written by Who members John Entwistle and Keith Moon. The stepout song from the score has been "See Me, Feel Me," which has been released by Decca as a single from the LP and which has sold more than 700,000 copies. Other songs which have received wide disk coverage have been "Pinball Wizard," "I'm Free" and "Overture From Tommy."

The deal with Universal Pictures calls for the package to be produced by the film production wing of Track Music. It will have a film score by Peter Townshend and will star the Who. The film, which has the working titles of "Your Turn in the Barrel" and "Barrel One, Barrel Two," will be developed from an original idea by Townshend. The co-owners of Track Music, Peter Kameron, Chris Stamp and Kit Lambert, will head the production team for the film. A director and a scriptwriter have yet to be lined up.

In addition to Townshend, Moon and Entwistle, the Who includes Roger Daltry. The foursome have been together as the Who for six years and are equal partners in the group's activities.



AL BERMAN, left, Harry Fox Agency chief, fields a question-and-answer period at the NMPA open house with Sal Chiantia, president of the NMPA, and Leonard Feist, executive vice-president of the NMPA.

Output Snag at Melodiya

• Continued from page 1

vinyl resin necessary for manufacturing 100 million records this year. Substitutions of non-standard ingredients have made, which led to chemical disproportions, and resulted in production of low quality records.

Andrei Maslov, Melodiya chief engineer also said that only 1,200 of the 5,000 tons delivered by the suppliers could be used for manufacturing high fidelity records for symphony music and operas, both monaural and stereo. Even these 1,200 tons are not always homogeneous since the producer, Kaprolaktam Chemical Co., often suffers breaks in production processes. Other components, utilized for manufacturing records (e.g. soot), are sometimes below standard.

The state chemical industry

intends to put into operation two new plants producing vinyl resins during 1971-72, although according to earlier plans, the plants should have started working in 1965, which will cover all of Melodiya's needs. A new brand of resin, BA-15, has been specially developed for the record industry.

Labels Scout Viable Cos.

• Continued from page 1

MGM from here into Cleveland and ships Deutsche Gramophone into Detroit.

A rack, one-stop and distributing firm dating to the 1964 partnership of Yalowitz and Kent Beauchamp (now chairman of the publicly owned MGM firm), All Tapes also ships MGM into the

Free Design to Aid Yule Tree Lighting

NEW YORK—The Free Design, Project Three Records artists, will appear live on NBC-TV's Christmas tree lighting ceremonies in Rockefeller Plaza Thursday (10). They will sing two songs from their current LP. "The Free Design Sings for Very Important People."

Minneapolis area. "We're distributing more labels in more and more markets. It's an evolution growing out of the fact that labels are discovering they are not distributor oriented and cannot sustain branch operations.

"There are also hundreds of record-tape boutiques opening that require independents that can react fast."

All Tapes has a branch in Dallas, a budding operation in Los Angeles and does have national expansion plans, Yalowitz admitted. The facility here is being expanded to 50,000 square feet of warehouse space with another 6,000 marked for offices.

Yalowitz said one key to indie growth is that today's sophisticated distribution is still "people oriented." As examples in his own organization, he cites Irv Rothblatt, a 17-year industry veteran, who came over to handle ABC. Ron Bernstein, with James H. Martin for 17 years, handles all sales. Joe Mandel, controller at Mercury for 6 years, is All Tapes' controller, and Rich Kudola, general manager, started with All Tapes in 1964.

Veterans such as Sherman Lieberman (Cleveland) and independent sales and promotion chief Al Abrams (Minneapolis) are part of the expanding national force Yalowitz is building.

Billboard

The International Music-Record Newsweekly
Now in its 76th year of industry service

Subscribe Now!

Just mail request order today

BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214
Please enter my subscription to BILLBOARD for

1 YEAR \$30 3 YEARS \$60 New Renew
 Payments enclosed 2 EXTRA issues for cash Bill me later

Above subscription rates for Continental U. S. & Canada.

Overseas rates on request.

Company _____
Name _____
Address _____
City _____ State & Zip _____
Type of Business _____ Title _____

when answering ads . . . Say You Saw It in the Billboard

In Memory of

**MORRIS
GURLEK**

from
those who loved him
and
will miss him.

ROULETTE RECORDS

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's and best-selling singles to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's and singles reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart will run for the next issue as a special buying and stocking guide. NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

Pos. TITLE—Artist, Label & Number

1. **CHRISTMAS ALBUM**—Jackson 5, Motown MS 713
2. **CHRISTMAS ALBUM**—Bobby Sherman, Metromedia MD 1038
3. **ELVIS' CHRISTMAS ALBUM**—Elvis Presley, RCA Camden CAL 2428
4. **CHRISTMAS ALBUM**—Andy Williams, Columbia CS 8887
5. **JIM NABORS' CHRISTMAS ALBUM**—Columbia CS 9531
6. **THE CHRISTMAS SONG**—Nat King Cole, Capitol SW 1967
7. **A CHRISTMAS ALBUM**—Barbra Streisand, Columbia CS 9557
8. **THE TEMPTATIONS' CHRISTMAS CARD**—Gordy CS 951
9. **A CHRISTMAS FESTIVAL**—Arthur Fiedler & the Boston Pops, Polydor 24-5004
10. **CHRISTMAS IN MY HOME TOWN**—Charley Pride, RCA Victor LSP 4406
11. **MERRY CHRISTMAS**—Bing Crosby, Decca DL 78128
12. **CHRISTMAS ALBUM**—Perry Como, RCA Victor LSP 4016
13. **THE SEASON FOR MIRACLES**—Smokey Robinson & the Miracles, Tamla TS 307
14. **CHRISTMAS SPIRIT**—Johnny Cash, Columbia CS 8317
15. **GIVE ME YOUR LOVE FOR CHRISTMAS**—Johnny Mathis, Columbia CS 9923
16. **LITTLE DRUMMER BOY**—Harry Simeone Chorale, 20th Century-Fox 3100
17. **CHRISTMAS ALBUM**—Herb Alpert & the Tijuana Brass, A&M SP 4166
18. **FOR CHRISTMAS THIS YEAR**—Lettermen, Capitol ST 2587
19. **MERRY CHRISTMAS**—Andy Williams, Columbia CS 9220
20. **PEACE ON EARTH**—Various Artists, Capitol STBB 585

Compiled by the Billboard Music Popularity Chart Department for Issue Dated 12/19/70

21. **CHARLES BROWN SINGS CHRISTMAS SONGS**—King 775
22. **CHRISTMAS ALBUM**—Dean Martin, Reprise RS 5222
23. **HERE WE COME A-CAROLING**—Ray Conniff & the Singers, Columbia GP 3
24. **THAT CHRISTMAS FEELING**—Glen Campbell, Capitol ST 2978
25. **CHRISTMAS ALBUM**—Paul Mauriat, Philips PHS 600-255
26. **MERRY CHRISTMAS**—The Supremes, Motown MS 638
27. **MERRY MANCINI CHRISTMAS**—Henry Mancini, RCA Victor LSP 3612
28. **CHRISTMAS WITH DANNY DAVIS & THE NASHVILLE BRASS**—RCA Victor LSP 4377
29. **SOUNDTRACK: SCROOGE**—Columbia S 30258
30. **SOUL CHRISTMAS**—Various Artists, Atco SD 33-269

CHRISTMAS SINGLES

Pos. TITLE—Artist, Label & Number

1. **SANTA CLAUS IS COMING TO TOWN**—Jackson 5, Motown 1174
2. **MERRY CHRISTMAS DARLING**—Carpenters, A&M 1236
3. **PLEASE COME HOME FOR CHRISTMAS**—Charles Brown, King 5405
4. **SILVER BELLS**—Earl Grant, Decca 25703
5. **JINGLE BELL ROCK**—Bobby Helms, Certron 10021/Decca 30513/Kapp 719
6. **RUDOLPH THE RED NOSED REINDEER**—Temptations, Gordy 7082
7. **SANTA CLAUS IS DEFINITELY HERE TO STAY**—James Brown, King 6340
8. **MERRY CHRISTMAS BABY**—Charles Brown, Hollywood 1021
9. **THE CHRISTMAS SONG**—Nat King Cole, Capitol 3561
10. **LITTLE DRUMMER BOY**—Harry Simeone Chorale, 20th Century Fox 429
11. **CHRISTMAS IN MY HOME TOWN**—Charley Pride, RCA Victor 47-9933
12. **LONESOME CHRISTMAS**—Lowell Fulson, Hollywood 1022
13. **BLUE CHRISTMAS**—Elvis Presley, RCA Victor 47-0647
14. **WHITE CHRISTMAS**—Bing Crosby, Decca 23778
15. **SILENT NIGHT**—Bing Crosby, Decca 23777

Publishers Seek Interest

• *Continued from page 1*

A decision cannot be immediately arrived at because the legalities are complex. Under present practice, publishers can take action against users who are tardy in payments by filing suit in Federal Court and seeking treble damages in addition to the principle. A top publisher spokesman explained, however, that the imposition of an interest charge places the publisher-user relationship in another light. He said: "The matter then becomes a contract situation. The user may pay his monthly interest charge and still fail to pay the principle, in which case the publisher can sue, but not in Federal Court. He may sue in state court, but he cannot claim treble damages."

Thus, according to this view, implementation of the publisher's interest-charge proposal would have the negative effect

of dissipating the publisher's powerful position under the protection of the Copyright Act.

It is also pointed out that adoption of the interest proposal would complicate the royalty-dispensing procedure inasmuch as publishers would have to pay writers their share of the interest as well as their share of the principle.

Too, some question the legality of the theory that interest can be charged on royalties owed.

The proposal that interest be charged the users mirrors the difficult money problems of many of the latter. Record manufacturers, during the last year, have had increasing difficulty in collecting from their distributors—so much so that the problem surfaced at the NARM convention in March. Since then, some key manufacturers have found it necessary to realign their distribution arrangements in key

Throws Rocks at No-Show Acts

• *Continued from page 1*

Mountain. The management firm of Windfall also manages Mylon, a gospel rock artist on Cotillion Records.

"Some groups evidently think it's the privilege of fame to be an hour late for a concert. But this is inexcusable in more than 90 percent of the cases, as is a no-show," Prager said. One of the damaging side effects is that it grows into a chain reaction as upcoming groups think lateness and no-shows are expected of them, he said.

"So far as I know, the English groups are less guilty of this; they have a superior sense of responsibility. What some U.S. groups don't realize is that

markets to assure themselves a more consistent schedule of payments.

many concert halls and auditoriums not only have union regulations, but that curfews exist or have been recently set up.

"Because of riots incited or, at least, festered by various rock groups, many auditoriums are banning rock acts altogether, as have a couple of campuses. If this spread to other campuses and auditoriums, it could be very detrimental to the music industry, not only for live performances but record sales."

By the end of the year, Prager said that Mountain will have done 168 concerts. "We only had to cancel two because of illness of one of the members and were only late for two shows. The group was late for one of the shows because of the airline strike; we chartered a bus and drove for several hours to get to the concert."

The economics and logistics of operating a group are staggering. Mountain requires 2,000 pounds of music instruments, 1,000 pounds of sound equipment, two road managers, Mick Brigden and Sheldon Rose, two sound equipment men, Mike Lynch and Tom Lyle, and four men in the group, Felix Pappalardi, Leslie West, Corky Laing and Steve Knight.

"But the group is booked intelligently by Gary Kurfirst, and the group gets every bit of information they need. An information sheet for each performance tells them what flight they fly on, how to get from the airport to the hotel, who to call at the concert hall or club, what time to appear.

**when answering ads . . .
Say You Saw It in
Billboard**

DECEMBER 19, 1970, BILLBOARD

According to Variety, our two new releases are already smash hits.

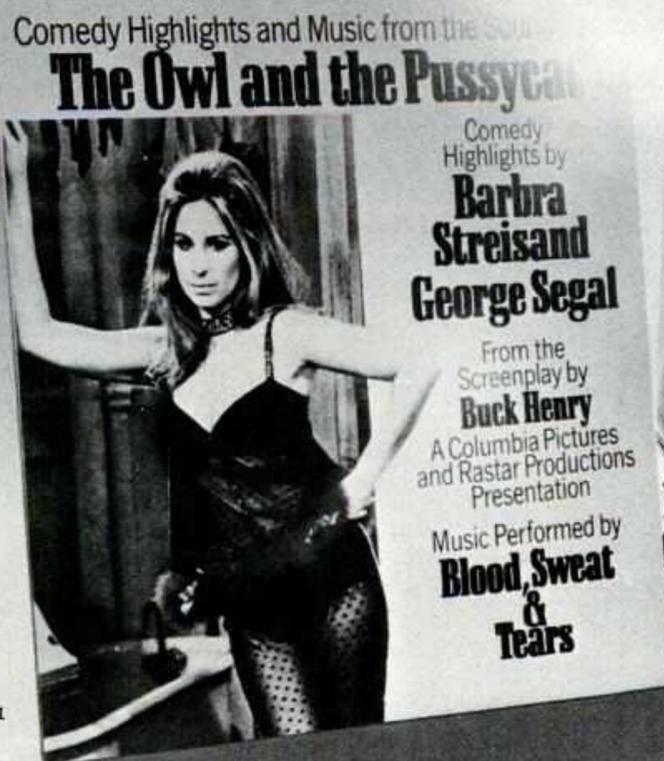
Variety keeps track of the top-grossing films in the country. And according to their chart, "The Owl and the Pussycat" and "Little Fauss and Big Halsey" have been near the top for weeks.

"The Owl and the Pussycat" is the Barbra Streisand/George Segal comedy that Pauline Kael of *The New Yorker* called, "the only good romantic comedy

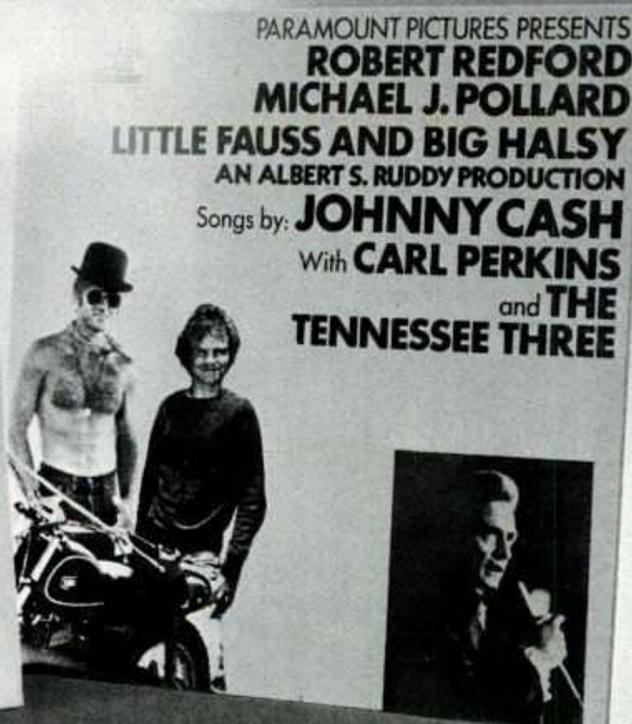
of the year." Wanda Hale of the *New York Daily News* said, it was "a non-stop laugh-in. Barbra Streisand is an outrageously funny comedienne." The box office appeal of "The Owl and the Pussycat" was immediately proven. And the Original Soundtrack album will be equally successful. It contains an hour of hilarious Streisand/Segal dialogue, and music composed as well as performed by Blood, Sweat & Tears.

"Little Fauss and Big Halsey" stars Robert Redford and Michael J. Pollard. And the young people who are flocking to

see it are hearing some great new Johnny Cash and Carl Perkins songs in the process. (Including, for the first time, a studio version of Cash singing Bob Dylan's "Wanted Man," a favorite selection from "Johnny Cash at San Quentin.") The appeal of the Cash/Perkins soundtrack should be as obvious as the appeal of the Redford/Pollard movie.



S 30401



S 30385

New Original Soundtracks on Columbia Records® and Tapes

PRECISION TAPES TO USE SOME DOLBY PRODUCT

LONDON—Precision Tapes will use the Dolby B-type circuit for duplication of certain product. The company has taken delivery of a Dolby unit which has been installed at the company's Chadwell Heath, Essex, manufacturing plant.

First Dolbyized cassettes to be released by the company will be available on Jan. 8. They are two classical albums, "Pastoral and a Knot of Riddles" by the London Chamber Orchestra and the Brachner Machler choir and "Mahler's Symphony No. 1 in D" by the New Philharmonic Orchestra.

Also scheduled for Precision's January release are the first cassettes and cartridges from World Record Club, and "John Peel Presents Top Gear," edited highlights of some of Peel's Radio One shows which is being issued by BBC Enterprises. The album features Bridget St. John, Sweet Marriage and Welfare State.

Motorola Auto Product Goal

By EARL PAIGE

CHICAGO—The consolidation of Motorola's automotive sound products will mean, among other things, that products designed for long-range OEM use in automobiles now will be available faster to dealers, according to Oscar Kusisto, vice president and general manager of Motorola's automotive products division.

Motorola-brand products will be marketed through the automotive products division, heretofore primarily OEM-oriented. Directing the sales and marketing of Motorola brands for the automotive division is C. J. (Red) Gentry.

One aspect of the move will be that Kusisto's division, which enjoys a major role in long range OEM planning, can now concentrate on the aftermarket, as well. "Until now, we have not been franchised to sell Motorola branded products directly. This meant that, regardless of how innovative our ideas were, we were subject to the design decision and long lead times dictated by the car manufacturers," Kusisto said.

He said such equipment lead time often is two-and-a-half to

three years and that he is confident Detroit will offer quad-sonic but probably not until "1972 or 1973."

"Now, with the ability to enter the market directly with Motorola branded products, we (the automotive products division) can provide distributors with new technological innovations along with creative styling in short time frames."

Gentry explained what it all means to distributors:

"Our competitors are specialists," Gentry said. "So, the primary reason these products have been transferred to the automotive products division is because it has the specialized talents necessary to develop products, policies and programs for distributors to obtain a considerably larger market share than we currently capture."

Few Changes

Gentry said the current Motorola automotive sound product distributor net—both full line and automotive only—will continue. "Only in those individual cases where we do not get the necessary interest and attention will we consider a change, and

(Continued on page 20)

'What We Need Are Sales, Not Technological Ideas'

By BRUCE WEBER

LOS ANGELES — What the tape industry needs is a good Dolbyized cassette?

"What the industry needs now is cassette sales volume—stereo equipment sales in the middle to high price range and prerecorded tape sales in any price range," asserts many buyers. "The industry isn't ready, right now, for a new cassette tape technological breakthrough."

In down times, many admit, the consumer isn't likely to spend dollars for luxury breakthroughs.

However, others contend that the industry has a strong commitment to keep the state of the art advancing, and that at last there are solid reasons for optimism in the cassette vs. stereo 8 configuration tug-of-war.

To some, it is still conceivable, though hardly likely, that the industry may simply grit its teeth and wait for better times before introducing Dolbyized prerecorded cassettes on a mass scale.

A Gimmick?

Retailers, anxious to hypo a sluggish economy, are more wary of confusing consumers. Too, they say, where is the (Dolby) equipment to support what may be labeled a new gimmick?

(Harman-Kardon, Fisher and Advent's cassette decks are newly introduced high quality cassette recorders incorporating a built-in Dolby noise reduction system.)

But the evidence clearly points to Dolbyized prerecorded cassettes—on a selective basis.

The controversy over the value of Dolbyized cassettes isn't likely to persuade tape companies, both electronics manufacturers and tape duplicators, from producing cassette units with built-in Dolby systems or prerecorded cassettes utilizing the Dolby process.

Ampex, among a few others,

feels there is some demand, however small, to Dolbyize a few select classical titles so that there will be some product to play on the new Dolby cassette recorders.

(Contrary to Ampex press release announcing its intent to Dolbyize its entire tape catalog, an official for the company stated, in fact, only selective titles would be Dolbyized.)

All the players with built-in Dolby systems also include a "defeat" switch whenever "conventional" playback is needed. Playing a non-Dolby cassette with the Dolby circuit in action could result in loss of high frequency response, many feel.

Actually, the cassette units outfitted with the Dolby system don't realize the low-noise capabilities, because commercial cas-

ettes, even those which have been recorded with the Dolby process, have been "de-Dolbyized" to make them compatible with conventional cassette equipment.

However, a cassette deck with a noise-reduction circuit can yield increased frequency response on recordings made on it—an increase of from 12,000 to 15,000 Hz, or almost half an octave. Only one section of the spectrum in the cassette, the mid-high to high-end, will be Dolbyized, where most of the noise is found.

Naturally, a prerecorded cassette, to take advantage of the Dolby circuit on playback units, must be "electronically stretched" with the proper Dolby characteristics.

(Continued on page 16)

Lib/UA Seeks Sales Copy Ban Vs 2 N.C. Distributors

LOS ANGELES — Liberty/UA Records is seeking an injunction in Superior Court in Charlotte, N.C., to prohibit two distributors from copying or selling its tape product.

Defendants are Eastern Tape Corp., its president, J.M. Pettus, and G & G Sales. The complaint contends the defendants distributed and sold tapes to retailers.

Robert B. Rosene, Liberty/UA attorney, said he brought the action against Pettus and the two companies to test a North Carolina state law in regard to infringement.

An attorney for G & G, Francis M. Pinckney, outlined the statutory provision (66-28) in a letter to Rosene. He said, in part, "... that North Carolina has a statutory provision which expressly abolishes all common law rights attaching to phonograph records and electrical transcriptions. In light of this unequivocal expression of state law in North Carolina, G & G will oppose any unwarranted attempt by Liberty/UA to assert monopolistic rights to its recordings."

Further, Rosene has started an educational program aimed at teaching law enforcement agencies the "in and outs of tape pirating."

He spoke to a group of 75 police officers, agents and district attorneys recently in San Diego outlining the problems faced by the recording industry.

He also spoke to the district attorney's office in Ventura County and is planning to bring his educational program to officials in Orange County, both governmental agencies in Southern California.

"Many law enforcement agencies are not really aware of tape pirating," Rosene said. The attorney brings pirated tapes to his demonstrations and points out differences between legally duplicated repertoire and bootlegged product.

The meeting in San Diego brought immediate results. Police, acting on tips and now aware of bootlegged tapes, made

arrests in El Cajon and Spring Valley, both in San Diego County.

The San Diego sheriff's office and two units of El Cajon police cited suspects under section 653-H (California penal code).

(Section 653-H deals with sound recordings. It reads, in part, "Every person is guilty of a misdemeanor who: Knowingly and willfully transfers or causes to be transferred any sounds recorded on tape with intent to sell without consent of owner for profit," etc.)

In all, more than 2,100 tapes were impounded in the arrests. In the six arrests, according to San Diego Police, 22 different manufacturers and 1 supplier were identified. In addition, one foreign manufacturer, Lonso Company, Ontario, Canada, was identified by markings on tape packages.

El Cajon police also reported of open booth sales (of illegally duplicated product) on a university campus in San Diego.

KINNEY RENEWS PIRACY ATTACK

LOS ANGELES — The Kinney family of labels, Warner Bros., Atlantic and Elektra, reiterated its policy to wage an open war against record and tape piracy.

Distributors and dealers run the risk of being cut off and denied product should they be involved in the sale or distribution of unauthorized material, according to a statement signed by Mo Ostin, president of Warner Bros.; Ahmet Ertegun, president of Atlantic, and Jac Holzman, president of Elektra.

The companies are cooperating with the Federal Bureau of Investigation, the Attorney Generals of their respective states, local district attorneys and private investigative agencies.

Cassette Players & Tapes to Make Czech Bow—Supraphon in Deal

LOS ANGELES — Cassette players and prerecorded tapes will be introduced in Czechoslovakia beginning this month, according to Jaroslav Seda, president of Supraphon Records, a Czech-based label, who is on a visit to the U.S.

Players will be manufactured and distributed in Czechoslovakia by Tesla, a Czech company, while prerecorded cassettes will be distributed by Supraphon.

Seda said his company will issue pop and spoken word product on cassette, but will hold off releasing classical albums. There are no plans by Supraphon to issue 8-track cartridges.

"There is little interest in 8-track in Czechoslovakia, primarily because few people own automobiles," Seda said, through interpreter Pavel Smola, director of ARTIA, Czech's foreign trade corp. for the import and export of cultural commodities.

Although it will be many years before tapes reach the prominence they seem to have achieved in the U.S., Seda said, he believes the concept is beginning to blossom in his country. More and more young people are becoming aware of tapes and are seen in the streets carrying portable players," he said.

Seda plans to distribute tapes in more than 180 retail stores owned by Supraphon, the largest record manufacturer in Czechoslovakia. Tesla players also will be sold in the retail network.

Tapes will be distributed through Supraphon's record club, which also has foreign catalogs, including DGG, Polydor, CBS and Verve.

Seda is in the U. S. to discuss licensing agreements and is touring the U. S. to study American methods of retailing, distribu-

tion, record clubs, tape organizations, etc. His Czech catalog, which is distributed in the U. S. by CBS, is doing well, he said, especially in classical music.

His agreement with CBS has expired, however, and he is studying several companies for a new partner. He will continue to import records into the U. S. He also wants to place Czech singer Karel Gott with an American label for distribution.

Supraphon distributes 20 different American-owned labels in Czechoslovakia.

Seda said the music market in Czechoslovakia is in an excellent creative and financial state. "Business is growing very quickly, and in the last three years the market has more than doubled for records."

He reports 'the singles market is declining very rapidly in the face of increased interest in albums.



In The Tradition Of
"Lara's Theme"
from the MGM Motion Picture "Doctor Zhivago"
Another Maurice Jarre Hit
Rosy's Theme
from
"Ryan's Daughter"
from David Lean's film, "Ryan's Daughter"
An MGM Presentation
#K-14201

Arranged and conducted by
Don Costa



Wally's Develops 8-Track Auto Unit Which Plays Through AM Radio

By RADCLIFFE JOE

NEW YORK—Wally's Stereo Tape City has developed an 8-track automotive tape player that plays through the AM radio of any car.

The unit, manufactured exclusively for Wally's by a leading firm of Japanese home electronics manufacturers, attaches to the antenna leads of the car radio, and utilizes existing speakers, thereby eliminating the need for cutting into the car's upholstery.

The unit, which lists for an introductory price of \$24.95, was designed by Wally's to boost the sale of its staggering 50,000 piece tape inventory. According to Harold Wally, the firm's

chief executive, the unit is being sold at cost, "because we are primarily software retailers, and are in hardware mainly to stimulate sales of our units."

Wally said the player is ideal for car owners who would like the luxury of having a tape player in their automobiles without the hassle of complicated and expensive installation. "Our unit can be installed by almost anyone using a spanner and screwdriver," he said.

The unit, which got its first sneak preview at the recent APAA show, has already received large consumer response, with more than 1,000 pieces being sold through Wally's two

locations on 11th and Greenwich Avenues in New York City.

Although Wally's is, at present, involved in negotiations with automobile dealers and distributors across the country for the merchandising and marketing of the product, sales will be confined exclusively to the company's two New York outlets, at least until mid-1971.

Said Wally, "This move is designed to build a slow but steady market for the product, rather than overstock it and face the problem of dumping later on."

The Wally's executive stressed that consumers should not be misled by the low cost of the unit, which is not indicative of a cheaply developed product. "We are working with one of the finest electronics companies in Japan, and they, in turn, are using the same components found in their higher-priced machines."

The unit, which is small enough to fit into the glove compartment of the average automobile, carries an initial one-year unconditional guarantee. "But," said Wally, "we hope to eventually change this to a lifetime guarantee."

Production capacity on the player is 100,000 units a month, and a home version is already on the drawing boards.

Tape Equipment Sales in 3rd Quarter Show Big Advance

NEW YORK—The sales of tape equipment in the United States showed significant advancement during the third quarter of 1970, according to figures released by the Consumer Electronics Group of the Electronic Industries Association.

Total U.S. sales of tape recorders were 2,391,659 during the third quarter of 1970, as compared with 1,924,460 during

the same period of 1969. Tape players of all configurations climbed to 1,705,895, a marked increase over figures for the same period in 1969.

During the first nine months of 1970, 5,878,122 tape recorders were sold in this country, as compared with 4,665,753 sold during the same period of 1969. The sale of tape players was also up to a significant level above that of 1969.

What We Need Are Sales, Not Technology

• Continued from page 14

In the main, though, most record companies and tape duplicators are being cautious about releasing Dolbyized cassettes, even knowing that the quality of prerecorded cassettes will have a fuller fidelity range.

Most record manufacturers are not convinced of the compatibility of the Dolbyized cassette, and that there is enough equipment on the marketplace to justify making "stretched" cassettes.

Professional recording studios now almost universally use a Dolby noise reduction system to keep tape noise down.

"You gain maximum advantage if you record with Dolby right in the studio, then decode in the cassette deck," said Marc Aubort of Dolby Laboratories. "But even if you start with a conventional recording," he added, "you save 3db in noise for every tape transfer. In the case of prerecorded cassettes there may be as many as three or four steps from the original master tape to the cassette copy."

A Warning
He warned that "you can't gain anything that wasn't there before you used Dolby, but you

can make sure that everything you have stays with you through the loudspeaker."

There will be two forms of Dolbyized cassettes on the market, when the time is right, those coming from Dolby tape masters and those coming "after-the-fact." "Those coming from Dolby tape masters will show the greatest difference over conventional cassettes," Aubort said.

(Some industry sources believe Dolby cassettes sound better on less expensive equipment, and that better equipment gives Dolbyized cassettes a sound unnaturally bright. The latter can be compensated for by turning down the treble control.)

Ampex has scheduled a limited supply of Dolbyized cassette—several operas from London and repertoire from Phase 4—and Vox has issued four titles. Deutsche Grammophon (DGG) plans no Dolby cassettes, but has been Dolbyizing its records and releasing them with conventional equalization. (Vox, London and Phase 4 releases are Dolbyized from Dolby tape masters.)

Vanguard is making plans to release Dolbyized repertoire, perhaps in January.

MCA Wing Opens a Tape Duping Plant on Coast

LOS ANGELES—The manufacturing arm of MCA has opened a tape duplicating plant here to service the West Coast.

The 10,600-square-foot plant in North Hollywood has five 8-track and five cassette slaves turning out product for the MCA family of labels, including Decca, Kapp, Coral, Uni and Vocalion.

The facility, MCA's second duplicating plant in the U.S., the other in New York, has a capability of producing 5,000 cartridges and 3,000 cassettes daily. It is operating at 60 percent capability, according to Dick Rock, general manager, with plans to acquire some custom duplicating work.

Originally set up to improve service on the West Coast and to increase duplicating capacity, plans were set in motion to establish a new plant in December 1969, when MCA was doing customwork for Atlantic Records. Since then, Atlantic (and

Warner Bros.) decided to duplicate/market through Ampex.

Outfitted with Gauss equipment, the plant is duplicating only 8-track and cassette. Reel-to-reel, plus stereo 8 and cassette, is being done at MCA's New York facility.

Rock said the plant was producing "some blank tape, but only for internal utilization, not for the retail market." Cassette and 8-track blanks are being used in several MCA divisions and subsidiaries.

Following the industry pattern, MCA is duplicating more 8-track than cassette, almost at a 4 to 1 pace, Rock said. Reel business is too small to outfit the West Coast facility with equipment.

Although the custom duplicating market has bottomed out this year, Rock believes the MCA labels "will keep us pretty busy." He doesn't anticipate doing custom work in the non-music areas. "It's not our specialty," he said.

Introducing SURVEYOR I

Low Cost, Versatile, High Production Sealer & Tunnel Combination.

Price: \$1295

FUNCTIONS:
1. SEALING ARM CUTS OVER BELT, CARRYING PRODUCT THROUGH TUNNEL.
2. CAN DO ALBUMS, SINGLES, CARTRIDGES, ETC.

Compact, easy to operate impulse heat sealer and shrink tunnel. Will package tapes, records, etc. without any adjustment to sealer or tunnel.

One operator can package 600 or more units per hour. Hold down feature keeps sealing bar in position during controlled heat cycle, then releases automatically. Package drops onto conveyor belt for quick pass through tunnel, operator brings

next package for positioning. Only handle package once. Unit lends itself to high production. Operator can do two packages in the time usually required for one.

Tunnel has individually controlled heat elements for both top and bottom. Also, adjustable speed control for conveyor and air circulation fan. This gives uniform exposure of all sides of package for perfect results.

ALSO: BLANKS, BULK TAPE, CARTRIDGES, FILM, WIRE, ETC.

MANUFACTURER & DISTRIBUTOR:

SONIC-SOUND ENTERPRISES

5267 W. Pico Blvd./Los Angeles, California 90019
Phone (213) 931-9570

Tape Happenings

Data Packaging, Cambridge, Mass., has named **Sir Sales**, of Roslyn Heights, Long Island, as its manufacturing representative for the New York Metropolitan area. Sir Sales will market the Dynasound line of blank cassettes and cartridges. . . . **Allied Creative Productions**, a subsidiary of Allied Records, Los Angeles, is opening a tape division to handle marketing and sales of its own products. Louise Moore will direct the division. . . . **Sunset Records** is releasing six budget 8-track titles in January. . . . **The Double Sixteen Co.**, Wheaton, Ill., has introduced the Dosix cassette carousel which stores 25 tapes. There are two units, \$9.95 and \$11.95, available in three styles. . . . **Optronics** has acquired

cartridge TV rights to a "Country Music Caravan" series from **Gannaway Productions** and 12 30-minute cook shows. . . . **Supronics Corp.**'s Helen Neushaefer division, College Point, N.Y., has introduced a cassette carrying case at \$4.95. **Conart Industries**, Glen Head, N.Y., assembles the case. . . . **Scully Recording Instruments** has introduced a high-speed 8-track winder, model CC-8. . . . **United Record & Tape Industries** has named Kofoed Public Relations Assoc., Miami, as its public relations counsel. . . . **Schwann Catalog** now lists 8-track and cassette titles and will change its name to Schwann Record and Tape Guide. . . . **Custom Music Corp.** has opened a store in Atlanta.



INTRODUCING: THE STAPLE SWINGERS

The Staple Singers have always performed with a power and spirituality that is rare. They've always sung hard. Now they're swinging just as hard as they sing. Their new single LOVE IS PLENTIFUL is more than just an extension of their own spiritual feelings.



It's a fantastic blending of contemporary arranging and production. It's a song full of brass and rhythm and love. The flip side is a Jeff Barry/Bobby Bloom tune HEAVY MAKES YOU HAPPY (Sha-Na-Boom Boom) Either one should have you dancing in the street.

Love Is Plentiful (STA-0083)

From the forthcoming album, **THE STAPLE SWINGERS** (STS-2034)

Stax Records, 98 North Avaton, Memphis U.S.A. Distributed in Canada by Polydor Records Canada Ltd.

Cartridge TV

CBS Develops Advanced EVR

STAMFORD, Conn. — CBS Laboratories has developed an advanced version of its EVR player that features a color photography addition for use with a portable camera, capable of taking either still or moving pictures in full color, while using black and white film.

The unit, described as the latest advance in cartridge TV technology, is capable of recording up to 18,000 still pictures on a single reel of film.

Dr. Peter Goldmark, president of CBS Laboratories, said the unit was designed in order to create a system of electronic color photography, married to the principles of the CBS Electronic Video Recording System (EVR).

He added that the two are totally compatible, and conceived so that a color movie or color stills made with the new camera utilizing standard black and white film, could be played through an EVR player, and seen in full color on an ordinary color television receiver.

Although the unit has already been patented through the U.S. Patent Office, Goldmark stressed that it is still in its research

stage, and that developments for production design and market feasibility studies are yet to be undertaken.

Without Power

The unit could be operated without electric power, and color coding is accomplished through a special arrangement of fixed optical filters placed directly behind the camera lens.

"The unit," said Goldmark, "would be equipped with a shutter lever for still pictures, and a crank for moving film."

He added, "When played through an EVR system hooked to a television set, the EVR player retrieves the optical coding on the film electronically and registers them for color playback.

In the EVR system now in use, a color signal is fed into an electron beam recorder where a coded color signal is produced in monochrome. Release cassettes are then produced through high-speed multiple printing.

The new color photography addition to the system offers the same end result with a photographic motion picture camera designed on the same prin-

(Continued on page 54)

With A NAME Like FORBES it's GOT TO BE Good!

Forbes makes fine magnetic recording tapes for cassette loaders and duplicators.

Forbes Electronics, Inc.
Mills Industrial Park
Middletown, New York 10940
Tel. 914-692-4451

Forming of 2 Cos Seen Boosting CTV in U.K.

LONDON — The U.K. cartridge TV market will get a shot in the arm with the formation of two new British-owned software

production companies.

The new firms are offshoots of the Thorn Electrical complex, which already produces color and monochrome TV receivers, and Crown Cassette Communications, a consortium set-up by Crown Agents of London, the Longman Penguin Publishing group, and the Industrial Commercial and Finance Corporation.

The Thorn company, which expects to go into program production in the first half of 1972, has opted for the magnetic tape cassette format and preliminary negotiations have been concluded with Philips in Eindhoven for Thorn to use the Philips VCR color standard.

Philips, along with the Japanese contenders in the cartridge TV race, is developing a video-cassette system.

Initially, Thorn will be producing programs for the educational and industrial training fields before going into the domestic market in the mid-1970's.

Crown Cassette Communications, which will be producing its first material next year, is also setting up a distribution network.

A central part of Crown will be Television Recordings, a company in which Crown agents have a stake of more than 40 percent. TVR has no airtime of its own but provides recordings and transmission services for broadcasting organizations. Crown will process existing material for cassette as well as produce its own programmes specifically for audio-visual systems.

George Wightman, chief executive of the new company, commented last week: "The successful development of cassettes is a more difficult matter than certain bandwagon optimists imagine."

TOP Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
2	5	GREATEST HITS Sly & the Family Stone, Epic (KO 30325; ET 30325)
3	2	LED ZEPPELIN III Atlantic (TP 7201; CS 7201)
4	7	STEPHEN STILLS Atlantic (Ampex M-87202; Ampex M-57202)
5	—	ALL THINGS MUST PASS George Harrison, Apple (BXWB 639; 4XWB 639)
6	3	CLOSE TO YOU Carpenters, A&M (8T 4271; CS 4271)
7	8	LIVE Grand Funk Railroad, Capitol (BXWW 633; 4XWW 633)
8	6	THIRD ALBUM Jackson 5, Motown (MB-1718; M 75718)
9	10	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-206; 73-206)
10	4	SWEET BABY JAMES James Taylor, Warner Bros. (8WM 1843; CWX 1843)
11	11	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
12	14	TO BE CONTINUED Isaac Hayes, Enterprise (ENB 1014; ENC 1014)
13	15	TAP ROOT MANUSCRIPT Neil Diamond, UNI (8-73092; 2-73092)
14	12	COSMO'S FACTORY Creedence Clearwater Revival, Fantasy (88402; 58402) (Ampex)
15	16	CHICAGO Columbia (18 B0 0858; 1610 0858)
16	18	LAYLA Derek & the Dominos, Atco (Ampex M-82704; Ampex M-52704)
17	13	AFTER THE GOLD RUSH Neil Young, Reprise (BRM 6383; 56383) (Ampex)
18	9	NEW MORNING Bob Dylan, Columbia (CA 30290; CT 30290)
19	22	STEPHENWOLF 7 ABC/Dunhill (85090; 55090) (Ampex)
20	19	GET YER YA-YA'S OUT! Rolling Stones, London (M72176; M 57176)
21	—	NATURALLY Three Dog Night, Dunhill (85088; 55088)
22	24	GOLD Neil Diamond, UNI (8-73084; 73-084)
23	25	ELTON JOHN UNI (8-73090; 2-73090)
24	33	BLACK SABBATH Warner Bros. (81871; 51871)
25	17	WOODSTOCK Soundtrack, Cotillion (Ampex T85 NN; T55 NN)
26	28	CURTIS Curtis Mayfield, Curtom (MB 8005; M5 8005)
27	29	WHALES & NIGHTINGALES Judy Collins, Elektra (ET 8 5010; TC 5 5010)
28	34	NO DICE Badfinger, Apple (8xt 3367; 4xt 3367)
29	40	WORST OF Jefferson Airplane, RCA Victor (P85 1653; PK 1653)
30	20	SHARE THE LAND Guess Who, RCA Victor (P85-1590; PK 1590)
31	35	GREATEST HITS, VOL. 2 Temptations, Gordy (G8-1954; G7-5954)
32	26	TOMMY Who, Decca (62500; 7-32500)
33	—	FOR THE GOOD TIMES Ray Price, Columbia (CA 30106; CT 30106)
34	36	DEJA VU Crosby, Stills, Nash & Young, Atlantic (TP 7200 & Ampex 87200; 57200)
35	32	CLOSER TO HOME Grand Funk Railroad, Capitol (8XT 471; 4XT 471)
36	—	WATT Ten Years After, Deram (M 77850; M 77650)
37	—	THAT'S THE WAY IT IS Elvis Presley, RCA Victor (P85 1652; PK 1652)
38	23	I (Who Have Nothing) Tom Jones, Parrot (M 79843; M 79643)
39	21	MAD DOGS & ENGLISHMEN Joe Cocker, A&M (8t 6002; CS 6002)
40	41	(UNTITLED) Byrds, Columbia (GT 30127; GA 30127)
41	30	A QUESTION OF BALANCE Moody Blues, Threshold (24803; 24603) (Ampex)
42	31	INDIANOLA MISSISSIPPI SEEDS B. B. King, ABC (8713; 5713)
43	27	WITH LOVE, BOBBY Bobby Sherman, Metromedia (890-1032; 590-1032)
44	42	BLOOD, SWEAT & TEARS 3 Columbia (CA 30090; CT 30090)
45	47	JOHNNY CASH SHOW Columbia (CA 30100; CT 30100)
46	46	JOHN BARLEYCORN MUST DIE Traffic, United Artists (U 8216; K 0216)
47	48	EVERYTHING IS EVERYTHING Diana Ross, Motown (M 81724; M 75724)
48	38	IDLEWILD SOUTH Allman Brothers Band, Atco (Ampex M-833-342; M-533-342)
49	49	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox Capitol (8XT 472; 4XT 472)
50	39	SUGARLOAF Liberty (9091; C-1091)

Billboard SPECIAL SURVEY For Week Ending 12/19/70

DECEMBER 19, 1970, BILLBOARD

Overland PRODUCTS COMPANY



You can rely on the nation's largest producer of metal components used in Cassettes and Cartridges. Contact us today!

- Constant Product Improvement and Development
- Lowest Prices
- Quality and Service
- Standard or Special Design Components

Overland PRODUCTS COMPANY
P.O. Box 6 • Ph. 402-721-7270
Fremont, Nebraska 68025

SAME DAY SHIPMENT OF ALL ORDERS!

ASK THE MAN WHO KNOWS

... how to make the extra profits with record care items, adapters, stereo head phones and other accessories ...



Pfannstiehl

FACTORY-TO-YOU SALES REPS.
KNOW and will explain the fine points in accessory selling for your profit!

PFANSTIEHL 3300 WASHINGTON ST. • BOX 498
WAUKEGAN, ILLINOIS 60085

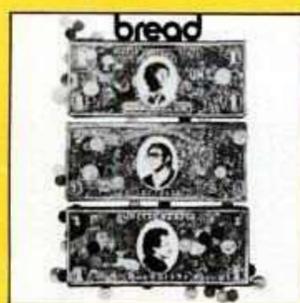
BREAD
FOREVER RISING
WITH THEIR NEW
RISING SINGLE
"LET YOUR LOVE GO"
(B/W "TOO MUCH LOVE")

EKM-45711



bread

AND THANK YOU FOR A TERRIFIC YEAR



BREAD
EKS-74044



Also available on Elektra 8-track and cassette



ON THE WATERS
EKS-74076

Available through the Elektra Corporation 15 Columbus Circle New York City 10023 582-7711

Copyrighted material

Amberg

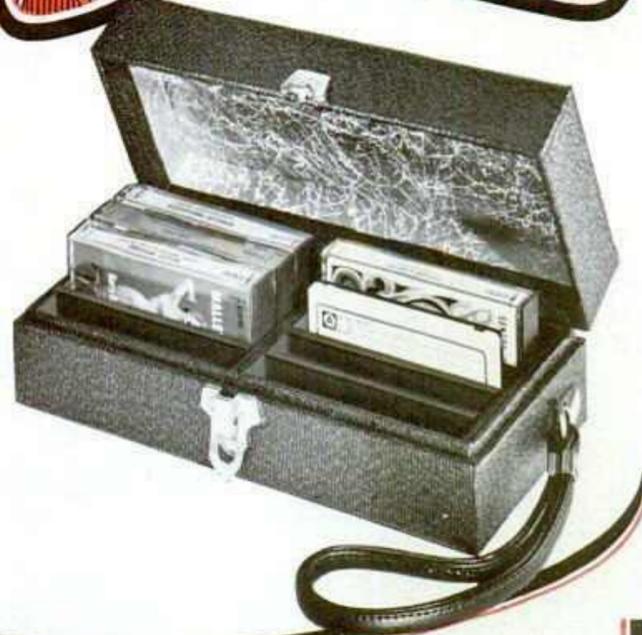
put a little something extra in this unique cassette case

The extra ingredient... style. Styles that communicate with the young people who are the big market for cassettes. This case is compact, yet has the look of luxury. Has a stylish loop handle that sets it apart. Holds ten cassettes. Is equipped with brass-plated hardware. Covered with rugged but beautiful gold and black material used on luggage. Interior is fully lined. Keeps cassettes dust-free. Protects against scratches.

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.

Ampak

For Music "On-The-Go!"



Tape CARtridge

Atl Entering 8-Track Market in England

LONDON—Atlantic Records is entering the U.K. 8-track cartridge market. The American independent already releases cassette product in this country through Polydor and last week signed Ampex Stereo Tapes to manufacture and distribute cartridges.

The label's first 8-track release will be made this month and will comprise nine albums, including a tape version of the Woodstock festival soundtrack which will be issued as a two-cartridge set. Other items in the issue are: 'Led Zeppelin II', 'Led Zeppelin III', 'Deja Vu' by Crosby, Stills, Nash and Young, the two samplers 'Age of Atlantic' and 'This Is Soul,' 'History of Otis Redding,' Lulu's 'Melody Fair' and 'Don't Play That Song' by Aretha Franklin. Further releases will be made "as and when product is available."

Normal cartridges will retail at \$6.74; the Woodstock pack will sell for \$15.76.

Commenting on the two-cartridge set, Bertie Eccles, AST market planning manager, pointed out that it would now be cheaper to buy the tape version of the soundtrack than the three-album disc pack released by Atlantic earlier this year. Eccles added: "Although we have managed to get all the music onto two tapes, there is in fact the equivalent playing time of three normal cartridges. In

view of this, \$15.76 for the set is a very reasonable price."

Auto Product Goal

• Continued from page 14

then only after every effort has been made to solve the problem."

Gentry spelled out a plan to beef up the distributors' ability to go after auto sound business.

"The automotive products division has been expanded. A sales manager will spend a minimum of 75 percent of his time with distributors, and there will be two major account managers and six automotive only regional sales managers. There will be an advertising and a sales promotion manager."

In addition to the benefits of a combined rather than dual engineering team in two divisions, Kusisto also mentioned the "multinational" manufacturing capabilities behind Motorola, which has automotive division facilities in England, Canada, Taiwan and Japan (the English and Japanese facilities have their own engineers).

After January 1, Motorola distributors will receive a new major account program. New products will be introduced, probably in mid-March. Kusisto already has said that the firm will be producing a cassette player for Chrysler.

Get your hands on a GME cassette

We want to prove how **fast** we can deliver **trouble free** cassettes

Why let poor delivery and quality hold up your cassette loading and output?

Here is a better deal from GME:

- GME cassettes are completely trouble-free. Proven reliability—millions in use throughout the world.
- Prices keenly competitive.
- The first part of any order supplied from stock.
- Library cases supplies

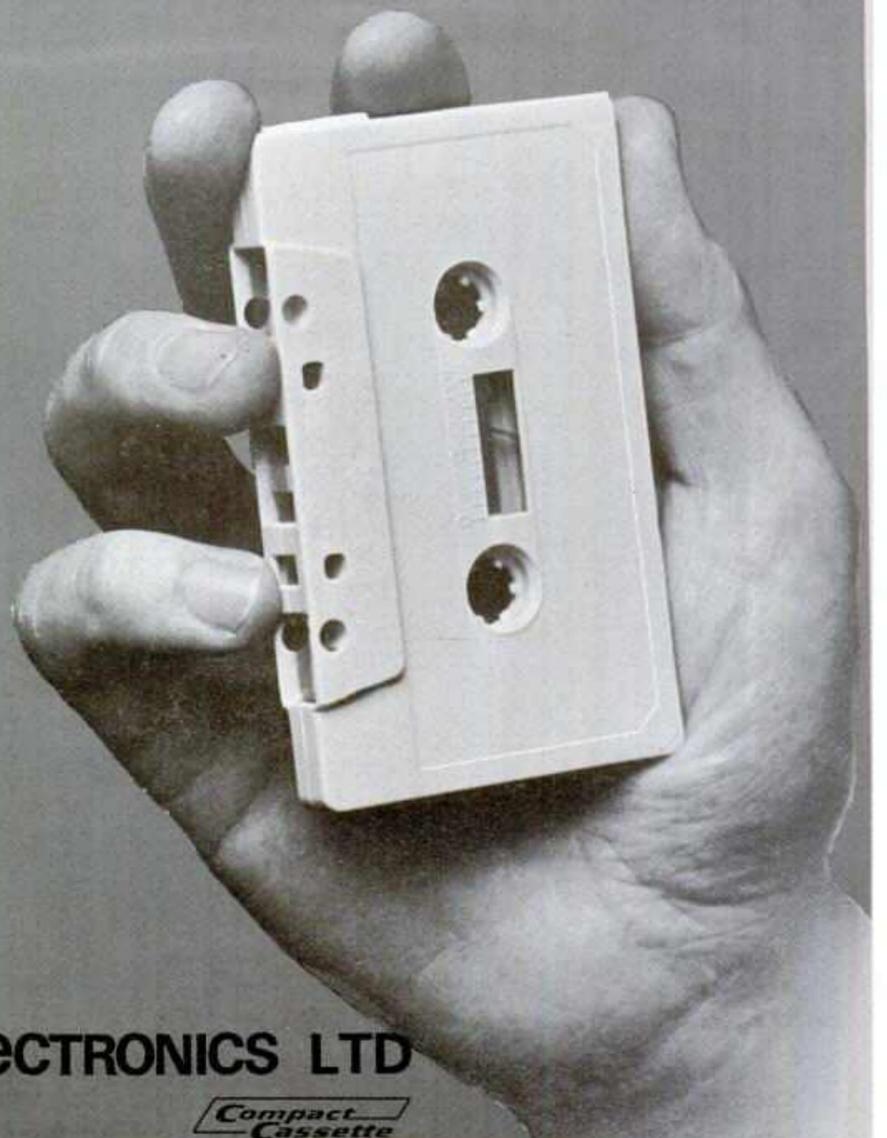
Send now for sample GME Compact Cassette.

GME

Write to
GENERAL MAGNETIC & ELECTRONICS LTD

73 Grosvenor Street, London W1X 9DD, England.
Telephone: 01-629 8368. Cables: Magtape London W1.

Compact Cassette



take off
from work
and get down
to business
...with pleasure

IMIC-3

MONTREUX, SWITZERLAND

JUNE 6-12, 1971

Announcing the Third International Music Industry Conference. The most significant opportunity for businessmen from all over the world, all phases of the industry, to meet, discuss, exchange views, learn, prepare for developments, help each other and enjoy.

In only two years, IMIC has established itself as the world-wide communication seminar for individuals involved in the international music business—records, publishing, personal management, law, performing arts, mechanical licensing and performing rights societies, radio, TV, audio-video technology. In 1969, 600 music men participated in the first international music industry conference on Paradise Island, Bahamas. The second conference in Palma, Mallorca drew 900 registrants. IMIC has become a vital element in the successful workings of the international music industry. Over 1,200 participants are expected to convene in Montreux, Switzerland for IMIC 3 in June. Register now.

THE BUSINESS

Program Format and Speech Translations. Sessions will be held every morning 0900-1200, Monday through Friday. Speeches in the plenary sessions will be translated into English, French, German, Italian and Spanish.

Company and Association Meetings. IMIC 3 affords organizations an excellent opportunity to hold special meetings with executives from principal countries, with licensees and sub-publishers, associations and other companies. After the stimulation of the morning conference sessions, the afternoons are a perfect time to hold company meetings and seminars. Complimentary rooms will be provided for any of these meetings. Secretarial help as well as audio-visual equipment is available. Write: Meeting Coordinator, IMIC 3, Suite 900, 300 Madison Avenue, N.Y., N.Y. 10017.

Registration Fees. Because of the growing attendance at IMIC conferences, participants should register *early*.

Special pre-registration fee: If you take advantage of this first announcement of the IMIC 3 conference and register NOW, the fee for the entire conference is \$210 per person. The fee includes attendance at all sessions, opening cocktail party, closing dinner dance and all work materials. (It does not include hotel rooms.) A check made out to the International Music Industry Conference should accompany registrations. Please use the coupon below or send the requested information on your letterhead. A check made out to the International Music Industry Conference should accompany registrations.

Regular fee: \$235 per person. Effective after January 1.

THE PLEASURE

Hotels. Early registrants have their choice. IMIC 3 registrants will enjoy accommodations at the five leading hotels of Montreux: Eurotel, Excelsior, Swiss, National and Palace. A special rate has been arranged for

the Music Industry Week from Sunday night, June 6th, until Saturday, June 12th. A limited number of suites and singles rooms are available. Hotel and room choices will be allotted on a first-come basis. Meals can be included at your option. The IMIC 3 Conference Office in Montreux will write each registrant to determine individual needs.

Ladies Invited. Last year, 250 women attended. Different tours are available each morning. In addition, IMIC 3 will have an opening cocktail reception on Sunday evening and closing dinner dance on Friday night. Registration fee: \$30 per person. This registration fee does not include the women's attendance at the conference sessions.

Travel and Transfer Arrangements. SWISS-AIR will be jetting you to IMIC 3. Registrants traveling by plane will be contacted by Swissair and offered the services of their worldwide organization. Special schedules have been arranged for IMIC 3 registrants to facilitate travel. Buses from the Geneva Airport to Montreux have also been set up specifically for IMIC registrants.



ADVANCED REGISTRATION FORM, FOR BUSINESS AND PLEASURE

The Third Annual International Music Industry Conference.

Sponsored by Billboard, Record Retailer and Discografia Internazionale.

Advanced Registration Fee: \$210 (£87-1s.) per person. \$235 (£97-2s.) after January 1, 1971.

Fee includes attendance at all sessions, work materials. It does not include hotel accommodations. Please make your check payable to the International Music Industry Conference. Check must accompany your registration.

If check is in dollars, send to:
International Music Industry
Conference — Ninth Floor
300 Madison Avenue
New York, New York 10017

If check is in sterling, send to:
International Music Industry
Conference — Record Retailer
7 Carnaby Street
London, W.1, England

Please register the following people to attend the IMIC. Check is enclosed for all registrants. Additional names can be sent in a separate letter. PLEASE PRINT THE FOLLOWING INFORMATION.

Name of Each Registrant _____ Title _____ Address _____

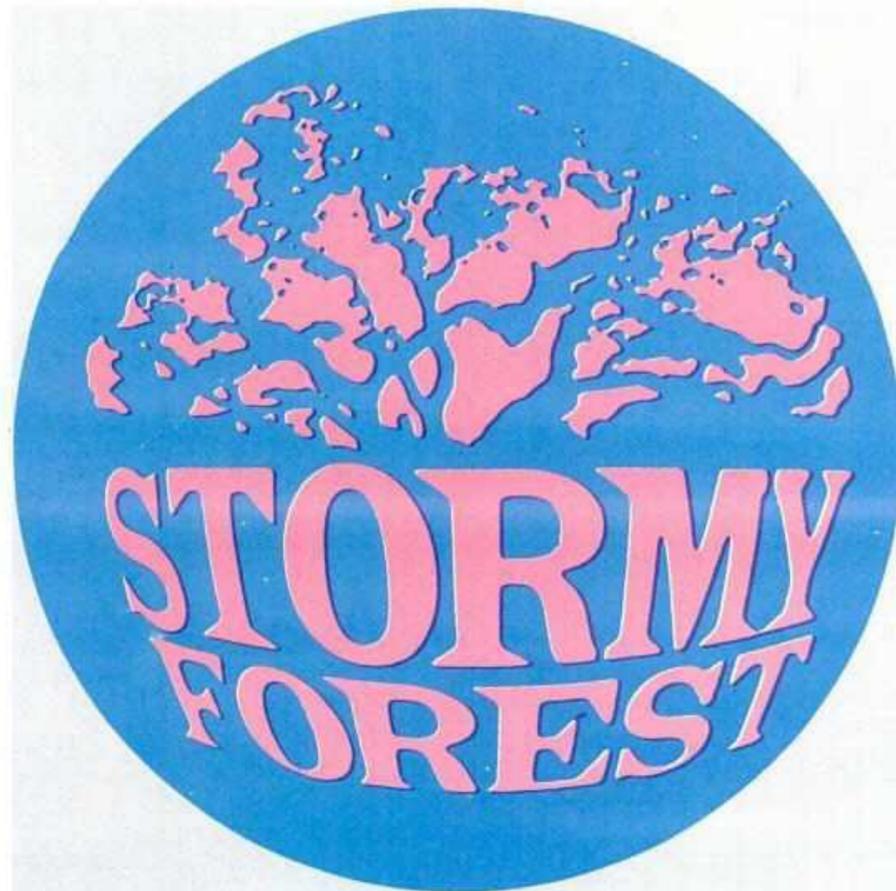
Your Name and Title _____

Full Address _____ Company _____

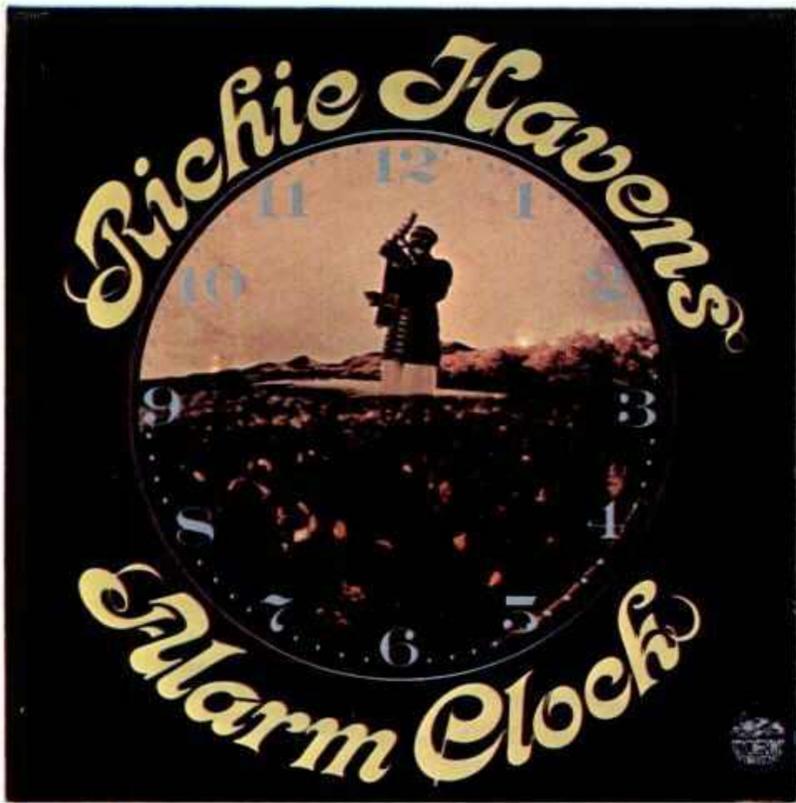
Wife's name _____

Please enclose \$30. for each woman registered.

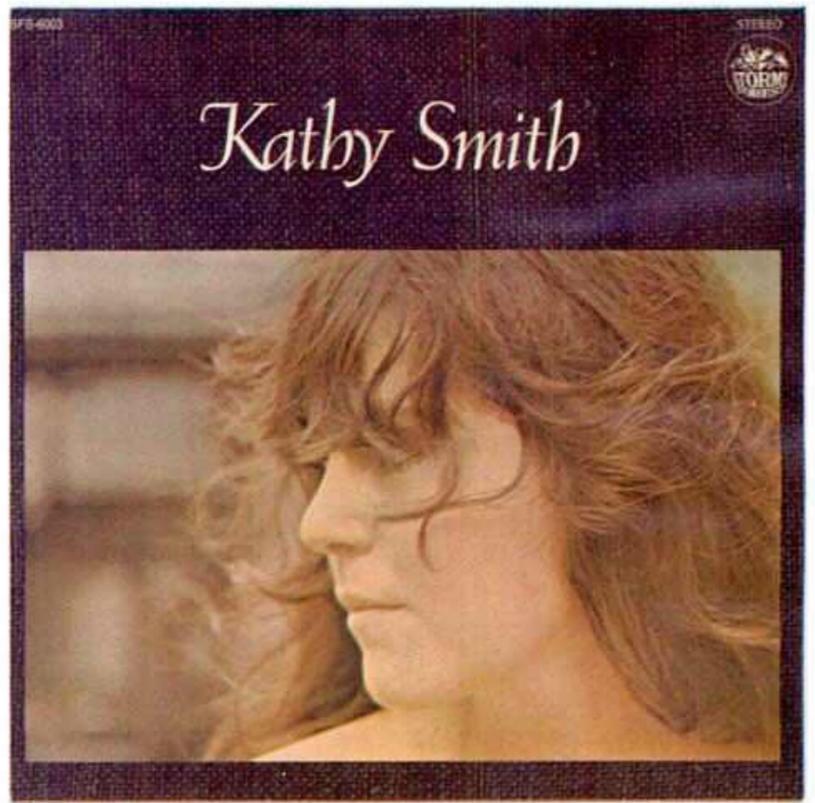
STORMY FOREST



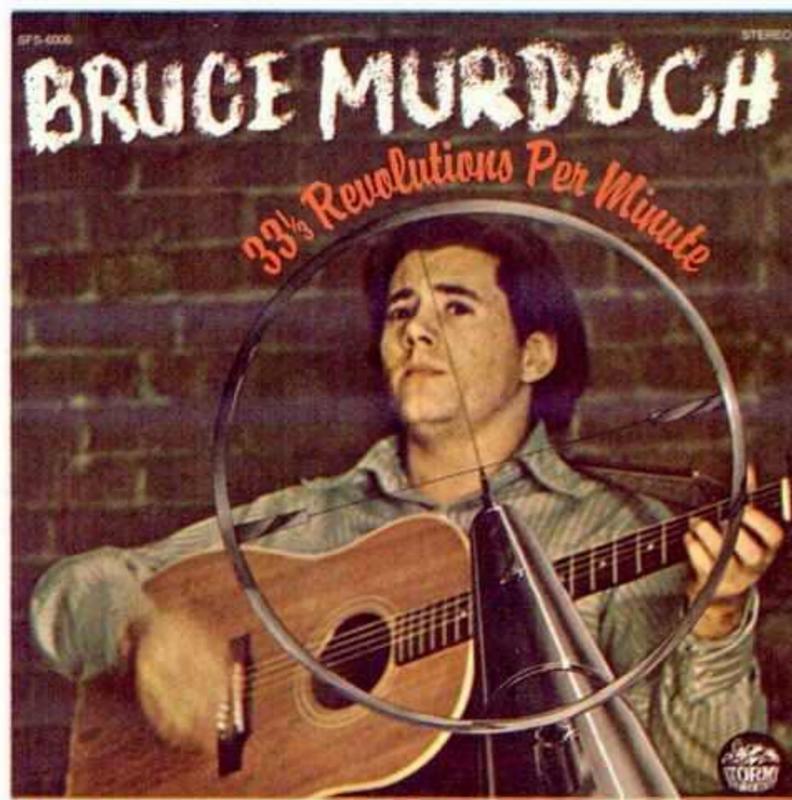
exclusively distributed by MGM RECORDS CORP.



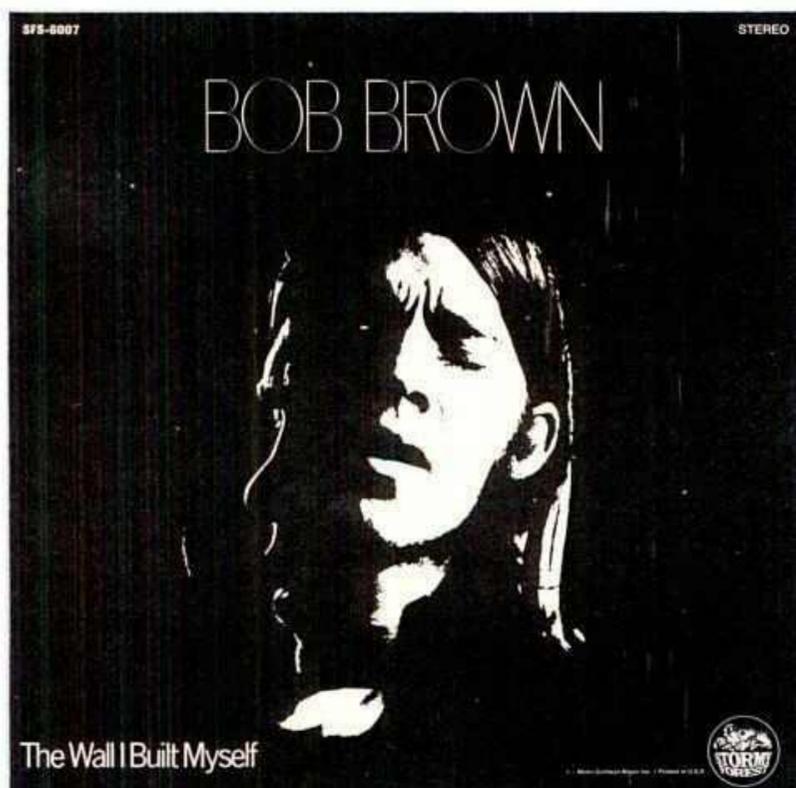
SFS-6005



SFS-6003



SFS-6006



SFS-6007



SFS-6001

America in the 60's Our industry has put it on record

GREAT SONGS OF THE SIXTIES

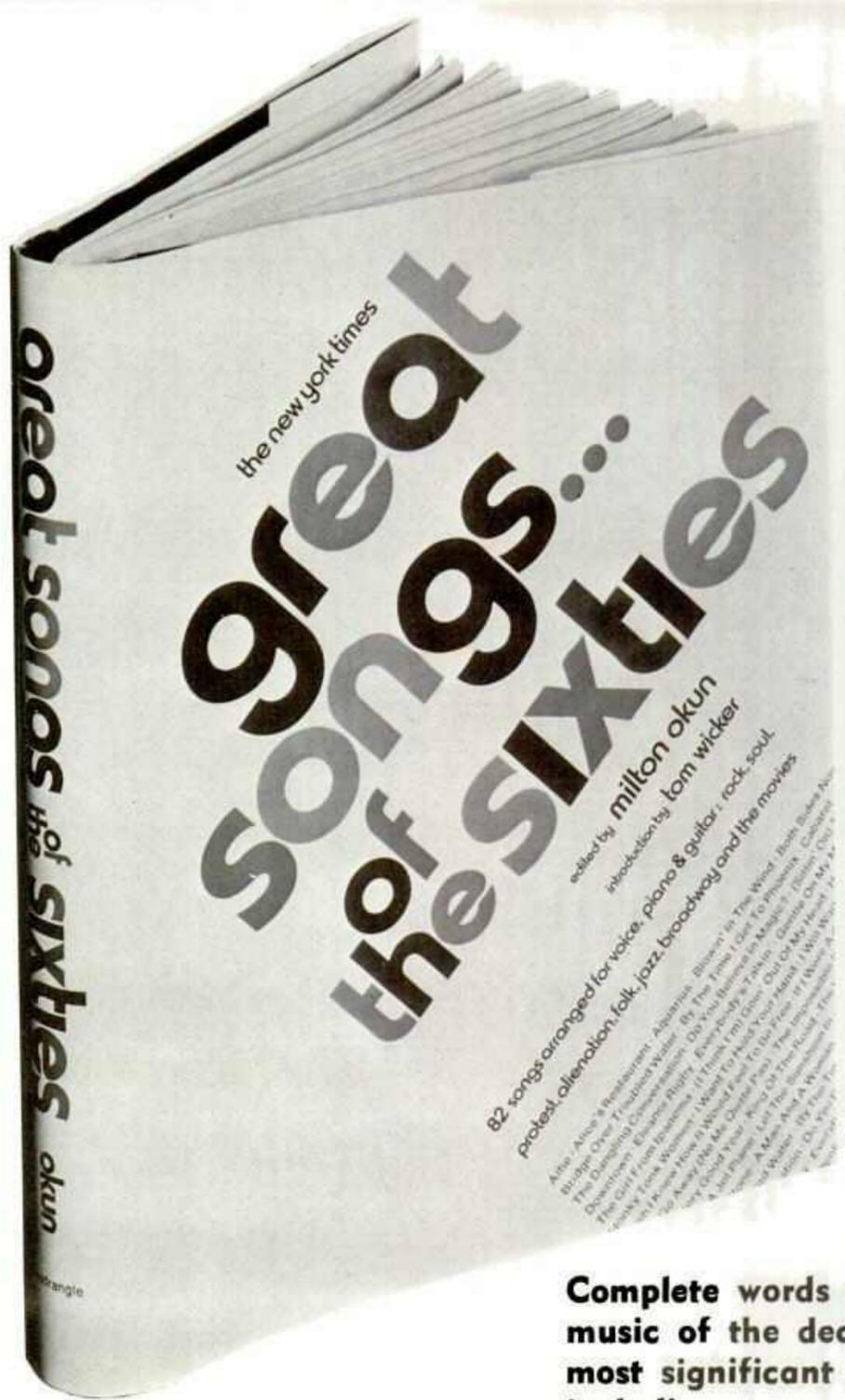
is a compilation of 82 songs—representing the most significant messages for America's generation in the last decade. For the music industry, this book provides insight into the historical, political, social and cultural attitudes of our society.

82 explorations into our time

Every relevant song of the decade is included in this spiral-bound volume—from the kaleidoscopic messages of Lennon and McCartney to the complex charms of Bacharach and David, from the imagery of Paul Simon to the realities focused on by Bob Dylan. The words and music of all 82 songs are printed in full, providing complete material for analysis and reference. In addition, GREAT SONGS OF THE SIXTIES has been "decoded" and reconsidered in the light of America's generational, technological and racial crisis by producer-musicologist Milt Okun and political expert Tom Wicker, associate editor of The New York Times.

America experienced many significant moods in the last decade. Our industry put it on record. That's why GREAT SONGS OF THE SIXTIES is a major reference source for all concerned with the time, the people, the place and their product: music.

Order your copy today. Just fill out the coupon below. (For sale in the U.S. only.)

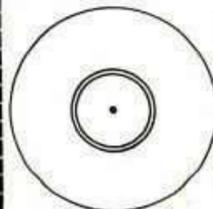


Complete words and music of the decade's most significant songs, including:

Alfie • Alice's Restaurant • Aquarius • Blowin' in the Wind • Both Sides Now • Bridge Over Troubled Water • By the Time I Get to Phoenix • Cabaret • The Dangling Conversation • Do You Believe in Magic? • The Dock of the Bay • Downtown • Eleanor Rigby • Everybody's Talkin' • Gentle On My Mind • Georgy Girl • The Girl From Ipanema • Goin' Out of My Head • Hey Jude • Honky Tonk Women • I Want to Hold Your Hand • I Will Wait for You • I Wish I Knew How it Would Feel to be Free • If I Were a Carpenter • If You Go Away • The Impossible Dream • Is That All There Is? • It Was a Very Good Year • King of the Road • The Last Thing on My Mind • Leaving on a Jet Plane • Let the Sunshine In • Let's Get Together • Light My Fire • Like a Rolling Stone • Little Boxes • A Man and a Woman • Marieke • Mellow Yellow • Monday, Monday • Moon River • Mr. Tambourine Man • Mrs. Robinson • My Way • Never on Sunday • New York Mining Disaster 1941 • Ode to Billy Joe • On a Clear Day • Papa's Got a Brand New Bag • People • Quiet Nights of Quiet Stars • Raindrops Keep Fallin' on My Head • Respect • San Francisco • Satisfaction • Say It Loud, I'm Black and I'm Proud • Society's Child • The Sound of Silence • Spinning Wheel • Strangers in the Night • Sunny • Sunrise, Sunset • Suzanne • A Taste of Honey • There But for Fortune • Those Were the Days • A Time for Us • The Times They Are a-Changin' • Try to Remember • Turn! Turn! Turn! • Up, Up and Away • La Valse à Mille Temps • Waist Deep in the Big Muddy • Walk on By • We Shall Overcome • The Weight • What Now My Love • What the World Needs Now Is Love • Where Have All the Flowers Gone? • The Windmills of Your Mind • Yesterday • You've Lost That Lovin' Feelin'

EXTRA: Sent without charge.

A professional "Demo" disc with the first 800 advance orders received.



A 10-inch record of the kind prepared by performers and composers to demonstrate their talents. It contains 15 songs played according to the arrangements in the book—7 on piano and 8 on guitar. A fascinating bit of the music scene than cannot be purchased anywhere.

BILLBOARD BOOK SHELF, 165 West 46th Street, New York, N.Y. 10036

Please send me GREAT SONGS OF THE SIXTIES (82 songs, 320 pages, 9"x11"; durable spiral library binding). Also, include the special "Demo" record if this is one of the first 800 orders received.

_____copy(ies) @ \$14.95 per copy before December 24, \$17.50 per copy after December 25. Enclosed please find my check for GREAT SONGS OF THE SIXTIES \$_____ (total). (Add applicable tax and 30¢ for postage and handling.)

name _____
address _____ home business
city _____ state _____ zip _____
signature _____

8024

Talent

Talent In Action

JOHNNY CASH

Madison Square Garden,
New York

That Johnny Cash—Columbia Records—will go down in the annals of country music history as one of the most talented, entertaining and charismatic artists of the medium, is inevitable.

Cash is unpretentious, credible and a stickler for professionalism. His audience never tires of him, or his repertoire, which, though it varies little from show to show, possesses a quality of originality that refreshes and stimulates.

It is, therefore, easy to understand why the artist's annual performance at Madison Square Garden is an eagerly awaited, and enthusiastically welcomed occasion.

This year's date on Dec. 4, assisted by his regulars, Mother Maybelle Carter and the Carter family; his wife, June Carter Cash; the Tennessee Three, the Statler Bros., and Carl Perkins, Cash's performance to his near-capacity audience ran like a two-hour album of his greatest hits. His repertoire ran the gamut of the Cash songbook from "Big River" and "Folsom Prison Blues" through "Orange Blossom Special," "John Henry," "The Ballad of Ira Hayes," "Daddy Sang Bass" and "A Boy Named Sue" and literally brought down the house at its tumultuous climax.

RADCLIFFE JOE

SEALS & CROFTS

Gaslight, New York

Excellent as they may sound on their two T.A. albums, Seals & Crofts are at their absolute best on stage. When they opened at the Village Gaslight Dec. 9, the concert turned into a warm and glowing celebration, just because a couple of musicians and a squashed roomful of people were so completely happy to be together.

It was all gentle and joyful. Seals & Crofts are gentle even playing rock 'n' roll or square dance tunes. And the quite numbers are soft and gentle as feathers, enveloped in intricate harmonies. Dash Crofts uses his electric mandolin to produce sounds both sweeter and more biting than we are used to hearing from guitars. Meanwhile, Jim Seals switches from guitars to fiddle to jazz alto sax and back, leaving no room for boredom or for anyone to catch his breath. The gifted young man is also able to sing two notes at the same time, but that is a rare skill handed down through generations.

It was not too surprising that the audience at the Gaslight went a little wild. NANCY ERLICH

CANNED HEAT, EARTH DISCIPLES

Whisky A Go Go, Los Angeles

Canned Heat's brand of blues energy set off excitement sparks on Nov. 25 as the quintet made its first appearance in Los Angeles with its new guitarist Joel Scott Hill. Hill in replacing the late Al Wilson displayed a grainy, blues voice on two songs.

Leader-vocalist Bob Hite was the generator for the band's energy which clicked and sputtered in its traditional blues fashion, much to the dancing and listening delight of a packed house.

During the course of an hour's workout, the band's devotion to black blues and 12 bar phrases proved stimulating, even to the point of three guys coming up on stage to vocally jam on a number which allowed Harvey Mandel to get some guitar licks in and a second drummer take over the traps.

Lead guitarist Henry Vestine, bassist Tony Olaff and drummer

Adolfo (Fito) De La Parra were in good spirits and their playing was full of fun and enthusiasm. Canned Heat records for United Artists.

Enthusiasm, too, marked Earth Disciples set. The quartet does some interesting things, notably a three-part suite called "Portrait of America," calling upon jazz runs from the guitarist, who is the lead instrument. Organ/electric keyboard add tops and bottoms to the music which is laced with rock beats and psychedelic guitar licks. This band is not for dancing; it's a listening group. ELIOT TIEGEL

CARPENTERS

Cinerama Reef Towers,
Honolulu

The Carpenters are youthful musical craftsmen who build their act on a solid foundation called talent. The A&M Records group hammered out their hits in their local debut.

Karen Carpenter is a delight, running the show from her perch behind the battery of eight drums. She thumps out the tempo with as much flair and precision as that Starr, Ringo. Her brother, Richard, mans the electric guitar, and Karen and Richard form a nice complementary vocal team.

Naturally, they nail out "Close to You," "We've Only Just Begun," "Ticket to Ride," plus an inventive, intriguing Burt Bacharach-Hal David medley. During the three-day gig, the Carpenters also unveiled their new Christmas single, "Merry Christmas, Darling."

WAYNE HARADA

KINKS, LOVE, QUATERMAS

Fillmore East, New York

Contrast "You Really Got Me" with its simplicity and Jimmy Page-riff with "Top of the Pops," which is off the current Kinks' Reprise album, and you get some idea of how far along Ray Davies has traveled. He seems involved in writing detailed non-fantasy, works in miniature, about his own surface existence, never straying far from the rockbeat lifeline.

"Vintage rock" was announced from the Fillmore East stage but it was much more despite the outcrop of idiot dancers when "You Really Got Me" was at full steam. Davies' humor is quirky—he was hung up with Merle Haggard and Cash, and treated everyone to "Lily of Laguna," a British music hall song of respectable vintage. The originality is there.

Arthur Lee and the new-old Love (Blue Thumb) were hit by instrument trouble that bugged Mr. Lee. They presented a conventional rock set, as did new British group, Quatremass, Harvest artist, although they moved occasionally into the jazz arena. IAN DOVE

BOBBY BLOOM

Whisky A Go Go, Los Angeles

Bobby Bloom, the "Montego Bay" kid, came to town Dec. 7 and was thoroughly delightful in his West Coast debut. Not only does he possess a strong, emotion packed voice but his backup band of four pieces plus three really top-notch girl soul shouters was super excellent.

There were two weak points in Bloom's presentation, but otherwise everything went down first rate. Bloom needs to develop stage presence and movements to go with his strong voice, which falls into the Ray Charles-Bill Medley sound school on fast songs and like Neil Diamond on slow ballads. And he should announce his songs since his material may be new to many people.

Bloom expends a lot of energy (Continued on page 26)

ATI Sets Up Supershow Tour

NEW YORK—Concert dates are being set by American Talent International (ATI) for a "Rock Package Supershow" featuring Savoy Brown, Small Faces with Rod Stewart, and the Grease Band (without Joe Cocker). The tour, being coordinated by Ira Blacher of ATI, will open Feb. 5.

Stops have so far been scheduled for Fayetteville, N.C.; Boone, N.C.; Salem, Va.; Boston, Mass.; Raleigh, N.C.; Miami, Fla.; New York City; Chicago; Minneapolis; Portchester, N.Y.; Vancouver; Detroit; Knoxville, Tenn.; New Orleans; Baltimore; Los Angeles; Berkeley, Calif.; Fresno, Calif.; Sacramento; Denver; San Diego; Portland, Ore.; and St. Louis.

From The Music Capitals of the World

DOMESTIC

LAS VEGAS

Perry Como headlining the International is tying Elvis Presley's attendance records. Como will put together a new album which will include songs taped at the International. He'll overdub additional material, probably in New York.

Following Como into the International for one week is Glen Campbell. If Campbell's TV schedule makes it impossible for him to extend his engagement an additional five days the hotel will go dark until Barbra Streisand opens.

The Los Blues, Si Zenter, George Smith, Hoyt Henry and Tommy Russell bands supplied music for the Culinary Union's charity ball. . . . The Ink Spots, Dawn Porter and the Charlie Ventura Trio appeared at the annual benefit dance for the NAACP.

Louis Armstrong signed by Maynard Sloate to do two weeks at the Tropicana Blue Room starting Dec. 26. . . . The Irish Dixies returned to the Desert Inn lounge for their second gig in Las Vegas. They will appear here for eight weeks. . . . Connie Stevens opened at Kings Castle Thanksgiving weekend.

Norman Kaye, Nevada's Poet Laureate, autographed his "Nevada Song Book" at Wonder World stores. . . . Stark Naked & the Car Thieves returned to the Flamingo after performing at the University of Utah.

Sonny and Cher recorded their new single "Play Me a Song" for Atlantic at United Recording. . . . Burt Bacharach, who has a Dec. 11-17 date at the Riviera, is mulling a musical version of "Lost Horizon" the prewar film classic. The Riviera is typing in its annual anniversary party with Bacharach's premiere and is flying in a preferred guest list for the occasion.

Elaine Britt entertains nightly in Dino's Den at the Riviera. . . . Pat Boone recently recorded an album with his wife and daughters entitled "The Pat Boone Family Album." Composer Evangeline Seward has a Warner Bros. single, "Everybody's Looking for an Answer," written by the artist. Pat Boone recorded the number in his new album. . . . Rod Browning, Salem Ludwig, Joan Shea, Paul Stetz, Elsa Raven and Bess Myerson's daughter Barra Grant opened with Art Carney at the International. . . . Ray Anthony, starting his 25th year in show business, returned to the Frontier's Circle "F" Theater. . . . Flamingo regular Nelson Bardelli is at the Princess Hotel in Bermuda.

'Touch' Touches All Entertainment Bases

NEW YORK—"Touch," one of the most engaging shows to hit this city in some time, is delighting audiences at the Village Arena Theater. It is one of the few shows running off-Broadway during the Actors Equity strike because the musical is an offering of non-Equity Plowright Players.

The performance is disarming with the kind of spontaneity that is too rare these days. The nine principals all are developed carefully as they portray the beginnings of today's youth communal life.

Although the music is an integral part of the story and character development, it too is

deceptive with several numbers that can probably be extracted as solo pieces. Kenn Long, one of the principals, wrote book in collaboration with Amy Saltz, music with Jim Crozier, and lyrics.

Scenes between Gerard S. Dorf, his songwriting buddy in the script, and Long are dramatic high spots. Simplicity is a keynote in songs and performances, especially characterized by the good numbers of Norman Jacob, including "Good-byes" and "Guinness, Woman." The latter is sung to Barbara Ellis, whose "Reaching, Touching" with Jacob and the cast is a strong first-half closing.

Other vignettes also stand out, including performances of Phyllis Gibbs and Peter J. Mitchell. "Watching" by Miss Gibbs was another fine simple number. Ava Rosenblum, Dwight Jayne and Susan Rosenblum are the other excellent principals. Four other young artists ably assist as do three musicians not in the cast. Several members of the cast, including Long, also play guitar.

The production, directed by Miss Saltz, utilizes the entire small arena-style theater with the group vocals frequently surrounding the audience as members of the cast often are in

(Continued on page 26)

Unsurpassed in Quality at any Price

GLOSSY PHOTOS

100—8x10 \$13.95
1000—8x10 \$95.00
1000 Postcards \$55.00

COLOR PRINTS
100—8x10 \$89.00

1,000 8x10 COLOR \$175.00
3,000 Postcards \$120.00
Special Color Process

MOUNTED ENLARGEMENTS
20"x30" \$6.50
30"x40" \$9.50

COPY-ART Photographers

A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 36 PL 7-0233

WESUVIO
RESTAURANT

YOUR HOST: TONY

The Gourmet's Haven for Italian Cuisine
163-65 WEST 48TH ST. NEW YORK, N.Y. 10036
245-6138

SALUTES!

SCOTT BURTON
Program Director
Radio Station W.D.G.Y.
Minneapolis, Minn.

• Diner's Club • American Express • Carte Blanche •



TOGETHER
QUALITY CLOTHING FOR
LADIES AND GENTLEMEN

We Widen Lapels
Update Your Old Suit!

451 N. La Cienaga Blvd.
L.A., California 90048
Telephone: 659-0320

when answering ads . . .
**Say You Saw It in
Billboard**

JOEY KAY

“A dynamite gal with a dynamite style!”

International Recording Star
now on
TRIP UNIVERSAL RECORDS
Miami, Florida



**NEW RELEASE
COMING SOON!**

From The Music Capitals of the World

DOMESTIC

• *Continued from page 25*

Beverly Ann Bremers as his first management clients. Charlie Callo has finished a recording session with Miss Bremers, a member of the cast of "The Me Nobody Knows."

Vanguard's Gary & Randy Scruggs open a six-night engagement at the Village Gaslight Wednesday (16). . . . Melina Mercouri has cut her first album for Polydor, her first as a solo vocalist. The LP's songs were written especially for Miss Mercouri by Joe Dassin, French pop singer. . . . Columbia's Eloise Laws will appear with Mike Douglas at the Chicago Broadcast Advertisers' Club Christmas Thursday (17) at Chicago's Conrad Hilton Hotel. Steve De Pass, Lou Alexander, Rio Janero and Bernie Allen will be at Leon Stern's Vacation Valley, East Stroudsburg, Pa., for the Christmas-New Year holidays. . . .

Barnaby's Paul Anka opens at the Fontainebleau Hotel, Miami Beach, Saturday (26) and at Caesar's Palace, Las Vegas, Jan. 28.

Polydor's Elliott Randall opens a three-night stint at the Village Gate Tuesday (22). He plays Los Angeles' Whiskey A-Go-Go, Jan. 20-24. Opening at the Gate Wednesday (16) is Vanguard/Apostolic's Larry Coryell. . . . Michael Sahl composed and conducted the music for "Lightning," a short family film set for fall release. The film was written and produced by Leon Prochnik. . . . Philips' Frankie Valli & the 4 Seasons play El San Juan Hotel, Puerto Rico, Dec. 25-31. . . . Warner Bros. Bobby Scott appears on the "Dick Cavett Show" Tuesday (15). . . . The Cheetah's Joe Cavallaro has returned from England, where he signed several new acts for his club.

Columbia's Laura Nyro will appear at Bill Graham's Fillmore East on a one-show-a-night basis with Jackson Browne Tuesday (22) through Thursday (24). Scheduled for six concerts from Dec. 26-31 are Windfall's Mountain and Cotillion's Mylon. . . . Metro-media's Julius LaRosa appeared at Holmstead Golf Club, Spring Lake Heights, N.J., Dec. 18. . . . Polydor's Irene Reid opens a two-week stand at the Club Baron Tuesday (22). . . . Epic's Sly & the Family Stone appears at Los Angeles' Forum Dec. 28. . . . Gene Klavan, WNEW disk jockey, is on a two-week European trip to study pop music trends and to meet with publishers and record companies. **FRED KIRBY**

LOS ANGELES

The Ike & Tina Turner show has left for concerts in Japan, Siam, Manila, Hong Kong, the Philippines and then back in time for the Christmas holidays. They will play the Hilton Hawaiian Village for eight days after Jan. 1.

Composer Joe Parnello and producer Rudy Durand have formed Miranda Music, with the soundtrack from "Cactus in the Snow" Parnello's first score. . . . Albert King has cut half a Shelter LP in San Francisco with Don Nix producing. The second half will be done in Leon Russell's studio. . . . Stu Phillips has written the score and title song from "The Red, White and Black," new independent film.

The Nitty Gritty Dirt Band tapes the Glen Campbell TV show Wednesday (16) for airing Jan. 24.

Engelbert Humperdinck has taped "Changing Scene" for CoBurt Productions which airs on ABC Jan. 7. He is also set for an American personal appearance tour with dates in Las Vegas, Anaheim, Hollywood, Fla., San Juan and Windsor, Ontario.

American Bandstand will salute hits of 1970 on its Jan. 2 outing over ABC. . . . General Entertainment Corp. has moved to larger offices at 9000 Sunset. The firm represents over 30 rock acts. . . . Jim Horn's first Shelter single will be "Jennifer Juniper." Capitol distributes Jan. 2. . . . Jack Elliott and Alyn Ferguson will write and

(Continued on page 37)

Hitting All Bases

• *Continued from page 25*

the aisles and behind the seats. Music direction is by David Rodman, who also plays guitar and organ. "Touch" is an effective portrayal of today's hip culture, and most effective because of the illusion of disarming simplicity. **FRED KIRBY**



EMMIS, a new rock group, meets with Bob Skaff, seated left, United Artists Records vice-president, and Peter Lane, seated right, label's East Coast director of business affairs, to map out their debut recording due in February.

Talent In Action

• *Continued from page 25*

and therefore ought to be less stiff at the microphone. His first two numbers were done in a flashing, joyous style and then he sang his MGM single hit. The band is built around a percussive sound, with congas, regulation traps, two guitars, bass and electric keyboard (which adds pretty fills and vamps). And the girls wail with a clear intensity not normally heard in the Whiskey where instruments generally overshadow backup singers. **ELIOT TIEGEL**

ROBIN McNAMARA EXILES

Ungano's, New York

Robin McNamara, a personable young artist with a good, strong voice, gave a fine opening set at Ungano's, Dec. 8. The Paramount Records artist was backed by the Exiles, a promising group whose own set opened the show.

McNamara had fine variety in his material, which included "Hang In There Baby," his new single. In this, and in other numbers, he had excellent vocal support from members of the Exiles. Much of his material, including his new single, are in his first Paramount album. Included were two good numbers with strong bearing on McNamara's background: "Lost in Boston" and "Beer Drinkin' Man."

"Let the Sunshine In" with its preceding "The Flesh Failures" from "Hair," which McNamara is appearing in here, was an effective number for McNamara and the Exiles, one that should be considered in his future recording activity. McNamara's voice proved good regular and in near falsetto. And he showed he can put over original and other material.

In their regular set, Jimmy Stokley of the group, was a fine lead singer for the Exiles, who demonstrated considerable Top 40 potential. A strong asset was the blended vocals of Stokley with trumpeter Billy Luxon, organist Bernie Faulkner, lead and bass guitarist Jimmy Pennington and pianist Buzzy Cornelison. With drummer Mack Davenport, the Exiles offered good unified instrumental work. Cornelison also played trumpet. Their version of the Rascals' "It's a Beautiful Day" was imaginative and good. **FRED KIRBY**

BREWER & SHIPLEY

Bitter End, New York

Kama Sutra's Brewer & Shipley returned to the Bitter End on Nov. 2 and made some beautiful un-electronic music. As musical gadflies to the establishment, they shine with some great-sounding guitar work and vocal harmonies and ingratiating chatter. Their gentle protest is of the persuasive kind, and although not at all subtle, the melodic, almost singalong material takes out some of the sting. "One Toke Over the Line" and

"Oh Mommy," from their current "Tarkio" album, with their provocative themes and country style melodies, were audience favorites. Their closing number, "Witchi Tai To," from their earlier "Weeds" LP showed how well the duo work together, both musically and vocally.

Preceding them was Stuff, a new group looking for a record company whose electronic rock 'n' roll and pretty material deserves the attention of talent hunters.

IRA TRACHTER

KAREN WYMAN

Persian Room, New York

Karen Wyman is in a rather enviable position. She stands on the threshold of a career that promises to spring her into the record and the club hall of fame. An illustration: her fine performance at the Plaza Hotel on Dec. 9.

The Decca Records singer is just 18 years old, a not-so-young age in a business filled with teen-agers who make their money and run. But there's nothing helter-skelter about her. Her product is longevity, the true criterion, with which she will challenge Streisand and Garland.

Dressed in a white, low-cut Empire gown, Miss Wyman looked like the girl at the school prom with a slight dash of promiscuousness. A refreshing change, indeed, in appearance from other young singers. But she stands in a separate class in a more important and the most important area. Talent. A voice which can hold, embrace, lift and belt. She was poised but not polished, certain but not aggressive, nervous but never awkward.

Tunes she sang included "Junk," "Night and Day," "Someday My Prince Will Come," "Tea for Two," "After You've Gone," and "I Don't Know How to Love Him," single from the "Superstar" album. A "hat" sequence was full of fun and good taste. David Frost, television personality, introduced her.

ROBERT SOBEL

NEIL YOUNG

Carnegie Hall, New York

Neil Young, his spotlight face shining out from a haze of fallen hair, spirited a loving audience through the wide-open eye of his tear-clear visions, Dec. 4 and 5, greeting every silent and shouted request with a breathless run through his tunes, working them to sound as simple and self-explanatory as any truly natural performance. Young, who records for Reprise, completely possessed the crowd with the magic of his effort, and they in turn, spilled and filled the aisles to embrace the face of the poet from Toronto.

Very much at home with his guitar, which seemed to grow out from his passions like a wing, Young raised his rich, shameless

(Continued on page 28)

JUST MARRIED ...ON RECORD!

Something To Make You Happy

Dave & Mama Mason Cass

Dave Mason courtesy Blue Thumb Records

ABC/DUNHILL RECORDS



D-4266



WATCH FOR THEIR NEW ALBUM TO BE RELEASED IN JANUARY ON BLUE THUMB

Do your
thing
with
an AKG.



D-190TS
\$65.00
Net

It will
sound
better!

For complete information on
AKG quality performance
at prices ranging from
\$40. to \$75. net. See your
qualified dealer or write to:



MICROPHONES • HEADPHONES

100 EAST 43RD STREET, NEW YORK, NEW YORK 10017

AKG CANADA • DIVISION OF ROYAL ELECTRONICS • SCARBOROUGH, ONTARIO

COUNTRY
MUSIC
STARTED IN THE
BARNYARD
... AND
WE ARE
BRINGING
IT BACK
BARNYARD
PRODUCTIONS

Talent

Talent In Action

• Continued from page 26

cry to meet the emergencies of "The Loner," "Helpless" and "Down By the River." He performed all his own material, alone, except for a piano, which he turned to in relief from the drain of communicating so intensely with the guitars, and even after encores temporarily cured the withdrawals wails of an audience high on his creative energy, it was hard to believe that one man with a guitar could build such a total environment and to take it with him. **ED OCHS**

BALDWIN & LEPS

Bitter End, New York

Baldwin & Leps moved indoors Dec. 9 to open a one-week engagement at Paul Colby's Bitter End with excellent results. The duo, Michael Baldwin and Richard Leps, have a first album due on Vanguard Records, who signed them for the biggest sum in that company's history, a reported \$280,000. They have built a considerable reputation as street performers.

Wednesday, however, was their first regular club appearance. Their material was folk-style pop, performed directly. Baldwin, with a good strong voice, handled vocal lead effectively often aided by Leps on vocal harmony. Leps, playing the fiddle, also supplied interesting vocalizing effects, such as in "The Dealer," which followed "Hannah," a good vocal for Baldwin, who played acoustic guitar. "Cousin Brenda" was another good number. Much should be heard from this able duo.

FRED KIRBY

GLEN CAMPBELL

International, Las Vegas

In making his third appearance at the International this year, Campbell offered an entirely new show from songs to format.

His distinctive voice was in good form, especially with the poignant songs "Didn't We" and "If You Go Away."

After the first segment of songs sideman Larry McNeely made his first solo appearance in a night club. The banjo player delighted the crowd with "Nola," "Angie," and "Beth."

Campbell, who records for Capitol, returned to the stage to be joined by other sidemen, Billy Graham and Bob Felts. They offered the blue grass song "Rocky Top."

The distaff side of the Goodtime Hour Singers had also changed their style from previous appearances with Campbell. Gone were the little girl, brown uniforms. The ladies sported sexy yellow rhinestone outfits for their "Women's Lib" production with Campbell.

Campbell did a stirring "Wichita" medley featuring some of his hit songs, backed by the string section with a flute solo by James Mulidors.

LAURA DENI

NRBQ

Village Gate, New York

"Accentuate the Positive"—as one of their most telling renditions, describes NRBQ's performing caliber and stylistic range that can seduce the nostalgic into pulsating rock, with lead singer Frank Gadler projecting both as the big band crooner born too late (although, with his extraordinary vocal quality, he could effect a revival obsession of that era), and the rock and blues belter who makes other prominent stage strutters look like they've lost their rhythmic turnkey.

At their Village Gate set, Dec. 3, the new rhythm and blues quintet also riveted attention with "Ain't It Alright" and "The Lord's Got a Hold on Me"; hands poised

in two-octave ranges, Terry Adams at the piano exemplified the group's controlled abandon which, along with Jody St. Nicholas on bass, Tom Staley on drums and Steve Ferguson on lead guitar, made NRBQ also humorous and endearing. **ROBIN LOGGIE**

FRANKIE VALLI & FOUR SEASONS

Copacabana, New York

The oldies, "Sherry," "Walk Like a Man," "Big Girls Don't Cry," "Dawn," get the most applause when presented midway through the Four Seasons' act at the Copacabana. But it's a mistake to regard the Seasons as revived 45's because they remain a tight, controlled, well-equipped group. Equipped enough to get enough hush for a moving contemporary "Maybe We Can Make It Together."

Valli is the dominating force on stage (as Bob Gaudio is off) and he soars into falsetto land easily, using it properly and for fun (as in "Don't Think Twice").

As ever, the highspot is their gymnastic treatment of "I've Got You Under My Skin," which was as impressive a record production as Spector's "River Deep, Mountain High." And the Seasons with only an orchestra manage to get in close to the recorded sound. The Philips group is 8 years old and unflagging. **IAN DOVE**

ROY AYERS UBIQUITY

Village Vanguard, New York

Roy Ayers Ubiquity, featuring Ayers on vibes, percussion and vocals; Harry Whitaker, piano; Clint Houston, Fender bass; and Al Mouzon, drums, offered a balanced combination of jazz over funky rock on Dec. 8. The set opened with drummer Mouzon alone on stage. Gradually, the rest of the musicians joined him in a strictly jazz interpretation of Charles Tolliver's "Ruby's Heart." "Hummin'" was the next tune and Ayers' vocal was very light but appropriate. The Ubiquity then played several tunes from its new Polydor release including "Fuzz," "Climax," "I Can't Help Myself," and "Raindrops." The Bachrach tune was tastefully done as Ayers began with the usual melody on vibes and then took off into a total improvisational style.

All Ayers' musicians are accomplished and contributed greatly to the set. The bass was constant and Mouzon's drumming rose and fell appropriately with each tune and solo. The piano of Whitaker, which was plugged in, greatly enhanced the entire set and his solos were outstanding.

BOB GLASSENBERG

FRANKIE LAINE

International, Las Vegas

Frankie Laine provided a delightful hour of entertainment by offering a trip down memory lane as well as presenting new Amos Records releases in the lounge of the International.

Laine has added a lot of body movement and personal audience contact. He threw the show open for requests then proceeded with his rehearsed performance.

Backed by a 12-man orchestra which included Glen Campbell's piano, bass, guitar and trombone players, Laine opened with his old favorite, "Wild Goose."

New tunes offered were "If I Didn't Believe In You," the powerful "Going to Newport" and his new release of the rock gospel song "Put Your Hand in the Hand of the Man From Galilee." Laine was particularly impressive with his version of "Lord You Gave Me a Mountain," then closed with his hit, "Jezebel." **LAURA DENI**

(Continued on page 44)



JOHNNY MATHIS welcomes Clive Davis, second from right, president of Columbia Records, Mrs. Clive Davis, right, and WNEW music librarian Gertrude Katzman at the Waldorf-Astoria after his recent opening there.

Signings

Freddie Hubbard signed a long-term pact with CTI Records, which has issued his "Red Clay" Album.

Rufus, a Chicago group, to Epic, where their debut disk is "Brand New Day" and "Read All About It." **Metromedia's Jonathan Edwards** signed with Associated Booking Co. **Writers Russ Turner, Misti Walker and Bobby Hall** to Green Apple Music.

Michael Dees joined Wednesday's Child Productions, where Jackie Mills will handle a&r. **Shadows**, formerly known as the Shadows of Knight, signed with Campus Artist Group for personal management and Moonchild Productions, Inc., for public relations.

Jim White, lead singer with the Sattalites, to Cherokee Enterprises of Pomona, Calif. **The Atlantics**, a Brooklyn soul group, signed with Lodi Management, Joey Day and his Power House Productions are working jointly with MCA and Leeds Music on their first disk. **Tim Rose** to Zell Enterprises International for representation in all fields. **The Nashville String Society**, a 12-member instrumental group, signed with GWP Records, which is issuing their first album this week. **Frank Fanelli** and the **Jubals** both to Beverly Hills Records. Fanelli's debut disk is

"Saturdays Only" with an album due soon. The Jubals' initial angle is "The Bomb." **Lee Ofman** signed with Soundville Recording Studio of Houston, which will issue his first album, "Lee Ofman Sings Lee Ofman," early next year.

22nd Century Grosses 350G In Fall Season

CHICAGO — Thirteen acts enabled 22nd Century Productions to gross almost \$350,000 for its fall season. Over \$180,000 was earned in five shows at the Syndrome, a rock ballroom, and over \$150,000 was earned in concerts held at the 4,000-capacity Auditorium Theater.

Last fall season, 22nd Century grossed \$250,000, according to Dick Gassen, head of 22nd Century. "Both the beginning and end of this season had the best shows. Poco and Livingston Taylor opened the season and the Grateful Dead closed it. These were both concerts with music for the people," Gassen said.

Gassen also said that the experiment of establishing the company's own ticket outlets was a success.

His Winter/Spring schedule has not been set yet, although he is looking towards establishing an outdoor facility for promoting summer concerts.

Only one concert, with Leon Russell, lost money, and Gassen said he hopes to bring him back soon for another show. The biggest concert was Ten Years After, which drew 13,000. The average attendance at the Syndrome was nearly 7,300.

Owens in Country Show for Room

LOS ANGELES—Buck Owens brings in a country show to the Now Grove, Jan. 25-30, marking the first major country attraction in the renovated room. Working with Owens and his Buckaroos will be Susan Raye, Buddy Alan and the Bakersfield Brass. Owens will then play two weekend dates at the Nugget in Sparks, Nev. in February.

Acts Unlimited Is Formed by Long

HOUSTON—Acts Unlimited has been formed. It will combine a booking agency, production company and independent record promotion company. Steven Long is president. Currently under contract with Acts Unlimited are 1900 Storm, Thursday's Children and an eight-piece group called Sam. The company will be booking groups primarily in the Texas and Louisiana areas. Their address is 1511 Taft St.

Another Sellout For Funk at MSG

NEW YORK — Grand Funk Railroad, Capitol Records group, has sold out its second show at Madison Square Garden. The group is appearing there Friday (18) in addition to its Dec. 11 show. The attendance for the two performances is estimated at 40,000.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY KROMEKOTE

BLACK & WHITE PRINTS
500 — \$20.75 1000 — \$31.75

COLOR PRINTS
1000 — \$200.00

Send for a sample 8X10 color print and black & white 8X10 plus prices for other sizes in black & white and full details on ordering.

ABC PICTURES
317 N. ROBBERTSON
SPRINGFIELD, MO. 65806

**back in
business**
KOPPELMAN - RUBIN MUSIC

DARLIN COMPANION
DAYDREAM
DID YOU EVER HAVE TO MAKE UP YOUR MIND
DO YOU BELIEVE IN MAGIC
DON'T MAKE PROMISES
IF I WERE A CARPENTER
IT'LL NEVER HAPPEN AGAIN
(SITTIN' HERE) LOVIN' YOU
MISTY ROSES
NASHVILLE CATS
RAIN ON THE ROOF
(FIND A) REASON TO BELIEVE
YOU DIDN'T HAVE TO BE SO NICE
YOUNGER GIRL
SHE'S A LADY
DARLIN' BE HOME SOON
THE LADY CAME FROM BALTIMORE
YOUNGER GENERATION
BOREDOM
HAPPY TOGETHER
THE PIED PIPER
SMALL TALK
ME ABOUT YOU
SUNNY DAY GIRL
SEE THE LIGHT
MAGICAL CONNECTION
HOW HAVE YOU BEEN
YOU'RE A BIG BOY NOW
RAINBOWS ALL OVER MY BLUES
I HAD A DREAM
CELEBRATE
AMY'S THEME
WHAT SHE THINKS ABOUT
HANG ON TO A DREAM
LAST SWEET MOMENTS
RED EYE EXPRESS
BABY DON'T YOU GET CRAZY

SAN FRANCISCO
761 Atherton Avenue,
(415) 897-3434
Lewis Perles

NEW YORK
110 East 59th Street,
(212) 826-0896

LOS ANGELES
1694 Marmont Avenue,
(213) 656-3243
Bruce Wendell

WHO SAYS BILLBOARD'S CAMPUS ATTRACTIVE IS SO GREAT?

Campus Talent

Buyers from . . .

George Washington University

Swarthmore College

Purdue

University of Chicago

University of Illinois

Princeton

Duke University

City College of New York

Yale

Oklahoma State University

Colorado State University

Fairleigh Dickinson University

University of Minnesota

Cornell

Temple University

University of Florida

University of Arizona

University of Texas

University of Michigan

University of Utah

Dartmouth . . .

to name a few!

Ad Deadline:
FEB. 20, 1971

Issue Date:
MARCH 20, 1971

CUT IT OUT!

(We have more to tell you.)

Ron Willman
Advertising Manager
Billboard
165 West 46th Street
New York, N.Y. 10036

Please send me information
on Billboard's Campus Attractions.

Name _____

Address _____

City _____

State _____ Zip _____

Name of Co. _____

ORTF Gears to U.S. Youth

By MICHAEL WAY

PARIS—U.S. campuses and youth radio are primary markets of a new French promotion featuring hitherto unrecorded works—mainly of contemporary music—specially recorded by the French State radio/TV network, ORTF.

Barclay Records has full world rights to distribute the catalog. Each disk is complete with bilingual sleeve notes. Release date of the first six disks was Nov. 30. ORTF's promotion executive, Martine Pavie, was in close liaison with Barclay's international division.

Heading the production is Charles Duvelle, who recorded the OCORA series of African and Asian ethnic music, han-

dled worldwide by Barclay distribution outlet CED.

Duvelle announced there would be an annual release of about 12 records—the next batch is expected early in the New Year. All works featured in the first release were recorded this year and are due to be transmitted on ORTF radio wavelengths. Special promotion is also to be carried out on the British, German and Japanese student markets.

The first six records are: French music of the 15th and 16th centuries; Symphony by Louis Vierne; works by Claude Ballif (on whom a special worldwide promotion will be made); The Choirmaster (Le Maitre de Chapelle), an opera by Fernando Paer; works by Janos Kimives and Alain Bancquart, and works by Jean Rivier.

This is ORTF's first venture into record production, although it backed the OCORA catalog and recording program.

College Concert Managers Meet

NEW YORK—The Association of College and University Concert Managers is holding its annual meeting at the New York Hilton Hotel, Sunday through Thursday (13-17). The program covers all aspects of presenting the performing arts on campus, including a look at the sociology of rock music discussed by Dr. Richard A. Peterson, Department of Sociology at Vanderbilt University; Charles Suber, editor of Downbeat Magazine and several rock musicians. The discussion will be chaired by Dr. James W. Hall, assistant university dean for university-wide activities for the State University of New York.

Also scheduled are panel discussions on unorthodox programming in a changing society, the music critic on the college campus as well as a general panel discussion on federal entertainment programs; on opportunities for careers in arts administration; and discussions of publicity needs, equipment requests for pop concerts, contracts, dance and film programming and intermedia and new music.

Evangel Music Dept Accredited

SPRINGFIELD, Mo. — The music department of Evangel College has been granted associate membership status, the equivalent of professional accreditation, by the National Association of Schools of Music, the agency responsible for accreditation of music curricula in higher education.

A comprehensive self-survey of curriculum, purposes, personnel, facilities, finance and other aspects of the Evangel music program was submitted by the music department as part of the application for membership. "Our music curriculum from the first year of the college has been based on standards on the N.A.S.M.," said Dr. J. Nicholson, head of the fine arts department of the college. Evangel offers a Bachelor of Music Education Degree. There are 72 students at the college currently majoring in this area.

ACU-I to Hold '71 Meet March 21-24 in W. Virginia

WHITE SULPHUR SPRINGS, W. Va.—The 1971 meeting of the Association of College Unions-International will be held here at the Greenbrier, March 21-24. The theme of this year's conference is "Reach Out." It is hoped that the meeting will not only stimulate the membership of the conference, but will offer constructive views of events at college unions around the country. Speakers at the conference include Dr.

Chester Barry, executive director of the Association, who will speak on the growing importance of college unions, and Dr. Samuel Proctor, former president of North Carolina A&T and Virginia Union University; Associate director of the Peace Corps and Dean of Special events at the University of Wisconsin. The Scholar in Residence at the meeting will be Dr. Hippocrates, Gene Scofield.

Besides the exhibits, there will also be workshops on drugs; sex; international programs for unions, creative arts and booking. The White Roots of Peace, a group of Indians, will present a multimedia illustration of the problems of the Indian in today's culture.

For exhibitor information, write to Jack H. Overman, ACU-I Products Exhibits Coordinator, Kansas State College, Pittsburg, Kan. 66762. All other inquiries should be directed to Dr. Chester A. Barry, Box 7826, Stamford, Calif.

There's a
World of
Country
Music!
It's ALL in
Billboard

What's Happening

By BOB GLASSENBERG

"Feedback," a multimedia participatory environmental production presented by composer-critic Eric Salzman, opened at Syracuse University, Syracuse, N.Y., Dec. 5. The production incorporates films, slides, multitrack playback, and visual elements created by Stan Vanderbeek, a filmmaker and artist in residence at M.I.T., Boston. Artists participating included the Jam Factory; Baba Bey's African Rhythmic Experience and Folk Jazz Trio; the Woodwind Octet, brass ensemble and string quartet of the Syracuse Symphony; The Syracuse University Chorus and String Ensemble; Phyllis Bryn-Julson, soprano soloist; Don Sutherland, organist; and improvisational dance groups of Ruth Frawley and Lorraine Havercroft. It was the opening event at Syracuse University's 1971 Festival of the Arts.

Jerry Grotowski, the avant-garde film director and founder of the Polish Laboratory Theatre, lectured and answered questions based on the topic, "Misconceptions About the Grotowski Method," under the auspices of the School of the Arts of New York University. The event took place at 12 midnight, Saturday (12).
(Continued on page 44)

The Head Count

(Editor's note: The first in a series surveying Head shops throughout the country.)

Mothers' Music Emporium in Atlanta, Ga., sells a complete line of records, tapes, stereo components and comic books. They also run an equipment repair shop for stereo and tape systems. The manager, Staven Arnold, said that Mothers' tries to operate in a relaxed atmosphere, "where a customer can come in, sit down, have some peanuts and listen to new sounds." Their best selling 8-track tapes include "Johnny Winter And," "Blows Against the Empire," "Stephen Stills," "Get Yer Ya Ya's Out," and "Brave New World," by Steve Miller. Its top selling LP's include:

1. "All Things Must Pass," George Harrison, Apple.
2. "Blows Against the Empire," Jefferson Starship, RCA.
3. "Stephen Stills," Stephen Stills, Atlantic.
4. "After the Gold Rush," Neil Young, Reprise.
5. "Abraxas," Santana, Columbia.
6. "American Beauty," Grateful Dead, Warner Bros.
7. "Watt," Ten Years After, Deram.
8. "Chunga's Revenge," Frank Zappa, Bizarre.
9. "Potlatch," Redbone, Epic.
10. "Mad Shadows," Mott the Hoople, Atlantic.

Campus Dates

James Taylor, Warner Bros. recording artist, appears at Queens College, Flushing, N.Y., Saturday (19). Bert Sommer, Eluthra Records artist, appears at Lehman College, Bronx, N.Y., Wednesday (23).

The Brooklyn College Dance Workshop will perform at Brooklyn College Friday and Saturday (18 & 19). The Butterfield Blues Band, Elektra Records artists, appear at San Jose State College, San Jose, Calif., Thursday through Monday (17-20).

Happy and Artie Traum, who record for Capitol Records, perform at Oteora H.S., Woodstock, N.Y., Saturday (19). The New York Rock Ensemble, Columbia Recording artists, appear at The State University of New York at Buffalo Tuesday (15) and Schenectady Community College, Schenectady, N.Y., Friday (18).

Livingston Taylor, who records for Atco, performs at Suffolk Community College, Selden, N.Y., Friday (18).



DON ELLIS, center, Columbia Records artist, flanked by Harry Beacom, right, president of Beacom and Associates, and Timothy Kehr, regional promotional manager for Columbia, discuss the recently completed Midwest tour of the Don Ellis Band, a 23-piece group. Highlight of the tour was a half-time performance at the University of Nebraska vs. Kansas State football game. The tour, which included seven campus concerts, was arranged by Beacom and Associates, Minneapolis. A more extensive tour by the Ellis band in March and April is planned.

DECEMBER 19, 1970, BILLBOARD

Copyrighted material

Our new label is a winner.
Our new album is a winner.
Billboard gave Four Star
four stars!
Let's advertise!
Al



PROUDLY PRESENTS
ITS FIRST ALBUM



INCLUDES THE HIT
"TILL LOVE
TOUCHES YOUR LIFE"
QUS-5001 ST

Quad Records, 6290 Sunset Boulevard, Hollywood, California 90028
Phone: 462-0725-Alfred Perry Executive Vice President, Fred Benson Vice President.
Distributed by MGM and supported with heavy promotion by
Mike Borchetta in Hollywood, Joe Petralia in New York, Riley
Kincaid in Ohio, Ed Penny in Boston and Paul Gallis in Chicago.

We just did!
Fred

Radio-TV programming

WFBM Plays Music of Today for Listener of Today—PD Sorbi Says

By CLAUDE HALL

INDIANAPOLIS—Easy listening radio stations can't play "tomorrow's music because we don't know what it is yet . . . we can't play yesterday's music because that has limited appeal. So, that leaves us with the music of right now," said Jack Sorbi, program director of one of the leading easy listening radio stations in the nation—WFBM.

While admitting that he was in a sense fighting local Top 40

competition by playing their music "in a more adult way," Sorbi also pointed out "we play as much of the popular music that appeals to all ages . . . and let the Top 40 station play the hard rock. We're not as aggressive, so far as music is concerned.

"I think the typical so-called middle-of-the-road station has become more and more liberal in music programming. Easy listening stations are forcing themselves to be more exciting. Radio is going back to the communicators. Thanks to the excitement that Top 40 radio created, MOR stations are promoting and drawing people through the same techniques, then trying to keep these listeners with generally contemporary-sounding music. We're playing the music of today to get the listener of today.

"I'd venture to say there's little being produced today in records that's not in a contemporary vein. So where else are you going to get music to play?"

Sorbi felt that the typical Top 40 station has thus become a "victim of its own format . . . for example, it does very little news as a rule. On the other hand, with Top 40 stations drifting into album cuts for programming material, I don't believe there will be the wide

separation of sound that there was before. The idea of the pure Top 40 station is gone." The value of an easy listening station of today is that, in comparison to the typical Top 40 station, the easy listening station has an expanded playlist to include music from all sources, listeners can hear a wider variety of music. Last week, the WFBM playlist included such records as "My Sweet Lord" by George Harrison, "Morning" by Jim Ed Brown, and "Nice 'n' Easy" by Charlie Rich. Harrison, of course, is a former Beatle. Brown is a country artist. Rich is steeped in both country and blues. But, while Neil Diamond's "He Ain't Heavy . . . He's My Brother" gets played, so does "It's Impossible" by Perry Como and "Song of the Sabia" by Frank Sinatra and "Sweet, Sweet Reason" by Ed Ames.

For 'Big Apple'

All radio stations are "going for the big apple," said Sorbi. (Continued on page 34)

WPUB Debuts in South Carolina

CAMDEN, S.C. — A new 1,000-watt daytime station, WPUB, has gone on the air here. The format features country music until 3 p.m. and then rock music until sign-off. The air personalities include station manager Cecil Bowers, formerly heard on WAGS in Bishopville, S.C.; Darrell Cooke, and Norm Wiseman. The station will include gospel records in its country music programming segment.

KLEO's Key: Listens to Itself

WICHITA, Kan.—One of the major things wrong with most Top 40 radio stations across the country could be that the program directors and the air personalities are not listening "to their own station," said Bob Roberts, program director of KLEO here.

"We're now trying to air-check each air personality here three times a week, then sit down with him and discuss his show. I've had guys who've applied for jobs with KLEO from fairly large stations and I was surprised that they never did this.

"But plain hard work is important. If a man doesn't want to become involved in the business, then he shouldn't be in radio. I once talked to a program director who said something about a salesman fouling him up on something while that very program director didn't even know what his rate card was. Program directors should spend an afternoon a week on the street, finding out what's wrong with their own station from the clients' viewpoint . . . and I encourage the air staff, too, to talk constantly with people, those people either who're listeners or potential listeners, about music."

Incentive Plan

As for the incentive to his



WNCR-FM CONTINUES to give listeners live shows featuring major record acts. Here, the Badfinger visit the progressive rock station to rap about their record. From left, WNCR-FM's Dave Spero, Walt Tiburski, Badfinger's Tom Evans, WNCR-FM's Lee Andres, Capitol Records promotion man Don Whitmore, Badfinger's Joey, WNCR-FM's Jim Allen, Badfinger's Michael, and, sitting, Badfinger's Peter.

How WNCR-FM Became A Showcase 'by Accident'

CLEVELAND—WNCR-FM, the local progressive rock station, has become one of the most valuable showcases for artists and records in the city, with groups featured such as the Blood, Sweat & Tears, and Crosby, Stills, Nash & Young going on the air live, as well as the Byrds, Badfinger, Moody Blues and Emmit Rhodes, Poco, Three Dog Night, Dewey Martin, and the James Gang. According to Walt Tiburski of WNCR-FM, the "showcase" image developed inadvertently. Crosby, Stills, Nash & Young were in town last July 3 for a concert sponsored by a local AM radio station. At the concert, rapping with members of the group, some WNCR-FM personalities invited them to the station. The group went on the air for about an hour. The next morning, WNCR-FM taped about an hour of conversation with the group over breakfast and edited portions were used throughout the next week between records. The response from that one experiment was so good, Tiburski said, "that we followed up the next week with the Three Dog Night live. Incidentally, the appearance of Crosby, Stills, Nash & Young on the station heralded the change of the format to progressive rock on July 6. Since that time, the image has grown, however; so when Neil Young was in town recently for a benefit concert, he immedi-

(Continued on page 34)

'Calebration' Is Extended

NEW YORK—"Calebration," a television musical experiment in quadrasonics, which proved successful when introduced in San Francisco at KPIX-TV last July, will be extended to four other Westinghouse Broadcasting television stations this month and early January.

The 90-minute rock show featuring Linda Ronstadt, the Chamber Brothers and Boz Scaggs with visual effects by Jerry Abrams Head Lights is to be presented by WBZ-TV, Boston; KYW-TV, Philadelphia; WJZ-TV, Baltimore; and KDKA-TV Pittsburgh, in cooperation with two FM radio stations in the respective cities. "Calebration" was produced by John Goldhammer and directed by James Crum. Associate producer was K. Reynolds with William Jackson the executive producer.

CHUM 'Beatles' For Syndication

TORONTO — CHUM, local Top 40 station, is syndicating its 15-hour documentary on "The Story of the Beatles," according to program supervisor J. Robert Wood. The program was aired on three consecutive days in November not only on CHUM, but its sister stations of CFRA, CKPT, and CJCH. It will be available in both the U.S. and Canada in early 1971, Wood said.



KVI MUSIC LIBRARIAN LaVerne Drake receives a plaque from Terry Easter on behalf of Elektra Records for helping break "I Can Make It With You" by the Bread. Miss Drake is a nine-year veteran with the Seattle radio station.



ODIE CLONEY, center, accepts a plaque from two members of the Sugarloaf for helping break their Liberty Records "Green-Eyed Lady" single. Bob Webber is at right, Jerry Corbetta at left. Joel Brandes, manager of the group, lives in Denver.



WRCP PROGRAM director Don Paul, right, pins the station's Good Guy badge on Ernest Tubbs. Tubbs performed at a show hosted by the Philadelphia country music station.

55 Singles

KLEO plays 55 singles, plus cuts from 30 different albums. The station concentrates more attention on about five or six

DECEMBER 19, 1970, BILLBOARD

Copyrighted material

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Looks like Tom Clay will be staying with WWWW-FM in Detroit; the ratings were good. . . . Note from WKAK program director Vern A. Weiss, Kankakee, Ill.: "Johnny Cash's 'Little Fauss and Big Halsy' LP cut is the most-requested tune here after two days of airplay. Also, Dave Hensen has dropped out of the Chicago bustle to join our staff and is pulling afternoons. We're now publishing a weekly record survey and it's available to other stations upon request.

Music director Larry Jackson, WIXI, Lancaster, Ky. 40444, needs both country music and rock records. . . . William D. Pride writes in that he's been named production manager at KSUD in West Memphis, Ark., a Memphis area country station; Pride handles an afternoon air stint. . . . Bill Kauffman reports in from WAHT, Lebanon, Pa.; he's been at WCOY in Columbia, Pa. WAHT staff consists of Fred Williams, Kauffman, Keith Henry Waltman and weekenders Frankie Dee and Don Scott.

Ken London, news director of KDON in Salinas, Calif., is going to produce two five-minute programs a week "of strictly good news." Only problem is it's difficult to find any good news; he's asking anyone with happy news to write him. . . . Lineup at WNOW, country music station in York, Pa., now includes Phil Gardner, Jack North, Bart Holiday, Lou Dark, and Bob Peters. . . . WENE in Binghamton, N.Y., is one of those stations that, unfortunately, fall in the path of the WABC, New York, signal. But the station pulls a 29 at night compared to WABC's 7. WENE, in fact, leads the market with a 30 from 6-10 a.m., 29 from 10 a.m.-3 p.m., 34 from 3-7 p.m. and that 29 at night. Closest competitor is WNBK with 25, 26, 17,

and 14. Then you have WKOP with 10, 12, 11, and 6. WNBK-FM has 6, 9, 10, and 15. WENE program director Charlie Brown says that the Sept./Oct. Pulse shows WENE No. 1 for the eighth consecutive year. Rest of WENE staff includes John Ryan, Guy Nichols, Doug Tracht, and Jim Stevenson.

Paul Dixon returned to his morning music-variety show on WLW-TV, Cincinnati, on Dec. 10, recovered from his Aug. 24 heart attack. . . . Funniest thing going on at the moment is a guy who used to work on a couple of small market radio stations in Oklahoma and a record company and is holding "clinics" and telling people how much he knows about radio and records.

Susan Kaufman wrote in asking me to mention Chip Hobart's name. Chip is doing the 7-11 p.m. stint at WOKY in Milwaukee. . . . Tom Watson, just returned from Viet Nam where he was 7-midnight on AFVN in Saigon, is now with KMBY in Monterey, Calif., doing weekends. He's also the NCO in charge of radio-TV at Fort Ord, Calif., but will be discharged in April and hopes to go full time at KMBY because it's a "beautiful market" with "beautiful people."

KFJZ, top 40 station in Fort Worth, will sponsor 10 scholarships for blacks at the Elkins Institute, Dallas broadcasting school. Great move. Blacks interested in going for their first ticket should write the institute and apply for one of the scholarships. . . . A note from Jack Hayes: "Just saw

your note about Art Roberts and I. Am doing mid-day, not 10 p.m.-3 a.m. as you printed. Not that it makes a lot of difference, but Les Thompson wasn't in Sacramento in 1965; I know, because I was. Les was in Santa Rosa, Calif."

Lineup at WVIC in Lansing, Mich., now goes like this: Randy Martin 6-9 a.m., with Marty Lee and Dave Alexander doing news and sports; Dave Alexander, 9-noon; Tom O'Toole, Vahan Ryan, Mark Adams, Kevin McCarthy, and Tom Hartman, with Bill Lite and Dick Lee doing weekend work.

. . . Buck Owens, who owns KUZZ in Bakersfield, Calif., has called in help for the sixth annual Toys of Tots Show he does every year. Handling the announcing duties this year will be Jimmy Thomason, host of his own KERO-TV show; KAFY vice president Gary R. Fuller; along with KUZZ program director Johnny Kaye. Buck Owens, the Hagers, Susan Raye, and Buddy Alan are among those who'll perform at the benefit show.

Bruce Fox has joined WHLI, Hempstead, L.I., N.Y.; he had been at WDOE in Dunkirk, N.Y. . . . Joe Sherwood, program director of WWCO in Waterbury, Conn., writes: Joe Johnson, former mid-morning man at WWCO, is now doing 6-10 p.m. at WTRY, Troy, N.Y. Dick Springfield leaves WGBB, Merrick, N.Y., to join us Dec. 14 for a 9 a.m.-1 p.m. trick. Mike Holland is back with us after two years in Viet Nam, same shift as before—5-10 p.m. . . . Steve Tabb has been promoted to music director of WPNO in Auburne, Me., and needs Top 40 records.

Dick Gilbert has come out of retirement to operate KXTC-FM in the Phoenix area. At one time he owned a bunch of stations and before that was an air personality on WHN, New York. Myron J. Bennett, a former Los Angeles radio-TV personality, is doing a 5-7 p.m. show on the station in addition to serving as national sales director. . . . Phil Sanford, 314-993-3829, needs an air personality job; married, one child, college graduate, references. . . . Barry Landers, formerly with the New York TV show "Disc-O-Teen With Zacherly," is now a producer at WMCA in New York. The Zacherly show helped start the Loving Spoonful. Remember them?

The 1970 supplement to the Oldies Guide published by The Music Director, P.O. Box 177, Chestnut Hill, Mass. 02167, is now available, according to Herbert H. Jackson; it's an alphabetical listing of over 200 MOR disks that hit the top 100 during 1970. . . . Les Marshak has switched to mornings on WPIX-FM in New York. . . . George Orsatti has resigned as a deejay on KITE in San Antonio to devote full time to operating his beauty salon business (another deejay who made good).

Gary Jackson has left KEXL-FM, San Antonio. . . . Ron O'Quinn has left KYA, San Francisco, saying he was going back to Miami because he couldn't stand the San Francisco weather. . . . John Nolan, formerly the mid-day personality on WAMS in Wilmington, Del., is now known as Johnny Walker on WMVB in Vineland, N.J. Rest of staff of WMVB includes Tim Haskell, Dale Roberts, Lou Peters, and weekend man Tom Collins.

(Continued on page 34)

Campus Programming Aids

WFOV, Fairfield University, Fairfield, Conn., Bill O'Neil reporting: "The Worst of the Jefferson Airplane," (LP), RCA; "Stained Glass Morning," (LP), Scott McKenzie, A&M; "The J. Geils Band," (LP), J. Geils Band, Atlantic; "The Begatting of the President," (LP), Orson Welles, Mediaris; "A Pause in the Disaster," (LP), The Conception Corporation, Cotillion. . . . WWUH, University of Hartford, West Hartford, Conn., Charlie Horowitz reporting: "U," (LP), Incredible String Band, Elektra; "American Beauty," (LP), Grateful Dead, Warner Bros.; "Blows Against the Empire," (LP), Jefferson Starship, RCA; "Brinsley Schwarz," (LP), Brinsley Schwarz, Capitol; "Jo Mama," (LP), Jo Mama, Atlantic; "Jamie Brockett II," (LP), Jamie Brockett, Capitol. . . . KUTE, University of Utah, Salt Lake City, Steve Johnson reporting: "Stop the War Now," Edwin Starr, Gordy; "Trapped in a Love," The Barrino Brothers, Invictus; "Twelve Dreams of Doctor Sardonius," (LP), Spirit, Epic; "Your Song," Elton John, Uni; "Stealer," Free, A&M. . . . WVSU, Samford University, Birmingham, Ala.: "Stop the War Now," Edwin Starr, Gordy; "Games," Redeye, Pentagram; "River Deep, Mountain High," Supremes & Four Tops, Motown; "D.O.A.," Bloodrock, Capitol; "Streets of Montreal," Farquahr, Elektra. . . . KBLA, California State at Los Angeles, Steve Resnick reporting: "Amos Moses," Jerry Reed, RCA; "Miss Ann," Delaney & Bonnie, Atco; "Revelation," Kin Vassey, Uni; "If I Were Your Woman," Gladys Knight & the Pips, Soul.

WQMC, Queens College, Flushing, N.Y., Ted Goldspiel reporting: "Love the One You're With," Stephen Stills, Atlantic; "Gypsy Queen pt. I," Gypsy, Metromedia; "Take It Off Him and Put It On Me," (LP), We Got to Live Together, Buddy Miles, Mercury; "Amazin' Grace," (LP), Whales and Nightingales, Judy Collins, Elektra; "Truckin'," (LP), American Beauty, Grateful Dead, Warner Bros. . . . WGVU, University of Dubuque, Dubuque, Iowa, Mary Leicht reporting: "Lonely Days," Bee Gees, Atco; "Pay to the Piper," Chairmen of the Board, Invictus; "My Sweet Lord," George Harrison, Apple; "Love Is Surrender," (LP), Close to You, Carpenters, A&M; "River Deep, Mountain High," Supremes and Four Tops, Motown. . . . KUGR, Washington State University, Pullman; "(The) Cage," California License, Philips; "If There's a Hell Below . . ." Curtis Mayfield, Curtom; "Lady Pearl," Current Craze, Deram; "Mixed-up Guy," Joey Scarbury, Lionel. . . . WHCB, Lehman College, Bronx, N.Y., Terry Raskyn reporting: "They Can't Take Away Our Music," Eric Burden & War, MGM; "Lady Love," Andwella, Dunhill; "Your Song," Elton John, Uni; "My Sweet Lord," George Harrison, Apple; "Fire and Rain," James Taylor, Warner Bros. . . . WNTC, State University of New York at Potsdam and Clarkson College, Potsdam, N.Y., Jon Wolfert reporting: "My Sweet Lord," George Harrison, Apple; "Get Me Down," Zen, Pip; "Who Needs Ya?" Steppenwolf, Dunhill; "Maggie," Redbone, Epic; "Satin Red and Black Velvet Woman," Dave Mason, Blue Thumb. . . . WMMR, University of Minnesota, Minneapolis; "All Things Must Pass," (LP), George Harrison, Apple; "His Band and Street Choir," (LP), Van Morrison, Warner Bros.; "Naturally," (LP), Three Dog Night, Dunhill; "We Got to Live Together," Buddy Miles, Mercury; "Workin' Together," Ike and Tina Turner, Liberty.

WITR, Rochester Institute of Technology, Rochester, N.Y., Dave Melhado reporting: "American Beauty," (LP), Grateful Dead, Warner Bros.; "Just for You," (LP), Sweetwater, Reprise; "Reach for the Sky," (LP), Cowboy, Atlantic; "Jesse Winchester," (LP), Jesse Winchester, Ampex; "Blows Against the Empire," (LP), Jefferson Starship, RCA. . . . WSAP, St. Andrews Presbyterian College, Laurinburg, N.C., Craig R. Simmons reporting: "Streets of Montreal," Farquahr, Elektra; "Rose Garden," Lynn Anderson, Columbia; "Worst of the Jefferson Airplane," (LP), Jefferson Airplane, RCA; "Brownsville Station," (LP), Brownsville Station, Warner Bros. . . . WWGG, Gettysburg College, Gettysburg, Pa.: "Lonely Days," Bee Gees, Atco; "Gasoline Alley Bred," Hollies, Epic; "The Shape I'm In," Band, Capitol; "Tears of a Clown," Smokey Robinson and the Miracles, Motown. . . . KSMU, Southern Methodist University, Dallas, Tex., Bill Harwell reporting: "Blows Against the Empire," (LP), Jefferson Starship, RCA; "His Band and the Street Choir," (LP), Van Morrison, Warner Bros.; "Jesse Davis," (LP), Jesse Davis, Atlantic; "Changing Horses," Fanny, Reprise.

KFRH, Washington University, Clayton, Mo., Stan Denis reporting: "Lola vs. Powerman and the Moneygoround," (LP), Kinks, Reprise; "Valley of the Moon," (LP), Lovecraft, Reprise; "Sum Pear," (LP), Sum Pear, Euphoria; "Don't Hold Back," (LP), Sky, RCA; "For You," Jeffery Cain, Warner Bros. . . . WYUR, Yeshiva University, New York, N.Y., Nat Gottlieb reporting: "Does Anybody Really Know What Time It Is," Chicago, Columbia; "One Less Bell to Answer," Fifth Dimension, Bell; "Your Song," Elton John, Uni; "My Sweet Lord," George Harrison; "Tears in the Morning," Beach Boys, Brother. . . . KERS, Sacramento State College, Sacramento, Calif.: "Something in the Air," (LP), Hollywood Dream, Thunderclap Newman, Track; "Hey Joe," (LP), Soundtrack from Joe, Dean Michaels, Mercury; "Miss Ann"/"Soul Shake" (LP, To Delaney From Bonnie), Delaney and Bonnie, Atco; "Get Yer Ya Ya's Out," (LP), Rolling Stones, London; "I've Been Waiting for You," (LP, Wild Batter), Wild Batter, Liberty. . . . WNIU, Northern Illinois University, De Kalb, Curt Stalheim reporting: "Born to Wander," Rare Earth, Rare Earth; "Nobody's Gonna Help You," J.J. Jackson, Perception; "Poor Girl," Savoy Brown, Parrot; "After the Feeling Is Gone," Five Flights Up, TA.

WOCR, State University of New York at Oswego, J. Long reporting: "Does Anybody Really Know What Time It Is," Chicago, Columbia; "Black Magic Woman," Santana, Columbia; "Carolina In My Mind," James Taylor, Apple; "One Less Bell to Answer," Fifth Dimension, Bell; "My Sweet Lord," George Harrison, Apple.

(Continued on page 34)

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

POP SINGLES—10 Years Ago December 19, 1960

1. Are You Lonesome Tonight?—Elvis Presley (RCA)
2. Last Date—Floyd Cramer (RCA)
3. Wonderland by Night—Bert Kaempfert (Decca)
4. North to Alaska—Johnny Horton (Columbia)
5. Sailor (Your Home Is the Sea)—Lolita (Kapp)
6. Exodus—Ferrante & Teicher (United Artists)
7. A Thousand Stars—Kathy Young & the Innocents (Indigo)
8. Many Tears Ago—Connie Francis (MGM)
9. You're Sixteen—Johnny Burnette (Liberty)
10. He Will Break Your Heart—Jerry Butler (Vee Jay)

POP SINGLES—5 Years Ago December 16, 1965

1. Turn Turn Turn—Byrds (Columbia)
2. Over & Over—David Clark 5 (Epic)
3. I Got You (I Feel Good)—James Brown (King)
4. Let's Hang On—Four Seasons (Philips)
5. I Hear a Symphony—Supremes (Motown)
6. I Can Never Go Home Any More—Shangri-Las (Red Bird)
7. Make the World Go Away—Eddy Arnold (RCA Victor)
8. England Swings—Roger Miller (Smash)
9. Fever—McCoys (Bang)
10. I Will—Dean Martin (Reprise)

SOUL SINGLES—5 Years Ago December 16, 1965

1. I Got You (I Feel Good)—James Brown (King)
2. Ain't That Peculiar—Marvin Gaye (Tamla)
3. Rescue Me—Fontella Bass (Checker)
4. I Hear a Symphony—Supremes (Motown)
5. Hole in the Wall—Packers (Pure Soul)
6. Don't Fight It—Wilson Pickett (Atlantic)
7. Hang On Sloopy—Ramsey Lewis Trio (Cadet)
8. Seesaw—Don Covay (Atlantic)
9. Rainbow '65—Gene Chandler (Constellation)
10. A Lover's Concerto—Toys (DynoVoice)

COUNTRY SINGLES—5 Years Ago December 16, 1965

1. Make the World Go Away—Eddy Arnold (RCA)
2. May the Bird of Paradise Fly Up Your Nose—"Little" Jimmy Dickens (Columbia)
3. Buckaroo—Buck Owens & His Buckaroos (Capitol)
4. Giddyup Go—Red Sovine (Starday)
5. If I Talk to Him—Connie Smith (RCA)
6. It's Another World—Wilburn Brothers (Decca)
7. What We're Fighting For—Dave Dudley (Mercury)
8. More Than Yesterday—Slim Whitman (Imperial)
9. Take Me—George Jones (Musicor)
10. Sittin' on a Rock—Warner Mack (Decca)

Campus Programming Aids

• Continued from page 33

... WLRN, Lehigh University, Bethlehem, Pa., Scott Hopkins reporting: "Nothing Is the Same," Grand Funk Railroad, Capitol; "If There's a Hell Below," Curtis Mayfield, Curtom; "Sunlight," Three Dog Night, Dunhill. . . . WLUC, Loyola University and Mundelein College, Chicago, Ill., Walter Paas reporting: "Merry Christmas Darling," Carpenters, A&M; "Born to Wander," Rare Earth, Rare Earth; "Lola vs. Powerman and the Moneygoround," (LP), Kinks, Reprise; "All Things Must Pass," (LP), George Harrison, Apple; "Watt," (LP), Ten Years After, Deram. . . . KRC, Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Miss Lady Loretta," Fargo, Paramount; "Rainy Day Bells," The Globetrotters, Kirshner; "Just a Friend," Lynx, Hare; "Love the One You're With," Stephen Stills, Atlantic. . . . WMCJ, Monmouth College, West Long Branch, N.J., Greg Monkowski reporting: "Love the One You're With," Stephen Stills, Atlantic; "My Sweet Lord"/"Isn't It a Pity," George Harrison, Apple; "Steppenwolf 7," (LP), Steppenwolf, Dunhill. WSHU-FM, Sacred Heart University, Bridgeport, Conn., Carl Rossi reporting: "Jesus Christ Superstar," (LP), various artists, Decca; "Live," (LP), Grand Funk Railroad, Capitol; "Steppenwolf Live," (LP), Steppenwolf, Dunhill; "Kiln House," Fleetwood Mac, Reprise; "Elton John," (LP), Elton John, Uni. . . . WRBB, Northeastern University, Boston, Mass., Donna Halper reporting: "Skid Row," (LP), Skid Row, Epic; "Maypole," (LP), Maypole, Colossus; "To Be Continued," (LP), Isaac Hayes, Enterprise; "Electric Holy Man," (LP), Henry Tree, Mainstream; "Rahsaan Rahsaan," (LP), Rahsaan Roland Kirk, Atlantic.

How WNCR-FM Became A Showcase 'by Accident'

• Continued from page 32

ately came up to the WNCR-FM studios and sat in on the air from midnight until 2 a.m., playing records and talking. The Byrds, when they were in town, stayed on the air from 1-4 a.m., talking about topics ranging from sociology to politics.

All of the groups have been receptive and polite, Tiburski said. "Evidently, they believe in what we're doing. The record people are also helping now; Don Whitmore, for example, helped line up the Badfinger for the station."

The James Gang, a local group, telephoned back daily three-to-four minute reports about their recent tour with the Who in England and even got Peter Townsend on the line once with them. Later, after the end of the three-week tour, WNCR-FM put the group on live for a three-hour show.

"The listeners were wild about the whole thing," said Tiburski, one of the co-managers of the station who also heads promotion. "The whole thing was turned into an excellent showcase for the artists, their records, and a successful promotion for the station, too."

WFBM Plays Music of Today for Listener of Today—PD Sordi Says

• Continued from page 32

"So, we try to give our listeners the best of all worlds. The only problem is the difficulty in finding music of a middle-of-the-road nature. For example, how many songs did 'Hair' give us; after a while there's nothing to choose from. How much does 'Aquarius' by Andy Williams differ from 'Aquarius' by the Fifth Dimension? Why should it play it by Andy Williams? That's not the hit. Anyway, is

Chicago's 'Does Anybody Really Know What Time It Is' really a Top 40 tune?"

Play Varies

The pattern of record play varies on WFBM. "In the morning, we have a high ratio of listeners over 25. They might not care for a Kenny Rodgers tune, but they will accept 'One Less Bell to Answer' by the Fifth Dimension. So, we temper records like this with disks by Jerry Vale, Ella Fitzgerald, and Les & Larry Elgart.

"In mid-day, we go more contemporary. And we balance the music as best we can. Like, we may restrict Stevie Wonder to once in the mid-day and more often after 3 p.m. But we counter a Stevie Wonder record with a record that will take the edge off it."

WFBM has a music meeting once a week; the records are picked by record librarian Mary Douglas, Sorbi, and 3-7 p.m. air personality Lou Sherman. The criteria is what records will not drive away listeners and might gain some. "We don't try to be a hero and break records, the way I understand some MOR stations are trying to do today," Sorbi said, but added that he was playing "Lady Love" by the Klowns.

(Continued on page 35)



SAMMI SMITH OF Mega Records delivers an extra copy of her single "Help Me Make It Through the Night," to WMGS in Bowling Green, Ohio. From left, WMGS morning personality Bill Thomas, Sammi Smith, WMGS program director Jeff Rice, and WMGS drive-time personality Scotty Michaels.

KTBT-FM to Change Sound

GARDEN GROVE, Calif.—KTBT-FM, stereo station here, will be changing its sound toward contemporary music on a gradual schedule between now and the first of the year, according to operations manager Jay Albright. Bill French is president of the station. Already "I've increased the airplay of both good new albums and singles," Albright said. The staff also includes Larry Clark, Roy Mayhugh and Chuck Matthes. Aim of the station's programming will be toward young adults and adults. Albright said that the station is also increasing power and is relocating into new studios in a shopping mall, the City.

Avco LP On Special

CINCINNATI—Avco Broadcasting's three television stations—all vitally concerned with original programming featuring live music—have issued a soundtrack album based on "The Avco Hour of Stars," a one-hour musical special seen live by 40,000 at the record Ohio State Fair and later televised over WLW. (Continued on page 35)

Listens to Itself

• Continued from page 32

and mid-day, the air personality has the option to play a double gold feature—two fairly-short oldies back-to-back. After 3 p.m., the country and the easy listening singles are eliminated from the playlist.

"But it bugs me—that there are program directors at radio stations today who don't know what they want their station to sound like . . . they don't know how their sound will end up."

Roberts, who started in radio 10 years ago on KRBI in Grand Island, Neb., has a rounded radio background. He first went to KLEO in 1966, then left for a year with an Indianapolis advertising agency. When he returned to Wichita, it was with KFDI, a country station, for a year. He then spent about a year at KEYN as a salesman.

Incidentally, Roberts listens to KLEO, "but not because I have to . . . I enjoy the station."

Vox Jox

• Continued from page 33

Ken R. Deutsch, production director of WCBN at the University of Michigan, Ann Arbor, Mich. 48104, wants to buy a decent jingle package "for less than an arm and leg." Says he's willing to pay a reasonable sum and willing to do all gridding and splicing himself, but he needs help. . . . Tom Campbell and Chris Edwards teamed up for a two-man, eight-hour show in November to celebrate their birthdays.

★ ★ ★

Ted (Ted Allen) Bertot has been promoted to program director of WADR in Remsen, N.Y., succeeding Joe Mulvihill, who's left. Rest of staff includes music director David (C. Clyde Bickins) Houk,

and part-timer Jack Moran. . . .

Lee Andrews is now acting program director of WNCR-FM, Cleveland progressive rock station; Jerry Stevens headed back toward the West Coast somewhere. . . . For those of you who've visited the office here, you know about the two feet of mail stacked in the corner. Drifting through some of it today, I found a note from Jim Synnott, former owner of WBUG, Ridgeland, S.C., telling me he's now with WBHC in Hampton, S.C., and has just put WJBW-FM on the air there and needs album service of all kind. P.O. Box is 666. Hope you record people can help Jim out. . . . Also late: Morgan St. Germain is now program director of WGLD-FM, Chicago; he'd been at WHCN-FM, Hartford, Conn.

RADIO-TV Job Mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS WANTED

Tight, formula oriented top 40 metropolitan area D.J. and Newsmen with 3rd endorsed is ready to supply you with a good, heavy sound. If you've been looking for a Jock with production experience to sell your big town sound music policy. I have the flexibility and experience to get it on! Specifically interested in a small or medium market top 40 Rocker that really cares and believes in working today's music into a tight, professional, reputable sound. High salaries and fame is not my bag, but dedication, security and the desire to work with people who know music top 40 Radio is first and foremost. Tapes available but prefer personal interview and/or live audition. Phone 212-442-2446, Mon.-Fri. 5-7 p.m. Sat. 9 a.m. to noon, or write Box 343, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. de19

Major Market Personality, currently working in one of the top ten markets with a background of giant ratings, wants a position as operations manager or program director. Only those stations that want more than just average ratings need apply. Top forty or more. All replies and markets considered. Box 344, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. de26

Daydreaming about the unrealized potential of your FM Stereo outlet? Been considering progressive? Look no further. As FM replaces AM as the medium, we can help you grow by programming your station with a complete staff—from Program, Music, Production and News Directors to Traffic and Operations Mgr. to copy (and a non-maintenance list for good measure). Totally dedicated and experienced radio people who have been thru it all (31 years combined) and are ready to make waves in your market, communicating a life style. Your market size is secondary to the potential within. And don't worry about music; we have a library big enough to really get things moving. Make a progressive move now—call 516-924-8609 or write Box 346, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. Let progressive radio communicate with progressive people. de19

Am seeking a news position at a free-form, issue-oriented FMer. Have the credentials and, more importantly, the desire! 25, single, R-TV degree. All offers considered. Reply Box 61, Rock Island, Ill. 61201.

First phone, 8 years' experience, married, stable, 3 years at present job. Program director of 10,000-Watt Biggie. I know music, and to PGM. it. Morning man, production, play by play, some sales, remote experience. Excellent references with 100% dedication. I am not a drifter. \$155 a week. Prefer Top 40, 24-hr. sta. with network, but will listen to easy listening offers. Send for tape. Box 347, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. de26

POSITIONS OPEN

Mature sounding morning man for top-rated contemporary station in New England. Stable, respected organization offering many company benefits. \$140-160 to start. Send air check and complete resume to Program Director, c/o Box 345, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. de19

Wanted! Very much alive. Alive enough to sound dynamic, full of energy, personable, and as the listeners' companion. Consideration of all experienced top 40 and contemporary styled country DJs. Also wanted! Heavy newsmen, 5 to 10 years strictly news background. Salary negotiable. Call (615) 895-5240, or write: Disc-Jockey Placement Service, Box 1023, Nashville, Tenn. 37202. de26

HELP WANTED

Country music personality who can double as a dynamic salesman for the radio division of a medium market, radio-TV combined. Good references and sales record a must. WHAG AM-FM-TV, Hagerstown, Md. Call: Mr. Smith (301) 797-4400. de12

45 rpm RECORDS
oldies by mail

OLDIES
from
1955
to
1970

All original artists.
For complete catalog send \$1.00
(deductible from any subsequent order)
to:

BLUE NOTE SHOP
156 Central Ave., Albany, N.Y. 12206

Letters To The Editor

Time Out

Dear Sir:

I must write to you about an article that I saw in the Dec. 5 Billboard on page 53 in the "Coin Machine World" section. A report was published stating that the music suppliers of Virginia went officially on record "as strongly opposed to singles that play longer than three minutes."

I, personally, am sorry to see that financial profits have become more important than quality recordings. I also sense a quiver in my spine when I heard of a proposed resolution calling on all U.S. record manufacturers to "cease producing records playing longer than three minutes." This means records like "Hey Jude" by the Beatles, "MacArthur Park" by Richard Harris and "I Heard it Through the Grapevine" by Creedence Clearwater Revival would be kept from the public's ear by eliminating them from jukeboxes.

In a final note, the top-selling album in the nation today is Santana's "Abraxas" followed closely by some of the greatest artists pop music has ever heard. Their songs and most others in the Hot 100 are more than three minutes. It boils down to a simple question of which is more important or which is of primary concern: A jukebox's function or its financial profits.

Bob Ray
Program director
WSAR Radio
Fall River, Mass.

P.S. This is an area, admittedly, which is none of my business but I had to let off some steam. Thanks!

Avco LP On Special

• Continued from page 34

TV here; WLWC-TV, Columbus, and WLWD-TV, Dayton. The LP features TV host Bob Braun, Nancy Dawn, Jack Lescolie, the Three K's, Colleen Sharp, Marian Spelman, Dave McCoy, Bonnie Lou, and the Avco Orchestra under Cliff Lash. The LP is being sold over the air by mail through the Cincinnati station for \$3.50.

Plays Today's Music

• Continued from page 34

The Klowns, Frank Sinatra and the new Charlie Rich record are records that can go any and all ways—pop, rock, and country—he said.

The playlist at WFBM ranges in length, but it's around 70 singles and about 125 album cuts. The LP cuts are used quite frequently as "programming relief" against the singles.

But the boundaries of music between the MOR and the Top 40 station of today have broken down, Sorbi felt, and that the MOR station in market after market would take on greater strength and dominate even more of the market than they do at present. In effect, MOR stations today are beating Top 40 stations at their own game—exciting radio, but with personalities.

*Much More Than
Just a Convenient
Source of Records
for Broadcasters*



*Is 26
Outstanding
Programming
Services*

RSI is 26 programming services made up of the best of today's records—the right-now hits as well as the soon-to-be hits, as selected by the industry's most potent programming combination, Billboard's own staff of reviewers and Billboard's chart research specialists. There are weekly and monthly subscription services that bring you audience-winning records on a regular, continuing basis all year round. There are catalog Album Packages that offer the best basic program material. And there are special services to fit just about any program format. Check the full line-up listed here, make your choices, then use the coupon for full details and prices. You and your listeners will be glad you did.

RSI (Record Source International)

165 W. 46th Street
New York, N.Y. 10036

I am interested in the RSI Programming Services checked below. Please Airmail full details and prices.

- Weekly Singles Services;
- Monthly Album Services;
- Catalog Album Packages;
- RSI Italiano Services;
- RSI Latino Services;
- Send me current 1970 RSI Catalog at once, and put me down to get a copy of the new 1971 catalog as soon as it is issued.

Please Print
My Name _____
Call Letters or Co. _____
Address _____
City _____ State _____ Zip _____

4 WEEKLY SINGLES SERVICES

... that bring you, automatically each week, 10 of the best and most promising records in each category.

Service	Records per Wk.	Records per Yr.
HOT 100 SINGLES SERVICE	10	520
EASY LISTENING SINGLES SERVICE	10	520
SOUL SINGLES SERVICE	10	520
COUNTRY SINGLES SERVICE	10	520

5 MONTHLY ALBUM SERVICES

... a studied selection of 5 or more albums in each category, chosen from among the average month's 700 new album releases. Your choice, each month, of RSI's recommendations or your own selections, from RSI's specially prepared monthly mailing of new releases.

Service	Albums per Mo.	Albums per Yr.
POPULAR ALBUM SERVICE	10	120
ROCK ALBUM SERVICE	10	120
CLASSICAL ALBUM SERVICE	10	120
JAZZ ALBUM SERVICE	5	60
COUNTRY ALBUM SERVICE	5	60

14 CATALOG ALBUM PACKAGES

... As many as 120 LPs per category package. Your choice of any total packages, or your own "picks" of 10 or more LPs. Top-grade basic programming material you'll be using week-in and week-out. Name artists ... best-known songs ...

Catalog Package	1970 Catalog	1971 Catalog
	LPs per Categ. Total Pkge.	LPs per Categ. Total Pkge.
EASY LISTENING—Instrumental ...	105	106
EASY LISTENING—Vocal	63	64
SINGERS—All-Time Favorites	118	117
GOLDEN HITS	119	126
BROADWAY ORIGINAL CASTS ...	50	50
FILM SOUNDTRACKS	32	45
HOT POP FAVORITES	120	127
FOLK (Pop and Authentic)	39	38
BIG BAND FAVORITES—For Listening or Dancing	50	50
JAZZ	60	62
COUNTRY FAVORITES	104	105
CLASSICAL	52	64
COMEDY	26	25
SONGS OF FAITH	41	41

INTERNATIONAL SERVICES

RSI Italiano

Service	Aver. No. Records per Mo.	Aver. No. Records per Yr.
Full-Data Singles Service	10	120
All are selections moving fast on the Italian charts, or judged to have best sales potential. Full-data includes digest of lyric content highlight biography of artist, names and addresses of artist management firms, record labels and music publishers. An ideal package of labels and publishers in other parts of the world to judge appeal and acceptance of material and negotiate for rights.		
Records-Only Singles Service	10	120
Same as above but with none of the detailed data. Excellent programming in Italian population centers throughout the world.		

RSI Latino (In Preparation)

Service	Aver. No. Records per Mo.	Aver. No. Records per Yr.
Full-Data Singles Service	10	120
Selections moving fast in Mexico, Central and South America and Puerto Rico. Full data includes digest of lyric content, highlight biography of artist, names and addresses of artist management firms, record labels and music publishers. Ideal for labels and publishers in other parts of the world to judge and negotiate for rights.		
Records-Only Singles Service	10	120
Same as above but with none of the specific detailed data. Excellent programming in Latin population centers throughout the world.		
Album Service	10	120
A subscription service that delivers, automatically each month, the best-rated new LP releases from Mexico, Central and South America and Puerto Rico. Great for programming as well as label and publisher rights negotiations.		

Soul Sauce

**BEST NEW RECORD
OF THE WEEK:**

"SHOES"

BROOK BENTON
(Cotillion)



By ED OCHS

SOUL SLICES: Aged in soul, 100 Proof has hit a million for Hot Wax and Buddah with "Somebody's Been Sleeping." Not at Buddah, where everyone is wide-eyed with soul. . . . The **Whispers** have jumped to Janus with "There's a Love for Everyone." Soul Clock's got'm too on "I'm the One." . . . The **Dells** are flipping to "Glory of Love" for Cadet. "A Whiter Shade of Pale" isn't working for **R.B. Greaves** either. . . . No single, but Stax is picking up steam anyway on **John KaSandra's** "Color Me Human" album on the Respect label. . . . New from **Gene (Chandler & Jerry (Butler))** on Mercury: "You Just Can't Win." Maybe you can't. . . . Worth waiting for—**Jackie Wilson's** "This Love Is Real." Already showing up in a big way. . . . Chisa, distributed by Motown, has recorded live **Hugh Masekela's** new stage production, "Festival of African-American Performing Arts," which features besides Masekela his seven-piece group, **The Union of South Africa**, sax & composer **Caiphus Semanya**, **Jonas Gwangwa** on trombone, and **Letta Mbulu**, billed as "the first lady of African-American music." . . . Last two days for the big blues show at the Apollo starring **B.B. King, Jr. Parker, Bobby Blue Bland, Big Mama Thornton**. . . . **Curtis Mayfield** will star on WOR-TV's (Channel 9 in New York) "Rappin' on the Roof" to be aired Dec. 19. . . . **Little Richard** says he is being treated for cancer of the stomach. . . . Motown, which plans to stay soulfully in Detroit, will gross \$39 million this year, a 30 percent increase over the firm's '69 gross income, according to general manager **Barney Ales**.

Bond for **Angela Davis**? **Aretha Franklin** says she's ready to pay the way "whether its \$100,000 or \$250,000" if the courts allow. Is a well-known soul label, dedicated to serving Black people, preparing to record Miss Davis in jail? . . . Soul Sauce picks & plays: **Cassietta George**, "Everything Is Beautiful" (Audio Arts); **Brook Benton**, "Shoes" (Cotillion); **Laura Lee**, "Wedlock Is Padlock" (Hot Wax); **Originals**, "God Bless Whoever Sent You" (Soul); **Carl Carlton**, "You've Got So Much" (Back Beat); **Baby Washington**, "Is It Worth It" (Chess); **Freddy Robinson**, "Carmalita" (Liberty); **Patti Drew**, "It's Just a Dream" (Capitol); **Tony Owens**, "Confessin' a Feeling" (Soulin); **Katie Love**, "It Hurts So Bad" (Scepter); **Nancy Wilson**, "Now I'm a Woman" (Capitol); **Johnnie Taylor**, "Jody's Got Your Girl and Gone" (Stax); **Shack**, "Too Many Lovers" (Stax); **Johnny Thunder**, "Power to the People" (UA); **Barbara Lewis**, "Ask the Lonely" (Enterprise). . . . LP's from **Bobby Byrd**, **David T. Walker**, **Barbara Acklin**, **Chi-Lites**, **100 Proof**, **Exciters**, **Letta Mbulu**. . . . Soul Sauce makes a big impression on **Curtis Mayfield**. How 'bout you?



WHBQ PROGRAM DIRECTOR Steve Taylor and the station's music director receive plaques from Bell Records for helping break "Mississippi Queen" by Mountain. From left: Windfall Records national promotion manager Rich Totoian, WHBQ music director Robin Walker, Bell Records national promotion manager Jim Jeffries, independent promotion man Tim Riley, and Taylor.

Billboard SPECIAL SURVEY For Week Ending 12/19/70

BEST SELLING Soul Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	THE TEARS OF A CLOWN Smokey Robinson & The Miracles, Tamla 54199 (Jobete, BMI)	9	26	21	I DON'T WANNA CRY Ronnie Dyson, Columbia 4-45240 (Betalbin, BMI)	8
★2	5	STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	6	★27	39	RIVER DEEP MOUNTAIN HIGH Supremes & Four Tops, Motown 1173 (Mother Bertha/Trio, BMI)	2
★3	7	GROOVE ME King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI)	11	28	22	TO THE OTHER MAN Luther Ingram, Koko 2106 (Klondike, BMI)	9
★4	6	PAY TO THE PIPER Chairmen of the Board, Invictus 9081 (Gold Forever, BMI)	6	★29	32	SIMPLY CALL IT LOVE Gene Chandler, Mercury 73121 (Cachand, BMI)	6
★5	17	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul 35078 (Jobete, BMI)	4	★30	35	ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	4
6	3	SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cried, BMI)	11	31	26	I CAN'T GET OVER LOSING YOU Donny Elbert, Rare Bullet 101 (Lawton/Couey, BMI)	7
7	2	HEAVEN HELP US ALL Stevie Wonder, Tamla 54200 (Stein & Van Stock, ASCAP)	9	32	34	YOUR TIME TO CRY Joe Simon, Spring 108 (Gaucho, BMI)	2
8	4	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	12	33	33	WRAP IT UP Archie Bell & the Drells, Atlantic 2768 (East/Memphis/Pronto, BMI)	4
9	9	(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO Curtis Mayfield, Curtom 1955 (Curtom, BMI)	4	34	24	I'M NOT MY BROTHER'S KEEPER Flaming Ember, Hot Wax 7006 (Gold Forever, BMI)	8
10	10	BORDER SONG (Holy Moses)/ YOU AND ME Aretha Franklin, Atlantic 2772 (James, BMI/Pundit, BMI)	4	35	37	I GOT TO TELL SOMEBODY Betty Everett, Fantasy 652 (Roker, BMI)	2
11	12	I CAN'T GET NEXT TO YOU Al Green, Hi 2182 (Jobete, BMI)	7	36	36	I'M STILL HERE Notations, TwiNight 141 (Midday, BMI)	3
12	8	5-10-15-20 (25-30 Years of Love) Presidents, Sussex 207 (McCoy/Interior, BMI)	13	★37	46	THERE IT GOES AGAIN Barbara & the Uniques, New Chicago Sound 6971 (Jalyne, BMI)	2
13	11	ACE OF SPADES O.V. Wright, Back Beat 615 (Don, BMI)	11	★38	43	THIS LOVE IS REAL Jackie Wilson, Brunswick 55443 (Julio-Brian/Jadan, BMI)	2
14	14	ALL I HAVE Moments, Stang 5017 (Gambi, BMI)	5	39	28	CATHY CALLED Eddie Holman, ABC 11276 (Damian/ Virtu/Schooglebug, ASCAP)	6
★15	27	(Do The) PUSH & PULL (Part I) Rufus Thomas, Stax 0079 (East/Memphis, BMI)	2	40	40	HELP ME FIND A WAY (To Say I Love You) Little Anthony & the Imperials, United Artists 50720 (Assorted, BMI)	5
16	13	(It's) ALL IN YOUR MIND Clarence Carter, Atlantic 2774 (Fame, BMI)	5	41	41	WORKIN' TOGETHER Ike & Tina Turner, Liberty 56207 (Unart, BMI)	4
17	16	I AM SOMEBODY (Part II) Johnnie Taylor, Stax 0078 (Groovesville, BMI)	10	★42	47	NOW I'M A WOMAN Nancy Wilson, Capitol 2934 (Assorted, BMI)	2
18	15	CHAINS & THINGS B.B. King, ABC 11280 (Pamco/Sounds of Lucille, BMI)	7	★43	—	I'M SO PROUD Main Ingredient, RCA 74-0401 (Curtom, BMI)	1
★19	29	PRECIOUS PRECIOUS Jackie Moore, Atlantic 2681 (Cotillion, BMI)	3	44	45	STEALING MOMENTS FROM ANOTHER WOMAN'S LIFE/IF IT AIN'T LOVE Glass House, Invictus 9082 (Gold Forever, BMI/Gold Forever, BMI)	6
★20	25	KEEP ON LOVING ME Bobby Bland, Duke 464 (Groovesville, BMI)	5	★45	—	A WOMAN'S WAY Rozetta Johnson, Clintone 001 (Moon- song, BMI)	1
★21	31	ARE YOU MY WOMAN Chi-Lites, Brunswick 55442 (Julio-Brian, BMI)	5	★46	—	BAD WATER Raellets, TRC 1014 (Unart, BMI)	1
22	18	STAND BY YOUR MAN Candi Staton, Fame 1472 (Gallico, BMI)	17	47	48	SWEET WOMAN LOVE Geater David, House of Orange 2401 (Notes of Gold, ASCAP)	3
23	20	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	13	48	49	LET ME BE YOUR MAN Tyrone Ashley, Phil-L.A. of Soul 342 (Dandelion, BMI)	3
24	19	BIG LEG WOMAN (With the Short, Short Mini Skirt) Israel Tolibert, Warren 106 (Carwar, BMI)	9	★49	—	LOVE VIBRATIONS David T. Walker, ZEA 500005 (Three & Three/Take Advantage, BMI)	1
25	30	SOMEBODY'S WATCHING YOU Little Sister, Stone Flower 9001 (Daly City, BMI)	4	★50	—	LOVE IS PLENTIFUL Staple Singers, Stax 0083 (East/Memphis, BMI)	1

New Group Bows LP Sound at Concerts

LOS ANGELES — Edwards Hand, RCA and George Martin's new group will bow its new LP sound at a series of debut concerts.

A 22-piece orchestra will be assembled by the group's management firm, International Management Combine (IMC), for four initial concerts promoted by RKL, Ltd., a new firm.

The orchestra will back up the two singers plus their three-man rhythm section at the Santa Monica Civic Auditorium, Jan. 7; the Berkeley Community Theater, Jan. 8; the Chicago

Auditorium Theater, Jan. 9 and the Boston Music Hall, Jan. 10.

In addition, New York-based promoter Sid Bernstein will use the orchestra at his Carnegie Hall presentation March 14. At that concert, George Martin is slated to conduct the orchestra. Bernstein has associated with IMC's owners Lenny Poncher and Bill Loeb in developing East Coast concert dates.

The small group will debut at the Troubadour here Dec. 22.

IMC and RCA will work on the exploitation of the group's personal appearances. RCA will host press receptions on both coasts, will place ads in all forms of print media, will produce a series of 50-second radio

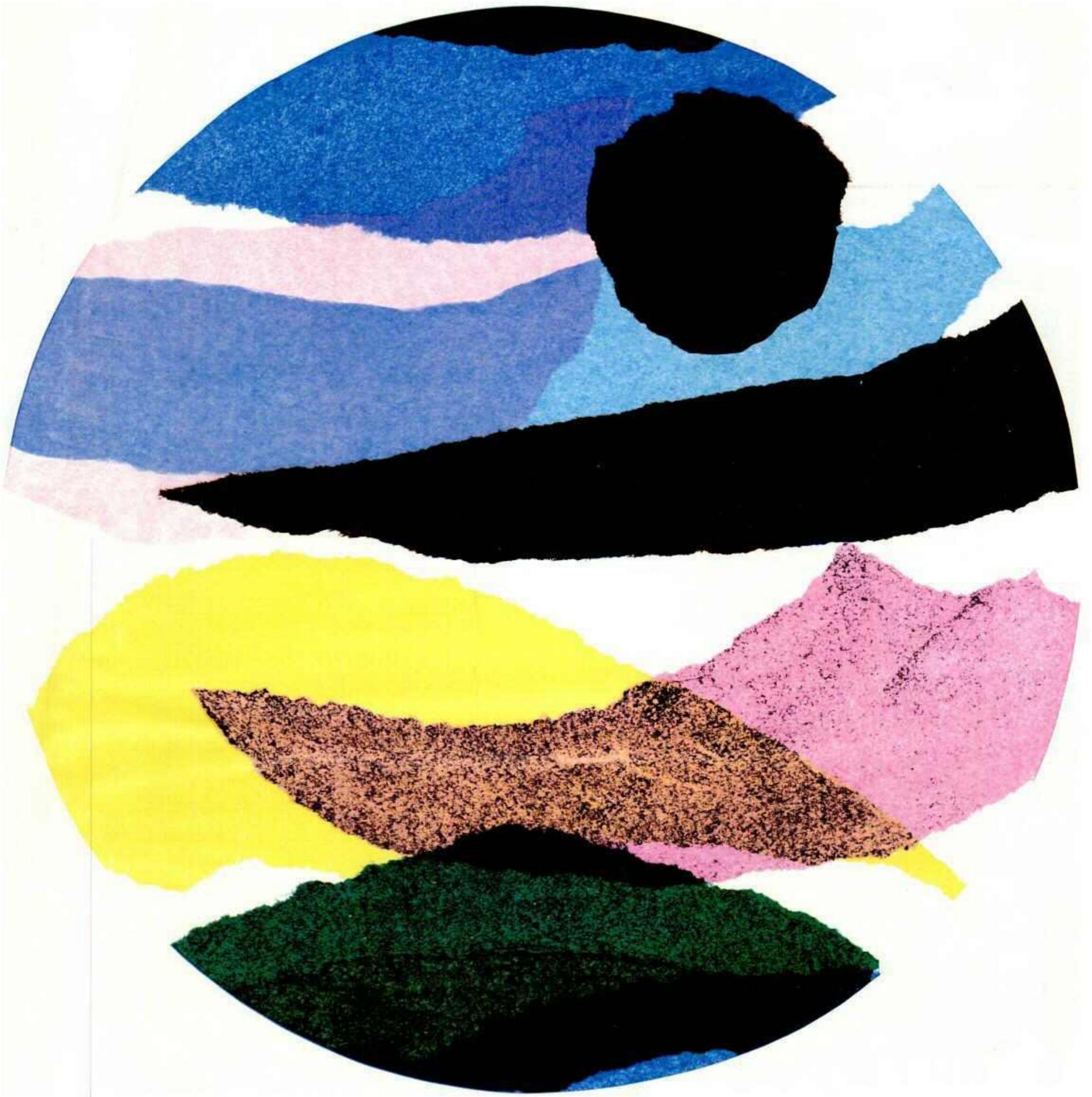
spots, placing 15 per station on a minimum of three AM and/or FM outlets in concert cities.

The label will also create window displays for major record shops per concert city and create posters of the "Stranded" LP cover, tying in the date of the concert in that city.

RKL, Ltd., is run by Ed Rhinehart, who has placed the Rascals and Ides of March on the bill with Edwards Hand.

The British duo's LP is a reflective look at America. They have also written several new songs for the concerts.

DECEMBER 19, 1970, BILLBOARD



JAPAN

A Billboard Special Report

TOSHIBA MUSICAL INDUSTRIES, LTD.

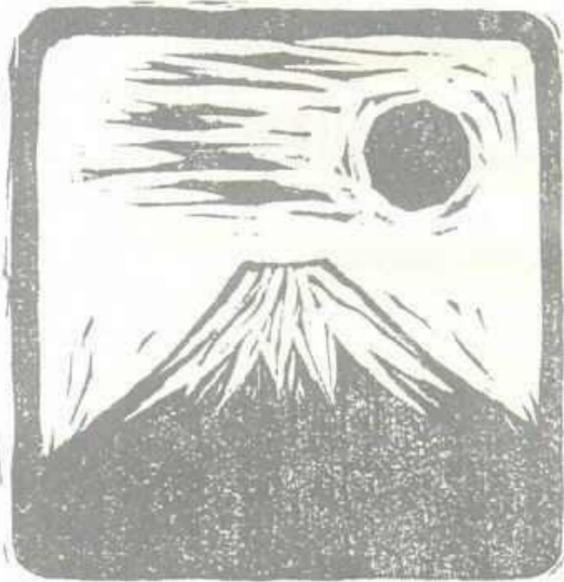
17, Akasaka • 2-2, Minato-ku • Tokyo, Japan

Liberty Records

Canned Heat
Classics IV
Creedence Clearwater
Sandy Nelson
Ike & Tina Turner
Ventures

Blue Note Records

Bobby Hutcherson
Lee Morgan
Wayne Shorter
Jimmy Smith



KING RECORD CO., LTD.

12,20 Chome, Otawa • Bunkyo-ku • Tokyo, Japan

United Artists Records

Shirley Bassey
Ferrante & Teicher
Bobby Goldsboro
Jay & The Americans
Francis Lai
World's Foremost
Motion Picture Soundtracks

A DECADE OF HITS

and currently
the No. 1 record in Japan
"Mandom" by Jerry Wallace.

The Ventures
The most successful
American group in Japan.

The dynamic
Ike & Tina Turner
coming soon to Japan.

日本特別報告

JAPAN: A SPECIAL REPORT

By MALCOLM DAVIS

Japan is no longer the far Far East in this shrinking world. Seconds from Milan by telephone, a half-day by jet from New York, two leisurely weeks from Los Angeles by steamer—Japan is not really so far beyond the horizon as it once was.

And the global tastes of a global culture are no less shared by Japanese than by Canadians, Spanish or Australians, and the same is true of the mainstream of business and industry, the wants, needs and aspirations of the man-in-the-street, the joys and fantasies of the children.

Yet far from being "Americanized" or "westernized," Japan and the Japanese are instead in a period of modernization, of a barely perceptible but dynamic revolution of nearly every facet of the traditional patterns of life and living, commerce and enterprise, culture and ideals. That the geisha has been replaced by the go-go girl or the jinriksha by the motorcycle is not the point. Japan retains an identity—and to many Westerners, an inscrutability—which, although modern, is unique and therefore exciting, challenging and rewarding.

This Billboard "Spotlight on Japan" report is intended as a presentation of some of the facts related to the music, record and tape industries of Japan, including information on the changing patterns of daily life and attitudes toward business in general and leisure and entertainment in particular. We in Billboard's Tokyo News Bureau are indebted to a great many persons within those industries in Japan for their hard work and enthusiastic cooperation in helping us bring this report to you.

Japanese Record Market—1969

Courtesy Mrs. George Thomas Folster & Associates

Record Production in Japan has been increasing steadily since 1956. Production in 1969 approximately doubled that of 1964, reaching the figure of about 60 billion yen (\$167,000,000). At the retail level, this is equivalent to about 85 billion yen (\$236,111,111).

In conjunction with the intensification of the nation's leisure activities, general consumption in the field of music is increasing ever more. Although demand for recorded discs is undergoing internal changes in structure, and the production of musictapes is upsurging, it is certain there will continue to be steady development in the record market.

Singles Stalemate

Singles did not show any development in 1969 in comparison with LPs. Particularly affected by lack of growth were domestic singles in the popular category which account for about 30 percent of total record production. Single sales in Japan were 0.7 units per capita, while in the U.S. and U.K. they were about 1.0.

Spiraling Production

Especially noteworthy is the rapid growth of Japanese LP's since 1966. This growth was further enhanced in 1969 and finally came to exceed that of international LPs. Since 1964 the production of international LPs has climbed by 1.8 times, but that of domestic (i.e., Japanese music/artists) achieved a surprising increase of 5.6 times.

It is interesting to compare the growth of Japanese LP production with that of Japanese singles which are in stalemate. With the upward trend of the nation's leisure consumption in the background, and the efforts of recording companies in producing records to comply with the changing tastes of demand reflected, Japanese LPs are considered to make the most important hub of recording industry in the future.

RECORD PRODUCTION

	Size	Unit	Rate against Prev. Year	Factory Value Yen	Rate against Prev. Year
Japanese	7"	64,404,435	+ 1%	17,559,523,428	+ 8%
	10"	1,549,878	- 32%	530,459,425	- 46%
	12"	17,501,313	+ 77%	13,993,823,111	+ 57%
	Total	83,455,626	+ 10%	32,083,806,018	+ 23%
International	7"	20,388,128	+ 5%	5,641,284,206	+ 6%
	10"	91,685	+ 40%	18,860,742	+ 48%
	12"	14,546,427	+ 16%	15,580,101,808	+ 27%
	Total	35,026,240	+ 9%	21,240,246,756	+ 21%
Grand Total	118,481,866	+ 10%	53,324,052,774	+ 22%	

Yen 360=\$1.00

Japanese Exports

Because Japanese records have little possibility to sell in international markets, international records pressed in Japan are not permitted to be shipped abroad by contracts, and piracy of Japanese disks is rampant in southeast Asian countries, it is extremely difficult to make successful exports of Japanese records. Nevertheless, exports slightly gained over the preceding year and could reach over 3 million yen in 1969.

Record Imports

Now that records manufactured in Japan cover an extremely wide range involving almost all name labels in the world, imports of foreign records are not deemed necessary for general public.

Records that are currently imported are mostly for specialist music language and literary studies, handled by ordinary import firms and Japanese recording companies. Records imported in 1969 account for about 6 percent of total international LP's pressed or about 3 percent of total Japanese and international LP's manufactured in Japan. Gross imports were a little less than 800 million yen.

Phonograph Sale

The number of stereo phonographs in use is steadily increasing year after year followed by the resultant demand for disks. The fact that the production of singles is not improving despite the increase of phonographs proves the changing trend of demand. 27.3 percent of Japanese families own phonographs (as of February 1969), while 60 percent respectively of the U.K. and West German families and 36 percent of French families have the phonographs installed. Where the U.S. is concerned, almost all families have players.

Transient Period

Japan is now in a transient and revolutionary period. The present society is undergoing a change in a quick tempo. The recording industry is similarly undergoing changes in the midst of this social torrent.

The astounding development of mass communications centering around electronics in recent years and the division of work urged by a sophisticated social structure have considerably affected the recording industry. On the other hand, related industries such as tapes have come to flourish. Tapes are new merchandise, but their production indicates a remarkable monthly increase. Strenuous efforts are also being made to expedite the development of the audio and video recording device.

Sales Problems

The recent growth rate of record production in Japan is phenomenal, attracting the eyes of the whole world and has climbed up to place Japan next to the U.S. Japan now ranks second in the world. However, due to the far greater population than those of European countries, the rate of record popularization in Japan is low yet with a large potential demand for disks left unexploited.

In U.S. and European countries, the record distribution system is being revolutionized gradually by adopting rack jobbing and others that act as a

(Continued on page J-42)



KING RECORDS organize a "Queen Club" for wives of retailers—seen here at lunch.



TYPICAL RETAILER in the center of Tokyo.



PRESLEY DISPLAY at an Akasaka Tokyo shopping plaza in Tokyo.



RECORD/INSTRUMENT store run by Yamaha on the Ginza, Tokyo.

MARKETING DISTRIBUTION

Changes Taking Place

Japan is becoming more and more avaricious in the production and sales of recorded product. Overall 1969 production reached over 130,000,000 units and the 1970 production is running even higher.

There are nearly 125 different labels in Japanese catalogs, however, and as a result the retailer—and therefore the consumer—is often at a loss to keep up with the rapid expansion of the industry. Changes within the existing channels of distribution and marketing are taking place, however, which are leading to improved control of the fate of a given recording.

Manufacturers release new disks three or four times a month. Total new titles in 1969 was 10,258, including both domestic and foreign material. The releases are channelled to the manufacturers' branch offices in various districts—usually from 7 to 12 divisions of territory—and branch office personnel supply local retail dealers according to previous orders. By and large, the accounting and ordering systems used are computerized.

The retail markup of the average product is 30 percent and the "official" returned goods allowance is 6 percent. While the record retailers' markup usually stays in the 30 percent level, the return allowance rule is often ignored and returns can run as high as 20 percent or even 30 percent in special cases. High returns cause manufacturers a great deal of problems.

Prior to the release of a new title, salesmen from the record manufacturers' branch offices themselves visit retailers, promoting the release with sample tapes or disks, brochures and posters, catalogs and other sales tools. In keeping with Japanese traditions, the salesmen usually come to know the retailers quite well on a personal basis and a great deal of importance is placed on friendship and social activities. (King Records, for instance, has a "Queens' Club" for the wives of record retailers.)

The average district route will take the salesman into each retail store at least once a week.

Retail Burden

Record manufacturers are quite interested in helping the retailer keep up with the changes in the public taste. Music fans in Japan are quite well informed about music through television, radio and the many excellent magazines and often know much more about records than the busy retailer. The retailer must keep

track of as many as 1,000 new releases a month from 12 record manufacturers and this a burden on him.

The Record Retailers Association lists some 3,000 shops as members. There are another 3,000 to 4,000 retail shops selling records and tapes who are not members of an association.

The average record retail shop serves some 17,124 persons (4,701 households) in his area. Therefore, most record dealers are in the small to middle-size class. About 1,200 retailers are considered "big" and handle 80 to 90 percent of total sales in Japan. In turn, only about one-third of these 1,200 make up 65 percent of total sales, although this is changing as the smaller stores are becoming more aggressive in their sales.

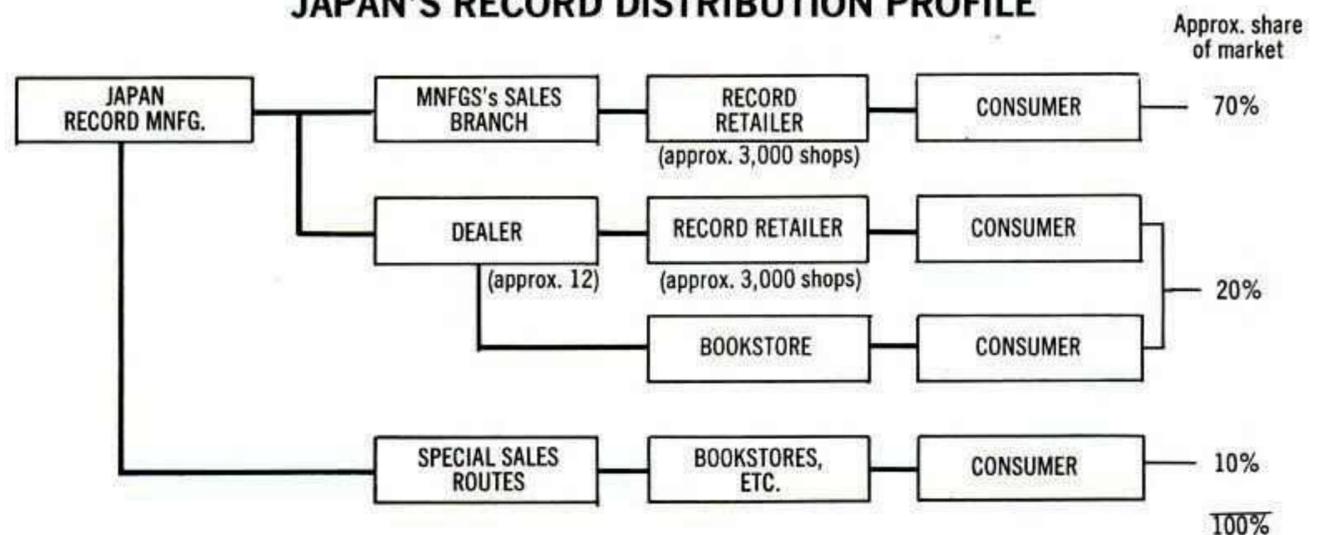
The principal motto of the Record Retailers Association is "Unification of Production and Sales—Coexistence and Co-prosperity." Those who join the association must follow the motto which includes the practice of always selling records at the price set by the manufacturer. There is no discounting or bargaining on record retail prices. Those who attempt to discount records are tried before a panel of Association members, even if the offender himself is not a member.

There are no 78 rpm records manufactured in Japan today, although in 1960 they occupied about 12.8 percent of the market. Likewise, the 10-inch LP and the 7-inch EP, which were so popular a few years ago, have almost disappeared from the shelves today.

Overall record/tape production and sales is increasing by about 21 percent each year. At the same time, LP's are growing in importance, singles are leveling off. Music originating from other countries (on foreign labels) now captures approximately 40 percent of the overall market, but this is decreasing.

Bookclubs and other similar companies are selling records and tapes and claim to occupy about 10 percent of the overall market. There is no independent wholeselling of records in Japan as such—no one-stops, no rack-jobbers, etc.—and it is unlikely that there will be in the near future. Some 20 percent of the records sold are handled from the manufacturer through large dealers (approximately 12 different companies) who retail them through branch stores. The remaining 70 percent of the product is sold by retailers who are supplied directly by the manufacturer.

JAPAN'S RECORD DISTRIBUTION PROFILE



Each new generation...for over 60 years...has enjoyed records produced and distributed by NIPPON COLUMBIA...records from pop to classical by Japanese and international artists.

The newest 30cm stereo records recommended and sold by NIPPON COLUMBIA

Jazz by Japanese Artists

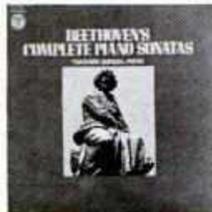


SENSATIONAL JAZZ '70
Toshiyuki Miyama & his New Hard Orchestra
Terumasa Hino (Trumpet)
PSS-10025-6

Classical Music by Japanese Artists



BEETHOVEN'S NINE SYMPHONIES
Hiroyuki Iwaki conducting the NHK Symphony Orchestra
OS-10074-80



BEETHOVEN'S COMPLETE PIANO SONATAS
Takahiro Sonoda (Piano)
OS-10081-91

Japanese Popular Songs (Denon Records)



BETSY & CHRIS ON STAGE
Betsy & Chris CD-7007



YOSHIKO/THIS GIRL'S
Yoshiko Goto CD-5022



YUKARI'S NEW WORLD
Yukari Ito CD-5023

Contemporary Music of Japan



BALLET 'BUGAKU'
Toshiro Mayuzumi (Composer), and others
Hiroyuki Iwaki conducting the NHK Symphony Orchestra
OS-10050



PARAPHRASE AFTER ANCIENT JAPANESE MUSIC
Minoru Miki (Composer), and others OS-10052



TRANSFORMATION OF THE PIANO
'PIECES FOR PREPARED PIANO & STRINGS'
Toshiro Mayuzumi (Composer), and others OS-10055



MUSIC BY THE ENSEMBLE NIPPONIA COMPOSED BY MINORU MIKI
'PRELUDE FOR SHAKUHACHI, KOTO, SANGEN & STRINGS,' and others
JX-21-4



ART OF MARIMBA
'CONCERTO POUR MARIMBA ET ENSEMBLE A CORDES,' and others
Keiko Abe (Marimba) JX-9-11



LIVING HERITAGE OF ASIAN MUSIC
Stereo recordings of Indian and Middle East music EDS-16-9

Traditional Japanese Music



MEMORIAL RELEASE, LOVELY POP SONGS ON PARADE FOR ONE CENTURY
ADM-1001-10



SHIN-HOGAKU ARRANGEMENTS FOR KOTO, SHAKUHACHI AND DRUM BY SEIHO KINEYA
CLS-5051
CLS-5078
CLS-5100



SHIN-HOGAKU 'SHICHIKU SYMPHONY'
Bondai Fujii (Composer)
CLS-5119



SHIN-HOGAKU ARRANGEMENTS FOR JAPANESE INSTRUMENTAL MUSIC COMPOSED BY ENSHO YAMAKAWA
CLS-5087

Japan's most popular singers under exclusive contract with NIPPON COLUMBIA

Main Artists of Nippon Columbia

Hibari Misora, Harumi Miyako, Kazuo Funaki, Naomi Chiaki, Chiyoko Shimakura, Hideo Murata, Hide & Rosanna



The world's leading record labels represented by NIPPON COLUMBIA for Japan

ALSHIRE	BÄRENREITER-MUSICAPHON	EVEREST	HICKORY	MUSICA ET LITERA	MUSIDISC-EUROPE	ROULETTE	UNICORN
ALVARES	CANDIDE	EURODISC	IMPACT	MELODIA	PALETTE	SUPRAPHON	VOX
AMADEO	CANTATE	ERATO	JANUS	MPS	PREISER	STEREO TAPE	VALOIS
AUDIO FIDELITY	CHART	EMBER	KAMA SUTRA	MAINSTREAM	PYE	SYMPHONY TONE	VIKING
BAM	DISC AZ	FESTIVAL	LE CHANT DU MONDE	MUZA	PEERLESS	TURNABOUT	
BUDDAH	DA CAMERA	FOLKWAYS	LYRICHORD	MONITOR	PELCA	TURICAPHON	
BYG		HISPAVOX	METROMEDIA	MOULOUJJI	ROCOCO	T-NECK	



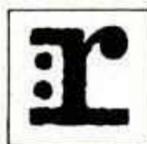
NIPPON COLUMBIA CO., LTD.

4-14-14 Akasaka, Minato-ku, Tokyo, Japan

Write for license details.



Stars for Tomorrow



星見マリ
Mari Henmi
Charming Star for 1971

Be ready for great new things!

Warner Bros. Records (Japan) Inc. and Pioneer Electronic Corp., the great Japanese stereo manufacturer, and Watanabe Production, the largest star-management Co. in Japan, have come together in a powerful Pacific hand-shake. Remember Jan., 25th, 1971 and watch out for exciting things on the big new Warner Bros.-Pioneer label.

WARNER BROS.-PIONEER CORPORATION

Top



akira FUSE



shinichi MORI



The TIGERS

entertaining

organization



SCHOOL MATES

in



COOL FIVE



mari HENMI

Japan



michiyo AZUSA



chiyo OKUMURA



The PEANUTS



Matsui Bldg. #4, 1-chome yurakucho chiyoda-ku, Tokyo, Japan
phone. 502-0541 CABLE: PROWATANABE

WATANABE PRODUCTION CO., LTD.
President: SHIN WATANABE

WATANABE MUSIC PUBLISHING CORP.
President: MISA WATANABE

Japan's Record Manufacturers

Compiled by YOKO HONMA

CANYON RECORDS, INC.

President: Tatsuro Ishida. Director of international department: Johnny I. Takasaki. Director of operations department: Takayasu Yoshioka. Director of sales promotion dept.: Yukio Iwasaki. Address: 33rd floor, World Trade Center Bldg., 3-5 Hamamatsu-cho, Shiba, Minato-ku, Tokyo, Japan. Telephone: (03) 435-4946. Domestic label: Canyon. Foreign labels: none at present.



T. ISHIDA

Canyon Records was formed as a part of the Fuji-Sankei (television broadcasting and newspaper publishing) Group on Aug. 1, 1970, with a capital of 10,000,000 yen. They released their first product on Oct. 10, 1970, a single, "Juke Box," which sold 50,000 copies in the first 10 days. Canyon, by way of the Fuji-Sankei Group, has strong connections with Pony, one of Japan's largest tape software makers and distributors. The Fuji-Sankei group is Japan's largest mass communications media group. It combines Canyon Records and Pony with radio, television and newspaper media, including the Nippon Broadcasting System plus 28 other radio stations, Fuji Telecasting Co. with 27 stations and the Sankei Shimbun (newspaper). The official financial backers of Canyon Records, Inc., are Pony (60 percent) and Nippon Broadcasting Systems, Inc. (40 percent). Canyon has branch offices (sales and distribution) in Sapporo, Sendai, Nagoya, Hiroshima, Osaka, Fukuoka and Tokyo.

CBS/SONY RECORDS, INC.

President: Norio Ohga. General manager, International Repertoire: Toshi Nirazuka. Assistant to manager: Tatsuya Nozaki and Tatsuo Omata. Address: 3-17-7 Roppongi, Minato-ku, Tokyo, Japan. Telephone: (03) 585-0411. Overseas Branches: CBS/SONY HONG KONG. c/o Sony Corporation of Hong Kong, Ltd., St. George's Bldg., 22nd floor, No. 2, Ice House St., Hong Kong BCC. Domestic label: CBS/SONY.



N. OHGA

CBS/SONY Records was formed March 1, 1968, with a capital of 720,000,000 yen. It is a joint-venture company between Sony of Japan (50 percent) and CBS of the U.S. (50 percent), formed to produce and merchandise records and recorded tape products. They released their first product on Aug. 21, 1968. As of September 1970 the company lists over 2,000 items

in its release catalog. CBS/SONY reports that they have exported some \$91,480 worth of records and tapes in a year's time. Simon & Garfunkel's "Sound of Silence" is reported as their largest-selling record release in Japan to date.

KING RECORD CO., LTD.

President: Kazumitsu Machijiri. General manager: Naondo Ogawa. Sales manager: Misao Masuo. Foreign liaison dept.: Mamoru Suzuki. Address: 12-13, Otowa, 2-chome, Bunkyo-ku, Tokyo, Japan. Telephone: (03) 941-3111. Domestic labels: King, Seven-Seas.



K. MACHIJIRI

King's history in the record business begins in 1930 when a record department was established within Kodansha, a major book publishing firm. In 1931 the first recorded product went on sale through a contract with Teldec Schallplatten of Germany and in the same year King began to release Telefunken recordings in Japan. In 1942 King purchased

Taihei Records and, in the following year, the masters of Ohira Boeki. In 1946 the Nippon Rokuon Kogyo Co., Ltd., was formed and King took over the recording business of Kodansha and changed its name to King Onkyo Co., Ltd. In 1951 the name was changed to the present form and a contract with Capitol Records was signed, lasting for five years. King's first stereo disk releases were in 1959, four-track stereo tape went on sale in 1966 and King's music cassettes and 8-track stereo cartridges were first released in 1967. The top-selling pop group on the King label is Pinky & The Killers, a Japanese group.

NIPPON CROWN CO., LTD.

President: K. Arita. General manager: Masanori Ito. Sales manager: Yujiro Yoshida. Director: T. Kamel. Address: 10-8, 2-chome, Akasaka, Minato-ku, Tokyo, Japan. Telephone: (03) 582-4741. Domestic label: Crown, PANAM. Foreign labels: none.



K. ARITA

Nippon Crown was formed Sept. 6, 1963, with a capital of 250,000,000 yen. Present owners of the company include K. Arita, Mitsubishi Electric, Mitsubishi Bank, Mitsubishi Shoji, Gakushu Kenkyu Sha, Dai Nippon Kaihatsu KK, etc. Although they are known as specialists in popular Japanese music recordings, the company also is active in motion picture production and sales, promotion and planning for radio and television broadcasting, music publishing, etc. A small portion of their product is exported to Okinawa, Honk Kong and Honolulu. Biggest record-selling star in Crown's stable is Saburo Kirajima.

NIPPON PHONOGRAM CO., LTD.

President: Kokichi Matsuno. Managing director: Nobuya Ito. Publicity & promotion: Susumu Izaki. International division: T. Sekiguchi. Address: Akasaka Tokyu Building, 14-3, 2-chome, Nagata-cho, Chiyoda-ku, Tokyo, Japan. Telephone: (03) 580-3661. Domestic label: Philips.



K. MATSUNO

Nippon Phonogram Co., Ltd., was formed June 1, 1970, with a capital of 100,000,000 yen. Until that time the Japan Philips label and the foreign labels now represented by Nippon Phonogram were handled together as a division of the Victor Co. of Japan (Nippon Victor). That company now shares with Matsushita Electric the control of 60 percent of Nippon Phonogram while Philips of Holland controls 40 percent. The Philips label in Japan is known for its many top-selling Japanese artists in the popular field, the best-known of which is Ryoko Moriyama. Nippon Phonogram will soon move into its own office building in the Roppongi District of central Tokyo.

MINORUPHONE CO., LTD.

President: Y. Tokuma. A&R: R. Harada. Sales: K. Nakayama. Publicity and advertising: M. Kimura. Address: Dai-ichi Taihei Bldg., 45-1, Tsunohazu, 2-chome, Shinjuku-ku, Tokyo, Japan. Telephone: (03) 862-1381. Domestic labels: Minoruphone, HarVest, Mama. Foreign labels: none.



Y. TOKUMA

Minoruphone was formed under the name Taiyo Onkyo K.K., Feb. 1, 1965, in Tokyo with a capital of 25,000,000 yen. At that time they belonged to the Taihei Group and were engaged in the production and sales of audio instruments and in management of recording studio facilities. In February 1965 the name was changed to its present form and in September of that year the first record, a 7-inch LP, went on sale. They became independent from the Taihei Group in 1969. The largest-selling popular recording star on the Minoruphone label is singer Masao Sen.

WARNER BROS.-PIONEER CORPORATION

President: Yoza Ishizuka. Vice-president: Phil Rose. Managing director: Kazuyoshi Ohno. Address: Roppongi Fuji Bldg., 4-11-10 Roppongi, Minato-ku, Tokyo. Domestic label: Pioneer.



Y. ISHIZUKA

Warner/Pioneer is the newest of Japan's 12 major record manufacturers, founded Nov. 6, 1970. The company is a joint-venture between Pioneer Electronic Corp. (25 percent), Watanabe Productions (25 percent) both of Japan, and Warner Bros. of the U.S. (50 percent). The first Warner/Pioneer release is scheduled for Jan. 25, 1971.

NIPPON COLUMBIA CO., LTD.

President: T. Shoboji. Managing director: M. Harada. General manager of international repertoire: S. Watanabe. Address: 4-14-7, Akasaka, Minato-ku, Tokyo, Japan. Telephone: 584-8111. Overseas branches: Nippon Columbia Co., Ltd., 6, East 43rd St., New York, N.Y. 10017. Nippon Columbia Co., Ltd., Hamburg Office, Kanfmanshans 1, Zimmer 126, 2 Hamburg 36, Gleichenbrueche 10, West Germany. Domestic labels: Columbia, Denon.



T. SHOBOJI

Nippon Columbia was formed as Nippon Chikuonki Shokai K.K. on Oct. 1, 1909, with main offices in Tokyo's Ginza for the purpose of making and selling record players and needles. The first president was a foreigner, F. W. Horn. In 1926 the company made contractual arrangements with Columbia of the U.K. to release records and in the next year, the American Columbia joined in management. Their name was changed to its present form in 1946. Also in that year they purchased Nippon Denki-Onkyo K.K. (Japan Electric Audio Co.) and increased their capital to 360,000,000 yen. In 1966 they moved into their main offices/studios on what is known as "Columbia Hill" in the Akasaka district of Tokyo.

TEICHIKU CO., LTD.

President: T. Nanko. Manager, international division: Ichiro Kinoue. Advertising and promotion: Mr. Ariga. Sales manager: Kikuji Katsuura. Address: (Main Office: 148 Tsukamachi, Nara City, Nara Prefecture, Japan). Telephone: (0742) 22-0468. Tokyo Office: 2-1, Nishi-Shimbashi, Minato-ku, Tokyo, Japan. Telephone: (03) 502-6651. Domestic labels: Teichiku, Union, Overseas.



I. KINOUE

The Teikoku Chikuonki K.K. was formed on Feb. 11, 1934, to produce and market records and record players in Japan. The first recordings were sold under the name Teichiku, an anagram of the original company's name. The first main office was in Osaka, later—in 1936—moving to Nara City. In 1945 the company began to produce records after having ceased production during the war. In 1954 the company's name was changed to its present form. In the 1960's the company began making license agreements with such foreign labels as those under the MCA roof, Scepter, Monument and others and in 1968 entered the prerecorded tape field. Teichiku's top-selling artist is Haruo Minami.

VICTOR COMPANY OF JAPAN

President: Y. Kitano. Vice president: Kenjiro Takayanagi. Executive managing director: Hidemasa Nishigaki. Managing director: Katsunori Kasajima. Address: (Main Office: 1-1, 4-chome, Nihombashi, Chuo-ku, Tokyo, Japan. Telephone: (03) 241-7811. (Tokyo Akasaka Office: Akasaka Tokyo Bldg., 14-13, Nagata-cho, 2-chome, Chiyoda-ku, Tokyo, Japan. Telephone: (03) 581-3211. Domestic labels: Victor, Green City, Shinsekai.



Y. KITANO

Victor Company of Japan, commonly called Nippon Victor, was formed in September 1927. The original capital of 2,000,000 yen was invested by Victor of the U.S., later combining with RCA of the U.S. in 1929. In 1943, RCA withdrew its financial investments and the name changed to Nippon Onkyo K.K. In 1945 the name again changed—to its present form—and the capital was increased to 540,000,000 yen. In 1969 Victor finished its all-new recording studios in the Olympic Park section of Tokyo and the facilities are said to be the best outside the U.S. or U.K. On the company's domestic labels, blind guitarist Osamu Minagawa is their top-selling artist, having sold over 2,200,000 records. Nippon Victor is generally conceded to be the largest record manufacturing company in Japan.

(Continued on page J-13)

JAPANESE BEST SELLING RECORDS!



Yoko Kishi
"HOPE" (Kibo)

Ritsuko Abe
"BONDAGE OF LOVE"
(Ai no Kizuna)



Sarah & Melody
"SOUND OF PACIFIC"

12 TRADITIONAL JAPANESE FOLK SONGS DEFTLY
ARRANGED IN BOSSA NOVA IDIOM AND SUNG IN ENGLISH
BY TWO CHARMING YOUNG GIRLS "SARAH & MELODY"



KING RECORD Co., Ltd.

12,2-CHOME, OTOWA, BUNKYO-KU, TOKYO, JAPAN

Cable Address: KINGRECORD TOKYO Tel (941) 3111 * Telex: KINGRECD TK4963

A Leading Japanese Music Publishing Company



SEVEN SEAS MUSIC Co., Ltd.

<A Subsidiary of KING RECORD Co., Ltd. and a Treasury of Original Japanese Titles>

Is Waiting For Your Immediate Contact

12,2-CHOME, OTOWA, BUNKYO-KU, TOKYO, JAPAN

Cable Address: SEVENMUSIC TOKYO

SERVING TEA TO ALL OF YOU IS OUR WELCOME



Serving also your record and publishing interests
is making use of our:

Aggressive Promotion
Nation-Wide Sales Organization
Creative Product Department
Reliable and up to date Accounting

This is our way in Japan.



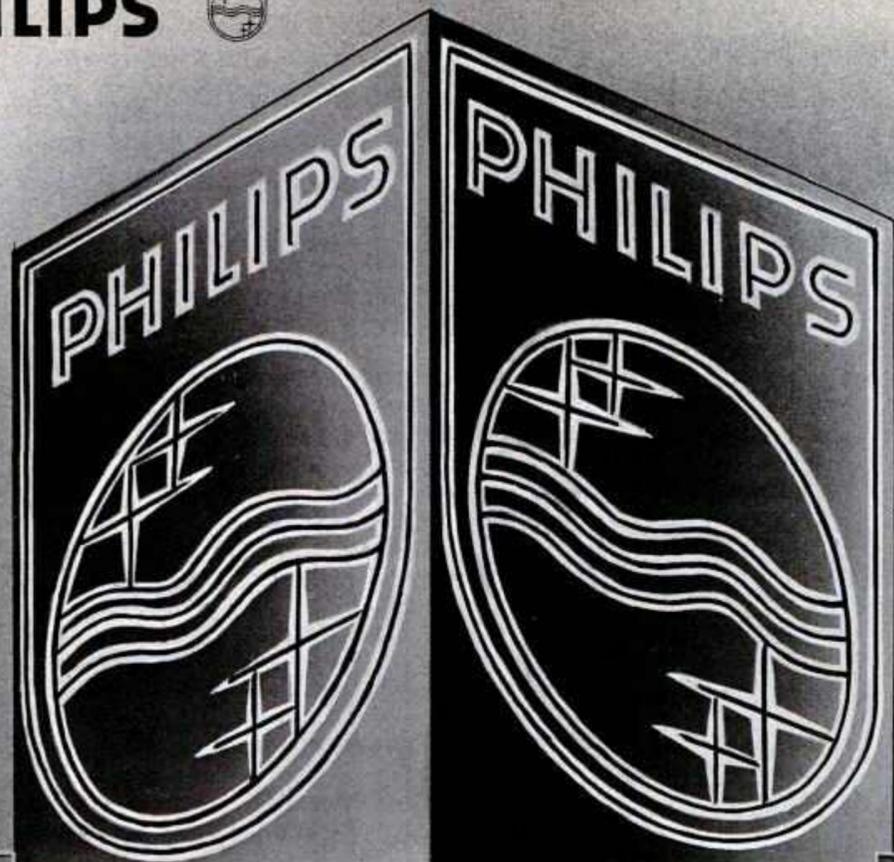
Nippon Phonogram Co., Ltd.

Akasaka Tokyu Bldg., 14-3, Nagata-Cho, 2-Chome, Chiyoda-Ku, Tokyo 100
Tel: (03) 580-3661 Cable Address: NIPHILDISC TOKYO

Tokyo Music Publishing Co., Ltd.

P.O. Box No. 13, Trade Center, Tokyo 105
Tel: (03) 435-5276 Cable Address: MUSICATO TOKYO

PHILIPS



**IF YOU HAVE A SOUND
TO OFFER
THE JAPANESE,
TURN TO
NIPPON PHONOGRAM**

Nippon Phonogram know the Japanese music market - the most dynamic and exciting market today - from the inside, as no outsider can.

We advise effectively, act efficiently in recording, pressing, selling, distribution, and promotion as we are doing for Philips, Fontana, Mercury, Ri-Fi, Island, Vertigo, Charisma.

We provide you with personal service.

We appreciate **your** needs, **your** difficulties, **your** problems.

**NIPPON PHONOGRAM -
the fastest-growing record
company in Japan**
14-3, Nagata-cho 2-chome,
Chiyoda-ku, Tokyo.

Nippon Phonogram are associated with the Philips group of record companies.

Our new offices, right in the heart of Tokyo's entertainment centre, will be opened in February 1971 on the following address:
4-8-5 Roppongi, Minato-ku, Tokyo.

PHILIPS MUSIC SALOON





**FOREMOST
AND
MOST PROGRESSIVE
RECORD COMPANY
OF JAPAN**

Covering Local and International Records, Tapes, Video-tapes and Music Publishing



TOSHIBA MUSICAL INDUSTRIES LTD.

TOSHIBA MUSIC PUBLISHING CO. LTD.

TOKYO

JAPAN

• Continued from page J-8

NIPPON GRAMMOPHON CO., LTD.

President: S. Izawa. General manager: K. Morita. Sales manager: M. Kasahara. Manager of international dept.: W. Kimura. Director: W. Arming. Address: 1-8-4 Ohashi, Meguro-ku, Tokyo, Japan. Telephone: (03) 462-5131. Domestic label: Polydor.



S. IZAWA

Nippon Grammophon was formed as Nippon Polydor Co., Ltd., in 1953 with a capital of 60,000,000 yen. The capital doubled in 1954 and the name was changed to its present form. Also in that year the company began to release its Japanese repertoire. In October of 1965 Grammophon Genno Publishing was formed and the parent company began work on new offices in Meguro, Tokyo, to which they moved in November of 1967. Deutsche Grammophon GmbH of West Germany control 50 percent of Nippon Grammophon stock; Fuji Denki is the second largest shareholder with 24.5 percent and the rest is held by various Japanese interests. The biggest-selling artists on their domestic Polydor label are The Tigers.

TOSHIBA MUSICAL INDUSTRIES

President: Yasuke Suga. Executive managing director: N. Ishizaka. Publicity and advertising: H. Yoden. International department: M. Kato. Address: 2-2-17 Akasaka, Minato-ku, Tokyo, Japan. Telephone: (03) 585-1111. Domestic labels: Toshiba, Express, Capitol, Liberty.



Y. SUGA

Toshiba Records was formed as a joint venture between Toshiba Electric Companies and Capitol Industries, Ltd., in 1960. Early in the company's history, several key master licensing contracts were drawn with foreign labels including EMI, Capitol, Liberty, Transglobal, Warner Bros.-Seven Arts, etc. The official financial control of TMI is EMI, 25 percent; Capitol, 25 percent; Tokyo Shibaura Electric, 50 percent. The company's Liberty division has experienced remarkable sales of records and tapes in the popular field with The Ventures, while TMI's Capitol (Apple) label has prospered with The Beatles, etc.

Japan At A Glance

Size: 369,662 sq. kilometers; slightly larger than the British Isles but smaller than France.

Geography: Volcanic archipelago in latitudes ranging roughly from a corresponding point at the U.S.-Canada border to the U.S.-Mexico border. Four major islands (Honshu, Kyushu, Shikoku, Hokkaido) and several hundred smaller islands and islets. Approximately 85 per cent land area extremely mountainous.

Population: 100,240,000 (1965 census).

Gross National Product: 43,116,700,000,000 yen (Official exchange: 360 yen = \$1.00 U.S.).

Average annual income per household: 787,000 yen.

Size of average household: 3.78 persons.

Age groups: (approximate)

	male	female
0-14	57,676,000	59,144,000
15-29	14,392,000	14,358,000
30-64	19,437,000	20,974,000
65-	2,942,000	3,725,000

Total private automobiles: 7,681,801; Total (non-automobile) radio receivers: 57,421,053.

Total television receivers: 22,485,831; (black/white) 17,104,666; (color) 5,381,165.

Average education: (male and female) 12 years.

Government: Constitutional Democracy.

Total annual exports (1969): 4,198,711,320,000 yen (\$11,663,087,000).

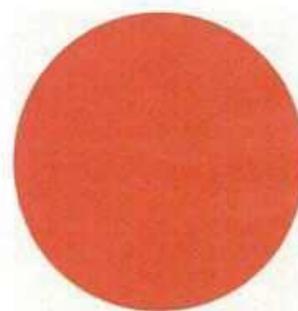
Major exported products:

1. Machinery	\$4,394,916,000
2. Iron & Steel	1,272,432,000
3. Metal goods	1,781,429,000
4. Ships	982,473,000
5. Chemical goods	684,314,000

Total recorded music production (1969):
(approximately) 130,000,000 disks/reels
(approximately) 56,000,000,000 yen FOB

Export of recorded product: less than 10 per cent including that to Okinawa.

JAPAN



SHINKO

MUSIC PUBLISHING CO., LTD.

2-chome, Tsukasa-cho Kanda, Chiyoda-ku, Tokyo Japan

tel (292)2861 ~8

Cable Address

SHINKOMUSIC TOKYO

- *MUSIC PUBLISHING DOMESTIC & FOREIGN
- *PUBLICATION & DISTRIBUTION SHEET MUSIC FOLIO, BOOKS & ETC.
- *MUSIC LIFE Pop Music Magazine for the young generation
- *YOUNG GUITAR Pop Music Magazine for Guitar enthusiasts & students.
- *MASTER PRODUCTION
- *TALENT MANAGEMENT
- *MUSIC, RECORD & TALENT PROMOTIONS.

ATTENTION !

ARE YOU PLANNING TO START NEW BUSINESS IN JAPAN ?

LET US ASSIST YOU !

WE RECENTLY OPENED A NEW "ACCOUNTING SERVICE DIVISION" TO ASSIST YOU IN YOUR EVERY NEED. FOR ACCURATE, HONEST & SPEEDY ACCOUNTING SERVICE AND TOPS IN PROMOTIONS OF YOUR MUSIC, RECORDS AND TALENT.....

CONTACT "ACCOUNTING SERVICE DIVISION" AT ABOVE ADDRESS FOR FURTHER INFORMATION.



LIKE THE major world markets, Japan looks back on the 78 rpm disk as an antique

Sei And Do— The Japanese As Music Lovers

By KUNIHICO MURAI
President, Alfa Music

In discussing the character of the Japanese music market, one must first consider the nation's historical background, or rather, the origins of its people.

Unlike some Oriental nationalities, Japanese are a mixture of diverse Asian peoples whose cultural backgrounds have been merged into one. This is especially true in the world of music.

In Japan today we find descendants of the peoples of the South Pacific, Central Asia, China, Korea, Siberia and other areas. Likewise, the Japanese cultural roots are almost wholly borrowed.

Perhaps what may be called the outstanding features of the Japanese is the rapid pace at which they are able to absorb foreign culture. Evidence of this can be seen in the introduction and the speedy absorption of Western arts at the time of the Meiji Restoration (1868-1912). The fact that the Japanese found no major difficulty in applying foreign customs to their way of life added a large amount of speed to their adaptation.

What is now considered to be Japanese music was first implanted into the culture from outside sources. "Gagaku," which is considered to be the traditional Japanese music, and which is still played at all the important occasions and ceremonies of the Imperial Palace, originally was introduced to Japan from India via China. Various adaptations and changes took place in the incorporation of this type of music, and the finalized form was the world's first symphony "Gagaku," produced by the hands of the Japanese.

It is not music alone that was borrowed. The Indian

"sitar" took the forms of the "samisen" (pronounced "she-ah-mi-sen," a banjo-like instrument) and the "biwa" (similar to a lute) in the realm of Japanese culture. The "koto" (vertical harp), another traditional Japanese instrument, was also introduced to Japan by China in a primitive form.

One can say that almost all outside influence upon Japan before the Meiji Restoration came through China. Therefore, all foreign music entered Japan via China also. It was only a century ago or so that Japan first encountered other and mainly Western cultures directly. The music of today would have taken quite a different form had the Japanese not opened their doors to the West at this time. Another major change in Japanese music took place after World War II. Thus, the Meiji Restoration and World War II marked two great periods of change in Japanese music.

Music Knowledge

From the time of the Meiji Restoration up to the Second World War, the Japanese people had a scholastic attitude toward music. For them, "knowledge" of music was one of the prerequisites for being among the intelligentsia. And the diligent nature of the Japanese was able to produce, in a very short period of time, a number of top-ranking musicians in the field of classical music.

This attitude of "music as part of education" still exists in present-day Japan. Most of the outstanding classical musicians here are at the same time expert educators.

Another factor which shows the existence of such an attitude is the large enrollment of students in the Yamaha Music School. This school offers musical education to anyone, regardless of age. Some 300,000 of the number enrolled in the Yamaha Music School are children and adolescents ranging from three-year-olds to the higher teens. Parents, very eager to "educate" their children in music, do their best to send their children to such institutions.

Pop Music

Pop music did exist in Japan before World War II, and it did enjoy popularity to a certain extent, but only among progressive young people. It was only after the war that the Japanese began to feel that it was permissible for the masses to simply be entertained by music. Once this attitude was adopted, it grew very rapidly, to the extent that today, the music in the minds of Japanese youngsters is Western.

That is to say, they possess a Western outlook on music; they are fully aware of the methods of "enjoying" music, and actually look at music as do other youths all over the world.

Looking at Japanese music from a commercial point of view; that is, looking at the market, one cannot help noticing the power of the "Kayokyoku"; the amalgamation of traditional Japanese popular music, "Dodoitsu," "Kouta," and the Western technique of expression. The market for the "Kayokyoku" was built up by Victor and Nippon Columbia over a period of 50 to 60 years. These two largest record distributors of Japan produced this mixture of the Japanese spirit and Western technique for the Japanese record market.

"Kayokyoku" has a large number of supporters, fans and lovers. One can safely say that a foreign firm will not be able to do good business in Japan if it tries to operate outside the realm of "Kayokyoku." For example, big hits in the U.S. and U.K. are not necessarily so in Japan, while French songs that are almost unknown in France make the top of the charts here in Japan.

One noticeable occurrence in the history of Japanese music over the past five years is the birth of the "Wa-sei pops." The subject of the "Wa-sei pops," or "Japan-made pop music" was taken up at the 1970 Billboard Conference at Mallorca, and therefore some of the readers should be aware of it.

The emergence of the "Wa-sei pops" was a result of various factors in Japanese society, but in my opinion, there are two big causes. One is the political factor; that is to say, the heavy pressure put on the Japanese record companies by foreign business concerns. The other is the dissatisfied Japanese youth. The youth demanded more beat and more harmony from Japanese music, which they found was lacking in the "Kayokyoku."

However, like all other types of progressive music, "Wa-sei pops" resulted in being only one minor phase in the long history of the "Kayokyoku" which still continues to dominate the Japanese record market as it did over half a century ago.

One type of Japanese music lover is he who listens only to foreign music. This type closely resembles the "hip" French young man. The "hip" Parisian does not wear clothes that are made in France, neither does he listen to French music or radio. This youth lives in an "America in France." For the Japanese equivalent of this type, the music is modern jazz. Thus, in the Japanese market we can observe the high sales of the "Kayokyoku" on the one hand, and Miles Davis and Bill Evans on the other. In this country one can find the "peaceful coexistence" of the simple and the sophisticated.

Such was a brief description of the history of Japanese music and its lovers. I am sure that the readers of this article are puzzled by the fact that big U.S. hits are unknown here, whereas "unknowns" turn into big hits. To this, I myself a Japanese, cannot give a clear answer. I can only say that the Japanese intellect was cultivated in the Western way, while the spirit of the individual still remains to be Japanese. The Japanese spirit prefers "Sei" ("stillness") to "do" ("activity"), and in the "sei" it tries to discover the "do."

Lastly, if anyone of the readers would like to learn more about Japanese music and its lovers, or Japanese people, my advice is to study Zen Buddhism, Shinto, and "Jukyo," Japanese codes of behavior based on Confucian principles.



An Entertainment Service of
Transamerica Corporation

United Artists Music (Japan) Inc

*Maruyama Building, 25 3-chome, Iikura, Azabu
Minato-ku Tokyo, Japan
Telephone: 585-3480*

PRESIDENT TATS NAGASHIMA



Taiyo Music Inc.

MARUYAMA BLDG.
25, 3-CHOME, IIKURA, AZABU
MINATO-KU, TOKYO, 106 JAPAN
TEL: 585-3481
CABLE: TAIYOMUSIC TOKYO

PRESIDENT TATS NAGASHIMA

FOREIGN ARTISTS

How Can I Be Successful In Japan?

By **WOLFGANG ARMING**,
Director, Nippon Gramophone Co.,
Japan Management, DGG.

"How can I be successful in Japan?"

This question is put to me several times a month by artists, managers, producers and others from foreign countries.

The answer is not easy to phrase, although an answer obviously exists. Many foreign artists have been extremely successful in the Japanese market and there are common denominators to be found in the way their success has been realized.

To discuss this, however, it is perhaps necessary to first point out that the "Westernization" of Japan is, in my opinion, largely a myth.

For instance, promotion of foreign artists in Japan is developed in three phases: record release; radio programming; personal appearances. At first glance this may seem not to differ from any other country but in fact it does. The Japanese would say: "Dosho imu"—the same bed, but different dreams.

A lot more time and understanding in Japan from the foreigners' side is essential to build up an artist.

Japan, this modern industrial giant, emerged as the second largest market for pre-recorded music in the world, bypassing the U.K. last year. The market has an annual growth rate of 20 percent and it will soon pass the \$200 million mark.

Music is a vital part of the entertainment culture in Japan. Young people, in particular, are more than ever turning their attention to the communication media, radio, TV, records, etc. International material represents about 40 percent. For foreign music companies it is a must to try hard to bring a good catalog and top artists into this market. This is reflected, by the way, by the many joint-venture record manufacturers established recently here.

Following the usual trend of the Japanese younger generation, it is satisfying to know that pop music, artists, jazz from the U.S., as well as English rock and other material are of major interest among Japanese music fans. Faithful to their idols, they don't forget them quickly. Many foreign entertainers who may have a hard time selling their product in the U.S. or U.K. are still big sellers here. Although there is strong U.S. influence, Japanese also like French and Italian artists and their music.

Long range policy and planning is necessary in promoting the foreign artist. It takes at least one year to make a foreign artist known here and another two years—if at all—before he becomes a household name. It doesn't matter, indeed, whether an artist is already a big one in the U.S. or Europe. In Japan, whoever it might be, how many millions of records he has sold elsewhere, he has to start from scratch.

U.S. Pattern

Since there is a tendency, however, to follow the U.S. pattern, it is of course a help if he is listed among the top ten on the charts in the U.S. or U.K. One should not be misled into believing that top-of-the-charts fame leads to automatic success in Japan, though.

Who is going to explain this phenomenon to our partners, producers or the artists abroad? Sample records and foreign hitlists are studied very carefully by Japanese record companies. Let's assume the a&r department of a Japanese record manufacturer has made the decision to release a record. They are somehow (I have yet to discover their "secret" formula for the decision) convinced that the release will appeal to Japanese fans. Once the release receives even a modicum of attention the artist is virtually guaranteed a successful career in Japan. In many cases he stays longer in the spotlight here than in his native land.

Japanese are very faithful to entertainers they especially enjoy. The Ventures, Astrud Gilberto, the Bee Gees (as a group and as singles), the Walker Brothers, Boots Randolph, many, many evergreen jazz men, Alfred Hause, just to mention a few, are not forgotten over here. They fill concert halls and still achieve remarkable sales. There are even cases in which the continuing popularity of an artist who has gone stale in

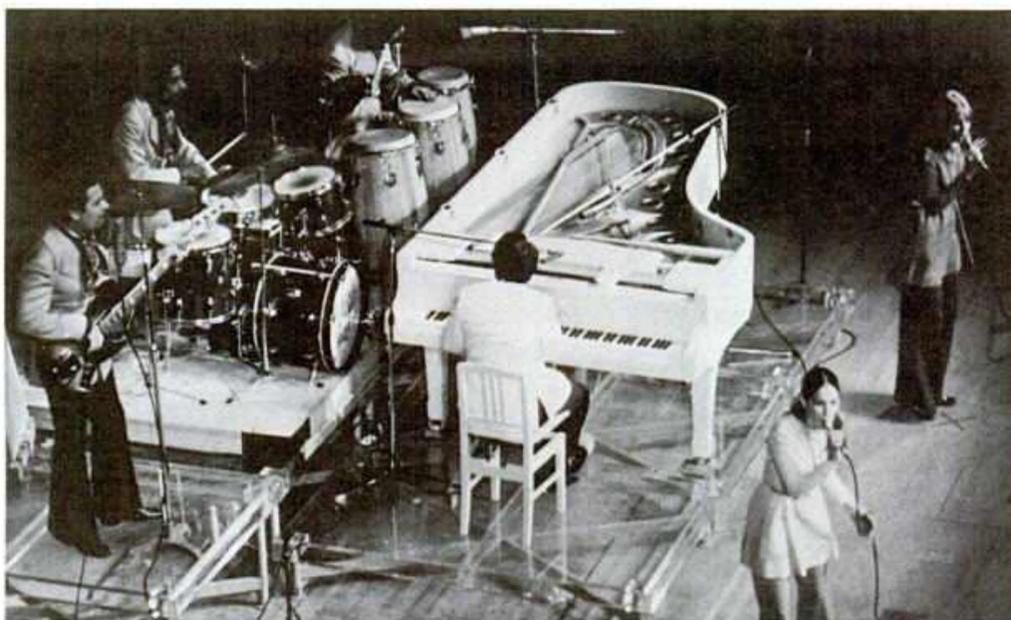
(Continued on page J-18)



THE RIGHTEOUS BROTHERS—popular in Japan until they broke up.



EXPO '70 attracted top talent from all over the world. The Fifth Dimension in mid-performance.



BRASIL '66—an appearance at Expo '70 in Japan.



SINGER SHIRLEY Mae, part American, part Japanese, working in both worlds.



MARIE ARLERICH with Wolfgang Arming, Nippon Gramophone in Japan.

Eastern creates hearts of music

. REPRESENTATIVE OF

ROBBINS

LEO FEIST

MILLER

HASTINGS

PINE RIDGE

FRANCIS, DAY & HUNTER

DONNA

B. FELDMAN

ROBBINS, LONDON

Publishing

Record and Music Tape

Exploitation

Eastern Music

Publishing Co., Ltd.

Kyowa Bldg., 34, Shiba Kotohira-Cho, Minato-Ku, Tokyo, Japan

How Can I Be Successful in Japan?

• Continued from page J-16

his own country has helped him make a "comeback" at home.

If a Japanese record company finally has decided to represent an artist, a long-range plan—usually a three-year program—is set up. The release and promotion policy is hammered out; the company makes sure to have at least four of five singles and two or three LP's available for the first year.

At the same time they start promoting the product via radio. The response of the audience is of great importance, and is the basis for all future planning.

There are now some 48 commercial radio broadcasters in Japan with 157 stations spread over the country (which is about the size of California, don't forget). More than 34 million radio sets are in use, or 1.4 sets per household. According to the latest surveys, classified by time band, sex, age group, etc., people listen to the radio, in many cases, more frequently than they watch TV.

The largest segment of female listeners, for instance, is in the age group of 20 to 24. There is a general emphasis on programming for young people here—tailor made for the music promoter.

Music and entertainment programs are by far the most popular with all groups of radio listeners. "Midnight" programs (10 or 11 p.m. to dawn) are regular listening for teen-agers and students. According to a survey, 43 percent of the buyers of a new single, heard it first on radio, 16 percent on TV and 13 percent read articles in magazines and thereby got the impulse to buy.

Japanese record companies, fully aware of the importance of radio plugging, have their own sponsored radio programs, in which they concentrate on those artists they want to back up. Many of the broadcasters have direct corporate affiliation with record manufacturers as well as with other media.

One Year

As I mentioned before, it usually takes one year to make an artist well known. There is no rule without an exception: The Shocking Blue with "Venus" had a smash No. 1 on the charts within ten weeks. And this was without the help of a personal appearance in Japan by the group. Such exceptions are rare, however.

Radio programming together with an intense promotion in the popular magazines is launched for the new artist. Japanese by nature are very eager readers. Reflecting the elevation of living standards, diversification of hobbies and pastimes, magazines devoted to golf, automobiles, fishing, music, guitar playing—you name it—have gained extensive popularity. There are some ten popular music magazines with a circulation of approximately 80,000 each. These feature full four-colored pages with artists, their personal data and other relative information, as well as extensive and often quite academic and serious discussions of the music and the musicians. Such magazines are, in effect, "trade" or "business" magazines edited for the complet fan.

By the constant impact of the radio and magazine media, the market is being prepared for the new artist ("new to the Japanese), and at this stage of promotion, the next step is being planned. This step—and it's a big one—is the bringing of the artist to Japan for personal appearances.

There are many important peculiarities to be considered in such a step but suffice it here to say that the key point is the cost. You will hardly ever find a promoter in Japan who will risk an expensive tour without seeing to it that the preparation for such a visit is handled entirely by the record company. It's a good example of two closely-related parts of the business supporting each other for the benefit of both.

Concerts are very well organized in general; the houses are packed. For an artist from abroad it is a pleasure to have a schedule—once fixed—adhered to faithfully. But the visiting artists' time is imposed upon—to good effect—with TV shows, guest shows, radio program appearances, sign parties (autograph parties at record shops, etc.) and newspaper and magazine interviews in addition to his concerts. This time is the most decisive: will the artist make a breakthrough in the Japanese market? If yes, then it means he will make sales for many years to come.

Tour Influence

One can only make an instinctive guess as to the exact amount of influence a personal appearance will have on any given artist's sales in Japan. Following what seems to be an international trend, the release of LP's versus singles is increasing. If an artist moves 50,000 to 100,000 singles per item during his first year of radio promotion in Japan it's likely he'll be invited to

make a concert swing through the country. His itinerary will include, probably, two or three concerts in Tokyo, one or two in Osaka and perhaps one in Kyoto and Nagoya.

His successful single record becomes more and more a promotional medium than a straight revenue item. And a personal tour by the artist may very well raise the turnover of that hit single by around 20 percent, depending, of course, on the song itself. In this way, the tour and the record tend to reinforce each other as promotional as well as revenue producers for the artist.

Live concerts in Japan determine a career of an artist and keep him in the spotlight. Ask The Ventures or just take a look at the foreign hit singles here..

Language Use

His native language is the easiest and best for the artist to use, I believe. If it happens to be English, it's better still. French and Italian are also liked by Japanese. There is no demand for German songs and artists in the pop field, although one exception comes to mind: Vicky. She made the charts and stuck, but used French lyrics.

My advice to foreign artists: sometimes he may attempt to record a Japanese-language song. But don't overdo it. The Japanese usually don't like to many of their songs sung by a foreigner. It's hard to understand this situation at first; there is, in other fields, a trend toward the use of bilingual foreign comperes, foreign or mixed-blood models for TV, magazine illustrations, fashion shows, etc., and there are several foreigners among the galaxies of film stars. When it comes to songs, however, the public prefers its own.

There are exceptions to this, too. Betty & Chris, two lovely blondes who hail from Hawaii, recorded several Japanese pop songs and became immediate hits about a year ago. They are still going strong and are regarded as "local" artists.

Classical Scene

The Japanese love music, especially classical. It represents 13 to 15 percent of the total; a relatively big slice of the cake, especially if you compare it with the U.S. (approximately 5 percent).

Consequently, they admire classical artists of every kind, particularly those from Europe. Europe is still regarded as the cradle of classical music.

Promoters organizing classical concerts can count on good turnouts. There is not a doubt that a high international reputation will help to convince a promoter to arrange a concert tour. But they also ask for a proper preparation of the market by the record manufacturer.

Music lovers and record buyers are reached through radio and a handful of specialized magazines. The reviews play an important part in promoting artists and records; the influence of a good review on record sales personnel and, therefore, the public is indeed strong.

One can only appreciate this fact if he is familiar with the Japanese character. Japanese generally feel a certain insecurity when faced with culture streaming in from the West. They are prone to taking the opinions of their "leaders" quite seriously—teachers, critics and other opinion-leaders have great influence.

Concerts which are usually sponsored by newspapers or broadcasting firms receive, naturally, a great deal of promotion.

Some record manufacturers, including Nippon Gramophone, try to make full use of television for pre-tour publicity. Since it is becoming more and more expensive and difficult to import classical artists and symphonic orchestras, we have started to film recording sessions in their home countries. We distribute copies of the promotional films to TV stations in Japan, arrange performances for dealers, music critics and even for the public.

In Japan, we had tremendous success with a film documentation of Karl Boehm conducting "The Marriage of Figaro." It helped to promote the conductor, to promote the record set and to increase the pace and size of sales considerably.

The same is true for concert-films with H. v. Karajan, a recital with Dietrich Fischer-Dieskau or recently a documentation about DGG's special Beethoven Edition.

In conclusion I'd like to return to that question asked of us so often, "How can I be successful in Japan?" My advice is this: have discipline, be patient, be friendly, keep your promises, tell the truth, don't change your mind or programs quickly.

Maybe in Rome you can do as the Romans, but in Japan you *must* do as the Japanese, at the same time keeping your own individuality and personality.



THE OTHER side of foreign talent in Japan—Stockhausen, during one of his appearances.



CONDUCTOR HERBERT Von Karajan, right, makes regular Japanese appearances.



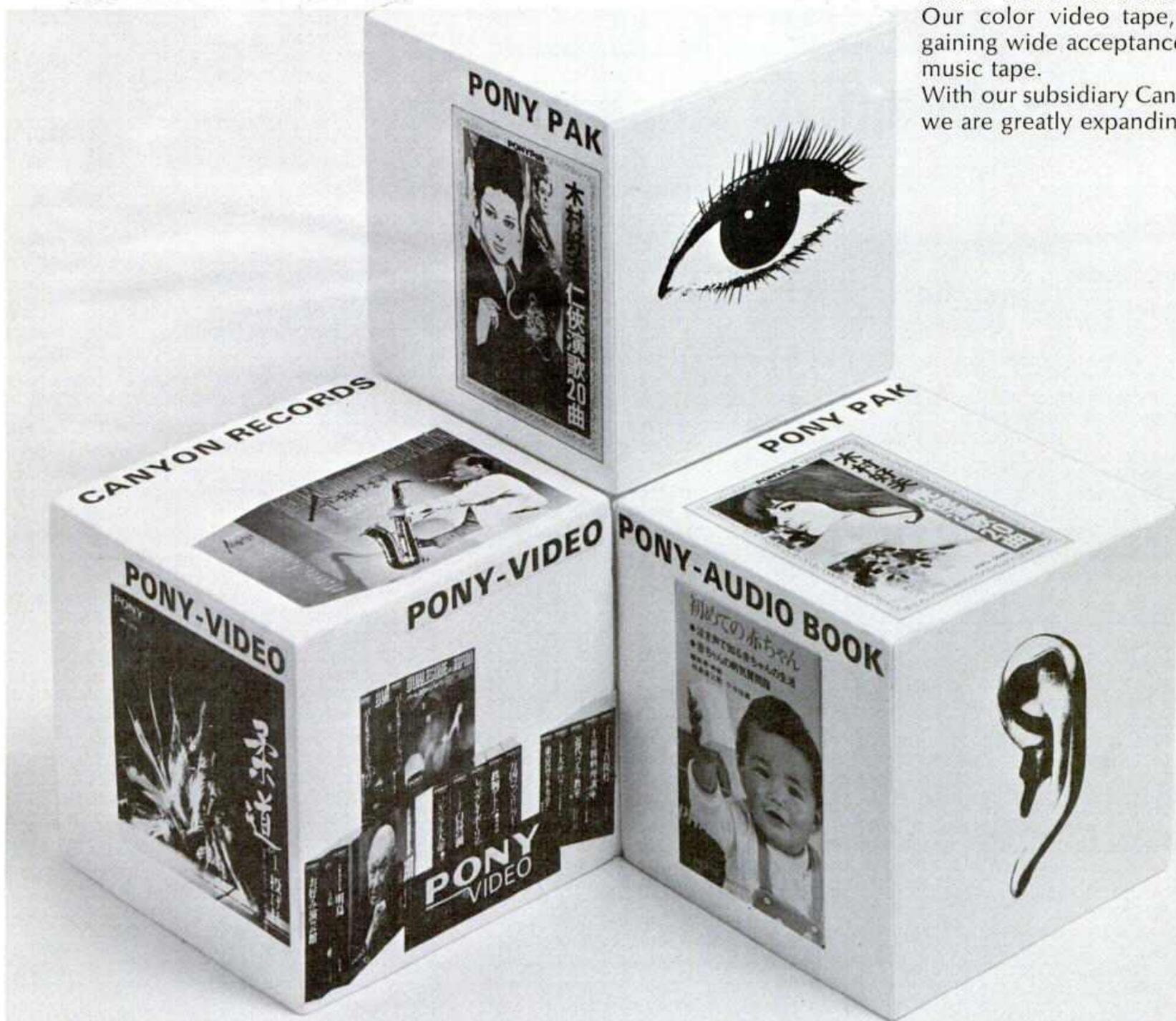
ANOTHER EXPO appearance—Sammy Davis Jr. in action.



JAZZ TRIO led by George Otsuka, resident at the Pit Inn, Shinjuku, Tokyo.

PONY GROWS DIMENSIONALLY

Our company is backed up by The Fuji-Sankei Group—Fuji Telecasting Co., Nippon Broadcasting System, Inc., and The Sankei Shimbun—which is the largest mass communication system in Japan. We have grown with this group and pioneered a new field—the audio-video industry. PONY PAK, our music tape is a well known brand name and widely accepted. Our color video tape, PONYVIDEO is gaining wide acceptance abroad, as is our music tape. With our subsidiary Canyon Records, Inc., we are greatly expanding.



PONY INC. **CANYON RECORDS, INC.**
INC. FUJI PONY, INC.

World Trade Center Bldg., Hamamatsu-cho, Shiba Minato-ku, Tokyo 105, Japan



MUCH FOREIGN talent comes into Japan via the offices of Watanabe Productions

TALENT SCENE

Agent As Superstar

By SHIG FUJITA

Columnist, *Asahi Evening News*

You see it on Japanese handbills, on posters, on television, on theater marquees. In huge, glittering letters is printed, "SO-AND-SO TALENT AGENCY PRESENTS!" followed by a skinny line of miniscule type containing the name of the particular artist appearing in whatever concert is being promoted.

This is not always the case, of course. Established stars rate their own top billings. But it's been a trend of the business in Japan of late to present as much new talent as possible to a public hungering for an all-new sound—something they can latch onto and call their very own. The Beatles might be groovy and all that, but the Japanese are crying for someone to deliver them from imported popular material, no matter how good, and to create a truly "Japanese sound" in creative, modern, popular entertainment. As a result, the giant talent agencies here are prone to launch new talent right and left, giving the newcomers the benefit of the giant's name and reputation.

Thus the agent here often assumes the status of superstar. It's a strange world.

The emphasis is on youth throughout the world, and Japan is no exception. Actually, it can be said that the accent on youth, especially in the entertainment world, is even greater in Japan than, for instance, in the U.S.

An extreme example was the sale of 1,500,000 records of "Kuroneko no Tango" (Black Cat Tango) sung by a six-year-old boy, Osamu Minagawa. Nippon Victor expects total sales to reach 2.5 to 3 million before the black cat ends its dance.

With TV directors and producers obsessed with the idea that only youth can up their listener ratings, it is no wonder that the younger singers, many of them in their teens, are given the biggest exposure on TV.

The main complaint concerning the programs on TV with emphasis on music is that the same singers appear too often—sometimes on two or three different stations at the same time—singing the same song daily for months on end.

The biggest talent agency in Japan is Watanabe Production, which has seven companies under its wing. The singers, choral groups and bands as well as actors and actresses under contract to Watanabe Production total approximately 1,000, including most of the top popular singers and bands of Japan.

The other talent agencies are all very small in comparison, with staffs usually numbering 20-30.

Watanabe Production operates schools in Tokyo, Osaka, Nagoya, Hiroshima and Fukuoka to train new talent. Periodically, about 50 new students are admitted to each school from among about 200 applicants.

Talent scouts also recommend that promising girls and boys be admitted to the schools for training.

After completing training in the schools—the number of months or years in school depends on the individual's ability and efforts—potential talent enter the "Shinjin Yoseika" (New Stars Training Section) of Watanabe Production for further training.

The next step is the "Seisakubu" (Production Department) where a project team studies the "new star" from all possible angles to decide what kind of songs he or she should sing and how he or she should be sold to the public.

Investment Gamble

During this training period, Watanabe Production bears the costs involved and even gives the trainees living expenses. This, of course, is an investment—actually a gamble, since there is no guarantee it will pay off—in the potential of the trainees.

Consequently, it is only natural that a "new star" will not be paid too much in the beginning, for the talent agency must get back its huge investment.

Shin Watanabe, 43-year-old president of Watanabe Production, pointed out, "There are cases like that of Eri Tsuruma, who just put out a record on the CBS/Sony label. We have been training and taking care of her for six years, and now she is finally paying off."

Watanabe believes that the older singers are not used more on TV because they do not adapt themselves to the musical tastes of the "today" world.

New talent is also discovered through singing contests as in the case of chanson singers. The Ishii Music Office, which is run by Yoshiko Ishii, daughter of a former Cabinet Minister, runs a chanson contest each year with the co-operation of Air France. Winners are given a trip to France and a contract with the Ishii Music Office. Several singers have become stars as a result of this contest.

The Yamaha Foundation for Music Education has begun to advance into the popular music field, and it started holding the Nemu Popular Song Festival at the Spacious Nemu-no-Sato of Nihon Gakki Co. in Mie Prefecture last year.

New singers are given a chance to sing new songs written and composed specially for this music festival, and those who make a good showing in the festival have a chance of becoming popular.

Labor Law

A labor law, which was promulgated back in the Meiji Era (1867-1912), prohibits contracts of more than one year.

President Watanabe of Watanabe Production points out, "Even Labor Ministry officials admit the law is outmoded, but they say nothing can be done about it for the time being. We feel that longer contracts should be permitted, for they will benefit the talent as well as the agency."

Concerning the fact that Japanese agencies and artists are not as strict as in the U.S. concerning contracts, Watanabe says that this is due to the Japanese thinking and feelings. They consider contracts as gentlemen's agreements and feel that when inconveniences arise, contracts can be revised or abrogated through talks.

As for why super talent agencies sometimes get bigger billing than the stars themselves, the simple reason is that the "stars" just don't have the ability to stand on their own feet. This is not always the case, of course, and there are some established singers who are acknowledged by everyone to be really good.

As pointed out before, Watanabe Production has become a small-scale conglomerate, operating talent schools, producing dramas and commercials for TV, handling copyrights, operating a recording studio, handling stage and screen actors and actresses, producing music tapes, pressing and selling records and operating two jazz and pop bars.

It has offices in Fukuoka and Osaka and plans to open another one in Sapporo early in 1971.

President Shin Watanabe and his wife, Misa, who is president of three of the companies in the group, take turns going overseas to inspect the music world in other countries and get new ideas.

Watanabe Production has recently gone into the business of bringing foreign singers to Japan, and it is internationally known that Misa was in charge of popular music programs at EXPO '70 in Osaka in March-September 1970.

The other talent agencies—some have been in existence longer than Watanabe Production—are also spreading out and going into all facets of the entertainment world.

These smaller agencies have also made great contributions to the popular music field by discovering and polishing new talent.

It is a sincere hope that the talent agencies will go a step further and nurture Japanese singers and other artists who can win international reputations, not just because they are something Oriental and "exotic," but because they are really outstanding.

**THE GREATEST
AND OLDEST
MUSIC TAPE
MANUFACTURER
& DISTRIBUTOR
IN JAPAN**



President : MISA WATANABE

5,1-Chome Wakaba, Shinjuku-ku, Tokyo, Japan. Telephone : TOKYO (353) 0191

apollon CORPORATION OF AMERICA
606 N. Larchmont Blvd. Los Angeles, Calif. 90004 U.S.A.

TRADE ORGANIZATIONS

Group Think And Face

By MALCOLM DAVIS

The Japanese seem neither to approve nor resent the term "economic animal" as it is so often applied to them.

Some businessmen even take extreme pride in their abilities to channel their entire waking lives into their jobs—living for little else but the "good" of their companies. These are the salarymen, the nine-to-niners who join a firm upon graduation from college and stay with it—oozing their way up the corporate capillaries—until they are put to pasture at age 55 or so. Family life, personal vacations, after-hours recreations—all these are dominated by The Company, the Big Brother of post-war super-industrial Japan.

Others, of course—especially the younger generations—are forging a new style of life for themselves, one centered around individualism, around the fruits (mostly material) of their new-found affluence.

Still, paternalism and "group-think" are long-established patterns of life in Japan. This is not mentioned as criticism but rather as a fact necessary to the understanding of business activity in Japan.

And just as the path of the average Japanese salaryman is mapped step by careful step by the business entity to which he's pledged his life, the individual company itself follows paths mapped by the combined wisdom of its peers.

The concept of industry-wide associations or organizations is not restricted to Japan, of course. But perhaps here more than in any other nation an asso-

ciation or organization in a given field has a power and importance unmatched by any individual within that field.

In any society as "face"-conscious as Japan's, anyone who attempts to conduct his business outside of the recognized organizational structure must have not only a *far* better mousetrap but also a 100 percent guarantee that the paths to his door are already a foot deep and clear of booby traps.

The laws of Japan, as well as the deeply rooted and clearly defined traditions of commerce, are decidedly in favor of industry-wide wheeling and dealing. "What's good for my fellows is good for me and my country" is the by-word of most business firms. To some observers from other countries, this smacks of "restriction of trade," "suppression of free competition," etc. Japan shrugs off these comments as easily as the salaryman ignores being called an "economic animal" however, and continues on her steady course, becoming more and more competitive in the world market, becoming more and more affluent at home.

The key to the music business in Japan lies within her many industry-wide organizations and associations. These are called, generically, "kyokai" and—without going into the programs, policies or politics at play within them—the major ones are profiled as follows:

NIHON RECORD KYOKAI (JAPAN PHONOGRAPHIC RECORD ASSOCIATION)
Maesawa Bldg., 4-1, Hachobori, Chuo-ku, Tokyo
TEL: 553-3685
President: Yutaka Ando
Established April 30, 1942
Membership: Record/tape manufacturers

ZENKOKU GAKKI KYOKAI (ALL-JAPAN INSTRUMENT ASSOCIATION)
Gakki Kaikan, 2-18-21, Sofokanda, Chiyoda-ku, Tokyo
TEL: 251-7445
President: Genichi Kawakami
Membership: Record manufacturers, record wholesalers, record retailers, Musical instrument manufacturers and retailers.

ZENKOKU RECORD OROSHI DOGYOKAI (ALL-JAPAN RECORD DEALER ORGANIZATION)
c/o Yamano Gakki Co., 4-5-6, Ginza, Chuo-ku, Tokyo
TEL: 562-5051
President: Masanobu Iihara
Membership: Record wholesalers and retailers

ZENKOKU RECORDSHO KUMIAI RENGOKAI (ALL-JAPAN RECORD DEALER UNION ORGANIZATION)
Fuji Fudosan Bldg., 2-2-4 Fujimi, Chiyoda-ku, Tokyo
TEL: 264-4061
Directors: Shigeru Matsushita, Kojiro Hayashi, Seichi Murakami
Membership: Record retailers

NIPPON ANGAKU CHOSAKUKEN NYOKAI ("JASRAC")—THE JAPANESE SOCIETY OF RIGHTS OF AUTHORS AND COMPOSERS
Jasrac Bldg., 7-13, 1-chome, Nishi-Shimbashi, Minato-ku, Tokyo
TEL: 502-6551
President: Keizo Horiuchi
Established November 18, 1939
Membership: (Japanese only are eligible): authors, composers, music publishers

MRS. GEORGE THOMAS FOLSTER & ASSOCIATES
Room 419, Hibiya Park Bldg., 1-1 Yurakucho, Chiyoda-ku, Tokyo
TEL: 271-9866
Established 1949
Membership: Music publishers, record manufacturers (mostly foreign)

NIHON ONGAKU SHUPPANSHA KYOKAI (JAPAN MUSIC PUBLISHERS ASSOCIATION)
Kyowa Bldg., 34 Kotahira-cho, Minato-ku, Tokyo
TEL: 501-0344
President: Sunao Asaka
Established September 1961
Membership: Music Publishers

ZENKOKU ONGAKUSHA RENMEI (JAPANESE ASSOCIATION OF MUSIC PUBLISHERS)
c/o Nichion, TBS Annex, 5-3-50 Akasaka, Minato-ku, Tokyo
TEL: 584-4711
President: Shigeru Akimoto
Established July 2, 1967
Membership: Music Publishers

(Continued on page J-42)

Music Publishing—One Man's View

By SHOO KUSANO
director, Shinko Music

Music publishing as a separate profession within the music industry of Japan has a history of only 10 years or so.

This fact is largely due to two factors, the special relationships between record manufacturers and songwriters and the lack of understanding on the part of JASRAC (The Japanese Society of Rights of Authors and Composers) of the particular needs and wishes of music publishers.

From 1959, about ten sheet music printers have entered the music publishing field by way of contracts with publishers in the U.S. and are licensed as copyright holders.

With the appearance of such companies—sub-publishers of foreign works as well as domestic—JASRAC began to accept members from the publishing field and today has about 160 publishers as members.

Despite the vulnerability of the music publisher in Japan, no union has been developed to help protect them. There are, of course, two associations to which most publishers belong. One is called "NOSK" (Nippon Ongaku Shuppansha Kyokai or Japan Music Publishers Association) and the other is "JAMP" (Japan Association of Music Publishers or, in Japanese, Zennihon Ongakusha Renmei).

NOSK is about 10 years old and two of its officers were elected to the board of directors of JASRAC. JAMP is centered around publishing companies having direct connections with broadcasting companies here.

Of the music publishers who are members of JASRAC, the following shows their major activities:

1. Sheet Music: Ongaku no Tomosha, Zenon, Shinkogakufu, Nippon Broadcasting Publishing, etc.
2. Sub-publishers: EMP, IMP, OMP, Suisei-sha, Toa, Ongakusha, To-on, Taiyo Ongaku, etc.
3. Record Company-connected: Crown Music,

Grammophon Gaino Shuppan, Columbia Ongaku Gaino, Seven-Seas (King Records), Toshiba Ongaku Gaino, Victor Shuppan, etc.

4. Production Company-connected: Gei-ei Ongaku Publishing, Stonewell Publishing, Daichi Ongaku Publishing, Tokyo Ongaku Publishing, Nishino Publishing, Manase Publishing, Watanabe Ongaku Publishing, etc.

5. Broadcasting-connected: Nichion, PMP, Fuji Ongaku, Central, etc.

6. Talent Promotion-connected: Ishihara Music, Gendai-Kikaku, Tanabe Music, Terauchi Music, Barb Music, etc.

7. Composer-owned: All Staff Publishing, Oriental Music, Ai-Pro, Rhythm Music, Alfa Music, Good Music, etc.

8. "Old Directors": New Orient, S&T, etc.

9. Instrument Manufacturer-connected: Kawai Music, Yamaha Music, etc.

10. Foreign company-related: Aberback Tokyo, Walt Disney, etc.

The above is by no means a complete list, nor are the categories exclusive. But it is an indication of the types of connections existing between music publishers and the rest of the business in Japan.

All publishers in Japan must make new contracts each time a work is published. No individual person may make application for collection of fees directly from the user.

In this connection, strictly speaking, JASRAC is the only organization duly authorized by the Government to collect fees for performance, recording rights, publishing rights and others.

However, just after WW II and during the Occupation, George Thomas Folster began an agency for collection of royalties of mechanical use of U.S. copyrights and was authorized by the Occupational Government to do so. His widow now continues the office.

As I mentioned earlier, JASRAC acknowledged the

existence of the publisher about 10 years ago and permitted music publishers to join their organization. But it was only until five years ago that publishers were admitted to the board of directors of JASRAC.

At present there are 17 directors of JASRAC. Six come from the composers group, six from writers group, three from within JASRAC itself and the remaining two are from the publishing side.

A few words on the character of publishing in Japan and Japanese music may be appropriate here. In the past, foreign music took the lion's share of the local market. But when we look at the Hot 100 of Japan today, an average of only 35 tunes are foreign; the rest are of Japanese origin. I believe that the reversal of trends is due largely to the efforts of music publishers in promoting their catalogs.

Also, in the last two years or so, there has been a trend for music publishers to become producers. Roughly 30 to 35 percent of the hit songs currently on the charts here have been produced by independent publisher/producer companies.

As for the future of music publishing in Japan, the most talked-about development is the new copyright law which has been passed by the Diet and which will go into effect from Jan. 1, 1971. Its most outstanding feature is that it will force radio broadcasting firms to pay performance fees for each record they play on the air. In the past, they had only to mention the name of the record and the label. However, there is uncertainty here if the music publishers which are controlled by the broadcasting firms might not be depended upon more heavily by broadcasters in the future.

Overall, however, the future for all music publishing activity in Japan looks very good. As JASRAC becoming more effective, the publisher is beginning to become stronger and as the copyright laws are to come into his own in the Japanese market.

SEE! ACTION of ALL STAFF GROUPE

Business Outline:

- Management of artists
- Motion picture production
- Record production
- Coordination and management of song writers and composers
- Planning and production of shows
- Production of film commercials
- Music publishing service

Our company has consistently year-after-year produced million-seller records and artists under our managementship are top-class in their fields in Japan. With tieup agreements with major Japanese companies we produce commercials and motion pictures, which are ranked top productions over all other like productions. Taku Izumi, president of our company, is one of the leading composers in Japan. In addition we have many superb composers exclusively contracted under our aegis. Our diversified business network is prepared to meet the challenge or requirement from any corner of Japan.



ALL STAFF PRODUCTIONS, INC.

ALL STAFF MUSIC CO., LTD.

ALL STAFF MOVIES, INC.

FONTAINE RECORDS, INC.

NEW ORIENT MUSIC, INC.

JASRAC and Folster

**As Known
TOHO MOVIE**
The biggest film-producing Company in Japan.

Now Creating a
Great Sensation in the
Record World.

TOHO RECORDS



For the best in result:
Contact us for distribu-
tion:

TOHO RECORDS CO. LTD.

Head Office:
14-1-Chome, Yuraku-Cho, Chiyoda-ku,
Tokyo, Japan Telephone: 591-1211

Branch Office:
Toho International, Inc.
1501 Broadway-New York, New York -
10036 Telephone: LO-3-5258
834 South La Brea Ave. Los Angeles,
California - 90036
Telephone: 933-5877

c/o Representant De Towa Co., Ltd.
Queen Elizabeth Hotel 43, Av. Pierre-
Ler-De-Serbie, Paris 8e
Telephone: Bal-2293

Mr. S. Oeda
Via Reno 4,00198 Rome, Italy
Telephone: 850617

Japanese record manufacturers, composers, authors and music publishers look to one official organization for the collection of rights and royalties related to their creative products. Likewise, their foreign counterparts have but one collection agency acting in their interests. These two organizations are JASRAC, the Japanese Society of Rights of Authors and Composers, and the Mrs. George Thomas Folster & Associates agency.

JASRAC is a non-profit association incorporated under the Civil Law of Japan. It is the only musical copyright clearance organization in Japan officially licensed by the Commissioner of the Agency for Cultural Affairs under the "Law on intermediary business concerning copyrights" for the conduct of intermediary business activities concerned with the copyrights of musical works. (The Folster agency is officially licensed under a separate law.)

The administration of JASRAC covers all the copyrights of musical works, i.e., all the rights for their public performance, motion picture synchronization, mechanical reproduction and publications.

Fees and royalties are collected for the use of the musical works by JASRAC in accordance with the "Fee scales for musical works" which is duly approved by the government.

JASRAC is entrusted with the copyrights of almost all (over 90 percent) Japanese authors and composers and, under the contracts it has signed with more than 40 copyright licensing organizations in over 30 countries of the world, administers the rights of the works in the repertoires of these organizations. It is, therefore, an established fact that JASRAC does administer a broad and complete repertoire comprising the copyrights of roughly all the musical works being used in Japan, irrespective of their origin.

JASRAC was formally inaugurated Nov. 18, 1939. In 1960 it joined the CISAC and in 1968 was admitted into full membership of BIEM.

A total of the fees and royalties collected by JASRAC has surpassed the 4 billion yen (approx. \$11 million) level in fiscal 1969, as compared with the collection of about 30,000 yen made during the first year of its operation.

Keizo Horiuchi is the president of JASRAC, presiding over a 17 member board of directors, two of which are representing the interests of music publishers in Japan.

There are a total of 4,051 members in JASRAC (as of May 1, 1970) and are as follows: Associate members, 2,897 (including 130 music publishers); full members, 1,154 (including 29 music publishers).

JASRAC has about 20 employees, and is located in central Tokyo in a brand-new building, "Jasrac



MRS. GEORGE THOMAS FOLSTER—collecting for foreigners in Japan.

House" at 7-13, 1-chome, Nishi-Shimbashi, Minato-ku, Tokyo. Tel: (03) 502-6551.

The Folster agency, also located in central Tokyo in the Hibiya Park Bldg., room 423, 1, 1-chome, Yuraku-cho, Chiyoda-ku, Tokyo (Tel: (03) 271-6084), represents an impressive list of foreign music publishers. Now headed by the wife of the late George Thomas Folster, the agency was formed in the late 1940s to collect mechanical rights only. The following is a partial list of the Folster agency's main clients: Belwin-Mills, Big Seven, Bourne, Daywin, Chappell (Inc. and Ltd.), Edwin H. Morris (Inc. and Ltd.), Famous (Paramount), G. Shirmer, Gil, Irving Berlin Music, Lawson Gould, Lois, Michael H. Goldsen (Criterion), Mietus, Morro, Regent, Southern (World Group, Peer), Vogue, Burlington/Palace, Campbell Connelly, Dick James (Northern Songs), Lawrence Wright, Peter Maurice (Keith Prowse), etc.



JASRAC HOUSE—headquarters for the Japanese local collecting society.



CHECKING STAFF at JASRAC.

THANKS TO:

AARON & FREDDIE · ACHILLES & FRANK · JOHNNY ALADDIN · DON ALAN · HERB ALPERT · THE TIJUANA BRASS
 JAN AMES · ANDRINI BROTHERS · AUGIE & MARGO · PAUL ANKA · ANNITA & DIANE · BOB ANTHONY · THE APOLLAS
 LOUIS ARMSTRONG · BARRY ASHTON REVUE · THE ASTRONAUTS · FRANKIE AVALON · BARBARA BARR
 SUSAN BARRETT · BAYANI & ROMI · THE BEATLES · GILBERT BECAUD · FREDDIE BELL · VICKI BENET · TONY BENNETT
 BROOK BENTON · BERLINER BALLETT · BLUEBELL DANCERS · PAT BOONE · BOSSA RIO · BROTHERS CAINE
 BROTHERS FOUR · BUCKLEY & COLLINS · BYRON & HOWARD · BUDDY CAGLE · CALENDAR GIRLS · JO-ANN CAMPBELL
 CARI SCOTT TRIO · VIKKI CARR · EDDIE CASH · CARMEN CAVALLARO · RAFAEL CENTENERA · CHADONS · CHAPEAUS
 JUNE CHRISTY · CLARK BROTHERS · ROY CLARK · ROSEMARY CLOONEY · NAT KING COLE · THE CORONADOS · JUDY CORRIGAN
 THE COUNTRY GENTLEMEN · BOB CROSBY · BOBCATS · VIC DANA · BIMBO DANA · DOROTHY DANDRIDGE
 BILLY DARE · DAVE DEE · DOZY, BICKY, MICK & TICH · SAMMY DAVIS, JR. · DELTA RHYTHM BOYS · LEO DE LYON
 TONY DIAMOND · DONOVAN · DANIELLE DORICE · CARMEN D'ORO · RUSTY DRAPER · THE DUNHILLS · JACK EAGLE
 RAY EBERLE · BILLY ECKSTINE · EVERLY BROTHERS · FABULOUS ECHOES · THE FIFTH DIMENSION · EDDIE FISHER
 ELLA FITZGERALD · BOB FLETCHER · SAM FLETCHER · FLINTRIDGE SINGERS · HELEN FORREST · FOUR AMIGOS
 FOUR LADS · FOUR PREPS · JOHN FRANCIS · LAREE FRAZIER · ARNOLD FURST · GIGI GALON · RUTH GILLIS
 DR. GIOVANNI · GOLDEN GATE QUARTET · BOBBY GOLDSBORO · BENNY GOODMAN · EARL GRANT · DIANE HART
 RALNA HENDRIX · THE HERITAGE SINGERS · HONEYCOMBS · MARY HOPKIN · THELMA HOUSTON · FERLIN HUSKY
 THE INKSPOTS · WANDA JACKSON · BABY JANE · CATHY JOHNSON · COL JOY · LYN KEATH · BILL KENNY · DICK KERR
 PATTI KIM · SAMMY KING · KINGSTON TRIO · KIRBY STONE 4 · EARTHA KITT · FRANKIE LAINE · DIANE LANDRY · VICKY LANO
 JACK LARSON · CINDY LAYNE · GERRY LEADER · DORIS LEE · LEWIS & MARONE · GEORGE LEWIS
 NEW ORLEANS ALL STARS · RUSS LEWIS · ROBERTA LINN · JULIE LONDON · LOPEZ & POWELL · NITA LOPEZ · TRINI LOPEZ
 LOS ESPANOLES · LOS TRES DIAMANTES · LOS VEGAS QUINTET · HENRY MANCINI · JOAN MANNING · JAYNE MANSFIELD
 MAORI HACKAS · MAORI HI FIVE · PEGGY MARCH · TANYA MAREE · MARGARET & MAURICE · MARGO THE Z-BOMB
 BOBBI MARTIN · IRIS MARTINE · JOHNNY MATHIS · PAUL MAURIAT · JOHN MAYALL · BOB MCGRATH · CARMEN MCRAE
 MARILYN MAXWELL · SERGIO MENDES · BRASIL '66 · GLENN MILLER ORCHESTRA · MITCH MILLER · ROGER MILLER
 MILLS BROTHERS · MODERNAIRES · JONATHAN MOORE · THE MONKEES · BOB MONTI · MATT MONROE
 MONTOYA SISTERS · MISTY MOORE · PAT MORITA · JERRY MURAD · THE HARMONICATS · RICK NELSON · NEW GEMS
 NEW KICKS · NOELIA NOEL · ODETTA · MOM & POP O'HAGEN · OLLIE & ARY · ORIGINAL CASTE · OSMOND BROTHERS
 PATTI PAGE · DON PALMER · LUIS ALBERTO DEL PARANA · LOS PARAGUAYOS · FREDA PAYNE · EL ROY PEACE
 PETER, PAUL & MARY · OSCAR PETERSON · PHOENIX SINGERS · PINKY & THE FELLAS · POLYNESIAN REVUE · PONCIE PONCE
 PEREZ PRADO · FRANKIE RANDALL · LOU RAWLS · CLARA RAY · JOHNNIE RAY · BEVERLEE REED · DELLA REESE
 MARTHA REEVES · THE VANDELLAS · JOHN REGIS · CLIFF RICHARD · RIGHTEOUS BROTHERS · MARTY ROBBINS
 MILLICENT RODGERS · TIMMIE ROGERS · DICK ROMAN · ARTURO ROMERO · DIANA ROSS · THE SUPREMES · BILL ROY
 BOBBY RYDELL · SAM & DAVE · NEIL SEDAKA · SHADES OF SOUNDS · THE SHADOWS · LEE SHARON · SHIRLEY SHAW
 BOBBY SHERMAN · DON SHERMAN · ROBERTA SHERWOOD · JAMES SHIGETA · CAROL SKINNER · THE SMART SET
 CALIFORNIA SMITH · JENNIE SMITH · JIMMY SMITH · KEELY SMITH · O.C. SMITH · PAUL SMITH · FRED SMOOT
 SOUNDMEN · PIPPI SPICER · KAY STARR · SKIP STEPHENSON · BEVERLY ST. LAWRENCE · HARVEY STONE
 HERKIE STYLES · PAT SUZUKI · THE SYLTE SISTERS · MARY TAYLOR · HANK THOMPSON · SUE THOMPSON
 THE THORNTON TWINS · JOHNNY TILLOTSON · TOKYO HAPPY COATS · MEL TORME · TRIO LOS PANCHOS · BOBBY TROUPE
 MICKEY TURNER · TWIGGY · MIYOSHI UMEKI · MANOLO VALDES · RUDY VALLEE · VARIETY FOUR · BOBBY VEE · THE VENTURES
 WALKER BROTHERS · SCOTT WALKER · WALLACE BROTHERS · CLARA WARD SINGERS · SUNDAY WELLS
 DANNY WELTON · MARGARET WHITING · ANDY WILLIAMS · TEX WILLIAMS · NANCY WILSON · SPANKIE WILSON
 STEVIE WONDER · BRENTON WOOD · THE YOUNG AMERICANS · TRUMMY YOUNG.....and the many, many others that have supported
 us on stage and off for sixteen years.....

IN JAPAN THEY CALL US THE **ICHI-BAN YOBI-YA** WHICH MEANS
 THE NUMBER ONE BRINGER-INNER OF FOREIGN ARTISTS.

KYODO KIKAKU INC. PRESIDENT: TATS NAGASHIMA
 MAIL: C.P.O. BOX 1152 TOKYO TEL: 585-1687 CABLE: KYODONAGA TOKYO

Listen!! Our Sound

Call on

EASTERN SUN

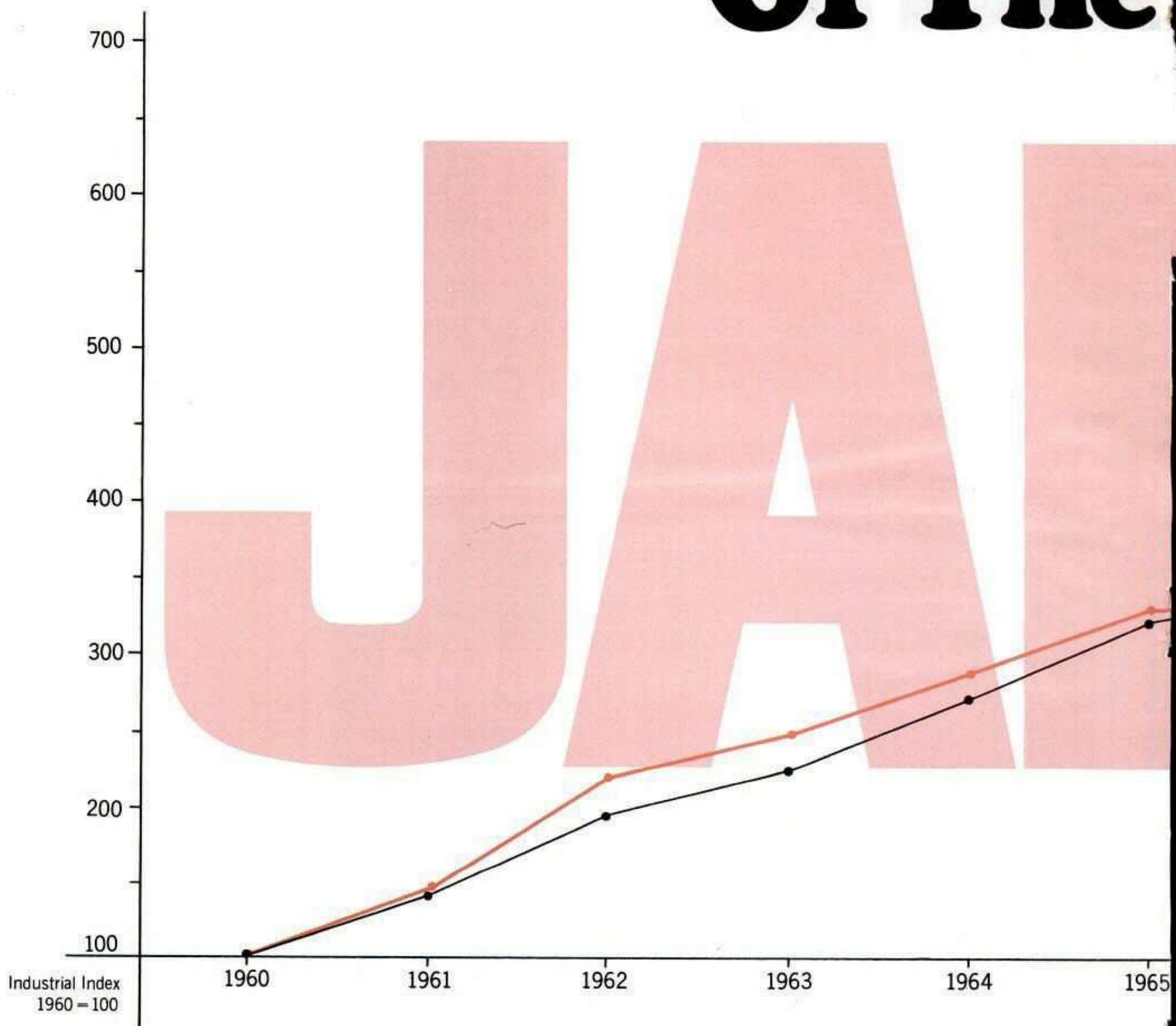
ENTERPRISES CO., LTD.

Kyowa Bldg., 34, Shiba Kotohira-Cho, Minato-Ku, Tokyo, Japan.

Popular Music
Classic Music
Japanese Songs
 etc

Record, Tape
Sales and Products

WE ARE *No. 1* RECORDED In The 2nd Billion Of The



**VICTOR
COMPANY
OF JAPAN LTD.**

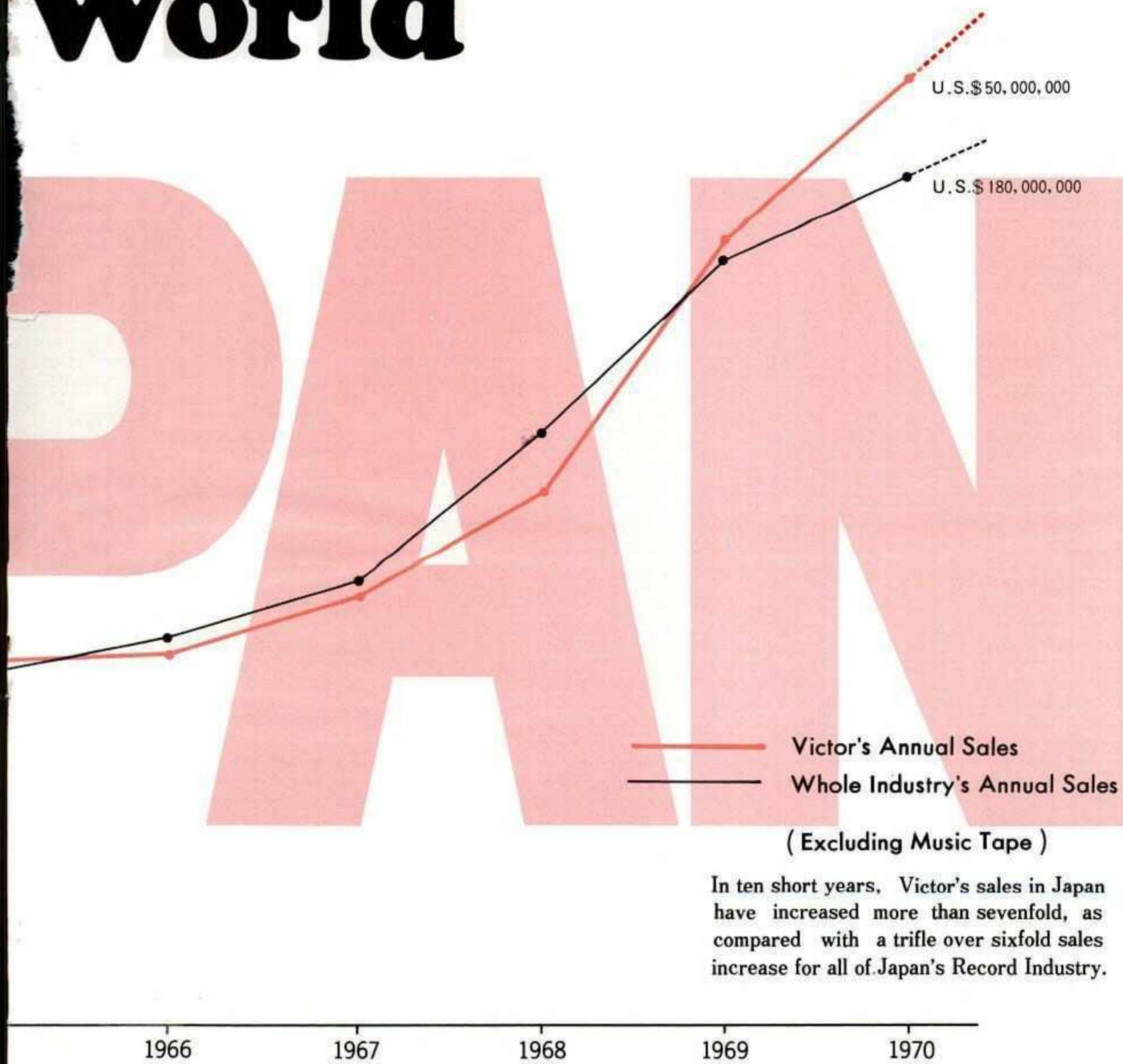


(RECORD DIVISION)
GENERAL MANAGER
MANAGER VICTOR
MANAGER RECORDS
MANAGER MUSIC
MANAGER WORKS
MANAGER PUBLICATIONS

VICTOR COMPANY

Largest Market

World



VISION)

MANAGER K. KASAJIMA
 RECORD K. ISHIGAMI
 RECORD M. YASUKOCHI
 RECORD A. TORIO
 WORLD GROUP RECORD .. A. TORIO
 PUBLIC RELATION T. KOTO

(MAIN OFFICE)

MUSIC ENTERPRISE DIVISION
 AKASAKA TOKYU BLDG.,
 14-3, 2 CHOME NAGATA-CHO CHIYODA-KU, TOKYO

 TOKYO STUDIO
 21-1, 2 CHOME JINGUMAE SHIBUYA-KU, TOKYO

For U.S.—Increased Copyrights, Improved Income

By LEONARD FEIST

Japan is said to be the second largest market for recordings. Although there is little solid information or reliable statistics available, its relative position in overseas earning for music publishers is undoubtedly lower.

What is remarkable is that the royalties which are received from Japan are so large. The existence of a strong national musical output and a traditional native musical idiom completely different from our own reduces what might be considered a "world average" use of U.S. copyrights. No similar situation exists anywhere else in the world for, of all major markets, only in Japan do two musical traditions run along simultaneously with completely different historical backgrounds of entertainment patterns and social custom. It is against this special situation that the experience of and markets for American music there must be measured.

The first performance rights agreement between Japan and the U.S. goes back only to 1951 shortly after a performing rights society was established there. However, copyright relations had existed long before—first through a reciprocal treaty and later by Japan's adherence to the Berne Convention under which American copyrights enjoy "back-door" protection. More recently membership by both countries in the Universal Copyright Convention has further formalized and established the relationship.

It is estimated that U.S. publishers and writers receive as much as 25 percent of Japanese performance rights collections. As to mechanical royalty income, it is said to be about the same percentage.

The collection of mechanical royalties for American publishers was, like performance rights, first placed on an organized basis in the early 1950's. An American resident in Japan undertook to license and collect on behalf of American publishers. Later, in 1956, a group of American publishers indicated that they wanted an alternative method of licensing and collecting and at that time an agreement was made between The Harry Fox Agency and JASRAC, the Japanese licensing organization.

As the Japanese market for American music developed, U.S. publishers sought local representation and, in response to the need, the availability of competent local music publishers as agents expanded. Only a few American publishers have established their own firms in Japan. This is partially due to the existence of certain regulations and other complications in the local scene.

The recent passage of a new copyright law in Japan will make some significant changes in the licensing of rights, both performance and mechanical.

Under the old law, performance royalties were in practice paid only on live performance. Under the new law, to come into effect on Jan. 1, 1971, broadcasting companies, CATV and wired music will be obliged to pay royalties on performance of recorded music as well.

Dancehalls, cabarets and other establishments which use recorded music to entertain their customers will also now be obliged to pay fees on the performance of the works concerned to the holders of the copyrights.

This applies not only to the copyright proprietors but also to the recording artists and the producers of the phonograph recordings used.

Tearooms, called Ongaku-Kissu (music tearooms), which use recorded music as their "main feature" will also be required to pay a fee, but those tearooms where recorded music is merely a service will be exempt. The amounts of the fees will be set in accordance with the size of the establishments concerned and the frequency of their use of the music.

The mechanical provisions of the new law provide that, "when commercial phonograms have been sold for the first time in this country and following the expiration of a period of three years from the date of that first sale, a person who intends to make a sound recording of a musical work already recorded on such phonograms with the authorization of the copyright owner and thereby to manufacture other commercial phonograms may make that recording under the authority of a compulsory license issued by the Commissioner of the Agency for Cultural Affairs and upon payment to the copyright owner of compensation the amount of which is fixed by the Commissioner as corresponding to an ordinary rate of royalty, provided that such person requested the authorization to make a sound recording of the work from the copyright owner and failed to reach an agreement or that he was unable to enter into negotiations with the copyright owner."

("Commercial records" are defined as "copies of records manufactured for the purpose of the sale at a market.")

No provision for a compulsory license had existed in the old Japanese statute.

In the past, the rates on mechanical licenses were in practice first negotiated and then subject to the approval of the Ministry of Education. (There is a differential for different types of works.) When the new law comes into effect, the royalty rate for compulsory licenses may be fixed by the governmental agency which is also responsible for the regulation of rates charged for certain other uses of copyrighted properties. (This applies, among other areas, to synchronization fees for the use of music in video cassettes which have just begun to be produced in Japan.) Whether the existence of a compulsory license and the possibility of the establishment of rates by a government agency will affect the present negotiated rates—up or down—remains to be seen.

It is anticipated that the new fees for broadcast performance of recordings which are now for the first time made liable to payment under the new law could be of increasing significance.

The impact on other areas which will now also be required to pay for the use of music will probably be rather modest at the beginning. The extension of rights in music will certainly increase royalty earnings somewhat and, thus, U.S. publishers will benefit accordingly.

The other factor on which greater earnings for American popular music in Japan will depend is the share of the market which it will enjoy in the future.

There is a very lively creativity of domestic product in Japan. According to Wolfgang H. Arming of Nippon Grammophon, speaking at IMIC II at Majorca last spring, there are two kinds: the Ryukoka which has its roots in the old traditional Japanese folk music, and Wasei Pops which is an imitation of Western popular music. Thus far, with one noticeable exception, no Japanese songs from either of these two categories have had any real success in the American market. It is reasonable to expect that the lively interests of American publishers in selling their product in Japan will be matched before long by an effort on their part to find and promote Japanese popular music which they believe may enjoy success in the United States. This would be a highly desirable development since international commerce in music copyrights is healthiest when there is a reciprocal trade.

Japan is also a market of great interest to American music publishers for the sale of printed music. A brief historical aside is worth noting in considering the development of Japanese interest in and consumption of Western music vis-a-vis their traditional music. In the 1880's, one Luther Whiting Mason taught Western music in Japanese schools for a number of years and, in fact, our music came to be known as "Mason music." At the present time, music education in Japanese schools is devoted almost completely to Western music.

A great many of the U.S. publications are reprinted in Japan by one or another of the several large publishing houses and sales are considerable. On the other hand, the Suzuki Method for strings which was originated in the Japanese schools has been enjoying remarkable success in the U.S.

My curiosity concerning the development of Western music in Japan is whetted. When one realizes the first symphony orchestra concert took place in Tokyo as recently as the late 1920's or early 30's and was a complete departure from anything that Japan had ever known in terms of listening to music, both as to the presentation and content, one is fascinated with the rapidity with which Western music has taken hold. Compositions by several contemporary Japanese composers in Western idioms are being now performed by American symphony orchestras. Part of this and part of the creation of a great appetite for American popular song is, undoubtedly, due to the American occupation after World War II. Nevertheless, while tastes for alien things can be stimulated, they cannot be permanently established unless there is an appetite and the Japanese people have clearly demonstrated that this is the case.

American music publishers look forward to increasing use of their copyrights in Japan and improving income under the new copyright law. They anticipate, too, the continuing expansion of Japan's own music publishing industry which could prove to be a stabilizing force in the music business in the Far East. NMPA's communication with its opposite number in Tokyo has begun to be more meaningful and informative so that a closer relationship and cooperation is in process.

COIN MACHINES

Emphasis on Amusement

Shortly after World War II, Japan's coin machine industry began what has been a strong and steady expansion. Prior to that time, few machines were to be found here, and all of those were imported from other countries and utilized in special locations only.

In the late 1940's a great many secondhand pinball (flipper-type) machines and a few others, including jukeboxes, were imported from America or purchased from the U.S. through military bases here.

As the demand increased, new machines were imported and a few local manufacturers began copying and adapting units for domestic use. SEGA and Taito were the major companies at the time, although several others have since gained importance in the market.

At that time, and into the late 1950's, the average annual production was 200 units, beginning to grow rapidly only as recently as 1967-'68. Annual production this year is expected to near 2,000 units, however, most of which are for local use.

The Nihon (Japan) Amusement Machine Manufac-

turers Association (NAMA) was formed in the mid-1950's and its policy then, as now, was to help keep the word "amusement" in the amusement coin machine industry of Japan. The present address of NAMA is 4-6-1, Higashi-Gotanda, Shinagawa-ku, Tokyo, Japan.

Very little of Japan's production of coin machines, jukeboxes included, has gone for export. SEGA and Taito began exporting slot machines in the early 1960's and are intensifying their efforts to export other, Japan-developed machines in the near future.

Masaya Nakamura, president of Nakamura Seisakusho Co., Ltd., and current president of NAMA, estimates, however, that it will be two to four more years before Japanese machines are exported in significant numbers. Creative research and development of amusement machines began in Japan as late as 1965 or so, says Nakamura, and the products of this creativity are now expanding in the domestic market so strongly as to make large-scale production for export difficult at the moment. At present, approximately 20 percent of arcade machines here are imported from the U.S.

SEGA, headed by a team of Americans but a Japanese company, is the largest jukebox operator in Japan (and, so they claim, in the world). They have machines in over 5,000 locations. SEGA's 1,300 employees work out of their main offices near Tokyo International Airport and from the 40 district offices throughout Japan. Rock-Ola machines, handled by SEGA here, represent just under 50 percent of Japan's total of 11,000 jukeboxes. SEGA stocks about 1 million records, only approximately 15 percent of which are of foreign origin.

All coin machine manufacturers and operators in Japan are expecting continued growth of the market and are taking steps to insure that the policies of NAMA (to emphasize "amusement") are adhered to marketwide. Increased leisure spending by the Japanese public and expanded manufacturing and servicing capabilities on the part of the coin machine interests present a bright future outlook in the Land of the Rising Sun.

HERE'S YOUR CHECKER FLAG ON PROFIT NAKAMURA RACER



Features everything you need to stay out front in the race to make money—simulated speedway, right and left steering, braking, and lightning bursts of acceleration. The race is on so—act now, and finish first! Supplied to your coin specifications.



**NAKAMURA
SEISAKUSHO CO., LTD.**

2-13, 2-chome, Tamagawa, Ota-ku, Tokyo 144, Japan
Phone: Tokyo (03) 759-2311 Cable: "GAMECREATER" TOKYO

BILLBOARD

The International
Music-Record Newsweekly
Now in its 76th year
of industry service
Subscribe Now!

Just mail request order today

976

BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214

Please enter my subscription to BILLBOARD for

- 1 YEAR \$30 3 YEARS \$60 New
 Renew Payments enclosed Bill me later
 2 EXTRA issues for cash

Above subscription rates for Continental U. S. & Canada.

Japanese rates

- 1 YEAR \$55 (Jet Freight)

Company _____

Name _____

Address _____

City _____ State & Zip _____

Type of Business _____

Title _____

SOME GREAT COPYRIGHTS:

Our Successful Japanese Popular Songs

Love You Tokyo/Yanagase Blues/
Jingi/Hakodate no Hito/
365-Ho no March/Makoto/
Dai-Shobu/Hakodate no Ame wa Lila-iro/
Tokon/Jonetsu/
..... and many others/



Most active Japanese Hit Song Maker:



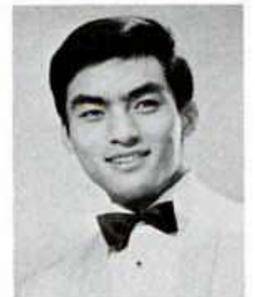
CROWN MUSIC PUBLISHER, INC.

AKASAKA, 2-10-8, MINATO-KU, TOKYO, JAPAN



KITAJIMA SABURO
MAKOTO
DC-501

SAIGO TERUHIKO
JONETSU
CW-1100



SUIZENJI KIYOKO
DAISHOBU
CW-11



NIPPON CROWN CO., LTD.

AKASAKA 2-10-8, MINATOKU, TOKYO, JAPAN

TOP HITS IN JAPAN

TOP TWENTY HITS IN JAPAN—1970

(Foreign and Local)

TITLE	Artist	Labels	Publisher
1. KEIKO NO YUME WA YORU HIRAKU	Keiko Fuji	RCA/Victor	—
2. TEGAMI	Saori Yuki	Express/Toshiba	All Staff
3. HATOBA ONNA NO BLUES	Shinichi Mori	Victor	Watanabe
4. KYO DE OWAKARE	Yoichi Sugawara	Polydor	J & K
5. KEIKEN	Mari Henmi	Columbia	Watanabe
6. UWASA NO ONNA	Hiroshi Uchiyamada & The Cool Five	RCA/Victor	Watanabe
7. KIBO	Yoko Kishi	King	All Staff
8. AI WA KIZUTSUKI YASUKU	Hide & Rosanna	Columbia	Fuji
9. ONNA NO BLUES	Keiko Fuji	RCA/Victor	Nihon Geino
9. DRIF NO ZUNDOKO BUSHI	The Drifters	Toshiba	Watanabe
11. INOCHI AZURE MASU	Keiko Fuji	RCA/Victor	Nihon Geino
12. AWAZUNI AISHITE	Hiroshi Uchiyamada & The Cool Five	RCA/Victor	Watanabe
13. SHIROI CHO NO SAMBA	Kayoko Mori	Denon	P.M.P.
14. KURONEKO NO TANGO	Osamu Minagawa	Victor	Suisei-sha
15. YOTTSU NO ONEGAI	Naomi Chiaki	Columbia	—
16. AI NO TABIJI O	Hiroshi Uchiyamada & The Cool Five	RCA/Victor	Watanabe
17. VENUS	The Shocking Blue	Polydor	Aberbach
18. SHIROI IRO WA KOIBITO NO IRO	Betty & Chris	Denon	P.M.P.
19. ANATA NARA DO SURU	Ayumi Ishida	Columbia	Geiei
19. KOKUSAISEN MACHIAISHITSU	Mina Aoe	Victor	Kikura

FOREIGN HITS IN JAPAN 1960-1969

1960

1. A Summer Place, Percy Faith Ork
2. It's Now or Never, Elvis Presley
3. Save the Last Dance for Me, Drifters
4. The Twist, Chubby Checker
5. Itsy Bitsy Teenie Bikini, Brian Hyland
6. I'm Sorry, Brenda Lee
7. Stuck on You, Elvis Presley
8. He'll Have to Go, Jim Reeves
9. Cathy's Clown, Everly Brothers
10. Running Bear, Johnny Preston
11. Walk, Don't Run, Ventures
12. Everybody's Somebody's Fool, Connie Francis
13. Handy Man, Jimmy Jones
14. My Heart Has a Mind of Its Own, Connie Francis
15. Only the Lonely, Roy Orbison
16. Teen Angel, Mark Dinning
17. El Paso, Marty Robbins
18. Chain Gang, Sam Cooke
19. Kiddio, Brook Benton
20. Please Help Me I'm Falling, Hank Locklin
21. Greenfields, Brothers Four
22. Night, Jackie Wilson
23. Good Timin', Jimmy Jones
24. Baby (You Got What It Takes), Brook Benton-Dinah Washington
25. Wild One, Bobby Rydell
26. Mr. Custer, Larry Verne
27. Sink the Bismarck, Johnny Horton
28. Sweet Nothin's, Brenda Lee
29. Puppy Love, Paul Anka
30. I Want to Be Wanted, Brenda Lee
31. Paper Rose, Anita Bryant
32. Because They're Young, Duane Eddy
33. Alley-Oop, Hollywood Argyles-Dantes & Evergreens
34. Way Down Yonder in New Orleans, Freddie Cannon
35. Why, Frankie Avalon
36. Burning Bridges, Jack Scott
37. Where or When, Dion & Belmonts
38. Finger Poppin' Time, Hank Ballard & Midnighters
39. Volare, Bobby Rydell
40. "The Apartment" Theme, Ferrante & Teicher
41. Devil or Angel, Bobby Vee
42. You Talk Too Much, Joe Jones
43. Heartaches by the Number, Guy Mitchell
44. A Rockin' Good Way, Brook Benton & Dinah Washington
45. White Silver Sands, Bill Black's Combo
46. It's Time to Cry, Paul Anka
47. You Got What It Takes, Marv Johnson
48. What in the World's, Jack Scott
49. The Big Hurt, Toni Fisher
50. Harbor Lights, Platters

1961

1. Exodus, Ferrante & Teicher
2. Calcutta, Lawrence Welk Ork
3. Will You Love Me Tomorrow, Shirelles
4. Tossin' & Turnin', Bobby Lewis
5. Wonderland by Night, Bert Kaempfert Ork
6. Are You Lonesome Tonight, Elvis Presley
7. Travelin' Man, Ricky Nelson

8. Michael, Highwaymen
9. Runaway, Del Shannon
10. Last Date, Floyd Cramer
11. Blue Moon, Marcells
12. Boll-Weevil Song, Brook Benton
13. North to Alaska, Johnny Horton
14. Pony Time, Chubby Checker
15. 100 lbs. of Clay, Gene McDaniels
16. Mother-in-Law, Ernie K. Doe
17. Raindrops, Dee Clark
18. He Will Break Your Heart, Jerry Butler
19. Quarter to Three, Gary U. S. Bonds
20. A Thousand Stars, Kathy Young
21. Runing Scared, Roy Orbison
22. Wooden Heart, Joe Dowell
23. Take Good Care of My Baby, Bobby Vee
24. Wheels, Billy Vaughn Ork
25. Shop Around, Miracles
26. Last Night, Mar-Keys
27. Daddy's Home, Shep & Limelites
28. Cryin', Roy Orbison
29. Where the Boys Are, Connie Francis
30. Apache, Jorgen Ingmann
31. Don't Worry, Marty Robbins
32. Surrender, Elvis Presley
33. I've Told Every Little Star, Linda Scott
34. Mountain's High, Dick and Deedee
35. Hats Off to Larry, Del Shannon
36. Moody River, Pat Boone
37. Stay, Maurice Williams
38. Calendar Girl, Neil Sedaka
39. But I Do, Clarence Henry
40. Dedicated to the One I Love, Shirelles
41. Poetry in Motion, Johnny Tillotson
42. Yellow Bird, Lawrence Welk Ork
43. Stand by Me, Ben E. King
44. New Orleans, Gary U. S. Bonds
45. You're Sixteen, Johnny Burnette
46. Angel Baby, Rosie & the Originals
47. Sailor, Lolita
48. Dum-Dum, Brenda Lee
49. I Like It Like That, Chris Kenner
50. Rubber Ball, Bobby Vee

1962

1. Twist, Chubby Checker
2. Stranger on the Shore, Acker Bilk
3. Peppermint Twist, Joey Dee & Starlighters
4. Mashed Potato Time, Dee Dee Sharp
5. Moon River, Henry Mancini Ork
6. I Can't Stop Loving You, Ray Charles
7. You'll Lose a Good Thing, Barbara Lynn
8. The Stripper, David Rose Ork
9. The Wanderer, Dion
10. The Lion Sleeps Tonight, Tokens
11. Johnny Angel, Shelly Fabares
12. The One Who Really Loves You, Mary Wells
13. Ramblin' Rose, Nat Cole
14. Hey Baby, Bruce Channel
15. Locomotion, Little Eva
16. Duke of Earl, Gene Chandler
17. Roses Are Red, Bobby Vinton

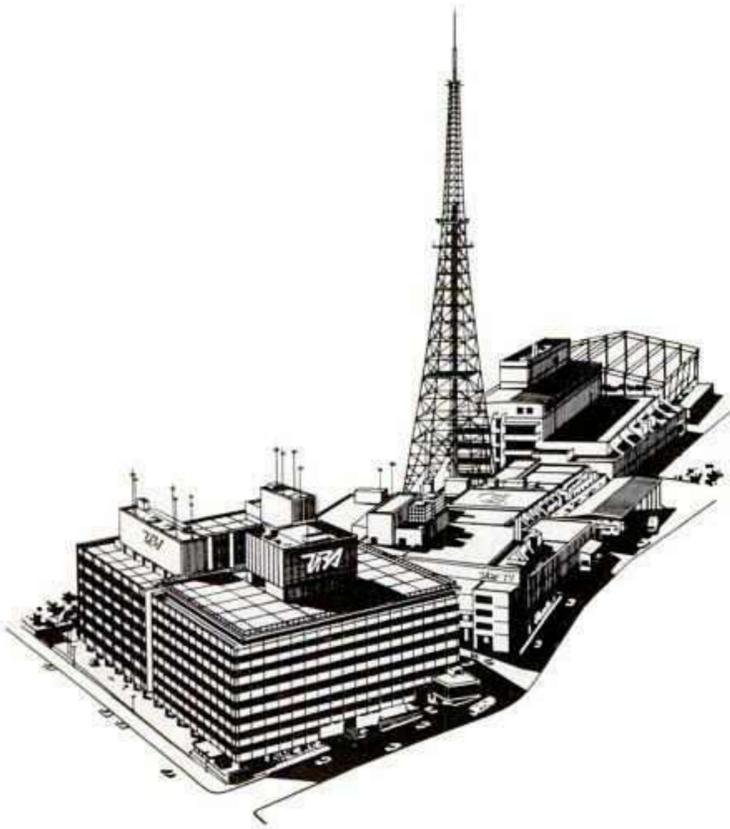
18. Do You Love Me, Contours
19. Soldier Boy, Shirelles
20. Sherry, Four Seasons
21. Walk on by, Leory Van Dyke
22. I Know, Barbara George
23. It Keeps Right on A-Hurtin', Johnny Tillotson
24. Midnight in Moscow, Kenny Ball
25. Let Me in, Sensations
26. Monster Mash, Bobby Pickett
27. Palisades Park, Freddy Cannon
28. Can't Help Falling in Love, Elvis Presley
29. Twist and Shout, Isley Brothers
30. Twistin' the Night Away, Sam Cooke
31. Surfin' Safari, Beach Boys
32. Breaking Up is Hard to Do, Neil Sedaka
33. Run to Him, Bobby Vee
34. Green Onions, Booker T. & MG's
35. Wolverton Mountain, Claude King
36. Love Letters, Kelly Lester
37. Town Without Pity, Gene Pitney
38. Sheila, Tommy Roe
39. Please Mr. Postman, Marvelettes
40. Alley Cat, Bent Fabricis
41. Patches, Dickey Lee
42. Good Luck Charm, Elvis Presley
43. Big Bad John, Jimmy Dean
44. Tuff, Ace Cannon
45. Goodbye Cruel World, James Darren
46. Dear Lady Twist, Gary U. S. Bonds
47. Party Lights, Claudine Clark
48. Sealed With a Kiss, Brian Hyland
49. She Cried, Jay & the Americans
50. Norman, Sue Thompson

1963

1. Limbo Rock, Chubby Checker
2. Go Away Little Girl, Steve Lawrence
3. End of the World, Skeeter Davis
4. Blue Velvet, Bobby Vinton
5. Telstar, Tornados
6. I Will Follow Him, Little Peggy March
7. Rhythm of the Rain, Cascades
8. Can't Get Used to Losing You, Andy Williams
9. Fingertips, Little Stevie Wonder
10. Return to Sender, Elvis Presley
11. Up on the Roof, Drifters
12. So Much in Love, Tymes
13. He's So Fine, Chiffons
14. He Paula, Paul & Paula
15. Big Girls Don't Cry, Four Seasons
16. Surfin' U.S.A., Beach Boys
17. Walk Right In, Rooftop Singers
18. Walk Like a Man, Four Seasons
19. If You Wanna Be Happy, Jimmy Soul
20. Easier Said Than Done, Essex
21. My Boyfriend's Back, Angels
22. Mockingbird, Inez Foxx
23. Our Day Will Come, Ruby & Romantics
24. Puff the Magic Dragon, Peter, Paul & Mary
25. Ruby Baby, Dion DiMucci

(Continued on page J-32)

ALL AROUND MUSICMAN



NICHION

Biggest plus Most Active

NICHION

- Subsidiary of TBS (The Foremost National Radio & TV Network)
- Representative for Warner Bros. Music, Inc., Campbell Connelly & Co. Ltd., and others
- Full Promotion of Foreign Songs
- Plenty of Japanese Hit Songs
- Music Publications
- Producing Master Records
- Merchandising
- **President:** SHIGERU AKIMOTO
- **Address:** TBS TV 2nd Bldg., No. 3-50, 5-chome, Akasaka, Minato-ku, Tokyo
- **Cable:** *PUBLISHMUSIC TOKYO*
- **Phone:** Tokyo (584)4711

FROM JAPAN



BRAND NEW

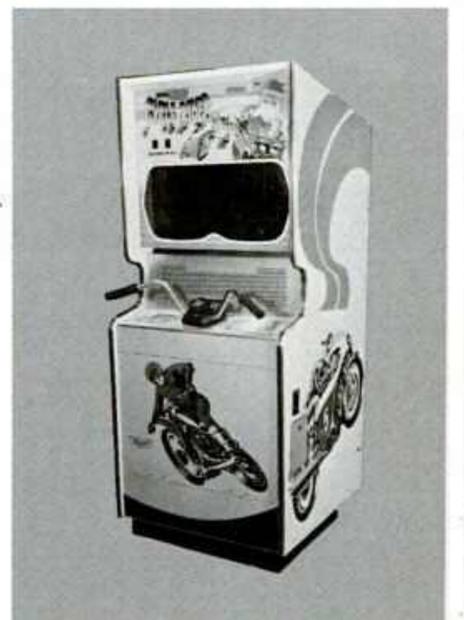
SUPER ROAD 7

The latest drive game. A new road race. Different features. Free play included. Playing time adjustable. Exciting sound and light effects.



CYCLE RIDER

The only one with all features. Sound, Wind, Music, Course Selection and you won't find a prettier cabinet. A true sensation for the player.



CINESCOPE 8

Fully automatic movie viewer with sound. Accepts standard 8mm color cartridges.



AUTO VIEWER

Table-top automatic coin operated slide viewer. Compact metal cabinet. 40 color slides standard size, endless movement. Weighs 14 pounds. Location: anywhere.

CALIBER 50

Aircraft gun game with exciting sound and light effects. Free play feature.



TAITO TRADING COMPANY, LTD.

2-2-2, Uchisaiwai-cho, Chiyoda-ku, Tokyo, Japan Fukoku Bldg., 508
Central P.O. Box 1164, Tokyo.
Phone: Tokyo (03) 501-7371/5 Cable: "EPTRA" Tokyo Telex: TK2931

FOREIGN HITS IN JAPAN 1960-1969

• Continued from page J-30

26. Surf City, Jan & Dean
27. I Love You Because, Al Martino
28. You're the Reason I'm Living, Bobby Darin
29. Sukiyaki, Kyu Sakamoto
30. It's My Party, Lesley Gore
31. The Night Has a Thousand Eyes, Bobby Vee
32. Blame It on the Bossa Nova, Eydie Gorme
33. Pipeline, Chantays
34. Two Faces Have I, Lou Christie
35. You Can't Sit Down, Dovells
36. Surfer Girl, Beach Boys
37. Lonely Bull, Tijuana Brass
38. Hello Stranger, Barbara Lewis
39. Blowing in the Wind, Peter, Paul & Mary
40. Wild Weekend, Rockin' Redels
41. If I Had a Hammer, Trini Lopez
42. Heat Wave, Martha & The Vandellas
43. Tell Him, Exciters
44. Be My Baby, Ronettes
45. Wipe Out, Surfaris
46. You Really Got a Hold on Me, Miracles
47. From a Jack to a King, Ned Miller
48. My Dad, Paul Petersen
49. Bobby Girl, Marcie Blane
50. Candy Girl, Four Seasons

1964

1. I Want to Hold Your Hand, Beatles
2. She Loves You, Beatles
3. Hello, Dolly, Louis Armstrong
4. Oh, Pretty Woman, Roy Orbison
5. I Get Around, Beach Boys
6. Louie, Louie, Kingsmen
7. My Guy, Mary Wells
8. Blue Velvet, Bobby Vinton
9. Glad All Over, Dave Clark Five
10. Everybody Loves Somebody, Dean Martin
11. Dominique, Singing Nun
12. There I've Said It Again, Bobby Vinton
13. Love Me Do, Beatles
14. She's a Fool, Lesley Gore
15. Where Did Our Love Go, Supremes
16. Java, Al Hirt
17. People, Barbra Streisand
18. A Hard Day's Night, Beatles
19. Since I Fell for You, Lenny Welch
20. Forget Him, Bobby Rydell
21. Under the Boardwalk, Drifters
22. It's All Right, Impressions
23. Love Me With All of Your Heart, Ray Charles Singers
24. Chapel of Love, Dixiecup
25. Little Children, Billy J. Kramer & Dakotas
26. Bread and Butter, Newbeats
27. I'm Leaving It Up to You, Dale & Grace
28. Dawn (Go Away), Four Seasons
29. Rag Doll, Four Seasons
30. Suspicion, Terry Stafford
31. Popsicles & Icicles, Murmaids
32. Washington Square, Village Stompers
33. A World Without Love, Peter & Gordon
34. Can I Get a Witness, Marvin Gaye
35. I Can't Stay Mad at You, Skeeter Davis
36. Wishin' and Hopin', Dusty Springfield
37. Please, Please Me, Beatles
38. You Don't Have to Be a Baby to Cry, Caravelles
39. Sugar Shack, Jimmy Gilmer
40. Busted, Ray Charles
41. Walkin' the Dog, Rufus Thomas
42. You Don't Own Me, Lesley Gore
43. Hey Little Cobra, Rip Chords
44. Deep Purple, Nino Tempo & April Stevens
45. Fools Rush In, Rick Nelson
46. Don't Let the Rain Come Down, Serendipity Singers
47. Out of Limits, Marketts
48. Walk On By, Dionne Warwick
49. Nitty Gritty, Shirley Ellis
50. Cry Baby, Garnett Mimms & Enchanters

1965

1. Back in My Arm Again, Supremes
2. Woolly Bully, Sam The Sham & Pharaohs
3. Mr. Lonely, Bobby Vinton
4. I Can't Help Myself, Four Tops
5. Satisfaction, Rolling Stones
6. Downtown, Petula Clark
7. You've Lost That Lovin' Feelin', Righteous Bros.
8. Come See About Me, Supremes
9. The "In" Crowd, Ramsey Lewis
10. You Were On My Mind, We Five
11. Help, Beatles
12. Crying in the Chapel, Elvis Presley
13. Love Potion No. 9, Searchers
14. I Got You Babe, Sonny & Cher

15. This Diamond Ring, Gary Lewis & Playboys
16. My Girl, Temptations
17. King of the Road, Roger Miller
18. Hang on Sloopy, McCoys
19. I Feel Fine, Beatles
20. The Birds & the Bees, Jewel Akins
21. The Jerks, Larks
22. Can't You Hear My Heartbeat, Herman's Hermits
23. Mrs. Brown You Have a Lovely Daughter, Herman's Hermits
24. Stop in the Name of Love, Supremes
25. Eve of Destruction, Barry McGuire
26. Mr. Tambourine Man, Byrds
27. What the World Needs Now Is Love, Jackie DeShannon
28. Shotgun, Jr. Walker & All Stars
29. She's Not There, Zombies
30. Help Me Rhonda, Beach Boys
31. How Sweet It Is, Marvin Gaye
32. Unchained Melody, Righteous Bros.
33. Ringo, Lorne Greene
34. Down in the Boondocks, Billy Joe Royal
35. The Name Game, Shirley Ellis
36. Ticket to Ride, Beatles
37. Going Out of My Head, Little Anthony & Imperials
38. Like a Rolling Stone, Bob Dylan
39. I Know a Place, Petula Clark
40. Silhouettes, Herman's Hermits
41. Red Roses for a Blue Lady, Bert Kaempfert Ork
42. I'll Never Find Another You, Seekers
43. Cara Mia, Jay & Americans
44. Keep Searchin', Del Shannon
45. Count Me In, Gary Lewis & The Playboys
46. A Walk in the Black Forest, Horst Jankowski
47. Goldfinger, Shirley Bassey
48. I'm Telling You Now, Freddie & Dreamers
49. It Ain't Me Babe, Turtles
50. Jolly Green Giant, Kingsmen

1966

1. The Ballad of the Green Berets, Barry Sadler
2. California Dreamin', Mamas & Papas
3. Sounds of Silence, Simon & Garfunkel
4. Sunny, Bobby Hebb
5. Strangers in the Night, Frank Sinatra
6. You Can't Hurry Love, Supremes
7. A Groovy Kind of Love, Mindbenders
8. I Got You, James Brown
9. Little Red Riding Hood, Sam The Sham & Pharaohs
10. See You in September, Happenings
11. Good Lovin', Young Rascals
12. We Can Work It Out, Beatles
13. Up Tight, Stevie Wonder
14. Io Che Non Vivo Senza Te, Dusty Springfield
15. Kicks, Paul Revere & Raiders
16. Lightnin' Strikes, Lou Christie
17. Cherish, Association
18. Soul & Inspiration, Righteous Bros.
19. Nanky Panky, Tommy James & Shondells
20. 96 Tears, ? Question Mark & Mysterians
21. Red Rubber Ball, Cyrkle
22. Last Train to Clarksville, Monkees
23. No Matter What Shape, T-Bones
24. Cool Jerk, Capitols
25. Ain't Too Proud to Be, Temptations
26. Sunshine Superman, Donovan
27. These Boots Are Made for Walking, Nancy Sinatra
28. Daydream, Lovin' Spoonful
29. When a Man Loves a Woman, Percy Sledge
30. Over & Over, Dave Clark Five
31. A Taste of Honey, Herb Alpert & Tijuana Brass
32. Monday Monday, Mamas & Papas
33. Paint It Black, Rolling Stones
34. Turn, Turn, Turn, Byrds
35. Bus Stop, Hollies
36. My Love, Petula Clark
37. Keep On Dancing, Gentrys
38. What Becomes of the Broken Hearted, Jimmy Ruffin
39. 19th Nervous Breakdown, Rolling Stones
40. Reach Out, I'll Be There, Four Tops
41. Summer in the City, Lovin' Spoonful
42. I Am a Rock, Simon & Garfunkel
43. Let's Hang On, Four Seasons
44. Time Won't Let Me, Outsiders
45. Paperback Writer, Beatles
46. Barbara Ann, Beach Boys
47. She's Just My Style, Gary Lewis & Playboys
48. Bang Bang, Cher
49. Crying Time, Ray Charles
50. Five o'Clock World, Vogues
51. Somewhere My Love, Ray Conniff Singers

1967

1. Tiny Bubbles, Don Ho
2. Music to Watch Girls By, Andy Williams

3. Winchester Cathedral, The New Vaudeville Band
4. I Was Kaiser Bill's Batman, Whistling Jack Smith
5. The Happening, The Supremes
6. A Whiter Shade of Pale, Procol Harum
7. San Francisco, Scott McKenzie
8. I Love You, The Zombies
9. Last Waltz, Engelbert Humperdinck
10. I Dig Rock and Roll Music, Peter, Paul & Mary
11. Land of 1000 Dances, The Walker Brothers
12. All You Need Is Love, The Beatles
13. Balla Balla, The Rainbows
14. Penny Lane, The Beatles
15. Somebody to Love, Jefferson Airplane
16. In My Room, The Walker Brothers
17. Okay, Dave Dee Group
18. Words, The Monkees
19. La La La, The Shamrocks
20. Summer Wine, Nancy Sinatra
21. Inch Allah, Adamo
22. Ruby Tuesday, The Rolling Stones
23. Georgy Girl, The Seekers
24. Last Train to Clarksville, The Monkees
25. Beautiful Dream, Twiggy
26. Wednesday's Child, Mat Monro
27. Little Man, Sonny & Cher
28. Le Gendarme de Sain-Tropez, Genevieve Grad
29. Devil With a Blue Dress On & Good Golly Miss Molly, Mitch Ryder & The Detroit Wheels
30. Light My Fire, The Doors
31. Silence is Golden, The Trameloos
32. Happy Together, The Turtles
33. We Love You, The Rolling Stones
34. Walk Away Renee, Left Bank
35. Good Vibrations, Engelbert Humperdinck

1968

1. Sound of Silence, Simon & Garfunkel
2. Hey Jude, The Beatles
3. Simon Says, 1910 Fruitgum Company
4. The Dock of the Bay, Otis Redding
5. 13 Jours en France, Original Soundtrack
6. Valleri, The Monkees
7. Lady Madonna, The Beatles
8. Legend of Xanadu, The Dave Dee Group
9. Jumping Jack Flash, The Rolling Stones
10. No No No, The Human Heinz
11. Woman Woman, The Union Gap
12. Twenty-Ten, Tinkabells' Fairydust
13. Words, The Bee Gees
14. Nothin' But Love, Jess & James
15. Massachusetts, The Bee Gees
16. This Little Bird, Nancy Sinatra
17. Honey, Bobby Goldsboro
18. L'Amour est Bleu, Paul Mauriat
19. Hold On I'm Comin', Sam & Dave
20. The Rain, The Park & Other Things, The Cowsills
21. You Keep Me Hangin' On, Vanilla Fudge
22. Holiday, The Bee Gees
23. My Girl, The Temptations
24. 1 2 3 Red Light, 1910 Fruit Gum Company
25. Boogaloo Down Broadway, Paul Revere & the Raiders
26. Hello Goodbye, The Beatles

1969

1. 13 Jours En France, Soundtrack
2. These Were the Days, Mary Hopkin
3. Manchester & Liverpool, Pinky & The Fallas
4. (You) Keep Me Hanging On, Vanilla Fudge
5. Ob-la-di, ob-la-da, The Beatles
6. Touch Me, The Doors
7. Goodbye, Mary Hopkin
8. Aquarius, 5th Dimension
9. La Piovra, Gigliola Cinquetti
10. Get Back, The Beatles
11. Boxer, Simon & Garfunkel
12. Ballad of John and Yoko, John and Yoko
13. In the Year 2525, Zager & Evans
14. Love Me Tonight, Tom Jones
15. Early in the Morning, Cliffe Richard, Vanity Fare
16. Aime Ceux Qui T'aiment, Daniel Vidal
17. Time of the Season, The Zombies
18. Come Together, The Beatles
19. Sugar Sugar, The Archies
20. Hey Jude, The Beatles
21. Love Child, Diana Ross & The Supremes
22. Mah-Na, Mah-Na, Soundtrack
23. Barabajagal, Donovan
24. Honky Tonk Women, Rolling Stones
25. Both Side Now, Judy Collins
26. Spinning Wheel, Blood, Sweat & Tears
27. Heather Honey, Tommy Roe
28. Tomorrow Tomorrow, The Bee Gees

JAPANESE 'KAYOKYOKU' (LOCAL 'POPS') HITS (1960-1969)

1960

1. ITAKO GASA, Yukio Hashi
2. ARIGATAYA BUSHI, Hiroshi Moriya
3. TSUKIKAGE NO NAPOLI, Kayoko Moriyama
4. KANASHIKI 16 SAI, The Peanuts
5. ITAKO HANAYOME SAN, Kikue Hanamura
6. TSUKI NO HOZENJI, Takeo Fujishima
7. TASSHADENA, Michiya Mihashi
8. MIYO CHAN, Masaaki Hirao
9. MUJYO NO YUME, Mitsuo Sagawa
10. ASUZURI MITSUKI, Hachiro Kasuga

1961

1. UEO MUTE ARUKO, Kyu Sakamoto
2. COFFEE RUMBA, Sachiko Nishida
3. SUDARA BUSHI, Hitoshi Ueki
4. AMENI SAKU HANA, Hiroshi Inoue
5. KIMI KOISHI, Frank Nagai
6. KITAGAMI YAKYOKU, Yukiko Tama & Mahina Stars
7. TOKYO DODOMPA MUSUME, Mari Watanabe
8. KAWA WA NAGARERU, Miki Nakasone
9. HOKKIKO
10. YAMA NO ROZALIA, Three Graces

1962

1. ITSUDEMOMO YUME O, Yukio Hashi & Sayuri Yoshinaga
2. SAMUI ASA, Sayuri Yoshinaga
3. KAWAII BABY (PRETTY LITTLE BABY)
4. HAI, SOREMADEYO, Hitoshi Ueki
5. OSHO, Hideo Murata
6. YAMAOTOKO NO UTA, Dark Ducks
7. TOKUE IKITAI, Jerry Fujio
8. KOI WAKAMAYO NO MUKASHI KARA, Midori Hatakeyama
9. HORETATTE DAME YO, Mahina Stars
10. SORAN WATARIDORI, Komadori Shimai

1963

1. KINNICHIWA AKACHAN, Michiyo Stars
2. KOKO SANNEISEI, Kazuo Funaki

3. UTSUKUSHII JYODAI, Akira Mita
4. VACATION, Mieko Hirota
5. MIAGETE GORAN YORU NO HOSHI O, Kyu Sakamoto
6. KIRIKO NO TANGO, Frank Nagai
7. OHIMA NARA KITEYO NE, Midori Satsuki
8. GARASU NO JOHNNY, George I
9. DAIGAKU KAZOE UTA, Hiroshi Moriya
10. SHIMASODACHI

1964

1. AI TO SHI O MITSUMETE, Kazuko Aoyama
2. TOKYO GORIN ONDO, Haruo Minami
3. SHIWASENARA TE O TATAKO, Kyo Sakamoto
4. YOAKE NO UTA, Yoko Kishi
5. LA NOVIA, Peggy Hayama
6. ANKO TSUBAKI WA KOI NO HANA, Harumi Miyako
7. ROZALIO NO SHIMA, Hachiro Kasuga
8. OZASHIKI KOUTA, Kazuko Matsuo, Mahina Stars
9. SASURAI, Shigeru Katsumi
10. MINA NO SHU, Hideo Murata

1965

1. YAWARA, Hibari Misora
2. BUONA SERA DI TOKYO, The Peanuts
3. AISHITE AISHITE AISHICHATTA NO YO, Muiyoko Tashiro, The Mahina Stars
4. MATSUNOKI KOUTA, Yukiko Ninomiya
5. NAMIDAKUN SAYONARA (GOODBYE MR. TEARS), Kyu Sakamoto
6. NAMIDA O DAITA WATARIDORI, Kiyoko Suizenji
7. SAYONARA WA DANCE NO ATODE, Chieko Baisho
8. NANI MO IWANAIDE, Mari Sono
9. NATSU NO HI NO OMOIDE, Teruko Hino
10. HOSHI MUSUME, Teruhiko Saigo

1966

1. MUHYO, Yukio Hashi
2. HONEMADE AISHITE, Takuya Jyo
3. KIMI TO ITSUMADE MO, Yuzo Kayama
4. KOI GOKORO, Yoko Kishi
5. YUME WA YORU HIRAKU, Mari Sono
6. HAKODATE NO HITO, Saburo Kitajima

7. BARA GA SAITA, Mike Maki
8. HONKI KASHIRA, Chiyoko Shimakura
9. SORA NI HOSHI GA ARUYONI, Ichiro Araki
10. AITAKU TE AITAKU TE, Mari Sono

1967

1. KOI NO MEXICAN ROCK, Yukio Hashi
2. MAKKA NO TAIYO, Hibari Misora, Blue Comets
3. KOYUBI NO OMOIDE, Yukari Ito
4. KIMI KOSO WAGA INOCHI, Hiroshi Mizuhara
5. BLUE CHATEAU, Blue Comets
6. IPPON DOKKO NO UTA, Kiyoko Suizenji
7. KOI, Akira Fuse
8. KOI NO HALLELUJAH, Jun Mayuzumi
9. SHIRITAKU NAI NO, Yoichi Sugawara
10. SEKAI NO KUNI KARA KONNICHIWA

1968

1. LOVE YOU TOKYO, Akira Kurosawa & Ross Primos
2. KAETTE KITA YOPPARAI, The Folk Crosseders
3. KOI NO SHIZUKU, Yukari Ito
4. YUKE NO HIMITSU, Tomoko Ogawa
5. HANA NO KUBIKAZARI, The Tigers
6. HOSHIKAGE NO WALTZ, Masao Sen
7. TENSHI NO YUWAKU, Jun Mayuzumi
8. OTARU NO HITOYO, Masayoshi Tsuruoka & Tokyo Romantica
9. KIRI NI MUSEBU YORU, Ken Kuroki
10. KOI NO KISETSU, Pinky & The Killers

1969

1. IMAWA SHIWAASE KAI, Mitsuo Sagawa
2. TOSHIE NO HITO, Shinichi Mori
3. NAMIDA NO KISETSU, Pinky & The Killers
4. BLUE LIGHT YOKOHAMA, Ayumi Ishida
5. GOOD NIGHT BABY, King Tones
6. HATSUKOI NO HITO, Tomoko Ogawa
7. TOKINIWA HANA NO NAIKO NO YO NI, Carmen Maki
8. NAGASAKI WA KYO MO AME DATTA, Hiroshi Uchiyama & The Cool Five
9. IJANAINO SHIWAASE NARABA, Naomi Sagara
10. SHIROI IROWA KOIBITO NO IRO, Betty & Chris



thank you dear friends of
KING RECORD

for having made our artists
so successful in your country

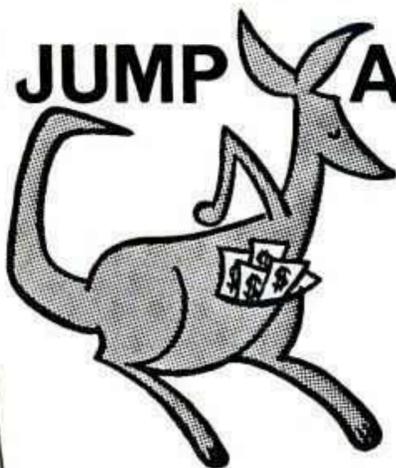
**GIGLIOLA CINQUETTI
GIANNI NAZZARO
RAYMOND LOVELOCK
MASSIMO RANIERI
KING RECORDS**

**WE HOPE TO SEE
“VOLANO LE RONDINI, BY GIGLIOLA
FIRST IN YOUR CHART SOON**

Wise operators stay **ONE JUMP AHEAD** *with games from* **SEGA**



GUN FIGHT



**CREATED BY
SEGA, PRODUCERS
OF THE DECADE'S
MOST PROFITABLE
GAMES**



JET ROCKET

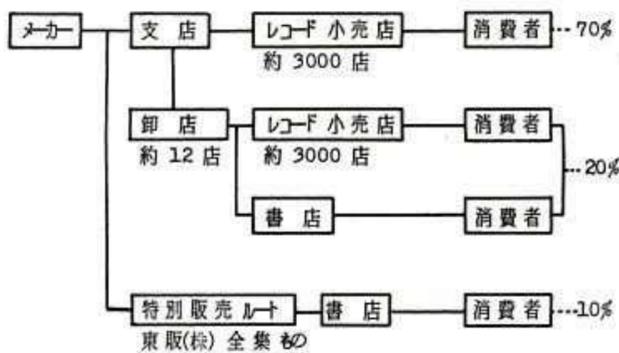
MANUFACTURED BY
SEGA enterprises Ltd.
P.O. BOX 63 TOKYO AIRPORT POST OFFICE
TOKYO 149 JAPAN Cable: Segastar

WORLDWIDE AGENTS
Club Specialty Overseas Inc.
APARTADO 133 PANAMA 1, R. de P.

日本におけるレコードの流通機構について

By M. Suzuki
King Records

日本はレコード消費の面においても、世界でもまれにみるような市場を形成している。1969年度の総生産枚数1億3,357万2,536枚というほう大な数量もさることながら、国内並に海外各地域にわたる実に122種にも及ぶ、あらゆるレーベルがはんらんしているのである。メーカーから消費者にいたる流通経路を要約すればおよそ下記の通りである。



上記経路の主幹をなす、支店から小売店への配給ルートについて、まづ説明しよう。

メーカーは、毎日3~4枚新譜を発売し、1969年の年間発行新譜は10,258枚にも達したこの新譜と、旧譜のバックオーダーを円滑に消化するため、それぞれ国内を7~12に分割設定したテリトリーを担当する支店を置き、各支店にはよく訓練されたセールスマンを主軸に、在庫管理関係として入庫出荷並に返品受入れ処理のエキスパートが配置されているが、大部分のメーカーでは、その刻々の情報と指令をコンピューターに依存しはじめた。

販売店のマージンは定価の30%と協定されている。返品率は一品金額で6%以内となっているものの、これは有名無実となつている。建前として販売店の仕入れは自主発注ということになっているのだが、店によつては不見紙注文があつたり、また時により企画により往々にして押込み(無理にだかせる)販売をセールスマンが強行するのがこの業界でも慣行となつているからだ。そのため、返品についてはどのメーカーも極めて神経質で、常に低減抑圧に果敢だが、遺憾ながら実績は20~30%の間を去来して頭痛の種となつている。

新譜発売の度毎に、その新譜の内容とか特徴を紹介した印刷物を支店は販売店に向けて克明に発送、更に主なる曲目はテスト盤またはテープでセールスマンが携行し、いちいち店主や店員に試聴してもらうことによつて、発注のための選択手段を提供する。また随時地区合同の特別懇談試聴会を開催、メーカー側の制作企画の趣旨や販売宣伝方針などを説明したり、と同時に販売店を通じて需要者の生の声を聴き、これからの企画制作のありかたに資するといった場をもつよう努めているのも支店の一つの任務となつている。メーカーはその支店を通じて常に月報、ハンドビル、ポスター類を提供するほか、契約販売店の店舗内外の看板、各種ディスプレイなどPOPに関する全額供与あるいは一部負担を行つて、売上増進のための助成を心がけているほか、クォーター達成の店や優良店、優秀店員などに対しては一律に定期的な表彰を実施している。

これらのほう賞はだいたいどのメーカーも大同小異だが、ここに一、二の特例がない訳ではない。その一つにキングレコード(町尻量光社長)の奥様会"クイーンクラブ"がある。販売店経営のバックボーンとして常に繁栄のけん引力となつているレコード小売店の奥様たちを以てキ

ングクイーンクラブなるものを結成、各地区毎または全国的に一堂に会する機会を与え、会社幹部ともども同席のうえ研修会や見学旅行会など、奥様だけの懇親啓もうの会合を社長自ら企画し実施に移している訳だが、着々とその取引面に成果をもたらしているこのケースは、メーカーと特約店との間に、太い理解と緊密のパイプ役を見事に果している好箇の着想として特筆されている。アメリカやヨーロッパと違って、業務関係の会合や旅行に、全く夫妻同伴ということが皆無といつていい日本の場合には、これも一つの盲点だつたようだ。

各支店のセールスマンは、それぞれ更に策定されたテリトリーを担当し、都市部にあつては少なくとも週に1回以上、山間へき地でも月に1回は必ず特約店を訪れ、オーダーを受け、発送による以外の資料の持参、返品の受入れ、それに今一つ大切な現金または約手、小切手による売掛代金の回収業務を常時くり返すことになる。この場合、どの商品のセールスマンにも言えることだが、販売店の家族の勤怠、慶弔その他ほんのさ細な状況まで知りつくすことが大切で、とりわけ業態の浮沈、他社からの働きかけには細かい神経をとがらすことが要請される。それによつて、取引停止だけはたとえさげられたとしても、いわゆるこげつきの積重ねはもつと大きなマイナスを会社にもたらすからだ。

この場合、1店舗当りの人口は14,678人、世帯数では4,029世帯に当るが、その約80%がいわゆる零細小売店で、残り20%つまり1200店内外がやや本格的な活動を行つており、さらにそのうちのほぼ3分の1の店舗だけで、全売上げの65%までを消化しているのが現状である。しかもここ数年の著しい傾向としては、都市周辺のターミナル店への進出と大型店化の形成が特にあげられる。前者はベッドタウンの造成開発が背景であり、後者は新譜の多種様化につれ旧譜在庫量の増大、それとミュージックテープの急速なびによつて、いきおい売場面積の拡張が要求されはじめたからだし、資本力のウエートがいよいよ加重されたことにもよろう。そのうえ、性急な日本のレコード購買層は、その洗練された選択眼で予め選んだ曲目を、店に足を運ぶと同時に入手しなければ気が済まない性分だから、注文によつてメーカー(支店、営業所)から後日取りよせるといふのでは、みすみす商機を逃がしてしまうことにもなりかねない。日本のレコードファンは、自国のアーティスト同様に海外レーベルのアーティストについても、想像以上の知識としゅう着を保持している。

日本レコード商業連合会の標語は、"製販一体、共存共栄"をまず第一義とし、従つてその加盟店はメーカーの方針にそつて常に正価の維持を心掛け、業界の混乱をもたらす恐れのある値くずれ乱売といつたケースはほとんど無いといつてよい。いわゆる再販価格制の維持が厳重に守られ、時たま値引販売を強行する店が出て、必ずといっていいくらいに、特にメーカーの手をわずらわすことなく、組合組織内で制裁され解決をみているが、この理念は非組合員の店でも全く同様である。これは、書籍、月刊誌、週刊誌などの刊行物とともに、日本における特異な体質と考えていだろう。

メーカーによつても異なるが、まずは平均毎月100種類ものレコード盤について、セールスマンはその夫々の制作または編成ディレクターなみの理解が必要とまで言われる。なんとなれば、通りいつぱんの解説なら、販売店向けの印刷物にでも記載されているからだ。これを受けてたつ販売店側も、近ごろは並大抵の商品知識では済まされなくなつた。セールスマンは、まあ自社だけのものでも一応こと足りるが、小売店側からすれば、いわば毎月11社

全部の約1000余種に接することになる。これはいくら商売とは言えやりきれたものではない、そこで経験からきた勘の働きか粗選りしか方策はないことになる。ここに勢い各社セールスマンのうで較べということになる。

だいいち、大型有力店でもない限り、資金的にもスペースのうえでも、どれもこれもということに到底できない相談である。だから、特定メーカーに片よるか、さもなければ1社10種か15種位といつた総花的に発注するという。とくくになりがちである。ヒット盤だけに依存しては店の本当の発展はとうてい望めない。それに最近の需要層はなかなか目がこえてきている。だからこの人たちにじかに接する店員にも、レコード商品に関する知識の豊富なものがようやくひろまりつつある。とりわけ海外盤に対する分野では特にそれがいわれる。この点、メーカーとしても自社発売による海外レーベル盤のアーティスト紹介などを含めて、特約店店員の講習会、研修会を次々と開催しなかなかの好評、どれも盛況をみせている。さてそのレコード販売店だが、日をおつて新規開業、フランチ店の増加をみせているものの、閉店廃業の例はあまり聞かない。全国レコード商業連盟に加盟している正組合員の店舗数は約3000、うち30の店はフランチである。なお全国にはこのほか非加盟の店が約3000合せて6000店ほどがばらまかれてことになる。

市場には17cm 33 1/3 rpm(4曲入り)が、一時的に流行をみたが、一般経済の成長とともに、個人所得もよえたため、初級クラシック愛好家を対象として30cmLPがミッドプライス(900~1000円)で各メーカーから発売された。しかし、各社とも内容的に限度があり、これをコントロールしているの、この種レコードも一定限度でとどまるものと思われる。

さて、主幹ルートは以上にして、その他の色々な流通経路について述べてみよう。

1969年10、258種のレコードが発売されたと述べたが、これに数年前からの旧譜と併せて、各小売店が在庫を整理し、顧客の注文に随時応ずることは、ほとんど不可能に近い。この状態を打破するため、レコード販売店のほかに、ここ数年来の傾向としては、書店でのレコード及びテープの取扱いが急速に増加してきたことがある。

もちろんステレオテープはその半数以上を、自動車のカーステレオ用としての需要から、いきおいガリインスタント、部品テイラーなど車関係の場所や店で力を入れているのはもちろんだが、今やステレオなみの目覚ましいテープレコーダーの普及で、この面でのレコード店の販売勢力も強大になりつつある。レコードメーカーのほとんどがその豊富な音楽リソースを基盤にミュージックテープを手掛け、すでに全売上げのうちレコード80%テープ20%ほどの実績を示した会社もでてくる。

レコードとテープが、メーカーから支店を経由して、小売店にそれぞれ渡るのが、これまでの流通の原則だつたが大規模の卸店の活動は1960年ごろから急テンポで増大してきた。現在12社のなかで、その数社がいつでも全国的規模に数百店の契約店を有し、年間70億円の売上をもつ大型店もあつて、一帯取引のメリットを存分に活用し、メーカーから特別引受けのレコード及びテープをきわめて有機的にその傘下小売店に中間卸しを行つているが、いわばこの配送機構の小まわりの利く、セールスマンのサービスもよい開始方法と品代回収の確率がよりひとつの魅力があり、なお幾多の問題をかかえながらも益々拡張の標相を呈しつつある。

但し、小型卸店は近い将来淘汰される運命にあるだろう。さらに業界流通機構に一石を投じたものとして、ここにこそ後半から発足した"日本ブッククラブ"を挙げねば

WHEN NIPPON GRAMMOPHON PRESENTS HER REPERTOIRE
YOUR LIBRARY CAN BE COMPLETED ON THE INTERNATIONAL SCALE

"Finale D'amore" (Yoichi Sugawara)

"Yoru" (Saori Kami)

"Miren" (Mari Sono)

"Sakariba-onna" (Shingo Sugi)

"Promise for Future" (The Tigers)

"Never Marry A Railroad Man" (The Shocking Blue)

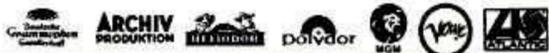
"Summertime Blues" (The Who)

"Immigrant Song" (Led Zeppelin)

"Seasons" (Earth & Fire)

"Finale D'amore" (Milva)

 NIPPON GRAMMOPHON CO., LTD.
GRAMMOPHON PUBLISHING & PROMOTION K.K.



BILLBOARD
The International
Music-Record Newsweekly
Now in its 76th year
of industry service
Subscribe Now!

Just mail request order today

BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214

Please enter my subscription to BILLBOARD for

- 1 YEAR \$30 3 YEARS \$60 New
 Renew Payments enclosed Bill me later
 2 EXTRA issues for cash

Above subscription rates for Continental U. S. & Canada.

Japanese rates

- 1 YEAR \$55 (Jet Freight)

Company _____

Name _____

Address _____

City _____ State & Zip _____

Type of Business _____

Title _____

ARIGATO
THANK YOU
TEICHIKU
RECORDS CO. LTD.
FROM

**BILL HALEY
& THE COMETS
OLA & JANGLERS
JACKPOTS
MAD IN SWEDEN
TOMMY KORBERG
BRETT MARVIN
& THE
THUNDERBOLTS**

Recording exclusively for



SONET GRAMMOPHON AB
Stockholm 39, Sweden



SONET PRODUCTIONS LTD.
London W.1., England

In Japan as in all other
countries, The Peer-
Southern Organization
is proud to play a major
role in the growth of
the International Music
Industry.

Mrs. Monique I. Peer, *President*
Mr. Ralph Peer II, *Vice President*



**SOUTHERN MUSIC PUBLISHING CO.
(JAPAN) LTD.**

419 Hibiya Park Building
1-1 Chome Yurakucho, Chiyoda-Ku
Tokyo, Japan

ならない。これはもとと出版界の大手出版社やその有力卸元会社が主体となつて設立した会員制による書籍販売事業体だが、レコードも当初から並んでその対象商品となつてゐる。ただ頒布手段としての性格が異なるところは、既にメーカーが製造を中止しているものまたは廃盤としてカタログから削つたものなから、特定の選考委員会が推薦した盤をレコード販売店並に書店の獲得した会員にだけ頒布するという方しきを探り、現物は一切店頭には出さないことになつてゐる。しかし本来の特典だつた10~15%程度のディスカウントだけは、現在の時点では全レ連(日本レコード商業連合会)に猛反対をされ、まだ実現の見とおしはついていない。

さいごに、日本におけるラックセルのはしりともいふべき、鉄道幹線主要駅にある売店(弘済会直営)での取扱も、先ごろから一部はじめられたが、いまだ所期の成果にはほど遠いようだ。これが成功するかどうかは、日本で今後ラックセルがどのびるかを占う重要なよすがと

なるであろう。因みに日本におけるレコード生産枚数の推移をたどると、10年前の1960年には2,400万枚、1969年には1億3,357万枚にも達したが、この間実に5.6倍もの急成長をみせた。年平均では21.6%のびだつた。ことしもおそらくは1億5,000万枚を越すと推定されるが、近年LPへの比重がふえつつあるため、金額の面では、いま1960年を100とした場合、指数は国内盤で887.0、海外盤では376.2というのが1969年の実績だつた。

なお、同じく1969年度における国内盤と海外レーベル盤の生産比率は、枚数で60.9%と39.1%、その金額でも同様のシリアだつた。サイズ別でみると、78回転は1960年12.8%あつたのが1964年には零となり、また25cm盤の17.8%が次第に減少して、1969年にはわずかに1.3%、その代り13.2%だつた30cm盤は27.4%にも増大したが、この傾向は

- 更に顕著になることが想定される。
- さて、これら異数ののびをみせたその背景となつた主な要因としては、次のようなものが挙げられる。
- 1) 国民生活におけるレジャー支出の急速な増大。
 - 2) 戦後にみせた音楽、音感教育の向上。
 - 3) マスコミメディア特にラジオテレビによる音楽の大衆普及化。
 - 4) 特に、その80%近くを音楽番組で充当している中波ラジオと音楽専門FM局の開設。
 - 5) 海外アーティストの相次ぐ来演。
 - 6) ステレオ、テレコの急速な全国的な普及。
 - 7) 各メーカーの海外レーベルとの契約拡大。
 - 8) ジャケット、解説者などのテラックス化。
 - 9) 他商品と比べ価格の値上りが低いこと。
 - 10) レコード販売店数の増加。
 - 11) レコーメーカーの宣伝が活発強化されていること。
 - 12) 販売価格の維持が徹底していること。

日本の音楽テープ市場について

By Akira Mitsui
Mace Corporation

エジソンが「悪魔の機械」フォノグラフで人々を驚かせたのは、約100年前であつた。それ以来、円筒から円盤に形こそ変つたが、人類は、音声の記録と再生に、針先の機械的振動を利用したエジソンの着想を踏襲しつづけてきた。この100年間の輝かしい歴史は、円筒時代、SP時代、LP時代、ステレオ時代と区分でき、それぞれ時代が変るたびに、ますます多くの人々にますます多くの恩恵を与えてきたが、私には、今から20年、あるいは25年後に、エジソン以来の栄光の歴史はその幕を閉じるように思えてならない。

かわつて登場する新しい歴史の幕明けは、1964年に始まつた。オランダのフィリップス社がカセット方しきを発売した年である。カセット方しきのもつ多くのメリットや、将来の可能性を考えると、人類の世代が交替して世界が今の若者たちのものになる20年~25年の中には、ディスク、レコードもカセットと交替し、ディスクが栄光の舞台から完全に姿を消してしまうことは必至のように思えてならないのである。

日本で、「ディスクからカセットへ」という予言を初めて公にしたのは恐らく私だが、日本におけるカセット化への傾向は最近顕著になりはじめ、私の予言をちよう笑した人々の間で、カセット化への必然性を肯定する人々が増えはじめてゐる。

おそろく世界的な傾向であると確信するが、日本で起りつつあるこのような一つの大きな流れを理解していただかなければ、日本のテープ市場の真の姿を理解することは難しい。

現在、日本で主流を成している音楽テープは三種類ある。オープンリールの4トラックテープ、カセット、及びカートリッジである。オープンリールの4トラックテープは1965年に初めて発売され、全てのレコード会社と、テープ専門の2,3の会社がそれに続いた。4トラックテープが初めて発売されたころ、「テープ時代の到来」という言葉がよく使われた。しかし、4トラックテープはテープ時代をもたらすものにはなり得ず、今日ではキング、東芝音楽工業、日本グラモフォン、CBSリニー、日本フォノグラムの5社が、毎月わずかな種類を発売しているにすぎない。今年の10月のテープの新譜表を見ると、78回転12種、クラシック17種で、10月に発売された音楽テープ全種類のわずかに7%を占めてゐるのみである。一年前の1969年10月に発売された種類は、78回転20種、クラシック22種で、全体の16%であつた。テープ人口の絶対量がこの一年間に非常に増加していることを考え合せても、4トラックテープの需要量は横ばい状態で、少数の高度なハイファイ・マニアに受け入れられてゐるに過ぎないのである。

8トラックのカートリッジがわが国で初めて発売されたのは1965年のことである。カートリッジは、日本でもカー・ユースへの徹底した宣伝で成功し、一躍カーステレオ時代の主役にのし上つた。今年10月新譜の発売種類は、78回転が実に184種、クラシックが23種で、同月発売の音楽テープ全体の48%を占めてゐる。

前年同月の発売種類が139種、全体の54%で、パーセンテージでわずかに下つてはゐるが、全体の絶対量の増加を考慮すると、如何に需要が増加しているかを知ることが出来る。カートリッジは、キング、クラウン、コロムビア、CBSリニー、テイチク、東芝音楽工業、日本ビクター、日本グラモフォン、日本フォノグラム、ミノルフォンのレコード会社の他に、日本の放送会社の原盤を背景にしたテープ専門会社である、東芝、TBSや、その他クラリオン、日活、メツカ、エコー等が精力的に制作、発売している。

ミュージックカセットテープがわが国で最初に発売され

たのは1966年であつた。発売がカートリッジにおくれをとつたため、カーステレオへの進出は困難だつたが、ホームユースの分野で着実に普及しつづける。

カセットの発売種類の増加は目ざましいものがあり、昨年の10月に75種、クラシック1種、全体の占める率が46%と著しく増加している点が注目される。

ここで、特に書き加えておかなければならないことは、昨年の10月に発売された音楽テープが257種であつたのに対して、今年の10月には434種に増加し、ディスクレコードの発売枚数(今年の10月、30cm LPレコードの発売枚数は499種であつた。)にせまつてきたのである。

以上述べた三種の音楽テープの愛好者の層ははつきりと分れており、4トラックはハイファイマニア、カートリッジはカーユース、カセットは従来のディスクレコードに替るホームユースが主力になつてゐる。

日本の音楽テープのプリントクオリティは、年々改善されておられ、4トラックテープの分野では、ティアックと東陽堂が1968年にスタートしてすでに十数種発売している。西独BASF社のテープにオリジナルテープから直接プリントした特別制作の音楽テープや、メースコーポレーション(MACE CORPORATION)が78フィルム製の優れたテープと同じ方法でプリントし、発売した特殊音楽テープが、ハイファイマニアに広く受け入れられ、4トラックテープ本来の優れた音質に初めて接したというマニアの声が多数聞かれたほどであつた。メースコーポレーションと東陽堂の音楽テープは日本ビクターで、ティアックの音楽テープは自社でプリントされたが、これらの特殊テープの出現が他社のプリントクオリティを一層高めるのに大きな役割を果たした。

プリントクオリティが最も著しく改善されたのは、カセットである。ミュージックカセットテープは、前述のカートリッジメーカーの全てから発売されているが、カセットが日本で初めて発売されたころのプリントクオリティと最近のものとの比較すると、雲泥の差があるといつても過言ではない。プリントクオリティの向上は、プリント設備の改良、テープの品質の改善、プリント技術の向上に全て負つており、初めて発売されたころ「SPレコードのよう」だつたカセットの音質は、音質に神経質な日本のハイファイマニアの間でも受け入れられるまでに向上した。カートリッジは対象のほとんどがカーユースであることから、せまい車内で最も効果的な音質が得られる様、プリント時に音質に手が加えられているために、響きがやや不自然であること、インフレックスで早送りできない不便さから、ホームユースにはほとんど使われていない。カーユース以外では、ホテルやレストラン等でBGMにわずかに利用されているに過ぎない。

カーユースの主流は、現在のところカートリッジだが、今後は、オートリバーやオートインジナーの機構のついたカセットプレーヤーが現われ(ティアックがオートリバー機構のついたカセットプレーヤーを最近発売し、カーステレオへの進出が注目されている。)、カーステレオの買い換えの機会に、カートリッジから次第にカセットに移行するものと思われる。カセットはホームユースと兼用できること、音質が向上したこと、比較的簡単に自分で自分の好きなプログラムを録音できること、コンパクトでせまい車内の場所をとらないことが、主な理由として挙げられるが、日本ではまだ目立つた動きは見えていない。

ここで、テープのハードウェアの部門に目を転じてみよう。まず、オープンリールの4トラックテープデッキは、ティアック、アカイなどの専門メーカーの他に、松下、東芝、日立、ビクター、コロムビア、サンヨー、アイワ、シャープ、リニー、スタンダード、トリオ、バイオニア、

三菱等の有名な弱電メーカーのほとんどが発売しており、現在市場で見られるデッキの種類は100以上に及んでいる。価格も最低2万円台のものから、最高30万円に及ぶものもあり、各々が、デザイン、音質、付属装置に特徴を持つており、購入の際に当惑するほどである。

最近の目立つた傾向として、7~8万円の中級機にすぐれた製品が出てきたことが挙げられる。ティアックとリニーの新しい二機種がそれだが、従来10万円以上の高級機にしか見られなかつたモーター方しきが採用され、高級機並みの特性を備えており、わが国で人気は非常に高い。

ホームユースのステレオカセットデッキは、すでに50機種近くが市販されており、ティアック、リニー、松下、ビクター、コロムビア、東芝、三菱、バイオニア、アイワ、サンヨー、日立等がこの分野で積極的な姿勢を示している。とくに、最近の製品の音質は急速に向上し、今まで音質、機構、特性のあらゆる面で軽視されてきたフィリップス社製デッキをしのぐものさえ現れている。

とくに注目されるのは、リニーと松下の新製品で、リニーの新製品はデュアルキャプスタン方しき、松下の新製品はダイレクトドライブ方しきを採用しており、フラッター特性の著しい改善で歪の少ない再生音を得られるようになった。新しいクロムダイオキサイドテープも使用できる切替えスイッチのついたリニーの製品と、ワッシュタン方しきである松下の製品は、未来のカセットデッキの姿の片面づつを各々が示しているように思われる。

わが国の総務府統計局がさきに発表した1969年の全国消費実態調査によると、5年前のテープレコーダーの普及率が16%であつたのに対し、1969年には39%(カセットレコーダーも含まれている。)にのびており、1969年のステレオセットの普及率42%(5年前は27%であつた)にせまつてゐる。普及範囲が高所得家庭から中所得家庭へと広がっている傾向が目立つが、若しテープレコーダーの普及率ののびが今後も同じカーブでつづくと仮定すると、12年後の1982年には一世帯一台の率で普及することになり、テープレコーダーも、十数年後には、現在の洗濯機や冷蔵庫並みの生活必需品になることを示している。

最近、わが国でも4チャンネルテープがにわかに脚光を浴びた。アメリカのバンガード社が発売したオープンリールの4チャンネルテープがわが国に輸入され、これがわが国のオーディオ界に大きな刺激を与えたが、現在、4チャンネルテープデッキはリニーとビクターから計4機種発売されており、近く、ティアック、サンヨー、コロムビア、松下、バイオニア、マールックスからも発売が予定されている。一方、4チャンネルテープはバンガード社のものがキングから発売され、日本で録音した20数種のテープが、ビクター、キング、CBSリニーから発売されている。4チャンネルステレオの普及はその緒についたばかりで、まだ目立つた動きはなく、今後のソフトウエアの質と量の充実が多くを負つてゐるに思われるが、私は、カセット方しきでなければ、4チャンネルステレオが一般の音楽ファンの間に広く浸透することは困難であると考えてゐる。ディスクによる4チャンネルステレオも、日本ビクターによつて独自の方しきが開発されたが、ビクター方しきが国際的な標準方しきになるだろうと考えてゐる人は少ない。カセットこそ4チャンネル化の最短距離にあるように思えてならないのである。



HONDA'S A WONDER ALFA'S AN ASTOUNER, NO WONDER!!

An Astounder possesses a lot of ideas.
An Astounder is open to new ideas.
An Astounder has the potentials to work out all the ideas.
Try it, and you see what we mean.



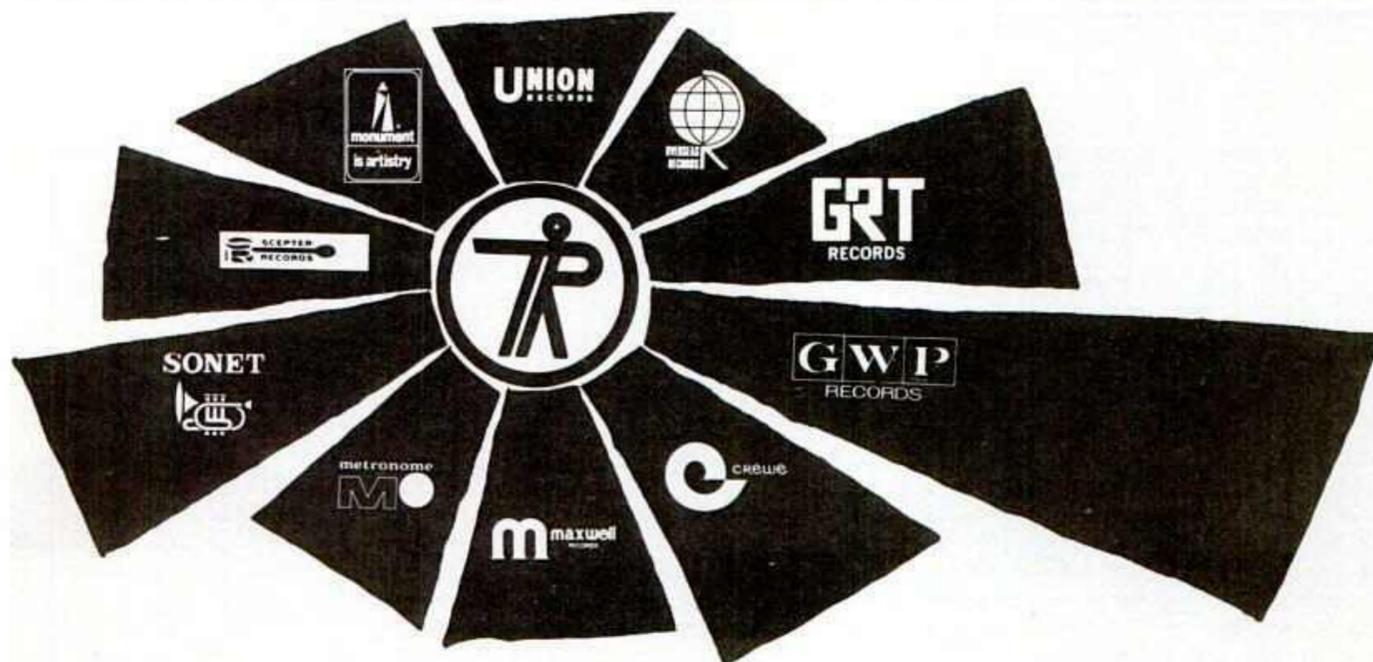
NEWLY STARTED MUSIC PUBLISER

ALFA MUSIC LTD.

ROOM 233 MITA-TOKYU APARTMENTS 4-15-29 MITA MINATO-KU TOKYO.

TEL: 03-452-7976 CABLE ADDRESS: ALFALFAPUB

TEICHIKU RECORDS IS PROGRESSING!

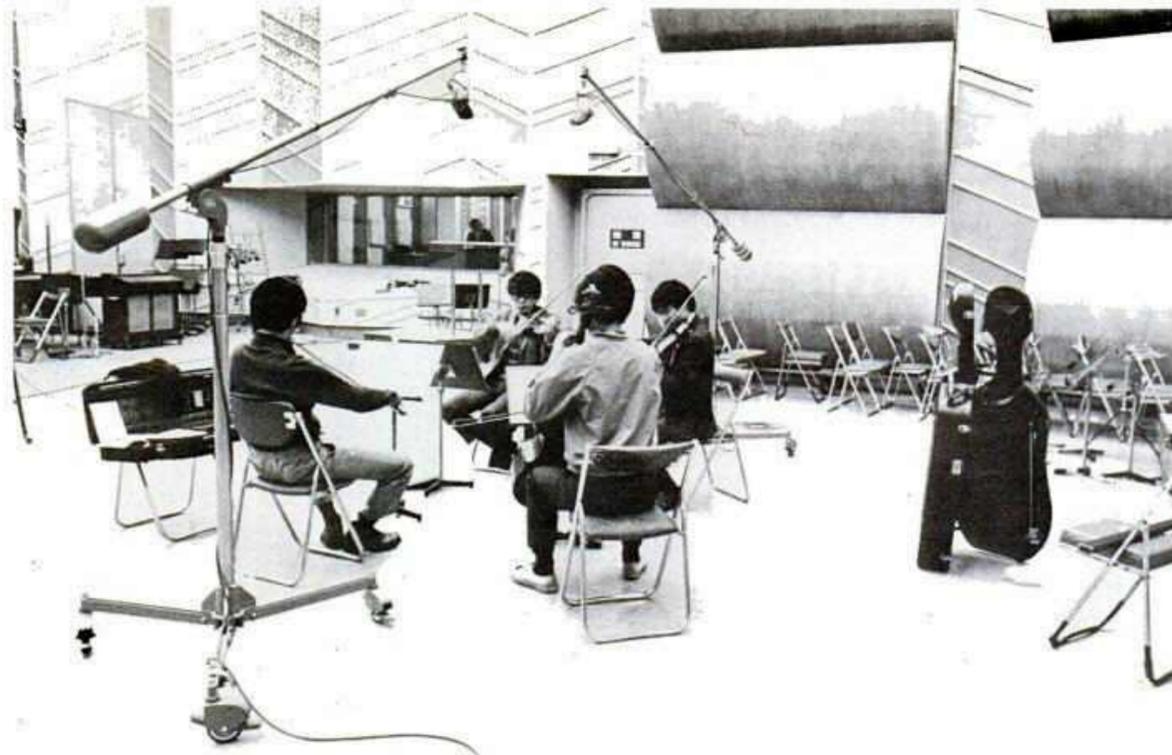


RECORDS • VIDEO TAPE • CARTRIDGE TAPE • CASSETTE TAPE • MUSIC PUBLICATION

TEICHIKU RECORDS CO., LTD.

Tokyo Main Office

Address: No.1, 2-Chome, Nishi-Shinbashi, Minato-Ku, Tokyo, Japan Cable: TEICHIKU TOKYO President: TOYOJI NANKO



THE NEW Victor Studio in Tokyo—already in use.



CONTROL PANEL in the Victor Studio.



WIVES OF Japanese retailers visit King's recording studios.

RECORDING STUDIOS

Facilities Continually Improve

By SHOO KUSANO
Shinko Music

In general, the size, facilities and quality of recording studios in Japan has improved remarkably in the last few years. Younger producers and musicians are still demanding improvements—some saying that Japan could use two or three 16- or 32-track studios and as many as a dozen more 8-track facilities.

By and large, however, studio facilities here are as good if not better than those to be found in almost any country. The following article is intended as a guide to those wishing to investigate the equipment available and costs involved in recording in Japan.

As to costs, as a matter of general principle all recording studios here for rent—the musicians, tune-smiths, arrangers and others involved as well—are members of their respective trade unions or other organizations. But in fact, it is considered to be the real case that there is nothing but outward relationship which enables them to conduct necessary contacts and negotiations on charges, fees, etc. Although numerous trade unions with individual composers, copywriters, arrangers and musicians as regular members exist, such unions are not exactly useful in guaranteeing income to their members. The present situation is, in fact, that any musician is free to work for whoever and at whatever rate he can get.

Nevertheless, there is an active movement by musicians' unions and arrangers' unions seeking such fixed guarantees as the AFM royalty system now in practice in the U.S. Adoption of the AFM royalty in Japan in the near future is quite possible. In fact, some leading arrangers are demanding the payment of fees for their arranging works apart from the original royalty on compositions. The number of such arrangers is steadily increasing.

The royalties on arranging, as demanded, is one

yen to two yen per piece (\$.0028 to \$.0056). Furthermore, the charge for buying a musical piece ranges from 7,000 yen to 25,000 yen (\$19.44 to \$69.44), depending upon the reputation of the arranger, the kinds of musical instruments required and the size or scale of the orchestras required.

The studio musician can be obtained under an individual agreement by the number of hours he is to be on the job or by the number of pieces he is to perform. The charges range from 2,000 yen to 20,000 yen (\$5.56 to \$55.56), depending naturally upon the musician's ability and the instrument to be played.

In most cases when a band of musicians is hired for recording, the charge is based on the per piece system—a sort of flat contract rate. The highest may be 100,000 yen (\$278), the lowest may be 20,000 yen (\$55.56). These charges naturally vary according to the size of the band. Some leading bands will not accept recording dates unless royalties are included in the agreement.

As regards vocalists and chorus, one must be ready to pay 5,000 yen (about \$14) per piece per person for either male or female singers; group chorus charges are between 2,000 yen and 8,000 yen (\$5.56 to \$22.24) per person per session. In addition, most vocalists demand royalty arrangements as they do in other countries.

Two of the several agencies who can arrange studio musicians' bookings are: **Shin Ongaku Kyokai**, Taihei Bldg., 3-7-7 Jingumae, Shibuya-ku, Tokyo, TEL: 404-2721; and **K.K. Shogei Honey Knights**, Wada Bldg., 1-11 Shirakawacho, Chiyoda-ku, Tokyo, TEL: 261-8774.

The following is a brief rundown of the studios in the Tokyo area. Record manufacturers who have

their own studio are five: Nippon Victor Co., Ltd.; Toshiba Musical Industries; Nippon Columbia Co., Ltd.; Nippon Gramophone Co., Ltd., and King Records Co. There are a total of 21 member studios in the Rental Studio Industrial Union in the Tokyo metropolitan area alone.

Of the independent studios, the most important include:

AOI STUDIO

1-1 Azabu Ju-Ban, Minato-ku, Tokyo
TEL: 582-7311

AVACO STUDIO

Christian Audio-Visual Center
4-4-13, Shibuya, Shibuya-ku, Tokyo, Japan

KRC STUDIO

International Radio TV Center
8-6-26, Akasaka, Minato-ku, Tokyo, Japan

TEICHIKU KAIKAN STUDIO

Teichiku Logro Co., Ltd.
2-1, Nishi-Shinbashi, Minato-ku, Tokyo, Japan

THIKOKAN STUDIO

Jolf Recording Co.
1-18-1 Shinbashi, Minato-Ku, Tokyo, Japan

TOKYO STUDIO CENTER

9-6-24, Akasaka, Minato-ku, Tokyo, Japan

TOSHIBA STUDIOS

Toshiba Musical Industries Ltd.
2-17, Akasaka 2-Chome, Minato-ku, Tokyo, Japan

FONIT-CETRA'S

TORINO - ITALY

artists have been at home in Japan since 1964

thanks to

KING RECORD CO., LTD.

TOKYO - JAPAN



Claudio Villa



Sergio Endrigo



Carmen Villani
Gianni Pettenati

All-embracing Music Publisher Group

with Proud Tradition

in

Japan

Well-established Publisher

ONGAKU-NO-TOMO SHA CORP.

President: SANSAKU MEGURO Managing Director: SUNAO ASAKA

and

The Active Affiliates

Music Publisher

SUISEI-SHA

Managing Director: MICHIKO SEKINE

TOA MUSIC CO.

President: SUNAO ASAKA

Address: Kagurazaka, 6-30 Shinjuku-ku, Tokyo. Phone: 268-6151 ~ 5



LIVE POP—a radio show in progress at the TBS studios, Tokyo.



RECORDED POP—a radio show being recorded at the TBS Radio studios.



MOBILE POP—a radio mobile unit, manufactured by TBS Radio and used for parties.



FILED POP—the record library at TBS Radio.



PROGRAMMED POP—radio scripts filed away at the TBS Radio studios.

RADIO INDUSTRY

All Appeal Radio

Japan keeps a close tag on what is allowed to zoom through the ether. Unlike the U.S., the Japanese version of the FCC—the Minister of Post and Telecommunication—grants permission to broadcasting stations on a strict allocation system in accordance with the Government's broadcasting administration policy.

To some, this has resulted in what they call a denial of the freedom of speech. To others, the policies are justified by their tendency to restrict a "flood of commercialism."

However one views Japan's radio industry though, one must admit that the 100 million-plus population of these relatively small and very crowded islands is never without a diversity of air programming appealing to all interests.

Conforming with the Government's policy, the Japanese radio broadcasting industry is dominated—as a matter of basic principle—by the Nippon Hoso Kyokai (commonly called "NHK" or, in English, the Japan Broadcasting Corporation). It is a semi-government body corporate under special obligation to nationwide broadcasting coverage. It is legally authorized to collect radio and television license fees from the receiver-owning public, similar to the BBC in the United Kingdom. There are no commercial programs allowed on NHK radio.

In addition to NHK there are some 46 private radio broadcasting stations all over Japan.

Because of such a unique broadcasting administration policy, there are only six radio broadcasting stations in the Tokyo area, the world's greatest city with a

total population of over 11 million. They are NHK No. 1; NHK No. 2; Far East Network (FEN-English); Tokyo Broadcasting System (TBS); Bunka Hoso or Cultural Broadcasting (JOQR), and Nippon Broadcasting (JOLF). The last three are private stations.

Under such reasons mentioned hereabove, Japanese radio broadcasting stations do not adopt such special formats as America's Top-40 stations, all talk stations and all news stations but instead succeeded to maintain their positions as a vital part of the nation's mass media system.

In 1958 when television became extremely popular among Japanese households, business results of private radio broadcasting stations in Japan began to drop. As part of their effort to tide over such financial difficulties, Station JOLF, one of Tokyo's three private radio stations, developed its unique audience segmentation system or new radio program format, which resulted in a smashing success.

Under this system 24 hours of a day are divided into four time-belts; pre-noon hours for the sake of salaried workers before leaving their houses for work and also housewives; afternoon hours for car drivers and evening-hours for the younger generation. In drawing up the broadcasting program, emphasis was placed on the aforementioned audience strata. This format at present is the most typical among Japanese private radio broadcasting stations.

Private Radio

For the reason of relatively small number of private

radio stations in Japan, each private radio station is rather large in its scale. For example, Station JOLF is operated by 300 staff members and its annual proceeds reach the 6,000 million yen mark—a sort of big business enterprise.

According to a survey by NHK, approximately 94 out of every 100 households in Japan possess radio sets and about a quarter of the whole nation have radio sets, it is estimated.

A survey on radio listeners for different programs is conducted regularly in different areas of the country. In the Tokyo area, Dentsu Advertising Ltd., the biggest of its kind in Japan, conducts the survey twice each year. The results of the Dentsu surveys are considered the most authoritative.

As regards the FM broadcast, the Government allotted radio waves to different FM broadcast stations in the Tokyo, Osaka, Nagoya and Fukuoka areas earlier in 1970, after many years' experimental steps. Only two FM stations in the Tokyo area—NHK-FM and FM-Tokyo (a private station) were given the licenses. There is little hope for further expansion in the immediate future as far as the nation's FM broadcast is concerned.

The Dentsu survey for 1969, conducted nationwide, showed that a total of 632,800 million yen was spent for various advertising media. Of this amount 23,300 million yen was paid to radio advertisements, placing fourth among different advertising media, only

(Continued on page J-42)

masanobu araya + **tokyo** = good music, ltd.
simple arithmetic



OTARI

It wasn't easy to design and build the world's finest tape deck

The all new OTARI Professional MX7000 but then, OTARI has never done easy things

Like the new 5000 series of ultra high speed audio tape duplicating systems that operate at 32:1 speed 24 hours per day, 7 days a week.

Like the world's most widely used quantity control tape monitors to check the quality of prerecorded tapes.

Like mastering the most complete line of high speed rewinders, and peripheral professional tape duplicating equipment.

That's why the new OTARI Professional MX7000 offers such important engineering contributions as,

- * 3 Speed Hysteresis Synchronous Motor. 3%, 7½, 15 ips.
- * Automatic equalization for all 3 speed changes.
- * Built in test oscillator 1KHz 10KHz.
- * Three motors 4 heads-10½" reels
- * Interchangeable head assemblies from full track single channel to 4 track 4 channel stereo.

It wasn't easy -- but, it will make better recording easier for all pro-

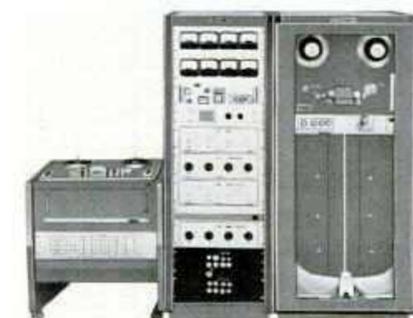
fessional highest quality tape recording requirements.

It is priced within reason --- and available early in 1971.

For more details write to
Otari Electric Co., Ltd.
Export Division
Otari Bldg. 4-29-18, Minami Ogikubo,
Suginami-ku, Tokyo, Japan
Cable Address: OTARIDENKI TOKYO
Telex: TK6604 OTRDENKI

Otari of America Ltd.
8295 So. La Cienega Blvd. Inglewood,
Calif., U.S.A. 90301

**Otari Nanpo Electronic & Sound
Industries (PTE) Ltd.**
3809-D, Block 1, Redhill Industrial
Estate, Jalan Bukit Merah, S'pore, 3.
Klarion Enterprises Pty. Ltd.
Regent House, 63 Kingsway, South
Melbourne 3205, Australia.



High Speed Tape Duplicating Systems

Japanese Treasure House

By Donald P. Berger

Music critic, *The Japan Times*;
director, *Musical Studies, American School, Japan*

In the opinion of many critics, myself included, Japan is by far the world leader in the field of contemporary serious music.

If any Japan-originated music is suited for direct "export" it is what we call "gendai ongaku," literally, contemporary music. This article attempts to introduce the highlights of the Japanese contemporary scene as background information for those seriously interested in investigating the best Japan has to offer to the international world of music.

It may seem tiresome to repeat the well-known fact that the world's listening public has always been notoriously slow in accepting musical innovation. But, it is something to keep in mind when reviewing new music. Look how long it has taken for most of us to realize the worth of Alban Berg's "Wozzeck"—some 40 years, the usual par. At least that's the way it used to be. But in Japan, the outlook for an earlier recognition of the "now" sounds is more favorable. This is true in Japan despite the fact that the musical currents of the past are particularly strong.

The name Beethoven is as familiar here as that of any local sports star. And, flipping the Beethoven side of the coin we discover (especially in Tokyo) a large audience for the new, contemporary music which is performed and recorded with more frequency than in the other musical capitals of the world. These sounds become a "new trip" for ears supersaturated with the (Western) past.

Bumper Crop

Japan's current crop of composers—a bumper one at that—represents the great diversity in music here since the 1950s. All the trends, serial, aleatoric, electronic and the like are here, and many composers cross the dividing lines.

Men like Toshiro Mayuzumi, Maki Ishii, Joji Iwasa, Kenjiro Ezaki and others have registered great successes in the new electronic music. And, there is still another group of composers who are attracting world-wide attention by casting the traditional music of Japan into new shapes and designs. The works of Minoru Miki, Toru Takemitsu, Mareo Ishiketa, Yoshiro Irino, Michio Mamiya and a host of others have emphasized the human element—the man behind the horn, so to speak—presenting a fascinating amalgam of past and present.

Their interest in the past (Japan's) indicates a shift in attitudes. The older generation of composers in Japan fashionably shunned their own musical heritage. Their music was in the time-honored symphonic tradition of Europe, but not so with the new breed.

Recognizing the merits and weaknesses of both tra-

ditions, these composers have found the best of two musical worlds and their definition of music correspondingly has a broader and more interesting base.

More specifically, what are these composers doing? At this point it might be advisable to backtrack in time. The natural growth and development of Japanese indigenous music came to a standstill in the 19th century. From that point on the stress was upon the perfection of performance within a form considered complete. Obviously it not possible to continue building on an art in which the finished state has been reached. So, today's composers who are reaching into the past search primarily for inspiration and musical materials to suit their new mode of composition.

In no sense is there intention to ape the past. For the best superficiality is out. Any clever orchestrator can approximate the sounds of old Japan by using conventional means, but the artist knows that to attain anything artistically significant the essence of the past must be welded to the technique of the present. And, this has happened. A new, exciting and truly international music is being created.

The traditionalists on both sides of the fence will decry this new approach as the death knell of the past, but for those who see things with a clearer vision it is obvious that any music with a big foot in the future also has a big one firmly planted in the past. Past and present reinforce one another and give a more solid footing to any artistic concept.

Toru Takemitsu's "November Steps" for "shakuhachi" (vertical bamboo flute), "biwa" (a lute-like instrument), and orchestra has attracted wide interest through its Victor recording of the Toronto Symphony with the colorful, Seiji Ozawa at the helm. Nippon Columbia has recently released "The Music of Minoru Miki," a 4-record, \$20 album featuring Miki's compositions as performed by the Ensemble Nipponia. Nippon Columbia has a series of contemporary Japanese music on record and Victor in Japan also has an impressive album, "Contemporary Music for Japanese Traditional Instruments" with the works of many leading composers, including Toru Takemitsu, Michio Mamiya, Yasuji Kiyose, Osamu Shimizu and others. These recordings plus the concerts add up to one thing. If a composer can be given a decent hearing he stands an even chance of being understood.

Can these works get beyond the point of novelty? Can Japanese music be introduced to the rest of the world in forms other than "souvenir records?" Yes, again if we are willing to extend our ears beyond their usual frequencies. There is a treasure house of contemporary music in Japan.

• Continued from page J-22

- NIHON ONGAKU CHOSAKUKA KUMIAI (JAPAN MUSIC AUTHORS/COMPOSERS ORGANIZATION)**
Nitta Bldg., 8-2-1 Ginza, Chuo-ku, Tokyo
TEL: 571-6377
President: Masato Fujita
Established February 2, 1947
Membership: Authors and composers contracted to record manufacturers
- NIHON ONGAKU JIGYOSHA KYOKAI (JAPAN MUSIC SPECIALTY ASSOCIATION)**
Naka Ginza Bldg., 8-11-9 Ginza, Chuo-ku, Tokyo
TEL: 572-2671
President: Shin Watanabe
Established March 1963
Membership: Promotion and publicity officers of record manufacturers and production companies
- NIHON AUDIO KYOKAI (JAPAN AUDIO ASSOCIATION)**
1-2-11 Kamiyama, Setagaya-ku, Tokyo
TEL: 424-1968
President: Kenzo Nakajima
Established 1952
Membership: Audio hardware manufacturers
- ELECTRONIC INDUSTRIES ASSOCIATION OF JAPAN**
Tosho Bldg., 3-14 Marunouchi, Chiyoda-ku, Tokyo
TEL: 211-2765
President: Masao Tsuchiya
Established 1968
Membership: Japanese electronic manufacturers
- YAMAHA MUSIC FOUNDATION**
Suyama Bldg., 1-1 Minami Ebisu, Shibuya-ku, Tokyo
TEL: 719-3101
President: Genichi Kawakami
Established September 8, 1966
Membership: Yamaha instrument retailers. A public-service organization for music education and research
- NIHON HOSO SAKKA KYOKAI (JAPAN BROADCASTING WRITERS ASSOCIATION)**
Dentsu Bldg., 6-5-1 Ginza, Chuo-ku, Tokyo
TEL: 571-0278
President: Harube Ima
Established March 1, 1966
Membership: TV and radio writers, animators, etc.
- NIHON HOSO GEINOKA KYOKAI (JAPAN BROADCASTING TALENT ASSOCIATION)**
Dentsu Bldg., 6-5-1 Ginza, Chuo-ku, Tokyo
TEL: 572-1920
President: Toshio Fukuhara
Established September 1963
Membership: Actors and other talent, radio and TV
- NIHON SAKKYOKUKA KYOKAI (JAPAN COMPOSERS ASSOCIATION)**
Dentsu Bldg., 6-5-1 Ginza, Shuo-ku, Tokyo
TEL: 571-4523
President: Masao Koga
Established 1957
Membership: Composers contracted to record manufacturers
- NIHON KASHU KYOKAI (JAPAN SINGERS ASSOCIATION)**
Seio Bldg., 2-2-18 Ginza, Chuo-ku, Tokyo
TEL: 562-3966
President: Taro Shoji
Established 1963
Membership: Singers under contract to record manufacturers
- ONGAKU SHIPPITSUSHA KYOKAI (Music Critics Association)**
Maruyama Bldg., 3-25 Iikura, Azabu, Minato-ku, Tokyo
TEL: 585-3481
President: Kemi Masuzawa
Established October 1966
Membership: Critics and writers in the fields of classical and popular music and in the audio hardware fields.
- OSAKA INTERNATIONAL FESTIVAL ASSOCIATION, TOKYO BRANCH**
6-6-7 Ginza, Chuo-ku, Tokyo
TEL: 571-1136
President: Michi Murayama
Established 1958
Membership: Civic association for classical music

All Appeal Radio

• Continued from page J-40

after newspapers, television and magazines. From the viewpoint of the growth rate, radio commercials ranked the first, growing by 125 percent over the previous year. Newspapers ranked second, increasing by 120 percent from 1968.

As regards the prices of radio commercials, JOLF, which was the most widely heard radio station in the Tokyo area during the past six years, charges 45,000 yen for a 20-second spot during the prime time and 12,000 yen for a 20-second spot during less important hours—the cheapest of all.

Radio listeners of the 15-25-year-old bracket are the biggest in the number as compared with listeners of other age brackets. Young listeners thus occupy the most vital factor as far as the sale of discs is concerned in the Tokyo area. When records of Japanese popular songs are marketed, television without doubt has a great influence, but radio broadcast is the most effective when records of songs and music by foreign artists are sold. Radio broadcast ranks first with an overwhelming margin as the direct motive for Japanese rock 'n' roll and pops fans to buy such discs. Therefore, disc manufacturers are the best clients for radio stations here as they pay big money to buy "spot" commercials for their discs.

Since two or three years ago, the so-called midnight radio programs, which are sent to the air from midnight till morning by local private radio stations, have become extremely popular, thus paving the way for the successive births of popular disc jockeys or air personalities under an exclusive contract with respective stations. Among such air personalities who enjoy nationwide popularity are: Tetsu Imani (JOLF); Akinobu Kamebuchi (JOLF); Yashuhiro Saito (JOLF); Masaru Doi (JOQR); Nachi Nozawa (TBS) and Miss Mariko Ohmura (TBS).

Editorial assistance for the section: Kats Abe, Tsuneo Sato, creative department Japan Commodity Center.

Japanese Record Market—1969

• Continued from page J-3

generator to exploit the market. These fresh methods are expected to be also employed in Japan in order to solidify and standardize record distribution.

Since there still is an expansive area left unexploited in Japan, it is envisioned that a revolutionary sales policy should be established this year for the purpose of exploiting such a left-out portion of the market.

Music Tapes

Since tapes debuted in the Japanese market in 1966, they have continued a marvelous development until 1969 when their production doubled that of the preceding year and shared a little over 20 percent of total production of disks and tapes.

Cartridges account for about 90 percent of total tape production, and almost all are for cars. Therefore, they are selling in an entirely different field than disks, and no competition with disks is seen at the present stage. The advent of tapes expanded the area where recordings could be utilized.

TAPE PRODUCTION

(In Reels)

Category	Oct. 1967- Sept. 1968	Oct. 1968- Sept. 1969	Rate ag't Prev. Year	Share
Cartridges	4,476,125	9,880,572	221%	91%
Cassettes	431,647	560,819	130%	5%
EP Cassettes		289,314		3%
Open Reels	159,925	161,068	101%	1%
Total	5,067,696	10,891,773	215%	100%

VIDEOTAPE

Into the VTR Age

By NOVORU SATO
Video Enterprises Dept. Pony KK

With almost no forewarning, Japan finds itself deep into the age of videotape recording as the 1970's get underway. There is, understandably, a considerable amount of confusion and uncertainty to be found within Japan's huge electronics industry, but week by week it is being unscrambled and we are beginning to see exciting, encouraging patterns developing.

The nation's electric appliance makers are devoting their best efforts toward developing VTR hardware, products which they believe will become potent merchandise in the post-color TV era. Makers of video software, too, have entered—one after another—the race to produce VTR hardware.

People here have little doubt about the possibilities of this (VTR) industry for growth. Today the newly rising industry has become the object of public attention not only in Japan but worldwide. VTR's of many different configurations are now available and more are being developed.

The following four VTR formulae are being used worldwide and are the most prominent: The Japanese VTR; CBS (U.S.) EVR; RCA (U.S.) SV, and the Videodisk of West Germany.

Speaking of VTR sales, the market, according to the industry's schedule, is developing into a mass consumer market as follows: Standardization of monochrome VTR magnetic tape formula, October 1969; standardization of color VTR toward the end of this year; introduction of endless cartridge types by Toshiba and Ampex in July, 1971; marketing of ¾ inch cassettes by Sony in the fall of 1971.

The CBS EVR system is a film-type system and has only recently been introduced to the U.S. and European market. In Japan the same type of VTR, it is said, will be marketed in color in mid-1972. By that time, a film processing plant is expected to be completed in Japan.

The SV (RCA), a system using laser beams and vinyl film base, is scheduled to be perfected by the end of 1972. The Videodisk system follows the patterns of audio disks, is monochrome only in the version made public in June this year in West Germany, but may offer color if a scheduled color demonstration scheduled for the spring of 1971 is approved by the developers. The disk system is scheduled for the commercial market early in 1972.

It looks as though 1972 will be the year in which most of the systems become available to the public on a commercial basis. It is difficult at this point to predict just which system will be the victor in the VTR race, but Japanese manufacturers are working closely with their overseas partners in trying to perfect each system as fast as possible.

500,000 Million Yen

Mr. Ishida, president of Pony Co., Ltd., originator of the musictape industry in Japan and a leader in the VTR race, has said: "The VTR industry will grow to be worth 500,000 million yen (\$1,389,000,000) within a decade."

Ishida's statement was based on the fact that Japan's audio disk industry this year grossed well over 60,000 million yen (\$167,000,000) based on deliveries from manufacturers, and the musictape industry grossed about 30,000 million yen (\$83,000,000) on deliveries, bringing to nearly 100,000 million yen (\$278,000,000) the total audio recording sales. Projections indicate that this figure will reach 200,000 million yen (\$556,000,000) in five years and 400,000 million yen (\$1,111,000,000) in 10 years.

The U.S. audio recording totals have already topped the \$50 million mark—just over 500,000 million yen. Needless to say, such a difference is mainly due to the difference in population. But when the existing difference in income is considered, the comparison is even stronger.

The official rate of exchange is 360 yen to \$1. But the buying power of yen at home is closer to 200 yen to \$1 (some say even less yen is required for the buying power of \$1).

Supposing that the annual turnover of Japan's audio recording industry will reach 400,000 million yen (\$1,111,000,000) in 10 years, it is not unreasonable at all to predict that the nation's VTR industry, which produces various software beyond simple music, will grow even larger. Pony's Ishida himself views that the

combined software industry in the publishing, audio and video fields will gross 1,500,000 million yen (\$4,167,000,000) in 10 years.

The ever-growing VTR industry in Japan has had an influence upon at least five other businesses—broadcasting, motion pictures, publishing, disk recordings and newspapers. These five industries, systematically, have set about establishing new corporations—mostly from the beginning of 1970—through which they can participate in the VTR business.

Examples of some of these new companies are Pony Pak, Inc., Nippon Eizo Shuppan, Audio & Video, Video Pak Japan and Toei Video. Of these new companies, Pony—already a leader in the musictape field—is the most likely to establish a lead in VTR software. Pony is related to Sankei Shimbun (newspaper publishing), Fuji Television, Japan Radio Broadcasting Co., Canyon Records and others.

Pony marketed 17 different kinds of full-fledged videotape recorded software on July 1, 1970. Since then Pony has placed 10 new items on the market each month, with the intention of bringing its catalog to 100 by the end of this year, 200 by June 1972, and at least 300 by the end of 1972.

This software covers various fields: motion pictures, documentary films, educational films, sightseeing films, cultural films, sports films such as on golf, skiing, bowling and archery, films on cooking, beauty culture and dancing, popular songs, dramatic and musical entertainments, stage productions, famous juvenile stories from around the world, cartoons, medical films, "pink mood" films, fine arts and others.

In addition to those films for public entertainment and/or instruction, Pony plans to market films specially produced for business firms (such as sales training, etc.) and for the public and/or private school systems.

Sales Networks

There are at present some seven trade and commercial outlets for sales of VTR software—department stores, shopping centers, bookstores, record shops, musictape specialist stores, electric appliance retailers, music shops, broadcasting companies and their subsidiaries businesses, and motion picture exhibitors.

Specialized packaging in the VTR software field is an area for careful thought and Pony and others are giving the problem full consideration. Books, charts and illustrations are included in packages for the educational-instructional software, for instance.

As the size of the VTR software market is still relatively small, retail prices are not yet geared to a mass audience. Under such circumstances, a 30-minute color VTR tape is sold at around 30,000 yen (\$83.40) and a 60-minute color at 50,000 yen (\$140). Prices are certain to come down as the scale of the business increases.

No complete figures are yet available on sales of VTR software, but here are some rough estimates:

In and before 1969, when there was no standardized size, somewhere between 15,000 and 20,000 sets were sold. So far in 1970 an additional 15,000 to 20,000 sets have been sold. This means, of course, that the standardization resulted in a heavy increase in sales over a short period.

The industry hopefully estimates the sales volume during 1971 to be 60,000 to 70,000 sets or four times the 1970 figure, mostly in color, as a consequence of the standardization of the specification for color VTR and development of cartridge type VTR.

The VTR industry of Japan entered the limelight at the outset of the 1970's. VTR, as a powerful post-color TV consumer item, is very much the concern of all of Japan's large electronic industry. The nation's electric appliance makers, without exception, have seriously tackled the problems of production and marketing, of fixing a standard for hard and software, of developing and marketing cassette and cartridge types, etc.

The country's software makers, too, plan to act in close cooperation with the hardware makers. With the broadcasting-related companies in the lead, all software makers are planning to expand their production of software enormously from the beginning of next year.

Therefore, we estimated that, within two years, Japan will be very much into the "VTR age."

JASRAC

is the sole organization in Japan that is devoted to administering music of Japan and the world.

*

JASRAC

Your Friend and Guide in the Music World.

*

the Japanese Society of Rights of Authors and Composers.

president: Keizo Horiuchi

chairman of the board:

Yoshikazu Kasuga

*



JASRAC HOUSE

7-13, 1-CHOME NISHISHIMBASHI, MINATO-KU, TOKYO

TELEPHONE: (502) 655

CABLE ADDRESS: JASRAC TOKYO

BILLBOARD

The International
Music-Record Newsweekly
Now in its 76th year
of industry service
Subscribe Now!

Just mail request order today

976

BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214

Please enter my subscription to BILLBOARD for

- 1 YEAR \$30 3 YEARS \$60 New
 Renew Payments enclosed Bill me later
 2 EXTRA issues for cash

Above subscription rates for Continental U. S. & Canada.

Japanese rates

- 1 YEAR \$55 (Jet Freight)

Company _____

Name _____

Address _____

City _____ State & Zip _____

Type of Business _____

Title _____



KUNIHICO MURAI, president, Alfa Music Ltd.

THE INDEPENDENTS

Breaking Down The Traditions

By MASANOBU ARAYA
Good Music, Tokyo

There is no radio or television station in Tokyo or Osaka that does not have its own music publishing wing.

Further, there have been only a few hits on the Japanese charts which have been produced by someone not totally bound and obligated to a record manufacturing company.

But as the "revolution" in the Japanese music market continues to ferment, independent music publishers and freelance or short-term contracted record producers are beginning to make significant dents in the traditional framework of the industry here.

The independent music publisher and/or producer in Japan is helping to break the stranglehold traditionalism has on the industry, but this doesn't mean he is always a roughshod rebel. Some highly respected and creative people in the business have dared to insist upon and get more freedom, and even some of the more conservative record manufacturers and broadcasters have had to admit that the results have pointed the way toward a better product and healthier industry.

The process of turning out songs is totally different in Japan than, say, the U.S. Approximately 90 percent of the songs newly recorded for single release here are tailor-made. And it is not the independent publisher who cuts the pattern but the a&r man of the record manufacturer. The "free" songsmith is the one to follow it to the last stitch. Many composers and lyricists, therefore, do not have the freedom they want despite the fact that they can—if they prove to be adept at delivering pre-programmed ideas—find regular freelance work with the record manufacturers.

Masaharu Honio, chief of a&r at Nippon Phonogram, explains that the control the record manufacturers exercise over the writers is preferable to having to gather songs one by one from diverse publishers to end up with perhaps one gem in a barrel of trash. It also is preferable for the artists under contract to the record manufacturers in that they can insist that the material they are given to record is "suitable" to their talents.

The songwriter is being forced into a situation wherein he can operate with success only as an independent who can deal with any music publisher. In the majority of cases, that music publisher turns out to be one under the control of a record manufacturer and in many—not all—cases this means that his creative freedom is impaired.

Another a&r man said to me: "Music publishers are troublesome." (He was referring to the independent publishers.) "All they do is claim 'rights, rights, rights.' Does any one of them realize just where he fits into the overall record industry here?"

A recent trend of the business in the U.S. is for a music publisher to make a demonstration record of his material and that the demo packages are becoming

more and more elaborate. We also hear of certain songwriters who are able to have as much as 50 percent of their creations recorded. This kind of news could never originate from Japan, given the current state of the business here.

While the independent music publisher in Japan who does have a few writers in its exclusive stable breaks his back trying to help them grow, the record manufacturers continue to turn instead to "free" songwriters, attracting them by saying that—since they have a vested interest in selling the record—the writer's efforts will receive much more attention.

This is one of the factors one should keep in mind when looking at the membership situation of JASRAC (Japan Society of Rights of Authors and Composers). That organization lists only 159 music publishers as members (as of May 1, 1970) while it has nearly 3,900 other members.

In the normal sense of the word, Japan's music publishing business started only a decade ago. Appearing on the scene then were companies who acted as sub-publishers of foreign, mostly American, songs.

It is usually conceded that Shoo Kusano of Shinko Music was the first to recognize the existence as well as importance of music publishing from his experience as a music magazine editor. He became one of the first successful sub-publishers.

Kusano recalls, "Those days, Mrs. George Thomas Folster and her office were the sole agents for foreign compositions in Japan. I wanted to publish a song, and as a start concluded a sub-publishing agreement with Central Song. 'And So to Sleep Again,' recorded by Patti Page, and three other songs were among the first Even JASRAC was not co-operative then. They were not willing to get the songs registered and I had a hard time with them."

Kusano has attained the No. 1 spot in the sub-publishing business in Japan today. In addition to Shinko Music, he now also runs Essex Music of Japan which is a joint venture with Howie Richmond.

Watanabe Productions

As the number of songs Kusano sub-published increased, he needed more and more artists who could cut a local on them. Then, Mrs. Misa Watanabe came into the picture, accompanied by the huge talent roster of Watanabe Productions, the giants of Japan.

She, together with Kusano and others, began recording foreign hits with her artists and gradually expanded into the publishing field. Watanabe Music, headed by this chic lady, has published over 1,000 compositions so far. It is reported that Watanabe makes more money than any other publisher in Japan.

Most recent trends in the Japanese music publishing scene are to be found in the broadcasting field. The big radio and TV networks of Japan are emerging as owners of music copyrights. Most have formed sub-

sidary music publishing companies and make full use of their promoting power in getting their product across to the public. As I mentioned, there is no radio or TV station in either of Japan's two largest metropolitan areas—Tokyo or Osaka—that does not have its own publishing division.

Ichiro Asazuma of Pacific Music, a subsidiary of Nippon Hoso (JOLF-AM), says, "We do not rely on our parent radio connections as much as we could. We sub-publish a lot and are in the process of forming our own catalog with our own writers." Other publishers in this category—Central Music, Fuji Telecasting Music and Osaka Music Publishing, to name a few—think along the same lines. Their growth rate is fantastically rapid.

There is no reason a music publisher who is able to produce songs and put them on the market—just as a record company sells records and artist management firm handles talent—cannot exist. A few independent songwriters have realized this fact in the last few years and have formed their own publishing companies. We are still in the growing stage and are not yet a strong power, although the record industry is beginning to take notice of this trend. It will just be a matter of time that such concepts as "catalog" and "exclusive" in the music publishing business will come into common use as in other countries.

Shinko Music

In the field of independent record production, a few individuals have distinguished themselves, blazing the trail for others to follow.

The pathfinder in this case too was Shoo Kusano of Shinko Music. Several years after entering the publishing field he began independent production and in the first year produced twelve singles for Philips in Japan. Not surprisingly, eight of the 12 hit the charts.

Many music publishers have followed Shinko's lead and lately even artist management firms are packaging finished products, using their own artists.

Another leader in independent production is the phenomenal Kunihiro Murai, head of Alfa Music. A noted songwriter for years, Murai started life in July 1969 as a multifaceted organization dealing in publishing, promotion for artists and recordings, and independent record production.

His experience as one of Japan's most consistent hit writers and arrangers has convinced him of the importance of an identifiable "sound"—as achieved through the techniques of overall production. Alfa has signed with the Liberty label (Toshiba) to produce records by Alfa-represented artists such as Suma no Arashi, The Red Birds, Hiro Yanagida, etc. Liberty reports that highly encouraging results have already been achieved: sales continue to grow and the "Kunihiro Murai sound" is spreading.

If he succeeds, the 26-year-old Murai will be the first full-fledged independent record producer in Japan.

The Tape Market in Japan

By AKIRA MITSUI
Mace Corp.

It was only a century ago that the great Thomas Alva Edison (1847-1931) surprised the world with his new invention—the phonograph or, as some called it, "The Devil's Machine."

Since then there has been a radical change in the form—cylinder to disk—and the quality of fidelity. Nevertheless, mankind has continued to follow Edison's concept of making use of the mechanical vibrations of a needle point moving in a groove.

The century-long, brilliant history of the phonograph may be divided into four stages—the cylinder age, the SP age, LP age and the stereo age. Each stage conferred increasing benefits on more people than before, but I feel that this glorious history will come to an end in 20 to 25 years from now. The advent of a new history evidently was witnessed or felt in 1964 when Philips of Holland introduced the cassette formula.

In giving thought to the various merits and the future possibilities of the cassette, I cannot help coming to the inevitable conclusion that disk recordings will be completely replaced by cassettes in less than a quarter-century from today when the younger generation will take over the world. Thus the glorious history of the disk will be ended.

It might have been this writer who, ahead of others in Japan, predicted an inevitable shift from disks to cassettes in this market. In fact, the tendency of adopting the cassette in Japan has been conspicuous in recent years and more and more people who once ridiculed my prediction began to admit the inevitability of switching to cassettes. Such may be a worldwide trend at present. But unless one understands this very conspicuous tendency occurring in Japan at the present, it is difficult for him to be able to perfectly comprehend the true aspect of the tape market in this country.

At present there are three kinds of music tapes that form the main current of the trade in this country. They are the open-reel 4-track tape, cassette, and cartridge.

The open-reel 4-track tape was first marketed in 1965. This was followed by all conventional disk manufacturing companies and a few music tape manufacturers. Around the time when 4-track tapes were first marketed, people frequently used the words "advent of the tape age," but the 4-track formula failed to bring about the real tape age. Today only five manufacturers—King Records, Toshiba Musical Industries, Nippon Grammophon, CBS/Sony and Nippon Phonogram—place in the market several trifling tapes of this type each month.

In checking the list of new tapes marketed in October this year, it is noted that only 12 tapes of popular music and songs and 17 tapes of classical ones—representing only 7 percent of all music tapes marketed in Japan in the same month—were introduced in this category.

The similar percentage for

October 1969 or a year ago was 16 percent comprising 20 tapes of popular music and 22 tapes of classical music. Taking into consideration the fact that the absolute quantity of the "tape population" markedly increased during the past one year, it is reasonable to conclude that the quantitative demands of 4-track

tapes show no marked fluctuations and the 4-track tapes are being accepted as desirous only by the minority "hi fi maniacs."

It was in 1965 when 8-track cartridges were first marketed in Japan. The manufacturers' publicity campaigns for 8-track cartridges were successful for the "home use" purpose and

thus this type of tape rose steadily to attain a leading position in the car stereo age. During October this year an amazing total of 184 tapes of popular music and 23 tapes of classical music (or 48 percent of all musical tapes marketed) were introduced, compared with 139 popular mu-

(Continued on page J-46)

TURN ON

WITH
AUTOMATIC RADIO
FIRST IN WORLD WIDE SALES!

THE NOW SOUND FOR THE NOW GENERATION!
Featuring the most advanced technology in sound systems.
A complete range of quality equipment in today's hottest designs
and performance — at special prices you can't resist!

CASSETTE *Convertible*

CAB 1512
FOR THE CAR, OR HOME

CONVERTIBLE STEREO CASSETTE PLAYER/RECORDER
Truly a magnificent innovation in sound entertainment, exclusive Cassette CONVERTIBLE brings you versatility, dimension and scope of stereo record or playback. Unlock from your car and use in your home or boat. Complete with speakers, microphone and mounting hardware.

MIN 9945 8+4 Mini Stereo Tape Player for the car. Full 8 Watt Stereo Output, complete with speakers.

HMX/OMX 9843 Combination Home 8+4 Track Stereo Tape Player with AM/FM/FM Stereo Radio and 2 matched walnut speakers (220/110V).

GES-8111 TapeDek CONVERTIBLE 8+4 Stereo Tape Player for the car or home. Complete with speakers and accessories.

HRP 1356 8 Track Stereo Cartridge Home Recorder/Player, with complete accessories. (220/110V).

50 Years of Sound Excellence

Moving Sound

AVAILABLE FROM OUR WAREHOUSES IN THE U.S.A., CANADA, JAPAN, EUROPE

SINCE 1920
AUTOMATIC RADIO INTERNATIONAL®
2 MAIN STREET, MELROSE, MASSACHUSETTS, U.S.A. 02176

WRITE FOR FREE BROCHURE
and full details where and how to buy.
AUTOMATIC RADIO INTERNATIONAL
2 Main St., Melrose, Mass. 02176

Name _____
Address _____
City _____ State _____

sical tapes (or 54 percent of the total marketed) in the same month of last year. Although the total percentage was slightly lowered in a year's time, one can realize that the demand increased sharply during the period, if the increase in the absolute quantity is taken into consideration. The cartridges are energetically produced and marketed by such record manufacturers as King Record, Crown Record; Nippon Columbia Co., Ltd.; CBS/Sony, Teichiku Record, Toshiba Musical Industries; Nippon Victor Co., Ltd.; Nippon Grammophon Co., Ltd.; Nippon Phonogram, Minoru-

phon and also tape manufacturing companies including Apollon, Pony, TBS, Clarion, Nikkatsu, Mecca, Echo and others which are operated against the backdrop of the abundant original recordings of the nation's private broadcast companies.

It was in 1966 when the country's first music cassette tape was marketed. Because this type of tape was introduced later than the cartridge type tapes, rapid penetration into the car stereo market was difficult. However, this type is steadily getting popular for home use instead of car use.

Increase in the sale of the cas-

sette type tapes is quite remarkable. The marketed quantities for October this year rose to 46 percent of the total, comprising 166 kinds for popular music and 32 kinds for the classic. Such sharp increase is quite noteworthy.

In October last year music tapes were marketed, but the number rose to 434 in October this year, thus approaching to the level of disks marketed during the same month (499 LP's).

The strata of music lovers for the three above-mentioned tape types is quite distinct. The 4-track tapes are appreciated by the "hi fi maniacs," the cartridge

type by car users and the cassette type by those who wish to use them for home use in place of conventional disk records.

The print quality of Japanese tapes improves year after year. In particular, special tapes printed directly from the original tapes on tapes produced by West Germany's BASF and those printed on Fuji Film's superb tapes under the same method by Mace Corporation, are among the most favorable to Japanese hi fi maniacs. Toyodo's music tapes are printed by Nippon Victor Co., Ltd., while Mace Corporation itself prints its own tapes. Introduction of these spe-

cial tapes greatly contributed to the improvement of the print quality of other manufacturers.

It was for the cassette type tapes that the print quality showed the most remarkable improvement. Although music cassette tapes are produced and marketed by all the aforementioned cartridge makers, it is no exaggeration to determine that there is all the difference in the world between those marketed earlier and those recently produced as far as the print quality is concerned. Such rapid development is due to the continuous improvement of the printing facilities, the quality of the tape and the printing technique. When they were first marketed, the cassette type tapes were subjected to bitter criticism among the nation's hi fi music lovers. But today the cassette type tapes are accepted favorably.

Because the cartridge type tapes are produced principally for the use in cars and to produce the most effective quality tone inside narrow vehicles by more or less manipulating the quality tone at the time of printing, slightly unnatural sound is almost inevitable. Therefore, the cartridge type tapes are very seldom used for the home use purpose, although some hotels and restaurants use them for background music.

The cartridge type tapes are mainly for car use at present. But for the future there will be a fair chance of the car user's interest switching from the cartridge type to the cassette type tapes if a cassette player is equipped with automatic reverse or automatic changing devices. In fact TEAC recently marketed an automatic-reverse type cassette player, and this may pave the way for penetration into the car stereo field.

Now let's turn our attention to the problems of the hardware of the tapes. At present most electric home appliance makers are marketing 4-track tape decks using open reels in addition to such stereo makers as TEAC and Akai. The electric home appliance makers referred to include Matsushita (National brand), Toshiba, Hitachi, Nippon Victor, Nippon Columbia, Sanyo, Aiwa, Sharp (Hayakawa), Sony, Standard, Trio, Pioneer, Mitsubishi and other well-known manufacturers. The number of tape decks that can be found in the market now is more than 100 kinds and their market prices range from 20,000 yen to 300,000 yen (\$56 to \$83) per deck. Each product has its special features and are so varied that one is often at a loss which model should be bought.

According to the statistics on the national consumption made public recently by the Prime Minister's Office, in 1969, 39 families out of every 100 possessed tape recorders, including cassette recorders, as against 16 families out of each 100 in 1964. The 1969 figure is very much close to the figure for stereo sets—42 families out of each 100 in 1969. The figure for 1964 was 27 out of each 100 families.

This shows that the sales pat-

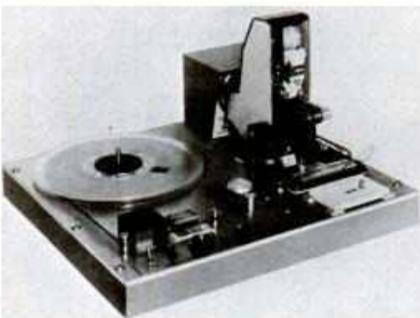
(Continued on page J-48)

let audio meet all your tape production needs



We offer winders and automatic splicers which have become the industry standard the world over.

The Electro Sound 100-48C, for both cartridges and cassettes, is the most widely used tape winding unit.



The Model 200 automatic tape splicer (shown here mounted on the winder for cassette operation) is tops in popularity because, at modest cost, it greatly increases production and makes uniform, perfect splices.

Audio offers a full program to put you in the tape duplicating business. We can set up a fully operating plant with the remarkably versatile ES 4000 high speed duplicator system.



Write or call Milton Gelfand for the finest in tape production equipment

AUDIOMATIC CORPORATION
915 Westchester Avenue
Bronx, N.Y. 10459
(212) 589-3500
Cable: AUDIOMATIC

NIPPON COLUMBIA (Japan) is the latest Far Eastern producer to buy this great system.



A penny saved can cost you a customer.

If a cheapie cassette salesman tells you a penny saved is a penny earned, tell him to go fly a kite. The cheapie cassette may earn you a quick penny, but it's not worth it if you lose a customer in the process.

Unsuspecting customers who have unknowingly purchased inferior cassettes may not come back to your store to complain, they just may not come back... ever. And that can really cost you dollars.

Following Ben Franklin's philosophy of making a better product by paying strict attention to quality and reliability, Audio Cassettes have earned the confidence of both customers and retailers alike. They have a reputation for making customers happy and keeping them coming back... for more of everything you have to sell.

You can trust Audio Cassettes, as do eight out of the top ten merchandise retailers in America as listed in Fortune Magazine. So, sign your declaration of independence. Order your Audio Cassettes now. From the world's largest manufacturer of compact cassettes.

Remember... a customer saved is dollars earned.

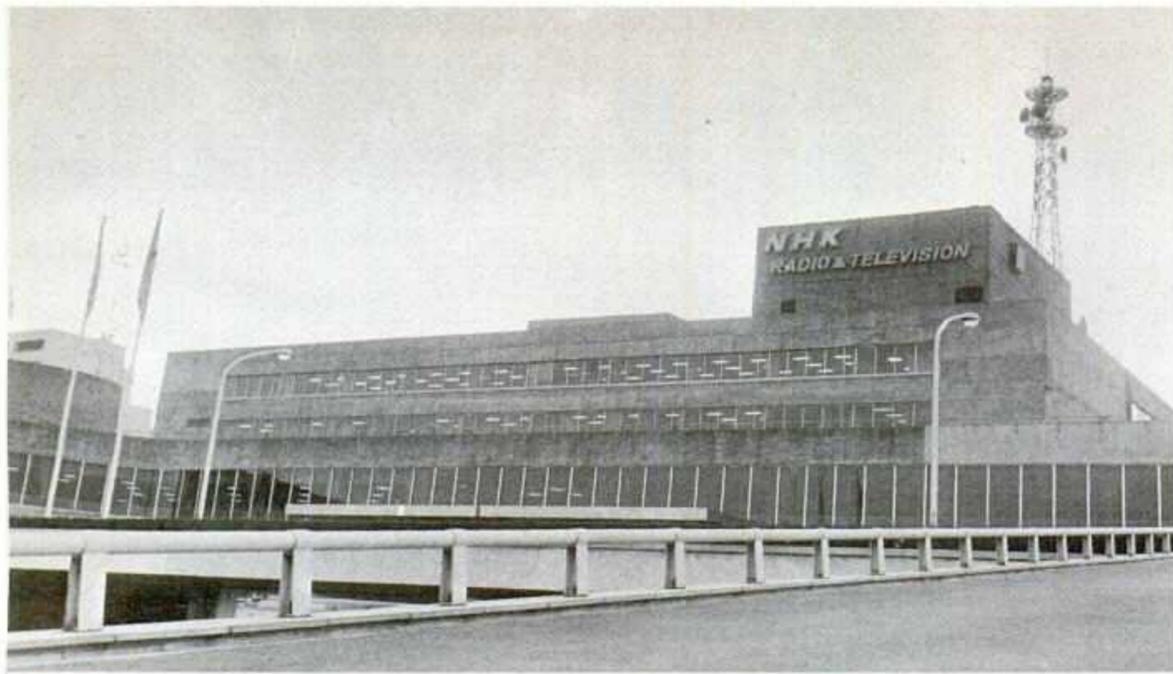


AUDIO MAGNETICS CORPORATION

THE WORLD'S LARGEST MANUFACTURER OF COMPACT CASSETTES

14600 So. Broadway • P.O. Box 140 • Gardena, Calif. 90248 • (213) 321-6841 • Telex: 67-4311

a wholly owned subsidiary of Mattel, Inc.



THE OFFICES of NHK-Yoyogi in Tokyo.



TRUMPET PLAYER Terumasa Hino appearing on TBS-TV in Tokyo.

TELEVISION MARKET

Pop On TV—Two Edged Sword

By TSUTOMU ITOH

The Japanese spend as much if not more time in front of their television tubes than the people of any other industrialized nation in the world. Also, there are more sets per capita here than in any country except the U.S. The Japanese are TV-minded, to say the least.

Experimental videocasting was begun in Japan in 1949, four years after the end of World War II. And it was not until the beginning of January, 1953, that daily service was inaugurated by NHK (Nippon Hoso Kyokai or the Japan Broadcast Corp.), a non-commercial, viewer-supported radio and TV station network.

The first daily broadcasts were for four hours a day.

In other words, television in Japan has a history as short as 17 years.

Color programs, which now dominate the entire TV program range, were actually started on Dec. 26, 1957, when a provisional license was given to NHK and NET (Nippon Educational Television Network). Ownership of TV sets rose rapidly, too: the number of sets under contract with NHK exceeded the million mark in May, 1958. (In Japan, any TV set installed for use by a viewer/viewers must be registered with the quasi-government NHK that collect monthly fees accordingly. Cost per year per color set averages 3,000 yen or about \$8.34.)

The ten-million mark was

reached four years later, in 1962. In other words, it increased by ten times in only four years. This fact clearly shows how rapidly the TV culture has spread in Japan. At present NHK network covers well over 95 percent of the whole country. As it stands, it would be impossible to discuss today's Japan without giving thought to the influence of TV.

What, then, sort of programs do we have in Japan today? There must be hardly any difference from U.S. ones. News, variety shows, TV dramas and films.

But there is at least one genre in which Japan must be quite different from other countries—pop music programs. Most of Japan's pop music programs for TV are composed chiefly of the current hits. Programs like "Ed Sullivan Show" and other types of "one-man" shows—a show centered around one singer—are very rare here, in fact, almost non-existent. There used to be some such shows but none gained enough viewer support to satisfy the sponsors. As a result they were all short-lived.

Today Japanese TV pop music programs can be divided roughly into three types: variety shows such as NTV's "Soap-Bubble Holiday," programs formed around the current hit songs like TBS's "Pop Song Grand-Prix," and Fuji TV's "Hit Song Flash-Board," and a mixture of these two types—

shows centered around hits but also including variety-show elements. The last type is seen in Fuji's "Hit Studio of the Night" and the "Festival of Songs" by NHK.

Moreover, they start at 8 p.m. Thus, during the 8-9 time slot, a "hit song show" type program is always seen on one of the six stations.

These kind of programs naturally aid record sales and are vitally important. So the demand to appear on these programs is considerable from artists, record companies, production companies, etc.

The performance fees for the singers are incredibly low. All the commercial TV stations—that is, excluding NHK—hold a meeting once a year on the guarantees for talents. Guarantees are decided not by individual stations independently, but by all of them at this meeting, where they reach an accord on the year's common guarantees for various kinds of talents. For instance an artist in his first year will get, in most cases, no more than 3,000 yen (\$8.34) apiece from a TV station. And this is true even for a new star singer with a number of hits made shortly after his first appearance with records enjoying big sales and who, as a result, may be getting 500,000 yen (\$1,400) per performance. Also very few singers could get more than 100,000 yen (\$280) a song even with a long career and noteworthy achievements.

So far no firm demand has been raised by talent management for revision of the present almost unreasonably low guarantees. The reason is that the talent management regards performances on TV as public relations and promotion.

To put it another way, the fact that performing on TV itself makes for good PR for the singer means that not performing on TV affects the singer adversely in terms of PR. All the TV programs are re-examined every three months to see if they should be continued or revised. This period of time is called a "cours" and TV producers always think of the programs in terms of this unit.

The hit-oriented type of pop music programs showed a considerably high viewers' rate (approximately 20 percent at the beginning. But the past year or two, the figure has been steadily going down, probably showing people have begun to feel tired of these shows in which no elaborate or original, unique efforts are found but only one hit song after another. Faced with the concrete fact—the sag of the viewers' rate—staffs of the TV stations have finally revised the programs.

I stated earlier that the present hit-songs-oriented programs are a double-edged sword for the singer, production and record company. It is quite true in the matter of producing and maintaining a "hit." Especially

for an upcoming singer, a chance to perform on TV is indeed a highly competitive "narrow gate" that leads to hit numbers. Therefore getting TV chances cannot be neglected in promoting a new song. Rather, it should be the center of the promotion tactics. But on the other hand a singer has to begin working for substance—revenues—only at the point when his hit has lost popularity.

Since all the stations present some sort of hit song programs, the singers who sing the hits of the time as a result have to make trips Monday-Friday to the TV stations in Tokyo, one on one day. This is made possible by the system in which this kind of show is produced—videotaped or videocast live in one day. The system of going to the TV studios every day deprives the singer of the time to go on the road in order to get substantial revenue. This naturally means he has almost no income during the PR period.

As has been described, in Japan record pop singers and the TV stations have managed to live by depending on each other—singers, for the sake of effective PR, and the TV stations, in order to keep low their production costs. But such a situation will not continue for long, I believe. As a matter of fact, on one side—sales of records—the sales of singles have been dropping, and the gap has been filled by the upward trend toward LPs.

The Tape Market in Japan • Continued from page J-46

tern has expanded from high-income families to the middle-class income households—a marked trend as far as consumption of tape recorders, including cassette recorders, is concerned. If the same rate of increase is maintained, every family in Japan would possess a tape recorder or cassette recorder in 1982. The tape recorder would reach the level of

the present demand for electric washing machines and refrigerators in 10-odd years.

Another statistic compiled by Electronic Industrial Association: the average monthly production from January to August this year topped the 1,100,000 mark, an increase of 31 percent over the same period of 1969.

Recently the quadrosonic tape

entered into the limelight. The direct impetus to the audio world of Japan in this respect was the importing from the U.S. of open-reel 4-channel tapes marketed by Vanguard Corporation. At present four models of the 4-channel tape decks are placed on the market by Sony and Nippon Victor. Very soon TEAC, Sanyo, Nippon Columbia, Matsushita (National brand),

Pioneer and Marlux are expected to join in the race with their own products. On the other hand, King Records Co., Ltd., is marketing Vanguard-made 4-channel tapes, while Nippon Victor, King Record, and CBS/Sony also market 20-odd tapes of their own, recorded in Japan. The sale of 4-channel stereo sets is still in the initial stages and there is no conspicuous move-

ment worthy of note. I think it is difficult for the 4-channel stereo to penetrate widely into the minds of the country's music lovers quickly unless a cassette formula is adopted. Although Nippon Victor has developed its own 4-channel stereo using disks, few people consider that the Nippon Victor formula would be accepted as one of the international standard methods.

Rapid Development — Japan's Tape Industry

By AKIRA MITSUI

In Japan, the magnetic sound recording tape industry has continued to develop beautifully over the last several years. In 1969, tape production totaled 10,000,000,000 yen (approximately \$27.8 million), some three-and-a-half times the 1964 figure. Production for this year will be about 40 percent higher still; about 14,000,000,000 yen or roughly \$38.9 million.

It is clear that the rapid development of the industry has benefited from the enlargement of the general information industry with its developments in computers, etc., as well as upon the expansion and growth of consumer tape use for musictapes, cassettes and cartridges. The availability of hardware at a broad range of prices "to fit every pocketbook" is not to be ignored in helping to create a large demand for raw tape and pre-recorded product.

In connection with this, the Japanese raw tape industry is in debt to the radio broadcasters of Japan who constantly program music and allow magazines to print their schedules in advance. The listener buys blank tape and records his favorite music. This practice is increasing rapidly in Japan.

Several years ago, LH (low-noise, high-output) tape made by BASF in Germany was imported to Japan in small quantities. Demand for it grew and today there is virtually a mania for LH product; Japanese makers are fond of printing "Low-noise, High-output" catchphrases on their boxes.

There are five major tape makers in Japan: Sony, Fuji Film, Hitachi/Maxell, TDK and Columbia. Sony has the biggest output capacity; its factory established in Sendai, north of Tokyo, is being expanded continuously. It can produce 500,000 7 inch open reels and 2,500,000 cassette (C-60) units per month at present.

TDK also has a new factory and can produce 2,000,000 cassette (C-60) per month. They are located in Nagano Prefecture. TDK has announced plans to expand its open-reel production capacity.

Fuji Film is known as the major producer of VTR tape in Japan. They are not yet strong in the audio-tape field but are expected to bring their extensive film and tape experience to bear in this market soon.

The quality of audio tape has increased remarkably

in the last few years. The range of selection among Japan-made product has become quite broad and the public has begun to get used to the concept of selecting a quality of tape based on their intended use of same.

The pre-recorded musictape producers of Japan use Japan-made tape. But, to our regret, the tape used is not quite of the quality of such imported products as Scotch, BASF, Agfa, etc. Most studio engineers insist, still, in having imported products for studio use.

All record manufacturers in Japan market musictapes as well. But not all companies have their own duplicating equipment.

Sony (CBS/Sony), Toshiba, Nippon Victor, Nippon Columbia, Pony and Apollon do their own duplicating and that for other companies' products.

TDK, Fuji Film, Hitachi-Maxell and Sony are tape makers who specialize in duplication as well; TEAC and Akai—tape hardware makers—have duplication facilities; Otari Electric makes duplicating equipment and offers duplicating services; Chuo Rokuon and Toyokasei specialize in high-quality duplication with the latest equipment. With the rapid increase of demand for musictapes, all these are extremely busy at the moment and most of the tapes produced by the foregoing firms are consumed within Japan, leaving little production facilities available for tapes for export.

However, in the case of Sony, about 40 percent of the cassette tapes produced here are exported, mainly to the U.S.

Cassette tapes are often in short supply in Japan—both blank tape and pre-recorded. As a result, imported cassette tapes such as those made by BASF, Agfa and others are taking their share of the market in Japan.

Nowadays, the most remarkable thing to watch in the raw tape industry is chrome-dioxide tape. If chrome-dioxide cassette tapes are mass-produced in Japan in the near future we can expect the price to come close to the present type. And if this happens, cassette tape will surpass open-reel in market share.

There is a general trend in Japan toward the replacing of disk recordings with tape. As tape quality increases and the marketing channels become wider, this trend should continue.

The Sales Picture

By HIROSHI SASSA,
Dempa Shimibun

Feudal systems die slowly. In Japan, however, the old lord-serf relationship between a manufacturer and his retail dealer has changed rapidly in most fields.

While the sales patterns of disc recordings remain largely in the manufacturer-to-dealer-to-consumer cycle, the pre-recorded tape industry is forging ahead in creating new and novel methods of getting the product into the hands of the users. The following is a brief look at these methods.

In addition to conventional record stores, musictapes are being sold at and through an entirely new sales route—i.e., stores related to the automobile trade. This is the logical development of the business, as it has been estimated that over 90 percent of the consumers of musictapes are car drivers. Sales outlets include filling stations, drive-ins and auto parts shops, restaurants and rest stops serving the nationwide express highway system and similar points. In addition to these, special musictape centers have been set up along roads and highways which carry heavy traffic.

Almost all musictape manufacturers are making full use of the "automobile route" in their sales pattern, but the most zealous among them have been Pony and Apollon Music Industrial Corp. Both companies, dividing the national market into several districts, have established separate sales companies, such as Kanto Pony (serving the Tokyo-Yokohama metropolitan area), Chugoku Pony, Hokkaido Pony, Kanto Apollon, Kansai Apollon (serving the Kyoto-Osaka-Kobe area) and Kyushu Apollon. These sales companies service the established record/musical instrument retail outlets as well as the special automobile route outlets.

It is usually the case that an exclusive agencyship is granted to select wholesale dealers. Examples of these are Asia Vision in Tokyo, Iwai Kogyo in Nagoya and Hishiwa Shoko in Osaka.

In selecting their regional exclusive wholesale dealers, due consideration is made so that there is no unmerited competition between the wholesaler dealer and the tape manufacturer's own sales companies.

Record (disc) manufacturers such as Nippon Victor, Nippon Columbia, Toshiba Musical Industries and King Records also make use of these wholesale dealers in their efforts to increase the sale of their products.

Shops selling musictapes are estimated to total 5,000 to 6,000 musical instrument/record shops and approximately 20,000 "automobile route" stops.

Sales Promotion

Each tape manufacturer spends some 10 percent or so of his total proceeds on necessary sales promotion and publicity. Although sales promotion efforts should be made in four different categories—consumers, retail shops, employees of tape retail shops and the tape manufacturers' own salesmen—it is usually the case that emphasis is placed on the efforts toward consumers and/or tape retail shops.

In the course of sales promotion, campaigns directed to consumers often feature gifts, premiums and other sorts of give-aways, sometimes including contests in which all-expense-paid overseas trips are offered as prizes. Campaigns directed to retail dealers also feature contests and the like, as well as certain commission contests which bring in cash awards to the winners.

For publicity purposes, tape manufacturers make use of television, radio, newspapers and the many monthly and/or weekly magazines, providing publicity material to the editors as well as supporting the media with advertising. Those media which are aimed at the youth market are the most important as Japanese under 30 years of age are by far the biggest portion of tape consumers. In addition, trade newspapers in the music/record/tape field such as "Music Labo," "Record Monthly" and others are used to help stimulate interest in new products within the industry.

Musictape manufacturers often give away tape accessories as sales incentives. Consumers are often surprised and pleased to receive such gifts. In special campaigns, tape dealers have been known to offer premiums of car stereo units, home units, cassette recorder/players and other audio hardware.

Other premiums include special musictapes (not for sale), posters of famous stars (especially in the

(Continued on page J-50)



A MAJOR record store in Osaka devotes a large section to tape.



TAPE IN Tokyo—the tape business is in the middle of rapid development.

• Continued from page J-49

rock/pops fields), ball-point pens and the like. Toshiba made an impressive showing with the elaborate series of giveaways and premiums it offered during its recent 10th Anniversary celebration month. During this special sales campaign, Toshiba invited 10 persons to take part in tours of Europe—free of charge—and presented color TVs, tape recorders and other gifts to holders of winning tickets of retail-store door-prize contests.

Returned Tapes

Manufacturers of pre-recorded tape products accept up to 5 percent returns on unsold goods. There are slight differences in the percentages from company to company, but the 5 percent rule is generally adhered to. The smaller shops stock between 50 to 100 tapes at a time (units, not titles). The average shop, however, carries 500 to 600 units at all times. The reason stocks are kept low is attributable to the high turnover in the stock. Music/record stores usually stock from 300 to 600 units. Record and pre-recorded tape manufacturers are studying ways to make use of returned tapes.

Manufacturers

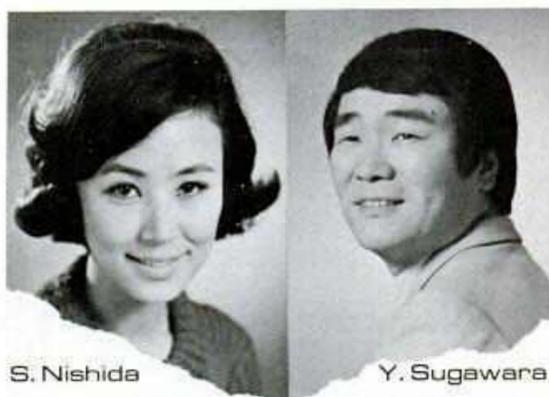
Pre-recorded tape manufacturers in Japan include: Nippon Victor Co., Ltd.; Pony; Apollon Musical Industries Corp.; Nippon Columbia Co., Ltd.; Toshiba Musical Industries; King Record Co., Ltd.; Teichiku Record Co., Ltd.; CBS/Sony Record Co., Ltd.; Nippon Crown Records; Nippon Grammophon Co., Ltd.; Minoruphon Musical Industries; Nippon Phonogram; Keibunsha; TBS Service; Mecca Records Co., Ltd.; Pack; Nikkatsu; Nippon Ongaku Kogyo KK; Embran; Asahi Music Service, etc.

Wholesalers of pre-recorded tapes in Japan include:

Automobile route specialists: Asia Vision; Iwai Kogyo KK; Hishiwa Shoko KK; Koshida Shoko KK; Orient Tape; Nichiyu Sangyo KK; Asahi Music Service; Hinomaru Sangyo KK; Chuhatsu Hanbai KK; Nankai Denki KK; Meiji Sangyo KK; Hirose Sangyo KK, etc.

Record-instrument shop specialists: Seikodo KK; Lucky Shokai KK; Nippon Tape Hanbai KK; Toyodo KK; etc.

When Nippon Grammophon presents her repertoire your library can be completed on the international scale



S. Nishida

Y. Sugawara

NIPPON GRAMMOPHON CO., LTD. JAPAN



PERSONAL APPEARANCES

Talent Scene Has Changed

By SHIG FUJITA

Columnist, Asahi Evening News

There was a time in Japan when any foreign singer or entertainer could command SRO crowds at concerts, and there were even cases where ticket scalpers appeared in large numbers in front of a hall where a Louis Armstrong or a Stan Kenton was to play.

But this was in the days when the Japanese people were starved for good entertainment other than what their own culture had to offer.

The Japanese were not so discriminating in their tastes then. They rushed to buy tickets to any and all concerts featuring foreign artists; most were good, some were awful, but still they came.

The situation has changed drastically in the last few years, however, and very few singers, even those who are internationally known and popular, now gather capacity crowds without careful preparation by their promoters.

Several factors make this so. One, of course, is that nationwide television broadcasting and improved radio programming have reduced the vast thirst for entertainment somewhat. Not to be forgotten, too, is the fact that Japanese people have become more and more affluent in the last half-decade and their tastes and their ability to select as well as pay the piper have improved considerably.

Consequently, any artist intending to come to Japan has to study the Japanese market and take the necessary steps to insure that his or her concerts will not be sparsely attended. This means publicity, promotion, advertising and, above all, close contact with bookers, promoters, the Japan licensees of his or her record label, the international trade press, etc.

Entertainers who have been to Japan know that international popularity does not guarantee fans crowding around them in Japan. They also know that if their records are selling well in Japan, they can look forward to full houses at their concerts.

One of the first steps in planning a tour of Japan, of course, is contacting a professional promotion agency here. There are relatively few of these who handle foreign acts and by far the largest of these is the Kyodo Group.

Jiro Uchino, president of Kyodo Tokyo, which is part of the Kyodo Group, gives the following advice to those entertainers hoping to come to Japan for the first time: "On your first trip, consider it an exploratory one to find out what the market is like here in Japan. The main thing, of course, is to get your name known here in Japan. The best way to spread your name here is through the sale of records.

"Remember also that you may not be able to receive the same fees you are receiving in your own country because conditions and prices are different in Japan. This is especially true in the case of your first trip."

Japan, with its lower currency value, cannot afford to pay the fees, for example, which stars are used to in the U.S.

Further, compared to several years ago, there are fewer nightclubs, cabarets and military clubs where singers and other entertainers can appear outside of their concerts.

Now \$5,000 for one night is the absolute maximum for any star, and frankly there are very few stars in the world today who can ask for and get that much from a nightclub here in Tokyo.

The only two nightclubs in Japan which can afford such high-priced acts are the Copacabana and New Latin Quarter, both in Tokyo. There is one other club, the Golden Getsusekai, also in Tokyo, which takes such top acts at times.

Military Circuit

With the U.S. gradually reducing its armed forces in Japan, it is only natural that the number of military clubs at which singers and other acts can appear has decreased and is continuing to decline. Further, most

military clubs have ceilings for their shows, usually between \$250 and \$350. This means that singers and other entertainers have to agree to fees which are considerably lower than for nightclubs.

Since the Japanese have become so discriminating and since it takes so much advertising at high expense to get people to buy tickets for concerts, the promotion agencies often play it safe and sell acts to the three music organizations with nationwide membership.

The three organizations are: (1) Onkyo, supported by the Federation of Economic Organizations; (2) Minon, the organization created by the Sokagakkai religious organization; and (3) Roon, the music organization of labor unions.

The music organizations will take care of all the advertising and publicity and insure full houses for the concerts. The fact that the concerts are held in all parts of Japan means that the entertainer will get nationwide exposure, particularly among the younger people who cannot afford to pay the high prices now charged for regular concerts.

Membership fees in these music organizations are small, while the tickets for the concerts sponsored by the music organizations usually cost about \$1.10-\$3 as compared to the \$1.50-\$10 for regular concerts.

The major promotion agency handling foreign acts in Japan is the Kyodo Group headed by Tats Nagashima, who is well known in international promotion circles. The Kyodo Group includes the above-mentioned Kyodo Tokyo, Kyodo Japan, Taiyo Publishing Co., Udo Music Office, Kyodo Osaka, Kyodo Akasaka, Sangyo Promotions and Kyodo Promotions.

With 15 years of experience in handling the top entertainers of the world, Tats Nagashima has a well-deserved reputation for taking care, not only of the business side of things, but also of the leisure time of the entertainers who come to Japan.

Carmen Cavallaro said to me on his second visit to Japan, "I've toured the world playing the piano and have had many agents handle me in many countries. Many of them have been very efficient business-wise, but Tats is the only one who really takes care of you, even on personal matters."

It is no wonder then that the list of those handled by Kyodo reads like a who's who of international stars. It includes the late Nat King Cole, Louis Armstrong, Sammy Davis Jr., the Beatles, Trini Lopez, Pat Boone, Johnny Mathis, Nancy Wilson; Peter, Paul & Mary; Carmen Cavallaro, Gilbert Beaud, Cliff Richards, Nini Rosso, Andy Williams, the Fifth Dimension and many, many others.

Another strong point of Kyodo is that it has strong connections with clubs and promotion agencies throughout the Far East, including Hong Kong, Manila, Singapore and Bangkok.

Kyodo not only handles foreign acts but it also publishes music scores, promotes promising Japanese singers and even runs a gym of Thai style kick boxers. The Kyodo Group has a total staff of 70.

The other promotion agencies are much smaller with about 20 staff members at the most. Some of the more well-known ones with the acts they have handled include:

Universal Oriental Promotions (Ray Charles, Woody Orchestra and Adamo)

Shinnichi Promotions (Brenda Lee and Perez Prado)
Gay Productions (mostly acts from the Philippines for "budget acts" for military clubs)

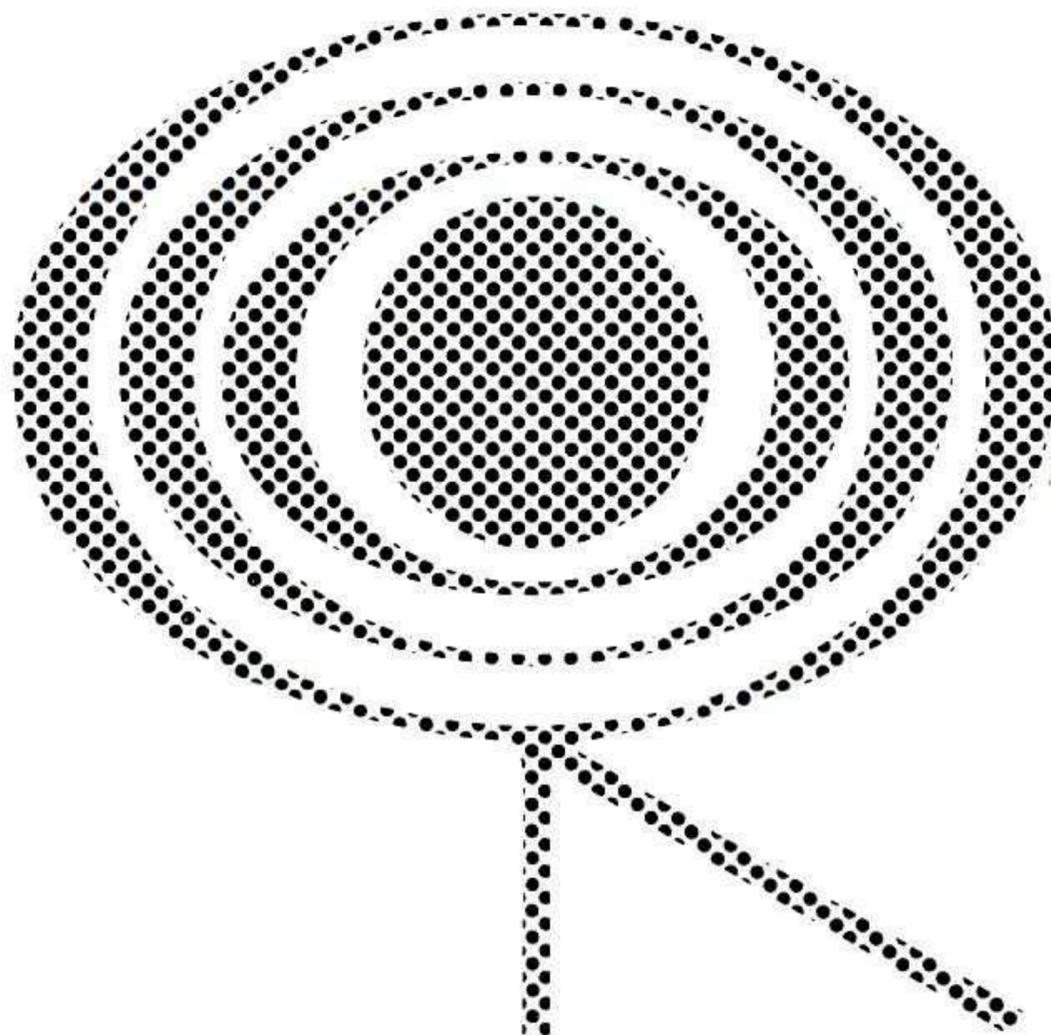
B.B. Productions (Singers and acts from countries other than the U.S. for military clubs)

Toa Attractions (Ray Anthony's Book Revue and Billy Daniels)

Kambara Music Office (Count Basie's Orchestra, talent from Spain and Italy)

Ishii Music Office (Yvette Giraud and other chanson singers)

CBS



SONY

THE MUSIC COMPANY IN JAPAN



Roppongi 3-17, Minato-ku, Tokyo, 106 Japan

Phone 585-0411

Cable CBSONYRECORD TOKYO

CBS/SONY RECORDS INC.

Congratulations from us to you.

On behalf of RCA Records and our overseas affiliates, our warmest congratulations to RCA Record Division, Victor Company of Japan, for its outstanding achievements and leadership in the Japanese record industry in 1970.

You've made gold record winners like:

**Keiko Fuji,
Hiroshi Uchiyamada and Cool Five,
Akiko Wada,
Masaki Nomura.**

And other great new Japanese RCA artists like Takashi Honda and Mari Tsutsui among the most popular names in Japan.

This kind of leadership has also brought about Japanese acceptance of RCA's catalogue of the world's greatest artists and helped make the RCA Record Division #1 in the Japanese market.

RCA Records
and Tapes

From The Music Capitals of the World

DOMESTIC

• Continued from page 26

conduct the score for "Support Your Local Gunfighter" which UA will release.

The Ash Grove has set an informal blues festival by booking **Lightnin' Hopkins, Don (Sugarcane) Harris and Freddie King** back to back through Sunday (20). . . . 17 jazzmen join the Los Angeles Philharmonic and composer **Lalo Schifrin** in the world premiere of Schifrin's "Pulsations for electronic keyboard, jazz band and orchestra" Jan. 21 at the Music Center. The jazzmen include **Ray Trascari, Bobby Bryant, Gary Barone, Tony Terran, J.J. Johnson, Tom McIntosh, Craig Kupka, Richard Leith, Bud Shank, Tom Scott, Don Menza, Tony Ortega, Jack Nimitz, Ray Brown, Larry Bunker, Emil Richards, Howard Roberts.** "Pulsations" was commissioned by **Zubin Mehta**, the Philharmonic's music director.

Fred Myrow will compose the original score for Four Star International's 90-minute movie of the week, "In Search of America" for ABC-TV. . . . **Del Reeves** has gone back to a vocal trademark of his, the phrase "doodle-oo-doo-doo" on his new single, "Bar Room Talk" on Liberty/UA. . . . **Sweet Marie's** first Liberty/UA single is "Remember Mary." . . . **Suarloaf** is working on a second LP for January release. . . . **Frank Fanelli**, newly signed with Beverly Hills Records, is working the Elks Club in Seattle. He just closed at the Sahara Tahoe. Other label acts are **Rye**, which has been working in Anaheim, and **Zekes**, which will do concerts for KNAC-FM, the Long Beach station.

ELIOT TIEGEL

HONOLULU

John Rowles, Kapp artist, is headlining at Duke Kahanamoku's. **Iva Kinimaka** at Cocks Roost, and **John McCormick** is at the Gauguin. **Jimmy Borges** is a newcomer at the Tiki Broil Your Own. **Dick Jensen** guested at the Outrigger Hotel's Main Showroom.

Alex McAngus, starring in the Royal Hawaiian's Monarch Room Polynesian revue, may cut an album for **Bill Murata's** Lehua Records. Talks are still on, but **George Greeley**, Warner Bros. pianist-conductor, was here to help helm the project. . . . **Trummy Young** has left his Hilton Hawaiian Village Shell Bar spotlight for two weeks for vacation but was set to cut a couple of sides for **Billy May** at Capitol Records. . . . **Jack de Mello's** collection of **Kui Lee** tunes is off and running on the music of Polynesia label. . . . **Kimo and the Royals** have moved to Captain Nemo's, a new discotheque.

Comedian **Bill Dana**—now an Island resident—has signed an agreement with the Hilton Hawaiian Village to produce and star in the hotel's Tapa Room, beginning Dec. 17 and running a minimum of 12 weeks. Dana, who hopes to shelve his **Jose Jimenez** image, is packaging a Polynesian show which will feature a lot of his original modern-day Hawaii songs. Already signed to the cast: **Sonny Kamaka**, a veteran Island showman, to head the musical group known as the **Calabash Cousins**. . . . **The Society of Seven**—Uni and Makaha artists—are homesick for Hawaii. They're due back at the Outrigger Hotel in mid-December.

Jesse Kalima, Hawaiian singer, performs with his group—including two sons, **Dana and Jesse Jr.**, along with pianist **Sonny Waiiau**—at the Waikiki Holiday Inn's **Catamaran** Restaurant. . . . Singer **Palani Vaughan's** new Hula album, "Hawaiian Love Songs," likely will establish him as the newest romantic voice—a possible successor to the late **Alfred Apaka**. . . . **Don Ho** may be nominated for a Freedoms

Foundation award for his efforts to get political leaders to back his "This Is America" disk on **Reprise**, which pushes patriotism and national pride.

Don McDiarmid Jr. has released four Hawaiian singles on his Hula label—all "country Hawaiian" sides. They include "Rain Kilikilihune," by **Auntie Alice** and the **Makaha Serenaders**, "Maui Loa" by **Bobby Kanuha**, "He Aloha No 'D Waianae" by **Larry Arieta** and the **Tropical Serenaders**, and "Ane Oluolu" by **Liana, Lei and Hala**. . . . **Kealoha Kalama** and her **Hawaiian Echoes** also have an auspicious disc debut on the **Genoa Keawe** label. Kealoha performs weekends at the Ulu Maum Village.

WAYNE HARADA

PHOENIX

RCA Records' **Frankie Randall** moved into the spotlight at the Colony Steak House Club for two weeks starting Nov. 23. **Vic Caesar** follows him on Monday (7) with **Earl (Fatha) Hines** set for an engagement beginning Jan. 7. The **Junior Mance Trio** was pencilled in for a March gig. . . . Disk promotion man **Ron Johnson** took on the added chores of platter-spinning the KXIV-radio hot ones on the midnight-6 a.m. beat. . . . **Toni Rami** and her band play the swinging band sounds of the '40s at **Bob Anderson's** Caliente Club of Dance World. . . . **Wild Bill Moses** plays nightly at his six keyboards. It all happens at his own **Wild Bill Moses Club**, Scottsdale.

The Phoenix Symphony presents pianist **Samuel Lipman** performing Beethoven's "Emperor" and **Maurice Abravanel** guest-conducting "Prometheus" and "Eroica" Monday (14) at Grady Gammage and Tuesday (15) at Alhambra High School. . . . **Billy Eckstine** starring at the Phoenix Playboy Club through Saturday (12).

PHIL STRASSBERG

SAN FRANCISCO

Credence Clearwater Revival spent five weeks recording "Pendulum" LP, written, arranged and produced by **John Fogerty**. . . . **The Jefferson Airplane** and **Quicksilver Messenger Service** were the stars of two rock TV specials produced by NET. Fantasy's **Ralph Gleason** and **KQED's Bob Zagone** co-produced the shows. . . . **Howard Wales** has begun working on a new album for Douglas. . . . **The New Riders of the Purple Sage** are recording at **Wally Heiders**. . . . **David Crosby** has booked time there through the end of January. . . . **Jefferson Airplane** is at work on a new LP. . . . **Boz Scagg's** recently completed LP was cut here and mixed in London under the direction of producer **Glyn Johns**. . . . **Lauro Nyro** appears at the Berkeley Community Theater Saturday (19).

MARY TURNER

MIAMI

With the beginning of Miami Beach's season just around the corner (it officially starts Christmas week), hotels are announcing name acts booked into various rooms. The **Fontainebleau** signed **Paul Anka** for a Christmas engagement, and **Zsa Zsa Gabor** for a March appearance. At the **Eden Roc**, **Judy Carne** will appear Christmas week, followed by **Diana Ross**, **Shecky Green**, **Sergio Franchi** and the **Fifth Dimension**.

Among the name acts signed for the **Doral** are French singer **Jean-Paul Vignon**, **Don Cherry** and Chicago's **The Arbors**.

The **Playboy Plaza** will be overrun with big names this season—**Steve Lawrence** and **Eydie Gorme** will launch the Christmas season, followed by **Liza Minnelli**, **Tony Bennett**, **Diahann Carroll**. . . .

BEST SELLING Soul LP's

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325	5	26	30	INTO A REAL THING David Porter, Enterprise ENS 1012	5
2	4	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	2	27	37	GRAND FUNK LIVE Capitol SWBB 633	2
3	1	THIRD ALBUM Jackson 5, Motown MS 718	12	28	28	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	14
4	3	CURTIS Curtis Mayfield, Curtom CRS 8005	11	29	34	VERY DIONNE Dionne Warwick, Scepter SPS 587	2
5	5	ABRAXAS Santana, Columbia KC 30130	10	30	31	LED ZEPPELIN III Atlantic SD 7201	7
6	6	SEX MACHINE James Brown, King KS 7-1115	12	31	26	I (Who Have Nothing) Tom Jones, Parrot PAS 71039	3
7	10	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	4	32	29	SHIRLEY BASSEY IS REALLY "SOMETHING" United Artists UAS 6765	3
8	9	CHAPTER TWO Roberta Flack, Atlantic SD 1569	16	33	35	THE MAGNIFICENT 7 Supremes Four Tops, Motown MS 717	8
9	8	STILL WATERS RUN DEEP Four Tops, Motown MS 704	38	34	42	JOHNNIE TAYLOR'S GREATEST HITS Stax STS 2032	3
10	12	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	9	35	33	SUPER HITS Marvin Gaye, Tamla TS 300	8
11	11	FREE YOUR MIND Funkadelic, Westbound WB 2001	7	36	36	A MOMENT WITH THE MOMENTS Stang ST 1003	5
12	13	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	14	37	47	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jazz Crusaders, Chisa CS 804	7
13	7	TEMPTATIONS' GREATEST HITS, VOL. 2 Gordy GS 954	12	38	39	COSMO'S FACTORY Credence Clearwater Revival, Fantasy 8402	18
14	14	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 61313	4	39	38	ECOLOGY Rare Earth, Rare Earth RS 514	23
15	15	LAST POETS Douglas 3	26	40	19	SIGNED, SEALED, DELIVERED Stevie Wonder, Tamla TS 304	16
16	18	IN SESSION Chairmen of the Board, Invictus SKAO 7304	5	41	44	BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAO 472	31
17	16	POCKETFUL OF MIRACLES Smokey Robinson & the Miracles, Tamla TS 306	8	42	46	WHATEVER Friends of Distinction, RCA LSP 4408	4
18	17	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	8	43	21	DIDN'T I (Blow Your Mind This Time) Delfonics, Philly Groove PG 1153	20
19	—	NOW I'M A WOMAN Nancy Wilson, Capitol ST 541	1	44	—	BLACK DROPS Charles Earland, Prestige PR 7815	1
20	20	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	36	45	45	ONLY FOR THE LONELY Mavis Staples, Volt VOS 6010	8
21	22	I AM MY BROTHER'S KEEPER Jimmy & David Ruffin, Soul SS 728	10	46	50	SOMEBODY'S BEEN SLEEPING 100 Proof Aged in Soul, Hot Wax HA 704	2
22	23	BOOKER T & THE MG'S GREATEST HITS Stax STS 2033	5	47	32	BLACK TALK Charles Earland, Prestige PR 7758	29
23	25	BURNING Esther Phillips, Atlantic SD 1565	6	48	43	THEM CHANGES Ramsey Lewis, Cadet LPS 844	9
24	24	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	4	49	49	STEP BY STEP BY STEP Five Stairsteps, Buddah BDS 5068	2
25	27	(If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson, Columbia C 30223	15	50	—	WHEN WE GET MARRIED Intruders, Gamble LPSP 5008	1

The Temptations kick off the season at the Deauville Hotel, **Sammy Davis Jr.** set for a long mid-season engagement and **Hines, Hines & Dad**, and **Aliza Kashi** in February.

The Newport lineup in its Seven Seas Lounge includes **Ike and Tina Turner**, **Louis Prima**, **Chubby Checker**, **B.B. King**, **Jerry Lee Lewis**, and **Jackie Wilson**.

The modish Hump Room in the Marco Polo is now featuring the **Watts 103rd Street Rhythm Band**, followed by the **Classics IV**, **Iron Butterfly**, the **First Edition**, **Bill Medley** and **Gary Puckett and the Union Gap**.

Due at The Diplomat are **Dionne Warwick**, **Kaye Stevens**, **Robert Goulet**, **Joey Bishop**, **Engelbert Humperdinck**, **Joey Heatherton**, **Dick Jensen**, **Joan Rivers**, **Lynn Kellogg**, **Sooey Mitchell**, and **Stanley Myron Handleman**. . . . **Miles Davis** and **Buddy Rich** will appear at a Miami Beach hotel during Christmas week and through New Year's.

For the sixth year in a row, **Criteria Recording Studios** will be prerecording the **Orange Bowl**

Parade (NBC-TV). **Criteria** engineers, **Ron and Howie Albert** arranged, recorded and produced **Trip Universal** artist **Joey Kaye's** "Mama." The brother duo also remixed **Bethlehem Asylum's** LP on the **Mapex** label. . . . **Musicrew** **Scotch on the Rocks** moved into **Pierre's** at the **Holiday Inn**. . . . **The Common People** opened at the **Fontainebleau's** **Boom Boom Room** and singer **Jack Hilliard** opened in the same hotel's **Club Gigi**. **Feminine Touch**, a self-contained show and dance group, opened at the **Tack Room** (**Diplomat**). **Love 'N Sound** booked from Jan. 10-20 and **Brother Love** play the room Jan. 21-30.

The **Flying Machine** single leased to **Jamie Records**, was produced by **Bud Reneau** for **Trip Universal**. Vocal by rock/singer **Stephen Monahan**. **B.G. Maurice Gibb** in town to sit in on his wife, **Lulu's** LP taping session at **Criteria**.

High Street Carnival debuted their new act at **The Head Rest**. They're scheduled for a booking at the **Dream Bar** (Miami Beach).

The charts tell the story —
Billboard
has
THE CHARTS

Cartridge Television, Videocassettes and Video Discs: Our industry has something

COME TO **VIDCA**

THE FIRST INTERNATIONAL MARKET FOR VIDEOCASSETTE AND VIDEO DISCS PROGRAMMES AND EQUIPMENT.

VIDCA provides the prime opportunity for communications experts from all over the world. To attend the first and only world-wide market for videocassette and video disc programmes. To meet, discuss and examine the tape hardware and software markets as well as view an exhibition of all the major videoplayback systems.

As the First International Market, VIDCA will be the major meeting ground for all communications experts:

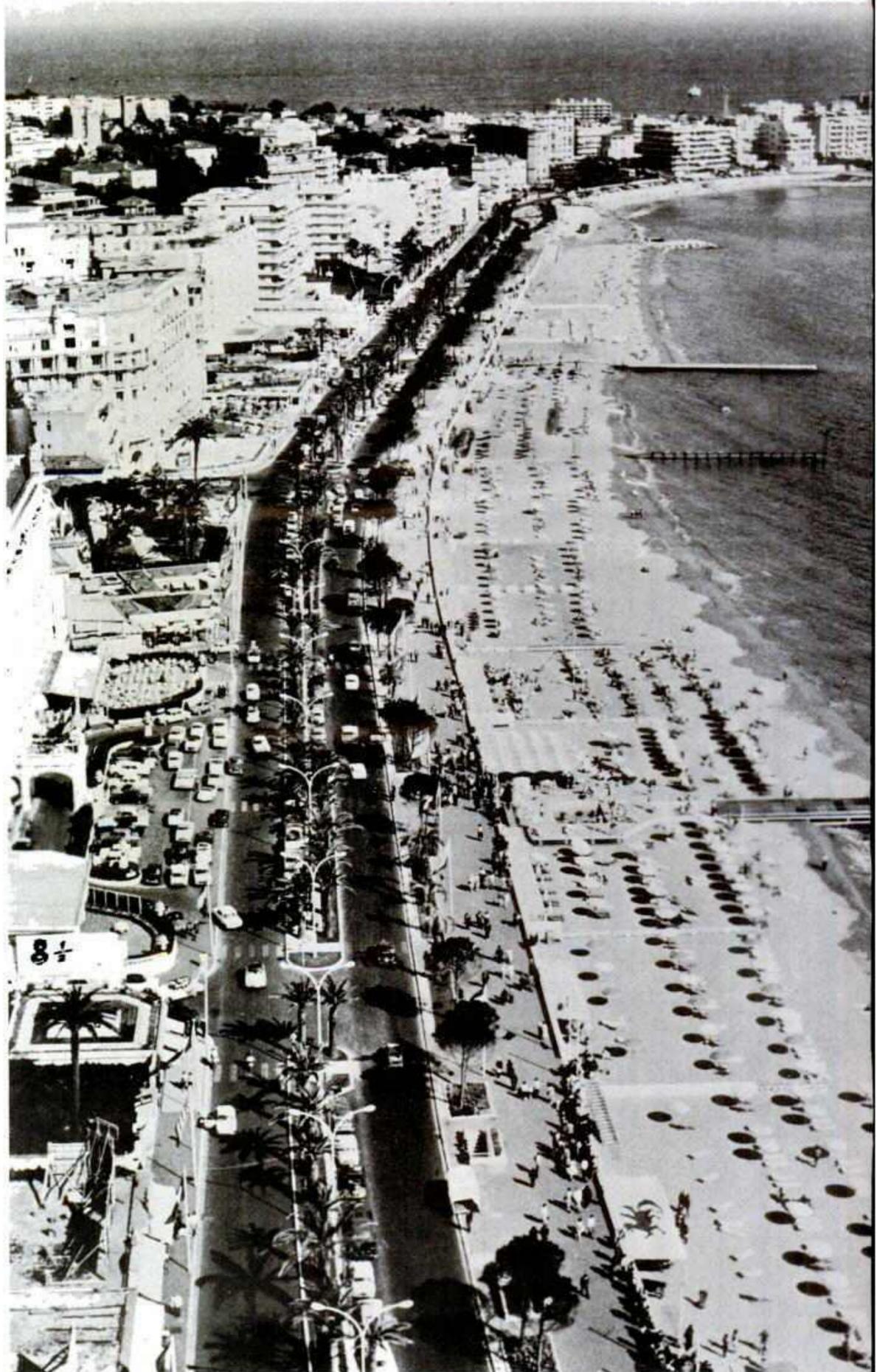
- TV & Film Producers
- TV Station Heads
- Distributors and Rental Companies
- Publishers
- Entertainment Interests
- Education Authorities & Teachers
- Training Officers
- Representatives of Medical and Scientific Industries
- Advertising Agencies
- Agricultural Interests
- Religious Interests
- Government Agencies
- Military Instructors, etc. . . .

VIDCA. Take advantage of the opportunity to attend the first event entirely devoted to the videocassette and video disc market. Organised by Bernard Chevry, LeCommissaire General, VIDCA, MIP-TV and MIDEM. For information, write today:

VIDCA

42, Avenue Sainte-Foy, 92-NEUILLY S/SEINE, France
Phone: 722-36-12 — 624-22-08 — 624-25-68 — 624-42-31.
Roger Watkins 26, Fairlawn Avenue/Bexleyheath
Kent Tel: 01.303.8138 England
Dr. Graziano Motta Via Lario 8. 20159 Milano,
Italia Tel: 68.86.195 Via Sistina 138.00187
Roma, Italia Tel: 46.02.04
New York Office: 250 W. 57th St., Suite 1103—
New York, N.Y. 10019 Tel: (212) 489-1360
Telex: 23 T 309

ATTEND The First International Cartridge TV,



to talk about!

Videocassette and Video Disc Conference.

AT THE PALAIS DES FESTIVALS ET DES CONGRES. CANNES, FRANCE. April 19-23, 1971

The International Conference is the first world-wide symposium concentrating specifically on the new audiovisual frontiers. Businessmen from all over the world will have the unique opportunity to meet, discuss, exchange views and prepare for developments in the field of audiovisual cartridges and records.

The Participants:

The conference enables hardware and software manufacturers, programmers and other professionals involved in all facets of cartridge television, recording and distribution to discuss trends, techniques and prospects on an international level.

The Program:

MONDAY, APRIL 19

9:00 a.m.-11:00 a.m.

Session 1

What Is the Unique Place of Cartridge TV in Entertainment and Education?

- Talk A. As seen from the U.S. Viewpoint
- Talk B. As seen from the European Viewpoint
- Talk C. As seen from the Japanese Viewpoint

Session 2

How Creators of Video Disc and Cartridge TV Programs View Their Function

- Talk A. The role of the film and TV company in entertainment programming
- Talk B. The role of the Educational film producing company
- Talk C. The stake of the Recording Organization
- Talk D. The Place of the Book and Magazine Publishing Company

TUESDAY, APRIL 20

9:00 a.m.-11:00 a.m.

Session 3

Evaluating the Characteristics and Plans of Principal Systems

This session will detail the costs, operating characteristics, and marketing plans of major cartridge TV and video disc systems that have already been announced.

5:30 p.m.-7:30 p.m.

Session 4

How Big Are the Potential Markets for Education and Entertainment and What Are The Needs?

- Talk A. Appraising the Market in Schools and Universities
- Talk B. Looking at Cartridge TV Use for Industry, Training and Information
- Talk C. Evaluating the Applications for Home Instruction
- Talk D. The Home Entertainment Market

WEDNESDAY, APRIL 21

9:00 a.m.-11:00 a.m.

Session 5

Distribution Patterns

- Talk A. Direct sales to the Educational and Corporate Markets
- Talk B. Problems and Profitability of Lease vs. Sale of Product
- Talk C. A report on the Japanese Experience in Selling Cartridge TV
- Talk D. What are the Most promising retail outlets for Product sale?

THURSDAY, APRIL 22

9:00 a.m.-11:00 a.m.

Session 6

Key Considerations for Companies Entering the Cartridge TV Field

- Talk A. How and why companies are setting up a separate Cartridge TV Department
- Talk B. Principal factors in developing a saleable product line for Cartridge TV
- Talk C. Deciding on the Duplicating Facility: where, how many, Company-Owned vs. Outside Facility?
- Talk D. The alternatives of Industry Standardization vs. Competing Systems

5:30 p.m.-7:30 p.m.

Session 7

Proprietary Rights, Residual Rights and Copyright in Cartridge TV

- Talk A. In U.S. and Canada
 - Talk B. In Western Europe
 - Talk C. In Japan and the Far East
- Due to the importance of the subject, this session will continue on Friday in a roundtable discussion with emphasis on royalties and related contractual arrangements.

FRIDAY, APRIL 23

9:00 a.m.-11:00 a.m.

Session 8

Creative Input for Successful Programming

- This session will show production methods for audio-visual programs that each of the following creative forces believes should be produced for consumer sale with an explanation of why and to whom the product will be sold.
- Talk A. The Contribution of the Film Directors
 - Talk B. The Output of TV and Independent TV Producers
 - Talk C. The Creative Product Produced by the Record Companies

11:15 a.m.-1:00 p.m.

Session 9

A Blueprint for Industry Action.

- A Panel Summation of the results of the conference

For conference information,
call or write:

VIDCA-BILLBOARD Conference

Suite 900
300 Madison Avenue
New York, New York 10017
(212) 687-5523

French and English translation:

All sessions will have simultaneous translations into both French and English.

The No. 1 Opportunity:

This is a "first" presented in association with VIDCA, the International Market for Videocassette and Video Disc Programs and Equipment, and Billboard Publications, Inc. Take advantage of this prime opportunity and register now!

CONFERENCE REGISTRATION FORM

THE FIRST INTERNATIONAL CARTRIDGE TV, VIDEOCASSETTE, VIDEO DISC CONFERENCE, PALAIS DES FESTIVALS, CANNES, FRANCE, APRIL 19-23, 1971
Sponsored by BILLBOARD PUBLICATIONS and VIDCA

Registration fees: Registration for the VIDCA Exhibition is required of all conference registrants.

1. To register for both the VIDCA Exhibition and the Conference: \$137 or £57 or FF750
2. If you have already registered for the VIDCA Exhibition as an individual and you want to register for the Conference: \$46 or £19 or FF250
3. If you have already been registered for VIDCA under a company registration and you want to register for the Conference: \$91 or £38 or FF500

Please register the following people to attend the VIDCA-BILLBOARD Conference. Check is enclosed for all registrants. Please PRINT THE FOLLOWING INFORMATION:

Name of each REGISTRANT TITLE ADDRESS CITY, STATE OR COUNTRY

1. _____
2. _____
3. _____

Company _____

Your Name and Title _____

Your full Address _____

City, State or Country _____

Fee includes attendance at all sessions, work materials. It does not include hotel accommodations; a check for the appropriate amount (review charges above) must accompany this registration.

Make your check payable to the VIDCA-BILLBOARD Conference.

If check is in dollars, send to: BILLBOARD-VIDCA Conference
Ninth Floor 300 Madison Avenue New York, New York 10017
Phone (212) 687-5523

If check is in sterling or French Francs, send to: VIDCA-BILLBOARD Conference, 42, av. Ste Foy 92 NEUILLY S/Seine
FRANCE Phone 722 36 12

You will be contacted automatically by the VIDCA Office for Hotel Reservations. Reservations can only be obtained through the VIDCA Office.

Country Music

Singleton Studio Into Custom Field

NASHVILLE — The Shelby Singleton recording studio, heretofore utilized only for product of his labels, will be converted to a studio capable of custom work.

"We plan to offer the facilities for the least expensive price in town," said corporate vice president Hert Shucher. He said that rates for the studio would range as low as \$15 an hour, plus tape, for demonstration sessions. "This is a 'leader' to bring in business," Shucher explained, "just to make the industry aware of what the studio has to offer."

For mastering, studio costs will range from \$20 an hour for monaural to \$75 hourly for eight-track. Editing, splicing and overdubbing will range from \$15 to \$37.50 hourly.

Shucher said there is a dual purpose in the move. In addition to full utilization of the studio, he said, it will give many independents a chance to survive.

"Every major company and a few independents have their own studio now," he said, "but it's difficult for most independents to get in at a reasonable price to do either demo or mastering work." Shucher said that it was once an "honor to have an office in Nashville. That's when most of the industry was run from the lounge of WSM."

Shucher has called on Johnny Rosen at Fanta Sound to make some adaptations so the studio will be readily adjustable to any custom demand. Fanta is doing a special acoustical study of the

control room and the studio, to "make whatever changes may be necessary." Rosen said he would immediately lower the control room ceiling.

He said he may add features to increase the isolation between instruments, but that everything in the system would be oriented around the musicians. LeRoy Duncan will remain as studio engineer. A great deal of studio time had been devoted to the transfer of Sun masters.

Nashville Writers Hall of Fame Fete Set for October

NASHVILLE — An annual Nashville Songwriters' Association Hall of Fame banquet will be held here the start of "convention week" in October, an Association spokesman announced.

Eddie Miller, president of NSA, said the event would take place Oct. 11, the Monday of the weeklong celebration of the "Grand Ole Opry" and the convention of the Country Music Association.

By holding our banquet on the Monday of convention week we will not conflict with other awards banquets, such as those of the three performance organizations," Miller said.



TEXAS singer Irene Danner made her first appearance at Panther Hall in Fort Worth with RCA's Nat Stuckey. Miss Danner is with Danrite Records.

He said the banquet last year, at which time 21 country songwriters were inducted, was a success. Miller said that Joe Talbot of SESAC would be the guest speaker at the Association's Annual Awards Banquet scheduled for Jan. 17 at the Holiday Inn-Vanderbilt.

The banquet will honor songs selected by a vote of NSA members, a song need not have been a hit to win an award.

Based on the vote, a Songwriter of the Year Award also will be presented to the composer whose songs received the largest number of votes. Last year's winner was Merle Haggard.

Nashville Scene

Mel Tillis has a story of the drab economic times. He said that six of his last 15 dates had been canceled at the last minute, and in four others he was paid in bad checks. Despite his regular appearances on network, he is finding it difficult to keep his band together. . . . Earl Scruggs has another member of the family in the business. His 12-year-old son Steve is playing with the group on the road. . . . The Jean Shepherd household now includes two birds, seven poodles and a hound dog. . . . Ernie Ashworth has completed another movie, this one called "Valley of the Blood." Also in are Zeke Clement and Penny DeHaven. No singing. It's acting only.

Hank Locklin will do his first session with Jerry Bradley at RCA. All of his past sessions have been with Danny Davis. . . . Stringbean is set for the next "Johnny Cash Show." . . . Skeeter Davis, doing the George Hamilton IV Show in England, also did a duet with Celena Jones, the famed jazz singer. The two hit it off beautifully. . . . Lester Flat has two more RCA sessions set, both with Bob Ferguson. . . . Smiley Wilson of Atlas Artist Agency says the Osborn Brothers broke all attendance records at the Rockdale Jamboree in Ashland, Ky. . . . Ernest Tubb and his Troubadores have sessions scheduled right up to Christmas. . . . Cliff Parker has signed new songwriter/singer Ron Collier and has booked him for a session in January along with Doug Levalley.

Harland Howard has cut an LP of his own material. . . . Donnie Osborne Jr., 17-year-old protege of drummer Buddy Rich, is here to record. He's the son of Don Osborne of the Slingerland Drum Co. in Niles, Ill. . . . Earl Owens has signed two new writers to his BMI publishing company,

Little Super Chief Music. They're Ron Collier and Cliff Parker. . . . Gordon Terry is set to record in Los Angeles at the end of this month, and says his session will be produced by Glen Campbell. . . . Pat McKinney has joined the Joe Taylor Artist Agency.

Louise Scruggs has scheduled Jimmy Martin and his show for four concert dates at the McBurney Building in New York City Dec. 19-20. Jimmy's son, Jimmy Jr., sings bass on his new single. . . . Johnny Darrell has produced his own LP, featuring his band, The Chain Lightning. He reportedly has broken his ties with United Artist.

Nashville promoter-agent Dottie O'Brien is negotiating with a local label for release of an LP produced by Ed Hanser on the West Coast. . . . Webb Pierce has rescheduled his annual Yule party for his radio stations so he can tape the Cash Show. . . . Sugarhill's Jerry Brock and RCA's Dave Hall are booked solidly through Christmas, with sessions and appearances. . . . Merv Shiner's "Greatest Christmas Kiddie Hits" on Certron is a big Christmas item in Nashville.

Jan Hurley, on the Blue Boy Label, is getting strong political response for her "Richard Nixon Waltz," and it may be utilized nationally by the GOP. . . . Dick Bruning has signed with that same label, centralised in Grand Island, Nebraska. . . . Irv Devore at WKBX, Winston-Salem, reports that the station has gone to 10,000 watts, clear channel, and is all-country. Operating a tight format, it's now the most powerful station in the Triad area. Disk jockeys include Leroy Woods, Curley Howard, Ed Snow and Skip Edwards. Irv says he'll put companies on the mailing list if they want it. It's a Stuart Epperson station. . . .

Music Mart Plans Show Auditorium

SMYRNA, Ga.—The Music Mart, the largest musical equipment store in the Southeast, will build an auditorium here for a weekly country jamboree, and expand other facilities.

Don Howard, owner of the complex, said recent additions to the store include a complete electronic service department and musical instrument repair department. There now is a full 4-track recording studio, music teaching studio and other facilities.

The Mart reportedly contains \$1 million worth of musical equipment stock.

Four years ago, Howard converted the basement of his store into a makeshift auditorium which became a showcase for country music. Artists frequently visit the Mart between performances at Atlanta supper clubs, or when just passing through. The shows were launched with an appearance by

Waring Pact With Mega

NASHVILLE—Fred Waring and his Pennsylvanians, having signed a contract with Mega Records here, will do an album this week at the Jack Clement Studio.

The dates were set to coincide with Waring's appearance at half-time at the Liberty Bowl in Memphis. He will conduct the bands of Tulane and Colorado and the West Point Glee Club.

The Nashville LP will be primarily country standards and will be produced by Dick Kent and Bill Blackburn.

From the Music Capitals Of the World

DOMESTIC

MEMPHIS

Liza Minnelli will record an album in Memphis in late December. Her husband, Rex Kramer, will be producer. The session will be at Fame Studios, with Sonny Limbo as engineer. Miss Minnelli recently recorded an album "New Feelin'" at Fame's Muscle Shoals, Ala., studios, with Limbo and Mickie Buckins as engineers, and Kramer as producer. For the Memphis recording date the band from Muscle Shoals will come to Memphis Dec. 21 for a session that is expected to take about eight days.

Guitarist - composer - producer Leon Russell has joined the long list of out-of-town producers to come to Memphis to record. He produced an album at Beautiful Sounds Studios on blues singer Freddie King of Chicago.

Rare Earth will record at Fame with Limbo as the engineer and Grand Funk Railroad will produce a session with Limbo as engineer in early December. Sandra Rhodes (Continued on page 41)

Troy Martin, head of the Artists' Guild of America, has contracted veteran agent-producer Charles (Continued on page 41)

the Stoneman Family. The following week, Mel Tillis appeared. Others who have followed include Merle Haggard, Del Reeves, Bill Anderson, Waylon Jennings, Lonzo and Oscar, Hank Cochran, Jeannie Seely, Dave Dudley, Jimmy Dickens, Jim Ed Brown, Tex Ritter, Dottie West, Jim and Jessie, Charley Pride, Jan Howard, Wynn Stewart, etc.

Howard has reciprocated by coming to the rescue of artists who were in need of musical equipment for their shows. He also has done scores of record promotions in his store.

Because of the continued success, and the growth of the Saturday afternoon jamborees, Howard plans to construct the new auditorium with 5,000 permanent seats, with facilities for 2,000 additional temporary seats.

Alou: Youth New Target

NASHVILLE — The country music producer and the record industry in general are becoming more aware of the importance of appealing to the youth market and are making a big effort to break away from the traditional, according to Bob Alou, national country promotion director for Shelby Singleton.

Alou has been conducting a survey to determine trends in country music and its programming.

His findings reveal "a failure of the country station to reach the under 25-age bracket." In an effort to combat this shortcoming, Alou said many stations are becoming actively involved in community activities. In turn, they are relating these community oriented endeavors to their audiences.

Alou said KSON radio in San Diego was a prime example of this movement. "By hiring a full-time editorial writer, they are taking definite stands on various community issues and are completely aware of what is happening," he said.

The promotion man said the breakaway from tradition includes an effort to move forward with new ideas in subject matter and methods.

Chellman Buys Custom Distribbs

NASHVILLE — The Chuck Chellman Co., a firm dealing in record promotion, has acquired Custom Distributors, a company which deals in customized mailing service.

Chuck Chellman, president of the firm, said this would enable him to offer a customer up to four country mailing lists, two for soul music, and a combination of national pop or regional pop lists.

Calling these "the most up-to-date lists in the industry," Chellman said they also would be a great asset to his record promotion business.

CMA Plans for NARM Meet

NASHVILLE—The Country Music Association executive committee, meeting here last week, completed plans for the CMA presentation to the NARM convention in Los Angeles March 1.

Board chairman Richard Broderick and president Wade Pepper also announced a broadening of CMA's part at MIDEM, and said each of the major U.S. record labels would make available to the participants CMA materials.

The organization also said that the next board meeting would be held Jan. 9-10-11 in Houston. Plans were announced for a membership luncheon in Houston for industry people from all parts of Texas.

The NARM presentation will involve a visual production, with additional live entertainment by Merle Haggard, CMA's "Entertainer of the Year."

Not Mary's Brother

NASHVILLE—Bob Summers is not the brother of Mary (Peter, Paul & Mary) as erratummed in last week's Nashville column.



From The Music Capitals of the World

DOMESTIC

• Continued from page 40

will record a single for Epic with herself and **Charlie Chalmers** as producers. . . . **Chips Moman** of American Recording Studios is installing a 16-track board at his studio. . . . **Willie Mitchell** is producing a single on **Otis Clay** for Atlantic at Hi Records, and will also record a new single for **Ann Peebles** for Hi.

The Temptations have won a student poll at the University of Tennessee to determine which pop groups are most preferred for campus performances. They received 52 percent of the votes and were followed by **Johnny Rivers**, **Carpenters**, the **Association**, **Lettermen**, **Neil Diamond**, **Four Seasons**, **Rare Earth**, **Canned Heat** and **Delfonics**. . . . **Jerry Lee Lewis** will open at the enlarged Vapors Club on Sunday (29). **Roy Head** is appearing at **Fred Alfonso's** Thunderbird Club and is expected to record while in Memphis.

JAMES D. KINGSLEY

NASHVILLE

Kris Kristofferson will finish work on his new movie on Thursday (17), plans are to begin a concert tour after a short rest. . . . **Jimmy Buffett**, who will begin a college tour through the West this month, is currently working on a new LP at the Creative Workshop Studio in Nashville, plans call for the LP to be released sometime after the first of the year. This is Buffett's second album on

the Barnaby Label. . . . Columbia records has released a new single by **Billy Joe Royal**, "Don't Let the Sun Set on You in Tulsa." Royal opened at the Kings Castle in Lake Tahoe on Dec. 9. . . . **Freddy Weller** has a new release on the Columbia label entitled, "The Promise Land." This is Weller's first recording with **Billy Sherill** who was producer. . . . **The Gentrys**, who recently returned from a trip to England where they discussed the British music scene with various people are on mid-Western tour that will take up the remainder of the month.

tron's Ronnie Dove recorded a live pop LP at **Roger Miller's** King of the Road motor Inn. **Bruce Kirby** Sound engineers of L.A. handled the four-hour taping and **Aubrey Mayhew** produced the session. . . . **Dick Kent** of WMAK radio in Nashville has joined the production staff of **Mega** records as an associate producer. Kent will remain at WMAK. . . . The **Borrowed Thyme** recently completed sessions in Nashville for **Ovation** Records. The sessions, produced by **Don Tweedy** and engineered by **Scott Moore**, were done at Music City Recorders. **TOM WILLIAMS**

CINCINNATI
Nelson King, veteran country deejay, is recuperating at his home, 4 Worthington Dr., Wyoming, Cincinnati 45215, following a major operation. He was for many years at WCKY here and more recently was with **Irv Schwartz's** WCLU,

local country outlet. In the early days of the Nashville country music convention, Nelson was voted the No. 1 country deejay for eight consecutive years in a poll conducted by **Billboard** among the nation's country record spinners. . . . Country music station **WUBE** has moved from Government Place to new quarters at 225 East Sixth Street.

Nick Webster, assistant manager of the New York Philharmonic, has been named the new manager of the Cincinnati Symphony Orchestra, succeeding **Lloyd Haldeman**. Webster joins the CSO in March 1971 with Haldeman leaving in June 1, 1971, to head up his own cassette distributing firm. . . . **Grand Funk Railroad** plus **Damnation** set for a single performance at Cincinnati Gardens Dec. 26. . . . Creating a considerable stir in the area is the new **Decca** album, "Jesus Christ, Superstar," as done by **Lloyd Webber** and **Tim Rice**. **BILL SACHS**

Nashville Scene

• Continued from page 40

Wright in Dallas as southwest representative of the organization. . . . **Linda Harte**, the talented talent coordinator for the "Johnny Cash Show," now will have her big chance. She will appear on the show as an artist on the Christmas performance. . . . **Linda Plowman's** "I'm So Lonesome I Could Cry" on **Ambertone** is said by a distributor to have sold 1,200 copies in

three days in Dallas. . . . **Lynn Anderson (Sutton)** and husband **Glen Sutton** have another winner. The 8-pound girl, named **Lisa Lynn**, was born here last week.

There's a World of Country Music!

It's ALL in **Billboard**

CHOICE OFFICE SPACE FOR LEASE

Approx. 1400 sq. ft. at 1905 Broad, Nashville

\$3.50 per sq. ft.

Contact

BOB KENDALL

Phone: (615) 242-1761

I'LL BET YOU NEVER HEARD OF **BARNYARD PRODUCTIONS**

OR THAT C/W GROUP

THE STAGEHANDS

WELL, YOU WILL

There's a real 'HOOKER' in this hit!

'COMMERCIAL AFFECTION'

MGM 14176

Mel Tillis

Exclusively on **MGM RECORDS**



Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 12/19/70

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	COAL MINER'S DAUGHTER Loretta Lynn, Decca 32749 (Sure-Fire, BMI)	8
2	4	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	7
3	3	I CAN'T BE MYSELF/ SIDEWALKS OF CHICAGO Merle Haggard, Capitol 2891 (Blue Book, BMI/Tree, BMI)	11
4	1	ENDLESSLY Sonny James, Capitol 2914 (Vogue, BMI)	10
5	5	15 YEARS AGO Conway Twitty, Decca 32742 (Peach, SESAC)	11
6	6	MORNING Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI)	9
7	7	WHERE HAVE ALL OUR HEROES GONE Bill Anderson, Decca 32744 (Stallion, BMI)	9
8	11	COMMERCIAL AFFECTION Mel Tillis & The Statesiders, MGM 14176 (Cedarwood/Sawgrass, BMI)	7
9	9	I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me the Whole Dang Town) Buck Owens and the Buckaroos, Capitol 2947 (Blue Book, BMI)	7
10	10	A GOOD YEAR FOR THE ROSES George Jones, Musicor 1425 (Chestnut, BMI)	5
11	8	SHE GOES WALKING THROUGH MY MIND Billy Walker, MGM 14173 (Forrest Hills, BMI)	9
12	12	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Dixie Jane/Twig, BMI)	7
13	19	WAITING FOR A TRAIN Jerry Lee Lewis, Sun 1119 (Peer International, BMI)	5
14	15	WILLY JONES Susan Raye, Capitol 2950 (Blue Book, BMI)	6
15	16	SOMETHING UNSEEN/ WHAT'S THE USE Jack Greene, Decca 32755 (Tree, BMI/Hall-Clement, BMI)	6
16	18	AMOS MOSES/THE PREACHER & THE BEAR Jerry Reed, RCA Victor 47-9904 (Vector, BMI)	9
17	14	I CAN'T BELIEVE YOU'VE STOPPED LOVING ME Charley Pride, RCA Victor 47-9902 (Blue Crest, BMI)	13
18	38	THE WONDERS YOU PERFORM Tammy Wynette, Epic 5-10687 (Chestnut, BMI)	4
19	21	COWBOY CONVENTION Buddy Alan/Don Rich, Capitol 2028 (Peer Int'l, BMI)	7
20	20	SOMETHING TO BRAG ABOUT Charlie Louvin & Melba Montgomery, Capitol 2915 (Tree, BMI)	9
21	22	FOREVER YOURS Dottie West, RCA Victor 47-9911 (Husky, BMI)	8
22	13	AFTER CLOSING TIME David Houston & Barbara Mandrell, Epic 5-10656 (Algee, BMI)	12
23	29	DAY DRINKIN' Dave Dudley & Tom T. Hall, Mercury 73139 (Newkeys, BMI)	6
24	57	JOSHUA Dolly Parton, RCA Victor 47-9928 (Owepar, BMI)	2
25	27	SUSPICIOUS MINDS Waylon Jennings & Jessi Colter, RCA Victor 47-9970 (Press, BMI)	6
26	25	I'M ALRIGHT Lynn Anderson, Chart 5098 (Stallion, BMI)	8
27	31	LET ME GO Johnny Duncan, Columbia 4-45227 (Wilderness, BMI)	8
28	33	MARY'S VINEYARD Claude King, Columbia 4-45248 (Rose Bridge, BMI)	7
29	23	GONE GIRL Tompall & Glaser Brothers, MGM 14169 (Jack, BMI)	9
30	—	FLESH AND BLOOD Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	1
31	34	DRAG 'EM OFF THE INTERSTATE, SOCK IT TO 'EM, J. P. BLUES Dick Curless, Capitol 2949 (Country Sound, ASCAP)	5
32	28	GOIN' STEADY Faron Young, Mercury 73112 (Central Songs, BMI)	11
33	26	THANK GOD & GREEN BAY Roy Clark, Dot 17355 (Window, BMI)	13
34	17	IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol 2905 (Marielle, BMI)	14
35	39	BED OF ROSE'S Statler Brothers, Mercury 73141 (House of Cash, BMI)	5
36	35	SO SAD (To Watch Good Love Go Bad) Hank Williams Jr. & Lois Johnson, MGM 14164 (Acuff-Rose, BMI)	12
37	43	THE TEARS ON LINCOLN'S FACE Tommy Cash, Epic 5-10673 (Gallico, BMI)	5

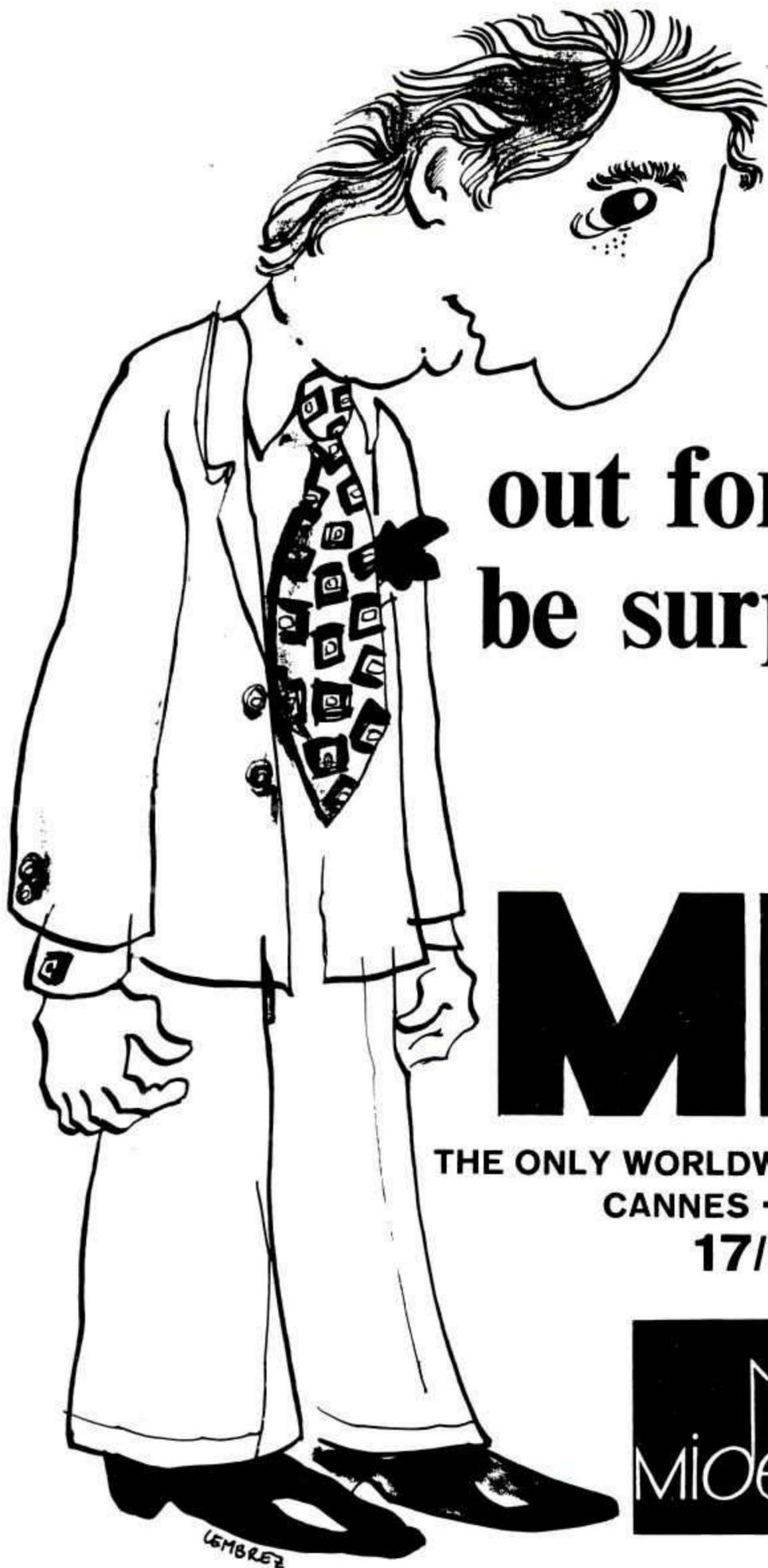
This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
38	44	(Don't Let the Sun Set On You) IN TULSA Waylon Jennings, RCA Victor 47-9925 (Barton, BMI)	3
39	—	PADRE Marty Robbins, Columbia 4-45273 (Anne-Rachel, ASCAP)	1
40	40	SWEET CAROLINE Anthony Armstrong Jones, Chart 5100 (Stonebridge, BMI)	5
41	32	TOO LONELY TOO LONG Mel Tillis, Kapp 2103 (Sawgrass, BMI)	10
42	37	NICE 'N' EASY Charlie Rich, Epic 5-10662 (Shaw, ASCAP)	9
43	30	I WAKE UP IN HEAVEN David Rogers, Columbia 4-45226 (Window, BMI)	10
44	45	MY JOY Johnny Bush, Stop 380 (Window, BMI)	7
45	36	I JUST CAN'T HELP BELIEVING David Frizzell, Columbia 4-45238 (Screen Gems-Columbia, BMI)	8
46	46	I STAYED LONG ENOUGH Billie Jo Spears, Capitol 2964 (Gallico, BMI)	4
47	52	GUESS WHO Slim Whitman, United Artists 50731 (Michelle, BMI)	2
48	—	RAININ' IN MY HEART Hank Williams Jr., MGM 14194 (Excellorc, BMI)	1
49	49	BEER DRINKIN' HONKY TONKIN' BLUES Billy Mize, United Artists 50717 (Acuff-Rose, BMI)	6
50	24	RUN WOMAN RUN Tammy Wynette, Epic 5-10653 (Algee, BMI)	15
51	42	HOW I LOVE THEM OLD SONGS Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)	12
52	55	SHE WAKES ME EVERY MORNING WITH A KISS Nat Stuckey, RCA Victor 47-9929 (Hill & Range/Blue Crest, BMI)	2
53	53	OLD ENOUGH TO WANT TO (Fool Enough to Try) Norro Wilson, Mercury 73125 (Newkeys, BMI)	4
54	54	WHAT ABOUT THE HURT Bob Luman, Epic 5-10667 (Jack & Bill, ASCAP)	4
55	70	FANCY SATIN PILLOWS Wanda Jackson, Capitol 2986 (Dixie Jane, BMI)	2
56	51	EARLY IN THE MORNING Mac Curtis, GRT 26 (Post, ASCAP)	10
57	59	WHEN HE TOUCHES ME Lois Johnson, MGM 14186 (Painted Desert, BMI)	3
58	47	SOMEWAY Don Gibson, Hickory 1579 (Acuff-Rose, BMI)	11
59	56	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley, RCA Victor 47-9916 (Miller, ASCAP)	3
60	62	MY MAN/GENERATION GAP Jeannie C. Riley, Plantation 65 (Cedarwood, BMI/Shelby Singleton, BMI)	2
61	64	APRON STRINGS Peggy Sue, Decca 32754 (Coal Mines, BMI)	2
62	63	PROMISED LAND Freddie Weller, Columbia 4-45276 (Arc, BMI)	2
63	—	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	21
64	—	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega 615-0015 (Combine, BMI)	1
65	71	BIG RIVER Johnny Cash, Sun 1121 (Hi-Lo, BMI)	3
66	60	IT TAKES TWO Connie Eaton & Dave Peel, Chart 5099 (Jobete, BMI)	7
67	61	SITTIN' BULL Charlie Louvin, Capitol 2972 (Sure-Fire, BMI)	4
68	72	BLUES SELLS A LOT OF BOOZE Hugh X. Lewis, GRT 28 (Gallico, BMI)	4
69	—	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor 47-9932 (Hard-track, BMI)	1
70	75	IF YOU'RE LOOKING FOR A FOOL Tommy Overstreet, Dot 17357 (Crazy Cajun, BMI)	2
71	74	MISTER PROFESSOR Leroy Van Dyke, Decca 32756 (Wilderness, BMI)	2
72	65	I'M HOLDING YOUR MEMORY Jimmy Newman, Decca 3270 (4 Star, BMI)	4
73	73	IF YOU SEE MY BABY Johnny Carver, United Artists 5713 (Jat, BMI)	2
74	66	MAMA BAKE A PIE (Daddy Kill a Chicken) George Kent, Mercury 73127 (Newkeys, BMI)	3
75	—	WHEN I'M NOT LOOKING Liz Anderson, RCA Victor 47-9924 (Green-back, BMI)	1

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 12/19/70

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	5	THE JOHNNY CASH SHOW Columbia KC 30100	6
2	1	FOR THE GOOD TIMES Ray Price, Columbia C 30160	16
3	2	THE FIRST LADY Tammy Wynette, Epic E 30213	9
4	3	FIGHTIN' SIDE OF ME Merle Haggard, Capitol ST 451	21
5	16	15 YEARS AGO Conway Twitty, Decca DL 75248	3
6	9	#1 Sonny James, Capitol ST 629	4
7	4	GOODTIME ALBUM Glen Campbell, Capitol SW 493	12
8	26	A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills) Merle Haggard, Capitol ST 638	2
9	10	SNOWBIRD Anne Murray, Capitol 579	12
10	7	HELLO DARLIN' Conway Twitty, Decca DL 75209	26
11	13	DOWN HOMERS Danny Davis & the Nashville Brass, RCA Victor LSP 4424	7
12	8	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	16
13	6	CHARLEY PRIDE'S 10TH ALBUM RCA Victor LSP 4367	22
14	11	THE WORLD OF JOHNNY CASH Columbia GP 29	29
15	12	I NEVER PICKED COTTON Roy Clark, Dot DLP 25980	19
16	27	I WOULDN'T LIVE IN NEW YORK CITY Buck Owens & His Buckaroos, Capitol ST 628	4
17	19	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	11
18	14	ONCE MORE Porter Wagoner & Dolly Parton, RCA Victor LSP 4388	16
19	17	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	60
20	20	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	48
21	44	BEST OF DOLLY PARTON RCA Victor LSP 4449	3
22	34	SKIDROW JOE—Down in the Alley Porter Wagoner, RCA Victor LSP 4386	4
23	23	SINGER OF SAD SONGS Waylon Jennings, RCA Victor LSP 4418	4
24	15	BEST OF GEORGE JONES Musicor MS 3191	9
25	18	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	68
26	24	BEST OF JERRY LEE LEWIS Smash SRS 67131	34
27	30	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75198	24
28	21	MY WOMAN, MY WOMAN, MY WIFE Marty Robbins, Columbia CS 9978	30
29	40	THIS IS EDDY ARNOLD RCA Victor VSP-6032	7
30	25	A TRIP IN THE COUNTRY Roger Miller, Mercury SR 61297	10
31	22	ALL MY HARD TIMES Roy Drusky, Mercury SR 61306	4
32	28	ELVIS' WORLDWIDE 50 GOLD AWARD HITS, Vol. I Elvis Presley, RCA Victor LPM-6401	17
33	29	WONDERS OF THE WINE David Houston, Epic BN 30108	15
34	35	LIFE TO LEGEND Hank Williams, MGM SE 4680	2
35	36	BEAUCOUPS OF BLUES Ringo Starr, Apple SMAS 3368	4
36	37	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	44
37	33	GREAT WHITE HORSE Buck Owens & Susan Raye, Capitol ST 558	10
38	38	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	25
39	32	TAMMY'S TOUCH Tammy Wynette, Epic BN 26459	31
40	31	ONE NIGHT STAND Susan Raye, Capitol ST 543	8
41	41	GEORGIA SUNSHINE Jerry Reed, RCA Victor LSP 4381	13
42	45	THIS IS CHET ATKINS RCA Victor VPS-6030	2
43	43	WORLD OF TAMMY WYNETTE Epic BN 503	28
44	—	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	1
45	42	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 478	22



if you feel left
out for six days don't
be surprised everyone
will be at the:

MIDEM

THE ONLY WORLDWIDE MARKET FOR THE POPMUSIC INDUSTRY
CANNES - PALAIS DES FESTIVALS ET DES CONGRÈS
17/22 JANUARY 1971



commissaire général : BERNARD CHEVRY

international representatives : X - ROY R. BENARROSH

42, av. Sainte-Foy, 92 - Neuilly - France - Tél. 624.10.61/13.98/22.66/25.68/42.31 722.36.12

R. WATKINS

26 Fairlawn Av/ Bexleyheath - Kent - Tel. : 01.303.8138

Dr. G. MOTTA

via Iario 8.20.159 - Milano - Italie - Tel. : 68.86.195/via Sistrina 138/00.187 - Roma - Tel. : 46.0204

New York Office : 250 W.57 th St.-Suite 1103 - New York, N.Y. 10019 Tel : (212) 4891360 Telex : 23 T 309

for information : MIDEM - 42, av. Sainte-Foy, 92 - Neuilly - France - Tél. : 624.10.61 13.98 22.08 25.68 42.31 / 722.36.12

SAVE RUNNING AROUND THE WORLD, DO ALL YOUR BUSINESS IN 6 DAYS IN SUNNY CANNES

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	Wk. Ago	Wk. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	1	2	IT'S IMPOSSIBLE Perry Como, RCA 74-0387 (Sunbury, ASCAP)	9
2	6	7	ONE LESS BELL TO ANSWER Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP)	9
3	3	25	CAN'T STOP LOVING YOU Tom Jones, Parrot 40056 (Felsted, BMI)	4
4	2	3	STONE ISLAND Barbra Streisand, Columbia 4-45236 (Tuna Fish, BMI)	9
5	5	7	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? Chicago, Columbia 4-45264 (Aurelius, BMI)	5
6	7	13	ROSE GARDEN Lynn Anderson, Columbia 4-45252 (Lowery, BMI)	6
7	8	18	MOST OF ALL B. J. Thomas, Scepter 12299 (Low-Sal, BMI)	3
8	4	4	HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond, Uni 55264 (Harrison, ASCAP)	6
9	11	14	SILVER MOON Michael Nesmith & the First National Band, RCA 74-0399 (Screen Gems-Columbia, BMI)	4
10	12	21	KNOCK THREE TIMES Dawn, Bell 938 (Pocketfull of Tunes/Jillbern/Saturday, BMI)	4
11	9	2	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley, RCA Victor 47-9916 (Miller, ASCAP)	9
12	36	—	THE GREEN GRASS STARTS TO GROW Dionne Warwick, Scepter 12300 (Blue Seas/Craig, ASCAP)	2
13	13	16	MR. BOJANGLES Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI)	7
14	17	30	FREE TO CARRY ON Sandpipers, A&M 1227 (Almo/Paeon, ASCAP)	4
15	19	38	MY SWEET LORD George Harrison, Apple 2995 (Harrisons, BMI)	3
16	27	27	MORNING Jim Ed Brown, RCA 47-9909 (Show Biz, BMI)	4
17	28	29	HOW ARE THINGS IN CALIFORNIA? Nancy Sinatra, Reprise 0968 (Mills, ASCAP)	3
18	10	5	WE'VE ONLY JUST BEGUN Carpenters, A&M 1217 (Irving, BMI)	14
19	18	8	I THINK I LOVE YOU Partridge Family, Bell 910 (Screen Gems-Columbia, BMI)	10
20	16	22	FOR THE GOOD TIMES Ray Price, Columbia 4-45178 (Buckhorn, BMI)	19
21	14	15	WHERE DID ALL THE GOOD TIMES GO Dennis Yost & the Classics IV, Liberty 56200 (Low-Sal, BMI)	8
22	15	11	AND THE GRASS WON'T PAY NO MIND Mark Lindsay, Columbia 4-45229 (Stonebridge, ASCAP)	12
23	20	19	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Gary Puckett, Columbia 4-45249 (U.S. Songs/Blue Seas/Jac/Belinda, ASCAP)	8
24	25	25	BE MY BABY Andy Kim, Steed 729 (Trio/Mother Bertha, BMI)	5
25	37	—	SING HIGH SING LOW Anne Murray, Capitol 2988 (All Saints Crusade, BMI)	2
26	—	—	Theme From LOVE STORY Henry Mancini, His Orch. and Chorus, RCA 47-9927 (Famous, ASCAP)	1
27	30	37	THINK ABOUT YOUR CHILDREN Mary Hopkin, Apple 1825 (Rak, BMI)	3
28	39	—	FLESH & BLOOD Johnny Cash, Columbia 4-45269 (House of Cash, BMI)	2
29	38	39	BLACK MAGIC WOMAN Santana, Columbia 4-45270 (Murbo, BMI)	3
30	32	34	CHERYLE MOANA MARIE John Rowles, Kapp 2102 (Rosebridge, BMI)	5
31	31	31	DO IT Neil Diamond, Bang 580 (Tallyrand, BMI)	5
32	—	—	WATCHING SCOTTY GROW Bobby Goldsboro, United Artists 50727 (BnB, BMI)	1
33	33	24	STONED LOVE Supremes, Motown 1172 (Jobete, BMI)	5
34	40	40	CAROLINA IN MY MIND Crystal Mansion, Colossus 128 (Apple, ASCAP)	3
35	26	28	IF YOU WERE MINE Ray Charles, ABC/TRC 11271 (Tangerine, BMI)	7
36	—	—	SWEET CAROLINE Bert Kaempfert and Orch., Decca 32772 (Stonebridge, ASCAP)	1
37	—	—	DON'T LET THE GOOD LIFE PASS YOU BY Mama Cass Elliot, Dunhill 4264 (Belton, ASCAP)	1
38	—	—	I DIDN'T COUNT ON LOVE Jack Jones, RCA 47-9934 (Glam Razzle Dazzle, BMI)	1
39	—	—	AIRPORT SONG Magna Carta, Dunhill 4257 (Wingate, ASCAP)	1
40	—	—	(They Long to Be) CLOSE TO YOU Gabor Szabo, Blue Thumb 7118 (Blue Seas/Jac/U.S. Songs, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 12/19/70

Talent In Action

• Continued from page 28

WORLD'S GREATEST JAZZ BAND

Hong Kong Bar, Los Angeles

It was a trip down memory lane. While they may not be the World's Greatest Jazz Band, as the group is billed, the Atlantic Records act comes close.

The group is melodic, mellow and nostalgic as it swings through a nine-song set of solos, duets and full band (9-pieces) sounds.

Mixing Dixieland with more subtle jazz, the World's Greatest, etc., came in full force with "Constantly" and "Jazz Me Blues," and then split into duets and solos. The band changed repertoire for a late set.

Members of the group are Yank Lawson, trumpet; Bob Haggart, bass; Billy Butterfield, trumpet; Vic Dickenson, trombone; Bud Freeman, tenor sax; Gus Johnson Jr., drums; Ralph Sutton, piano, Eddie Hubble, trombone; and Bob Wilbur, clarinet/soprano sax.

Wilbur and Freeman teamed on "Sunday," combining a soprano sax with tenor sax, and bassist Haggart joined drummer Johnson for "Big Noise From Winnetka." Solos included Wilbur's "Lazy Afternoon," Butterfield's "What's New," and Sutton's "California Here I Come."

A late set did well with "Panama," "Limehouse Blues" and "South Rampart Street Blues," along with new solos by Wilbur ("Sunny"), Sutton ("Honky Tonk Blues") and Freeman ("I Got Rhythm") and duets by Haggart/Johnson and Freeman/Wilbur.

BRUCE WEBER

JOE FARRELL QUARTET

Village Vanguard, New York

The moods of a recent evening at the Village Vanguard were split between controlled chaos and relative serenity as Joe Farrell displayed his mastery of the soprano saxophone, flute and tenor saxophone, backed by Joe Bonner on piano; Herbie Lewis on bass; and Billy Cobham on drums. Farrell opened his set with "Circle in the Square," which featured fast-breaking short saxophone notes above the multirhythms of Cobham's drums and a piano solo utilizing chord progressions and simultaneous melodic riffs.

Farrell then plugged in his flute and settled things down a bit with "Molton Glass," his own composition culled from his new album on CTI Records. The number flowed easily and was appropriately named. After a brief interlude by Farrell's back up trio, Farrell returned to do "Motion." Here again Cobham excelled and Farrell's tenor saxophone wailed while Bonner and Lewis picked up the melody lines and bounced them back to the lead. Lewis' bass work was outstanding all evening as was Bonner's piano. Cobham's drumming underlined the quartet in each number, adding emphasis when needed.

BOB GLASSENBERG

CAL TJADER QUINTET

Manne Hole, Los Angeles

Cal Tjader's basic Latin jazz format remains the same, only the personnel has been changed to instill new enthusiasm into the music.

The Fantasy artist's vibes are romantic, soft and warmly expressive. Al Zulaica's electric keyboard work and his improvisations on a standup piano are delightfully welcome in their aggressive style.

Tjader used thick mallets for a vibrating sound throughout "Here," his opening tune during the set caught Nov. 3. His improvisational lines flowed right into Zulaica's electric piano and maintained a warm feeling as drummer Dick Berk built a Brazilian mood on his traps and cymbals.

On the second song, "What Are

You Doing the Rest of Your Life," Zulaica's roaming fingers set the pace for Tjader, with Berk setting up a cushioning effect via brushes on cymbals, shifting midway into a harder sound on sticks. This song showed the fusion of jazz, Latin and rock rhythms.

The band's two other members, Fender bassist Jim McCabe and congaist Michael Smith, perform

their specialties adeptly. Smith is less showy than his predecessor, Armando Peraza, but he establishes an assertive pulse on his three drums. The two Latin numbers utilizing congas were "Mambo" and "Evil Ways," for which Tjader brought the song into a more explosive, fuller Latin groove than we have heard before with other versions.

ELIOT TIEGEL

What's Happening

• Continued from page 30

Grotowski was brought from Poland to answer questions about his methods, which the director claims are only partially understood by theater people and critics. He was also scheduled to give two other speeches about his methods at the School of the Arts, New York City, Sunday and Monday (12-13). Seats for these lectures were sold out well in advance.

The New York State Council on the Arts has given Brooklyn College Performing Arts programs a \$13,500 grant, part of nearly \$2.7 million to be awarded to 172 arts organizations in New York. The State Council has specified that the Brooklyn College New American Playwrights Series, the Afro-American Theater Workshop, the Department of Music and the Poetry Series at the college be awarded the money from the grant. The State Council obviously realizes that in spite of interest and concern on the part of colleges for such efforts, most colleges and universities are unable financially to fully support these ventures. All the programs named as beneficiaries of the grant were in danger of being canceled or limited due to lack of funds.

The first annual All-Scholarship Double Bass Orchestral Repertoire Workshop will be held at the University of Miami, Coral Gables, Fla., June 13-18. Lucas Drew, associate professor at the university and principal double bass with the Miami Philharmonic Orchestra, will head the clinic. Advance students and/or young professionals will be accepted as performing participants or auditors. Admission to the clinic is by audition, tape or recommendation and the deadline is May 1, 1971. A fee will be charged for room and board on the campus. The workshop will be a six hour a day intensive study of "Orchestral Excerpts for Double Bass," volumes one through five, compiled by Frederick Zimmermann. The purpose of the workshop is to perform and edit these volumes so that they might become a meaningful reference for the future.

Billboard BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	2
2	5	MILES DAVIS AT FILLMORE Columbia G 30038	3
3	4	BITCHES BREW Miles Davis, Columbia GP 26	33
4	3	CHAPTER TWO Roberta Flack, Atlantic SD 1569	15
5	2	GULA MATARI Quincy Jones, A&M SP 3030	19
6	8	THE ISAAC HAYES MOVEMENT Enterprise ENS 1010	35
7	6	BLACK TALK Charles Earland, Prestige PR 7758	24
8	9	DON ELLIS AT FILLMORE Columbia G 30243	7
9	10	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	75
10	13	THEM CHANGES Ramsey Lewis, Cadet LP 844	8
11	14	WES MONTGOMERY'S GREATEST HITS A&M SP 4247	38
12	17	SUMMUN BUKMUN UMYUN Pharoah Sanders, Impulse AS 9199	6
13	11	BLACK DROPS Charles Earland, Prestige PR 7815	3
14	7	INDIANOLA MISSISSIPPI SEEDS B.B. King, ABC ABCS 713	6
15	12	THE BEST OF JOHN COLTRANE—HIS GREATEST YEARS Impulse AS 9200-2	5
16	16	THE LAST POETS Douglas 3	14
17	15	BRIDGE OVER TROUBLED WATER Paul Desmond, A&M SP 3032	5
18	—	BURNING Esther Phillips, Atlantic SD 1565	6
19	19	DRIVES Lonnie Smith, Blue Note BST 84351	3
20	20	FEELING IS BELIEVING Erroll Garner, Mercury SR 61308	2

Billboard SPECIAL SURVEY For Week Ending 12/19/70

DECEMBER 19, 1970, BILLBOARD

Copyrighted material

Coin Machine World

Jukebox Group Tests Disks; Hears Talk by Les Montooth

MACON, Mo.—Jukebox programming topics and a sample audition session were program items during the Missouri Coin Machine Council meeting here recently. Les Montooth, Peoria, Ill., Music Operators of America (MOA) president, also spoke.

Art Hunolt, re-elected president, said the group discussed the "poor quality" of some records being programmed across Missouri and the "overly long" singles being released. "We have had problems with several records on the Bell label," he said, adding that Bell has been very hot with recent releases.

Record producer and artist Ben Wasson called Hunolt prior to the meeting and sent samples of "Room 333" and "Footsteps Through My Mind," both by Wasson and the Hard Times on the Caper label. The group also heard MGM's "M.I.A.-P.O.W." one of several samples previewed.

Montooth Talk

Montooth also touched on jukebox programming in explaining that one of the prime services of jukebox operators is "putting the right record in the right location."

The Peoria businessman also explained MOA's plan to increase services under his rein.

As for services the operator should perform, he said: "The jukeboxes are all the same, the records are all the same, but after that it's the operators who make the difference." He urged

operators to do "the little things" and "before the location asks."

"Tavern and restaurant owners are specialists and so are we," he said.

Hunolt, who reported on his MOA trip, was surprised by the light attendance. The Missouri organization is unique in that it always meets the first Tuesday night of each even numbered month. "Our perpetual calendar does help, but getting attendance and getting officers to serve is a real tough job," he said.

Little LP Pushed In Retail Program

By EARL PAIGE

CHICAGO—Robert Cheeseboro is giving little LP's a boost from an unexpected direction—in the retail store.

Cheeseboro Products Corp., based in Los Angeles, is marketing a portable record player that plays both 45 rpm singles and the 7-in. jukebox albums. The player is being promoted in Montgomery Ward stores on the West Coast, in Kentucky O. G. Wilson stores and worldwide through PX's.

A display occupying six square feet of floor space holds records and the player, which can be demonstrated on head sets. The Little LP's being used initially are from Baskase



THE WURLITZER Zodiac gets a final checkout from the Quality Control section of the company's North Tonawanda division. Production personnel there is up more than 200 since June. Various models of jukeboxes ranging from 100 to 200 selections are shown getting pre-shipment approval.

Products here, and consist of merchandise Henry Baskin purchased when Garwin Sales discontinued its album program.

"The jukebox is my point of (Continued on page 48)

ANNUAL SHOW

Jukebox Assn Hunts Talent

COLUMBIA, S.C. — Jukebox operators in this state are hunting recording talent in an effort to make their 1971 convention a bigger success. Last year the South Carolina group put together a talent show many said rivaled the one held at the annual Music Operators of America convention in Chicago.

The South Carolina Coin Operators Association will hold its annual convention and trade show February 20-21 in the Sheraton Columbia Hotel, Columbia, S.C. A.L. Witt, first vice president of the association, chairman of the convention and entertainment committee, told members at a planning session here recently that efforts are being made to obtain top talent for the convention.

Working with Witt on the committee are co-chairmen Fred Collins, H.C. Keels and Kenneth Flowe.

President B.T. Barwick added three members to H.H. Hackler's program book committee. They are Vester Jordan, Dick Daddis and Al Alligood. Already serving with Hackler were Jimmy Capps and Carl Poppell.

Serving on the convention registration committee will be Royce Green Jr., chairman;

Executive Turntable

Jack M. Slater has been elected executive vice president, Rowe International, Inc., subsidiary of Tri-angle Industries, a post vacant since Harry Martin was named Rowe president. Slater joined Tri-angle in 1949 and moves from a post as senior vice president.

John J. Zei, associate director of the department of government (Continued on page 46)

Jukebox Samples Help Programmer in Virginia

By RAY BRACK

STRASBURG, Va. — Harry Fake, jukebox company owner-programmer, is listening to more records and enjoying it more.

"I'm enjoying it because it's paying off," said Fake, who owns and programs the routes of Quick Music Co. here.

Fake reports that he's now receiving samples from several major labels, "and I'm listening to every one of them."

The veteran operator delighted MGM publicity chief Sol Handwerker by reporting—during the recent Music Operators of Virginia convention—that he has (Continued on page 48)

Jukebox Assn Told of Drug Usage in S.C.

By LAMAR GUNTER

COLUMBIA, S.C. — Almost any community anywhere is likely to have a drug problem a veteran police officer told members of the South Carolina Coin Operators Association at a recent meeting here. He urged jukebox operators to become (Continued on page 48)

INCOMAT PLAN

By MANFRED SCHREIBER

VIENNA — The success of the recent fourth International Coin Machine Exhibition (INCOMAT) here resulted in the plan to hold the event every year instead of every other year.

A total of 81 firms from 11 countries attended. Admission was 40 cents a day or \$1 for the three days.

W. Groemmer, the Austrian Rock-Ola distributor, invited over 120 specialists. Groemmer and KG Nova-Apparate, Hamburg, Ger. used the occasion of the 40th anniversary cooperation between A. W. Adickes and David Rockola to debut the furniture look Model 446 jukebox. A number of new jukeboxes were shown.

The 1971 INCOMAT will probably be in Berlin.

New Equipment



Chicago Coin—4-player flipper game

The new Cowboy by Chicago Coin features a giant size flipper five inches long to help create more player control and action. The top bonus score of 1,000 is collectable three ways. The ball saver closes the opening between the two flippers and enables the ball to stay on the playing field for added action. The center hole on the field collects and builds up the bonus points and also kicks the ball up into the bumpers for additional scoring and action. When the top three lanes are lit, an extra ball is given. The match feature is available for either replay or an additional ball. Cowboy is adjustable to either three or five-ball play.

DECEMBER 19, 1970, BILLBOARD

New Equipment



Rock-Ola 445—100 Selection Jukebox

The Model 445, 100-selection companion to the Rock-Ola 444, offers everything the largest jukebox does with the exception that the "two for a quarter play" unit is an optional accessory. The 445 is compact in size, with the cabinet measuring only 53-in. high, by 32-in. wide by 26-in. deep. The new jukebox works with all the optional accessories including wall box, extension speakers and motorized volume control. Other features offered include: flip-down program holders for easy title strip changes; a program holder shroud for easy cleaning of the dome glass; single unit selection panel, price card, credit signal window and coin slot; swing out transistorized stereo amplifier with integrated circuits; amplifier has AVC, machine speaker power control, stereo/monaural switch. The 445 also contains the Rock-Ola revolving record magazine and mechanism plus the "accu-Trac" tone arm with diamond stylus. The whole amplifier, power pack and credit unit assemblies are completely interchangeable between the 444 and 445 to help reduce operator's inventory of spare parts.

Executive Turntable

• Continued from page 45

affairs for the National Automatic Merchandising Association (NAMA) has been appointed eastern manager and counsel with offices in Philadelphia. He will direct state council activities and the management of legislative affairs in the east, in addition to being responsible for NAMA contacts in Washington, D.C. He succeeds Marc Brookman, who is entering private law practice.



ZEI

KING'S One Stop BARGAINS

Filled Capsule Mixes
All 25¢ per bag

- 5¢ Economy Mix \$3.90
- 5¢ De Luxe Mix 5.00
- 5¢ Ring Mix 4.50
- 10¢ Big Dice Mix 8.00
- 10¢ Economy Mix 7.00
- 10¢ Super Ball Mix 8.00
- Laugh-In Books & Buttons...12.00 M
- 25¢ Jewelry Mix, 100 Bag VI or V210.00
- 25¢ V2 Rubber Animals.....10.00
- Baseball Buttons for 1¢ Vending12.00 M

T. J. KING & CO. INC.
2700 W. Lake St., Chicago, Ill. 60612
Phone: 312/533-3302

Intl Jukebox Survey

AUSTRIA

By MANFRED SCHREIBER

VIENNA, Austria—Austria has no own jukebox manufacturing industry and therefore all jukeboxes are imported, mainly from the United States, West Germany, Belgium and France. The number of jukeboxes increased from 7,300 in 1968 to 12,000-14,000 in 1970. The number of operators diminished in Austria, however, because the jukebox location owners buy their own records. Once a month four-eight records are changed.

The operators and jukebox owners are supplied with records by the distributors. Most of the owners which have only a small number of jukeboxes buy the records in the normal record shops. The records are selected with the help of recommendations of the record dealers and of the business papers. The price of the records are \$1.40, with only 10 percent discount. The operators who are members of the local organization get 30 percent off. If the operator buys about 60,000 pieces per year he gets an additional 1 percent; with 90,000 pieces 2 percent; with 150,000 3 percent and so on. The limit is 8 percent. The big operators have an average of 4-5 percent discount.

Only single records, sometimes in stereo, are used in the jukeboxes. The jukebox owners have to pay entertainment taxes, which differ in each country, between 50 cents and \$20 per month. The tax which the owner has to pay per month to the Performing Rights Society depends upon the size of the restaurant or bar and the number of the visitors. Small cafes have to pay \$2.80, medium \$5 and first-class cafes with a number of 2,000 persons per month pay \$70. And for each additional 1,000 visitors the owner has to pay 45 percent more per month.

Although taxes are increasing, and there is less demand on the market, it is hoped that the sales of jukeboxes and records will grow by 5 percent-10 percent per year.

SWEDEN

By KJELL GENBERG

STOCKHOLM, Sweden—According to jukebox operators, Sweden is a peculiar country. It has no jukebox operators association or coin machine association. The sales to jukebox operators is rather low, according to the record companies' sales departments.

The number of jukeboxes in Sweden is not very high. Summing up what the bigger operators have, it does not go over 3,000. One of the bigger companies in Sweden is Charles Danneman Automat-

(Continued on page 48)

What's Playing?

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

Arlington Heights, Ill.; Teen Location

Wayne Hesch, operator,
Bob Hesch, programmer,
A.H. Entertainers



Current releases:

- "I Think I Love You," Partridge Family, Bell 910;
- "Montego Bay," Bobby Bloom, MGM 157;
- "Gypsy Woman," Brian Hyland, Uni 55240.

Deadwood, S.D.; Teen Location

John Trucano, operator,
Pat Burns, programmer,
Black Hills Novelty Co.



Current releases:

- "Knock Three Times," Dawn, Bell 938;
- "My Sweet Lord," George Harrison, Apple 2995;
- "Stoned Love," Supremes, Motown 1172.

Fertile, Minn.; Country Location

Duane Knutson, programmer,
Automatic Sales Co.



Current releases:

- "The Taker," Waylon Jennings, RCA Victor 47-9885;
- "There Must Be More to Love Than This," Jerry Lee Lewis, Mercury 73099;
- "Out of My Mind," Webby Foley and Dixie Lee, M 50-604.

Oldies:

- "Blues Sells a Lot of Booze," Hugh X. Lewis;
- "I Fall to Pieces," Patsy Cline.

Lafayette, La.; Country Location

Dominic Menard, programmer,
Gerald's Amusement Machines



Current releases:

- "So Sad," Hank Williams Jr. and Lois Johnson, MGM 14164;
- "It's Only Make Believe," Glen Campbell, Capitol 2905;
- "I'm Alright," Lynn Anderson, Chart 5098.

Oldies:

- "Swinging Doors," Merle Haggard;
- "All I Have to Offer You is Me," Charley Pride.

Missoula, Mont.; Country Location

Eva Shelhamer, programmer,
Montana Music Rentals



Current releases:

- "Flesh and Blood," Johnny Cash, Columbia 4-45269;
- "Rose Garden," Lynn Anderson, Columbia 4-45252;
- "Promised Land," Freddy Weller, Columbia 4-45252.

Oldies:

- "Pool Shark," Dave Dudley;
- "Rock Me Back to Little Rock," Jan Howard.

Philadelphia, Pa.; Soul Location

Mel Epstein, programmer,
Blue Ribbon Vending



Current releases:

- "Border Song," Aretha Franklin, Atlantic 2772;
- "If You Were Mine," Ray Charles, ABC 11271;
- "I Can't Get Next to You," Al Green, Hi 2182.

Rock Island, Ill.; Teen Location

Liz Christianson, programmer,
Johnson Vending Service



Current releases:

- "Knock Three Times," Dawn, Bell 938;
- "Silver Moon," Mike Nesmith and the First National Band, RCA Victor 74-0399;
- "Be My Baby," Andy Kim, Steed 729.

Sterling, Ill.; Country Location

George Wooldridge, operator,
Glenn Whitmer, programmer,
Blackhawk Music Co.



Current releases:

- "Rose Garden," Lynn Anderson, Columbia 45252;
- "A Good Year for the Roses," George Jones, Musicor 1425;
- "Coal Miner's Daughter," Loretta Lynn, Decca 32749.

Trenton, Mo.; Country Location

Olen Welch, operator,
Automatic Music



Current releases:

- "Rose Garden," Lynn Anderson, Columbia 4-45252;
- "Cowboy Convention," Buddy Alan/Don Rich, Capitol 2028;
- "Drag 'Em Off the Interstate, Sock It to 'Em, J.P. Blues," Dick Curless, Capitol 2949.

Trenton, Mo.; Teen Location

Art Hunolt, operator,
Automatic Music



Current releases:

- "Knock Three Times," Dawn, Bell 938;
- "I Think I Love You," Partridge Family, Bell 910;
- "Fire and Rain," James Taylor, Warner Bros. 7423.

Chicago Coin's New 4-Player



ROUNDS UP THE PLAY!

NEW "TEXAS SIZE" FLIPPERS!



5-inch flippers create more player control and action!

• BUILD-UP BONUS for Higher Scores. Top Bonus Score of 1,000 Collectable 3 Ways

• BALL SAVER Closes Opening Between 2 Flippers and Keeps Ball On Playfield For Added Action

• CENTER HOLE Collects and Builds Up Bonus and kicks ball up into bumpers for additional scoring and action.

• EXTRA BALL WHEN 3 TOP LANES ARE LIGHTED



• 2 SIDE LANES SCORE SPECIAL WHEN LIT, OR COLLECT BONUS SCORE

• MATCH FEATURE

ADJUSTABLE:
3 or 5-Ball Play;
Replay or Add-A-Ball



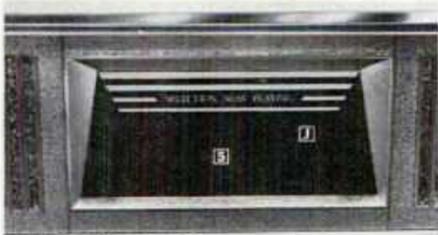
ALSO IN PRODUCTION

GAYETY • MOTORCYCLE

CHICAGO COIN MACHINE DIV.

CHICAGO DYNAMIC INDUSTRIES, INC.

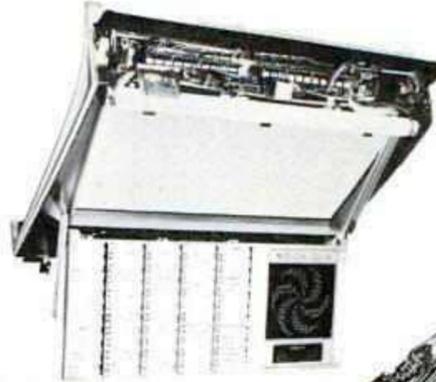
1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614



COMPUTE-A-FLASH
RECORD NOW PLAYING INDICATOR



SNAP-OUT GRILL



FLIP-DOWN
PROGRAM HOLDER



SWING-OUT COMPONENTS



It's a smaller version of the 444, with all the features and quality of its big brother. But it fits in places where the 444 can't. That's what it's made for.

It's got 100 selections and a smaller cabinet, but those are the only differences. It works with all the optional accessories and can be equipped for "2 plays-2 bits."

If you want a big Rock-Ola in a place where there's no room to put one, put in this little Rock-Ola to do the same big job.

It's a little biggie.

THE 445 ROCK-OLA'S LITTLE BIGGIE



ROCK-OLA
THE SOUND ONE

800 North Kedzie Avenue, Chicago, Illinois 60651

Little LP Pushed

• Continued from page 45

credibility," Cheeseboro said. "The 7-in. album doesn't exist except in the jukebox world. We watch customers handle the albums. Invariably, they turn them over and see the original title strips and in most cases the Seeburg logo, and then they realize that Little LP's are not a new thing."

Cheeseboro and Baskin decided to leave the packaging alone, which with the title strips and polywrap, distinguish Little LP's from singles in the display. The albums are list priced at

\$2.49 and discounted proportionately with 12-in. albums.

"We were careful to avoid a situation where Little LP's would be priced footballed out of the market."

Cheeseboro has many more plans for the Little LP and is encouraging its development. Currently, the only U.S. firms producing them are Little LP's Unlimited, Northbrook, Ill.; Gold-Mor Dist., Englewood, N.J.; and Redisco, Baltimore. Some smaller labels such as Juke Records and Thunderbird Records are also producing mini jukebox disks.

Association Digest

MISSOURI

MACON—All officers of the Missouri Coin Machine Council representing jukebox operators throughout northern Missouri were re-elected recently. They are Art Hunolt, president; Olen Welch, treasurer; John Masters, secretary; Harley Tripp, vice president.

Reconditioned SPECIALS Guaranteed

PIN BALLS — BOWLERS — ARCADE	
BALLY	CHICAGO COIN
TRIO \$140	KICKER \$165
BAZAAR 165	GUN SMOKE, 2-PL. 310
LOOP-THE-LOOP, 2-PL. 190	SUPER SCOPE GUN 320
SURFER 260	APOLLO MOON SHOT 495
OP-POP-POP 350	MEDALIST 295
ON BEAM 395	PARK LANE 395
WILLIAMS	MIDWAY
LUCKY STRIKE \$140	PREMIER \$215
TEACHERS PET 155	LITTLE LEAGUE 210
FULL HOUSE 175	SPACE GUN 350
APOLLO 220	FLYING SAUCER 430
HAYBURNERS II 450	

Write for complete list of
Phonographs, Vending and Games.
Established 1934

ATLAS MUSIC COMPANY

Cable: ATMUSIC—Chicago
2122 N. WESTERN AVE., CHICAGO, ILL. 60647. ARmitage 6-5005

Told of Drug Usage in S.C.

• Continued from page 45

concerned and work with authorities whenever possible.

"We used to read about hard drugs in New York and we didn't know anything about it down here," said Captain Harry Snipes, Chief of Detectives for the Columbia Police Department.

"We have a drug problem too now. It's just on a smaller scale," said the 29-year veteran of police work.

"If it keeps growing the way it is now, it could be our number one problem in another 18 months," he said.

"Right now alcohol is our number one problem and drugs number two," he said.

The captain said there were 50 drug-abuse arrests in Columbia in 1969 and there have been 96 already in 1970.

"We encounter very few poor children involved with drugs. The ones we see are usually from middle class or better families," Captain Snipes said.

"The real dangerous ages are 15 to 19," he said. "The youngest who has come to our attention in Columbia was 14. We arrested one 14-year-old for selling three caps of LSD."

"Some of our adults are responsible for our children getting involved with drugs. They start out by using medicines from the medicine cabinet. We tell parents to get rid of the 'uppers' and 'downers' in their medicine cabinets," the captain said.

The need to support drug habits leads to other crimes and makes drugs a greater problem than just drug-abuse offenses, he said.

"We captured four young people in an attempted burglary. They were on hard drugs. Their arrests cleared 29 burglary and robbery cases we had," Captain Snipes said.

He urged his audience to become concerned about the problem and to support law enforcement in their efforts to combat illegal drug traffic.

Intl Jukebox Survey

• Continued from page 46

service i Umea, and they have around 200 jukeboxes to supply.

The average change of records in the machine is every fifth week, and no statistics are available on what artists are most played. But the operators put in records that are on the three Swedish charts—Kvallstoppen (the sales chart), Tio i Topp (voted popularity list for foreign records) and Svensktoppen (voted list for songs sung in Swedish). It is said that jukebox programming closely follows the popular records on these charts.

The jukebox operators buy their records from the record companies directly. When they have big orders they receive the records for retailer prices (\$1 a single) but smaller customers pay a little extra.

To play a jukebox in Sweden you have to pay 10 cents for a record. If one chooses to play three records one pays 20 cents. Still in use are a few machines with 5 cents for one record and four records for 20 cents.

The jukebox operators pay regular fees to STIM (Swedish Performing Rights Society). In every box there is a counter, telling what records are most played, but instead of following that to pay performing rights licenses, owners usually pay a yearly fee, according to the total revenue.

In the jukeboxes there are only singles. Earlier there were stereo Little LP's in them, but as there are not so many Mini-LP's sold, the operators chose to use singles only. Some singles are in stereo.

It is said that the jukebox industry has been down for a while since the Channel 3 with light music on Radio Sweden started. But it is going upwards slowly again.

Four of the biggest jukebox operators in Sweden are: Charles Danneman Automatservice, Umea; Bjuvex, Bjuv; Abata, Vanadisplan 5, Stockholm; AB Johan Lindbergs Musikautomater, Sundsvall.

Letters To The Editor

The Carbon Problem

Dear Sir:

To our regret, it is our humble opinion that some of the important people in our industry are taking steps in the wrong direction. A few of our manufacturers (bravo) have the insight to spend money on development of new ideas which in turn lead to splendid new machines. On the other hand, some manufacturers spend money on photo film in order that they may copy a competitor's machine, a great way to save money, and a great way to knock the hell out of this business.

Today in my mail, I noticed another brown envelope, and thought to myself, it must be another photo of a new machine with a new idea. Correct, I saw a picture of new motorcycle game! Another motorcycle game! Why, that is just what I need. Now my customers can really decide which machine they should buy, after all what can be better than a wide choice of motorcycle machines.

Right now we have Allied Wild Cycle, P.R.W. Easy Rider, Chicago Coin Motorcycle, Midway Jet Rider, and coming to market real soon I hope a motorcycle game from SEGA. If I was a considerate man I would tell all my customers to wait with their orders, for I am sure someone somewhere will make another motorcycle game. Why not? The distributor will sell them, after all he has nothing else to do.

How I got into such a mess to have all these machines on my showroom floor I really cannot recall. I have them, and more than likely here in Belgium as well as in other countries my fellow distributors have them also, and if he does not, he will surely have them soon. Somewhere or someplace I tend to think that there is one too many motorcycles.

Dear Manufacturer:

Would it not be easier if you concentrated your efforts on manufacturing a copying machine, one which copies other machines? Then you should go

out and get a patent so that no other manufacturer can copy your copying machine. Or can it be that you have no faith in patents? Each time I see a new machine and read on the side or back "Patents Pending" with a whole bunch of numbers I wonder who is kidding who, if that is not the biggest laugh in our industry. . . . I approve of competition, but to get down to bare facts I think you boys are overdoing it a little bit. You are really going way out to stick it to us. It looks like a race at times who can copy who in the quickest way, and you fool us all the time. We get a machine which we think we can sell with a normal profit and then your fun game of copying starts. Everybody panics and prices drop and drop and drop. . . . It is starting to be a real alarming situation. How many of the same machines can we sell to the same customer, plus think what it does to the trade in value of such machines? I understand that you would like to make a profit when you manufacture. The funny thing is that we would like to realize a profit also. I might add that at one time or other all the manufacturers have copied machines, but now it has come to a trend where it is not stylish unless one copies. Sometime this bubble has to burst! It is my honest opinion that all of you should get together at some kind of meeting and discuss this problem as sensible businessmen.

Best Regards,

Henry Grant

Belgian Amusement Co.

Disk Samples Hailed in Va.

• Continued from page 45

been making large purchases of MGM product for his boxes strictly on the basis of his own experienced ear.

A recent sleeper Fake picked for his own route from MGM's samples was "So Sad" by Hank Williams Jr. and Lois Johnson.

"I played it and immediately ordered 150 of it," Fake said.

"If all operators were picking for their locations like you do," Handwerger responded, "the record companies couldn't ignore you."

Fake said he greatly appreciated the appearance of Handwerger at the Virginia meeting. "That's the first time I've got to talk to a record man," Fake confided.

While Handwerger announced that MGM was ready to provide promotional materials to operators, Fake urged the veteran record promotion man to continue to "stress the samples. This is helping me in my business. And it's helping your business too. I'm buying lots of records I wouldn't buy otherwise."

Fake explained to Handwerger and his fellow operators that he is forced to pick his records carefully because of the highly-localized preferences of his location patrons. "Sometimes the top five rock tunes get no play in my rock spots," he reported.

Where national chart and even local one-stop indicators do not apply, Fake said, "I'd be a stupid operator if I didn't play all these samples."

BUY

Bally

SEE-SAW

FOR

TOP EARNINGS

IN

EVERY TYPE OF LOCATION

EVERYWHERE

when answering ads . . . Say You Saw It in the Billboard

A SOCIAL GOOD

The Haight-Ashbury Clinic is a non-profit tax-exempt California corporation supported by private donations. The Clinic acts as an outpatient medical service and referral unit linking the main culture and the subculture. The Clinic, primarily working in the field of drug research, publishes a semi-annual

Journal of Psychedelic Drugs

The Journal, edited by David E. Smith, M.D., the director of the Haight-Ashbury Clinic, has as its objectives the compilation and dissemination of critical information on the use and abuse of psychedelic drugs, the LSD/marijuana type, and other psychoactive drugs. It is must reading for anyone even remotely concerned with the drug scene. Information on laws, classification of drugs, experiences resulting from drugs, a history of marijuana and other aspects is part of these Journals.

Journal of Psychedelic Drugs

P.O. Box 27278
San Francisco, Calif. 94127

Please enclose payment with all Journal of Psychedelic Drugs orders.

- | | | |
|---------------------------------------------------------------------|--------------|--------------|
| <input type="checkbox"/> Psychedelic Drugs and the Law | Vol. 1 No. 1 | @ \$3.95 ea. |
| <input type="checkbox"/> Psychedelic Drugs and Religion | Vol. 1 No. 2 | @ \$3.95 ea. |
| <input type="checkbox"/> Marijuana Past and Present | Vol. 2 No. 1 | @ \$4.95 ea. |
| <input type="checkbox"/> Patterns of Amphetamine Abuse | Vol. 2 No. 2 | @ \$4.95 ea. |
| <input type="checkbox"/> LSD: The Psychedelic Experience and Beyond | Vol. 3 No. 1 | @ \$4.95 ea. |
| <input type="checkbox"/> Drugs, Crime and Violence | Vol. 3 No. 2 | @ \$4.95 ea. |

Name

Address

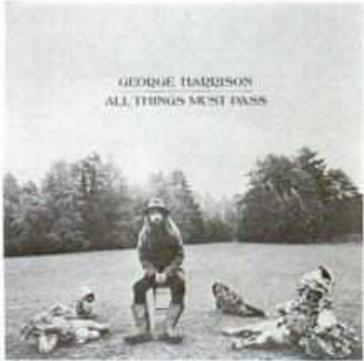
City

State

Zip

Billboard Album Reviews

DECEMBER 19, 1970



POP
GEORGE HARRISON—
All Things Must Pass.
Apple STCH 639 (S)

George Harrison offers a new stroke of light and leadership for the scattered Beatles and their fans, mourning the breakup with "Isn't It a Pity" and going on from there to create a masterful blend of rock and piety, technical brilliance and mystic mood, and relief from the tedium of everyday rock. The all-stars from Delaney & Bonnie, etc. are here, so is "My Sweet Lord" and some "Apple Jam."



POP
DIONNE WARWICK—
Very Dionne.
Scepter SPS 587 (S)

There's no stopping Dionne Warwick when she's paired with a Bacharach-David tune but this album shows that she's also completely in charge with Lennon/McCartney ("Yesterday"), Jimmy Van Heusen/Johnny Burke ("Here's That Rainy Day") and Teddy Randazzo/Roger Nicholas ("Going Out of My Head"). Burt Bacharach produced, and he knows what to do with his own and with others.



POP
B. J. THOMAS—
Most of All.
Scepter SPS 586 (S)

Currently riding high on the Hot 100 charts with his "Most of All" single, B.J. Thomas comes up with a fine follow up LP that should equal the sales success of those previous. He's selected some excellent material to perform ranging from "Rainy Night in Georgia" to the country hit "No Lov At All." Among the other gems in the package are "Circle 'Round the Sun" and "I Don't Know Any Better."



POP
DOORS—5.
Elektra EKS 74079 (S)

The shorter works of the Doors, packaged like their greatest hits, not only feature the flamboyance of Jim Morrison, but the writing & musical talents of the whole group. Guitarist Robbie Krieger penned "Light My Fire" and "Touch Me," while Ray Manzarek on keyboards and John Densmore on drums light a blaze of emotion and rhythm under "Backdoor Man," "Roadhouse Blues" and "The Unknown Soldier."



POP
**JOHN LENNON/
PLASTIC ONO BAND—**
Apple SW 3372

Self determination music, intensely analytical of self with production values kept down to the minimum to allow the meaning to get through. Lennon sings, plays guitar and piano and is accompanied by Ringo, drums; Klaus Voormann, bass and Yoko, with Phil Spector and Billy Preston on two cuts. An album that will be as much analysed as "Sgt. Pepper" over the years.



POP
**SERGIO MENDES &
BRASIL '66—Stillness.**
A&M SP 4284 (S)

Sergio Mendes has been getting his Latin-inspired rhythms working for him again with such recent clicks as "Chelsea Morning" and "For What It's Worth." These two highly spinnable items are included here, as are such other stepout potentials as "Stillness," "Sometimes In Winter" and "Righteous Life." His Brasil '66 group adds to the flavor as does the superlative vocal readings by Gracina.



POP
RICHIE HAVENS—
Alarm Clock.
Stormy Forest SFS 6005 (S)

Havens offers once again his musical explanation of existence through his rhythmic guitar and euphoric vocals. Backed by Paul Williams on guitar, Havens tours through explanatory, esoteric songs, which capture the artist as philosopher. A good treatment of "Here Comes the Sun" opens the LP and gives the listener a clue to what is in store for him.



POP
ELLIOTT RANDALL—
Randall's Island.
Polydor 2425-041 (S)

Elliott Randall should make a mark in the rock competition with this debut disk. He's an impressive guitarist-singer who's at home with an electronic uptempo beat as with a simple melodic ballad strain. Stepout sides are "Sour Flower," "Life In Botanical Gardens" and "All I Am's."



POP
DON EVERLY—
Ode 70 SP-77005 (S)

Don Everly's first solo album is a winner in every respect. He engagingly sings such country treasures as Bob Nolan's "Tumbling Tumbleweeds" and Don Gibson's "Sweet Dreams" plus some original gems, including "Omaha," "The Eyes of Asia" and "My Baby," accompanying himself on guitar. In addition to this departure, Don will continue with brother Bob as one of the best and most-durable of young acts around.



POP
**BARRY MCGUIRE &
THE DOCTOR—**
Ode 70 SP-77004

McGuire has become more subtle since "Eve of Destruction," but he is still singing the message. This LP is a good blend of country, electric and acoustic blues, featuring "The Doctor," Eric Hood, on guitar. McGuire asks for urban relief and sings of better days in the countryside. The lyric and music compliment his styles.



POP
FARQUAR—
Elektra EKS 74083 (S)

The folk-rock, modern blue-grass, and just plain contemporary sounds of Farquar provides one of the most entertaining and listenable LP's released in a long time. The group's material (all written by group member Barnswallow Farquahr) is uniformly excellent with highlights such as "Hanging On By a Thread," "Moonrider," their recent single "Streets of Montreal," and especially "Just For Kings."



COUNTRY
LYNN ANDERSON—
Rose Garden.
Columbia C 30411 (S)

Miss Anderson's second Columbia LP includes "Rose Garden" which will probably be her biggest hit single. Other pop-country flavored material like "Snowbird," "For the Good Times," "Sunday Morning Coming Down," and "It's Only Make Believe" should effect hefty sales in both country and pop markets.



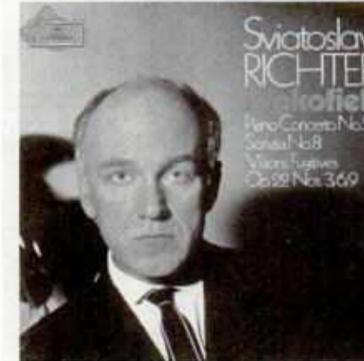
CLASSICAL
LISZT FIREWORKS—
Cherkassky / Berlin Philharmonic (Karajan).
DGG 2538 077 (S)

This program of "Liszt Fireworks" has some of that composer's flashiest works including "Hungarian Rhapsodies Nos. 2, 4, and 5" under the spirited direction of Herbert von Karajan and the Berlin Philharmonic. Completing the pressing is the "Hungarian Fantasia," another delight, with Shura Cherkassky as the admirable piano soloist.



CLASSICAL
**SCHUMANN: PIANO CELLO
CONCERTOS—Richter/Warsaw
Philharmonic (Rowicki) / Ros-
tropovich Leningrad Phil-
harmonic (Rozhdstvensky).
DGG 2538 025 (S)**

Richter's piano efforts are major, as he displays here a grace and taste which are perfectly fitting for the concerto. He is also elegant and tender. In the cello work, Rostropovich weaves a charming reading supported by lyrical beauty.



CLASSICAL
**PROKOFIEFF: PIANO CONCERTO
No. 5/SONATA No. 8/
VISIONS FUGITIVES—**
Sviatoslav Richter.
DGG 2538 073 (S)

This is choice merchandise. Richter's pianism is superb as he interprets these compositions of his noted countryman, who was also a marvelous pianist. Engineering and production values of this disk are equal to the performances.



SOUL
ANN PEEBLES—
Part Time Love.
Hi SHL 32059 (S)

In addition to having lots of soul, Ann Peebles has lots of melody which gives her work here strong chances for a pop breakthrough. Her bluesy "Give Me Some Credit," her soulful "Part Time Love" and "It's Your Thing," and her warm "I Still Love You" and "Steal Away" add up to vocal dynamics that demand attention.



SOUL
BOBBY BYRD—
I Need Help.
King KS 1118 (S)

From the James Brown Show and the original Famous Flames comes singer-organist Bobby Byrd, who broke the soul market wide open with his "I Need Help" hit. Byrd sounds like he's in for a big run as a top soul attraction with a distinct, but popular brand of funk to make his "You Got to Change Your Mind," "You Got to Have a Job" and "Hang Ups We Don't Need" successive hits.



CHRISTMAS
**THE TEMPTATIONS
CHRISTMAS CARD—**
Gordy GS 951 (S)

The Temptations bring their unique style of song presentation to this album of favorite Christmas carols. With a special touch of seasonal joie de vivre, the group sets the Christmas mood with such tunes as "Silver Bells," "Little Drummer Boy," "Silent Night," and "The Christmas Song."



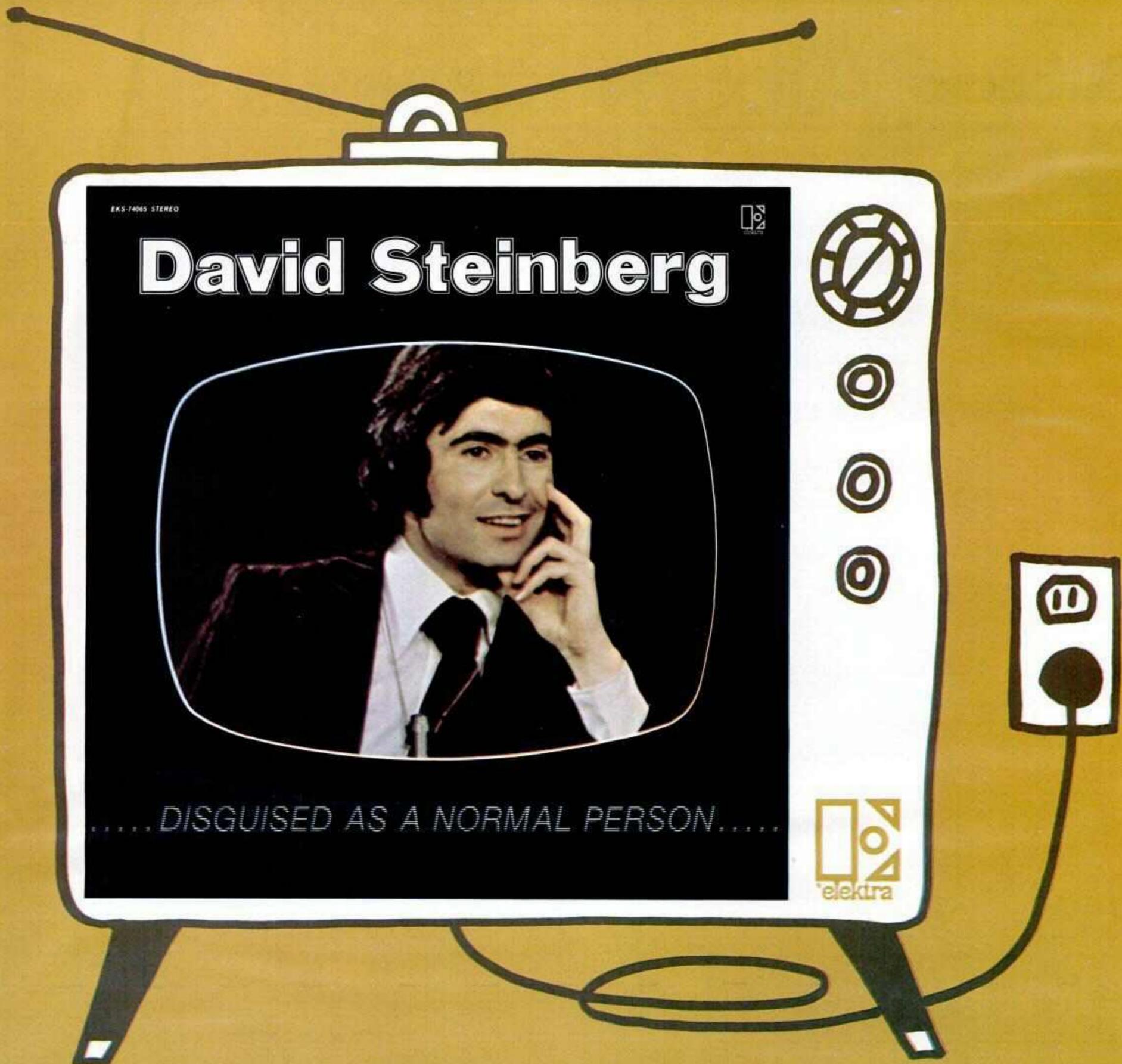
CHRISTMAS
JAMES BROWN—
Hey America.
King KS 1124 (S)

Here is a delightful blend of Christmas and soul, packaged and presented the way only Soul Brother No. 1 could do it. Into his inimitable soul format, Brown has woven messages of peace, love and happiness that are applicable, not only at Christmas, but throughout the year. The material here is all original, written by Nat Jones.



CHRISTMAS
**SMOKEY ROBINSON &
THE MIRACLES—**
The Season for Miracles.
Tamla TS 307 (S)

Smokey Robinson & the Miracles celebrate the season with a delightful holiday package. All cuts of "The Season for Miracles" are joyful declarations. "Go Tell It on the Mountain" glows as do medleys of "Deck the Halls" with "Bring a Torch, Jeannette, Isabella" and "Away in a Manger" with "Coventry Carol." What a joyous package.



Tune in to the new David Steinberg comedy album

And you don't have to wait to hear David Steinberg on
The Dick Cavett Show (December 15)
Laugh-In (January 4)
The Flip Wilson Show (January 7)
The Tonight Show (January 11 – as guest host)

Now you can hear David Steinberg tonight and every night on his first Elektra album. "Disguised As A Normal Person." It's abnormally funny.

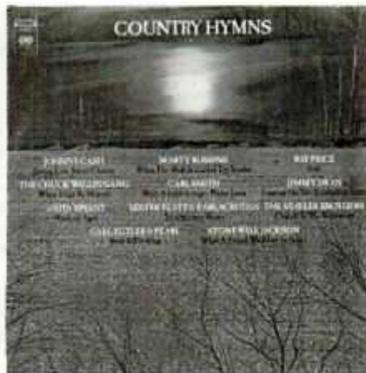
Billboard Album Reviews

DECEMBER 19, 1970



POP
LIZ DAMON'S ORIENT EXPRESS—At the Garden Bar/Hilton Hawaiian Village. Makaha MS 5003 (S)

Liz Damon's Orient Express has already made its mark in Hawaii and is now ready for a Stateside breakthrough. The big cut is "1900 Yesterday" but her soothing versions of "Let It Be," "Close to You," "Everything Is Beautiful," "Something" and "But For Love" are also highly recommended.



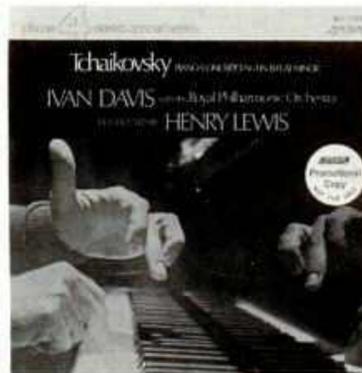
COUNTRY
VARIOUS ARTISTS—Country Hymns. Columbia C 30324 (S)

Country artists are close to the Lord and some of their best performances are in sacred repertoire. This disk proves the point. Johnny Cash, Marty Robbins, Ray Price, Flatt & Scruggs, Carl Smith, Chuck Wagon Gang, Jimmy Dean, Statler Brothers, Stonewall Jackson, Carl Butler and Pearl and Anita Bryant do inspirational songs on this disk. A lot for the price.



JAZZ
THE LEON THOMAS ALBUM—Flying Dutchman FDS 132 (S)

Good solid mixture of the Thomas talent, ranging from small group, recorded at a New York concert, to big band, arranged and conducted by Oliver Nelson. The second side is devoted entirely to "Pharoah's Tune (The Journey)" and big band, composed by Thomas and Pharoah Sanders and contains the elements of Thomas' style. Good to hear a jazz singer working in so many areas.



CLASSICAL
TCHAIKOVSKY: PIANO CONCERTO No. 1—Davis/Royal Philharmonic (Lewis). London Phase 4 SPC 21056 (S)

This reading of the famous Tchaikovsky piano concerto will appeal to connoisseurs, for it has excellent production and sound values. Ivan Davis, plus the Royal Philharmonic under the baton of Henry Lewis realize the emotional potential of the composition.



GOSPEL
DIXIE HUMMINGBIRDS—Ye Shall Know the Truth. Peacock PLP 169 (S)

The spirit is truly on this great group as they sing "Ye Shall Know the Truth," "I Have Found Him," "A Tree" and others. Emotion and technical excellence are reflected in the sides.



RELIGIOUS
THE BEST OF DOROTHY LOVE COATES & THE ORIGINAL GOSPEL HARMONETTES, Vol. 2—Specialty SPS 2141 (S)

Dorothy Love Coates has one of the most exciting female voices ever introduced to the gospel scene. In this volume of best selling hymns she shares the spotlight with the original Gospel Harmonettes on such tunes as, "Every Day Will Be Sunday," "There's a God Somewhere," and "Jesus Knows It All."



RELIGIOUS
BROTHER JOE MAY—Thank Your Lord for One More Day. Specialty SPS 2142 (S)

Brother Joe May is an outstanding inspirational singer with a capacity for reaching an audience. His albums, old and new, are consistent in their quality of beauty. This one is no exception. Included here are, "Precious Lord," "Doctor Jesus," "Just Call His Name," and "It Don't Cost Very Much."

SPECIAL MERIT PICKS

POPULAR

YOKO ONO/PLASTIC ONO BAND — Apple SW 3373

The most avant of the Beatle family, and genuinely so before she became involved with Apple, has a most far out album, that runs from her poetry (in a musical setting courtesy Lennon, guitar; Ringo, drums, and Klaus Voormann, bass) to her wordless screams set against a backdrop provided by Ornette Coleman's quartet. The Coleman tracks are rehearsal tapes for a 1968 concert and feature Coleman on trumpet (not alto), Ed Blackwell on drums, and two basses, David Iznzon and Charlie Haden.

DON NIX—In God We Trust. Shelter SHE 8902 (S)

Don Nix, a pop writer-producer for Stax/Volt in Memphis, seems imbued and imbued with the Leon Russell spirit, moving over and up to Shelter where it just so happens Russell does his happy thing. The results are excellent, as Nix pulls together the Muscle Shoals crowd, adds Barry Beckett on keyboards, Furry Lewis on slide guitar, and creates a top rock environment with bluesy, soulful, good-timing "I'll Fly Away," "Amos Burke" and "I've Tried."

ODETTA SINGS—Polydor 24-4048 (S)

One of the foremost artists during the fifties' folk revival, Odetta returns on Polydor performing songs by some of the most influential contemporary writers and her deep, strong voice is easily up to the material. Among the best cuts are Elton John's "Take Me to Your Pilot," James Taylor's "Lo and Behold," "Give a Damn" and her own "Movin' It On."

GARY WRIGHT'S EXTRACTION — A&M SP 4277 (S)

Gary Wright really rocks on this live-wire debut, leading another bunch of all-stars such as Klaus Voormann, Alan White and Mick Abrahams. Wright, with a little help from Hugh McCracken, penned all the songs, co-produced with Andrew Johns, and provides the obviously top-notch motivation for this apparent labor of love. "Get On the Right Road," "I Know a Place" and "The Wrong Time" are bound to carry this disk to the attention of rockers.

ENOCH LIGHT & THE LIGHT BRIGADE—The Big Band Hits of the Thirties. Project 3 PR 5049 SD (S)

The superlative arrangements of the big bands of the 1930's are kept intact for a "total sound stereo" workover by Enoch Light and the Light Brigade. Coming to life again in this Light treatment are melodies popularized by Glenn Miller, Tommy Dorsey, Duke Ellington, Artie Shaw, Harry James, Count Basie, Bob Crosby, Woody Herman, Benny Goodman and Claude Thornhill.

BIFF ROSE—Buddah BDS 5069 (S)

Rose's debut on Buddah contains those provocative and unusual thought songs that make him a unique artist on the contemporary scene. Sure to get instant airplay especially from FM stations are "Never Mind," "I'll Walk Away" and "C'mon Joe."

RASTUS—GRT G2T 30004 (S)

Rastus, a nine-man jazz-oriented group, makes its album debut with an impressive two-LP package. Extended numbers, such as "Goodnight Nelda Greb (The Telephone Company Has Cut Us Off)," "Black Cat" and the medley of "Texas" and "The Bells" afford the unit ample opportunity to shine. But, the shorter pieces, such as a repeat of Brian Auger's "Black Cat" also give evidence to this group's ability, which could carry it far.

THE CARMEN CAVALLARO CAMP PLAYS THE 3 B'S GWP ST 2011 (S)

Carmen Cavallaro's piano diversity is well served in this repertoire of compositions

by the Beatles, Bacharach and Bach. The pop flavor of the Beatles' "Eleanor Rigby," "Let It Be" and "Yesterday" and Bacharach's "Raindrops Keep Fallin' on My Head" and "I'll Never Fall in Love Again" "Gavotte" and "Air for G String."

CLANCY BROTHERS — Welcome to Our House. Audio Fidelity AFSD 6246 (S)

The brothers shift to a new label and make a fine Audio Fidelity debut with delightfully sung tunes. These include "Down the Glen," "Limerick Rake," "Cafe by the Sea" and a short ditty, "Beer Galore." They're all sung in robust and energetic style which makes them a superior and colorful group.

MISS D.D. PHILLIPS—Evolution 2003 (S)

Miss D.D. Phillips, a newcomer to the pop music scene, makes an impressive debut with this exceptional collection of recent hits and newer items. She has a well-controlled vocal range and is equally at home with soft, sensitive ballads as well as rhythm tunes. Good programming bets are her treatments of "The World of Thursday Morning," "Don't Lock the Door, Love" and especially "This Girl Is a Woman Now."

CLASSICAL

HANDEL: SAMSON CHORUSES AND ARIAS—Various Artists/Munich Bach Orch. (Richter). DGG 136-442 (S)

Here's an impressive array of singing talent, all singing in fine style. Flagello, Arroyo, Shelia Armstrong and Thomas Stewart are among those included. And Alexander Young, as Samson, makes this LP of arias and choruses worth the price alone. Richter is the strong and knowledgeable conductor.

CAVALIERI: RAPPRESENTAZIONE DI ANIMA, ET DI CORPO—Trojanos/Prey/Various Artists (Mackerras). Archive 2708 Q16.

Archive Productions here adds an important Italian baroque work to the catalog. Emilio del Cavallieri, a contemporary of Peri and Caccini, composed this remarkable music drama in 1600. This two-LP set, under the knowledgeable baton of Charles Mackerras, features a fine cast headed by Tatiana Troyanos and Hermann Prey. Among the other excellent principals are Teresa Zylis-Gara, Sylvia Geszty, Edda Moser, Theo Adam, Kurt Equilz and Paul Esswood.

MACHAUT: LA MESSE DE NOSTRE DAME—Various Artists (Wenzinger). Archive 2533 054 (S)

Here is an extremely well-executed version of Guillaume De Machaut's "Le Messe de Notre Dame," written in the 13th century, this historical mass is interpreted here by a variety of leading German artists under the direction of August Wenzinger. The recording gives only small samples of the composer's outstanding talents, but they are enough to stimulate and excite the listener.

BACH: 3 SONATAS FOR VIOLA DA GAMBA—Wenzinger/Mueller. Archive 2533 055 (S)

August Wenzinger, long a viola da gamba specialist, is superlative in this program of three Bach sonatas for viola da gamba and obbligato harpsichord, BWV 27-29. Eduard Mueller, cembalo, another outstanding artist, also excels. The "Concerto in G Minor" especially stands out.

SOUL

CHI-LITES—I Like Your Lovin' (Do You Like Mine?). Brunswick BL 754165 (S)

The four Chi-Lites can almost duplicate the Temptations' sound on "I Like Your Lovin'," "Are You My Woman" and "Let Me Be the Man My Daddy Was." The group is smooth and polished and should find their audience with soulful revisiting of some of their better cuts and new

ones. Again, the writing talents of Eugene Record and Carl Davis are prominent on "Give It Away" and others.

LEE DORSEY—Yes We Can. Polydor 24-4042 (S)

Lee Dorsey teams with songwriter Allen Toussiant in New Orleans in sort of come-back for the "Ya Ya" man, who is still digging, shuffling and grooving along in his patented swamp soul bag. The title tune was the featured single, and Dorsey even goes a little Cajun with "Sneakin' Sally," "Who's Gonna Help Brother" and "Would You?" as message meets funk in Dorsey's return to big-time soul.

BARBARA ACKLIN—I Did It. Brunswick BL 754166 (S)

Barbara Acklin has broken a dry spell with Eugene Record's "I Did It" and showcases her genuine talents on this extra-smooth platter of mixed moods. Blues, ballads, funk and swing are all within her reach, and she reminds us of the possibilities laid into her initial "Love Makes a Woman" disk. "Can't Do My Thing," "After You," "To Sire With Love" and "Living With a Memory" should bring this sure songstress back into play.

CISSY HOUSTON—Janus JLS 3001 (S)

Cissy Houston, the great former lead voice of The Sweet Inspirations, switched to Janus from Commonwealth United in mid-stream of her solo rise, losing much of the impact recorded into "Just Don't Know What to Do With Myself," "He/I Believe" and others. But this overdue LP still packs a punch that spells future stardom for this devoted and gifted performer. "Any Guy," "Long and Winding Road" and "I'll Be There" features the enormity and drive of Cissy's Aretha-like vocal talents.

DAVID T. WALKER—Plum Happy. Zea ZLP 1000 (S)

Guitarist David T. Walker is a class artist who's equally at home in the soul bag and out, jazzing up Lennon and McCartney's "Come Together," Dylan's "Lay Lady Lay" or playing it straight and funky for his single, "Love Vibrations." Along with his group, Walker is a tight performer whose reputation should make this disk more than an emergence, perhaps even a breakthrough.

JAZZ

STAN KENTON AND HIS ORCHESTRA LIVE AT REDLANDS UNIVERSITY—Creative World ST 1015

Now on his own Creative World label, this has the clinical sounds of a big Kenton orchestra recorded at one of Kenton's seminars for students, in this case Redlands. All the facets of Kenton's style are there—the bows to European classicism, blasts of high energetic sound and technically superb soloists. The material veers from Jimmy Webb tunes to Kentonia "Peanut Vendor," "Artistry in Rhythm."

CHRISTMAS

VARIOUS ARTISTS—Christmas Gift Rap. Motown MS 725 (S)

Motown's Christmas sampler presents Diana Ross & the Supremes, Smokey Robinson & the Miracles, Stevie Wonder, and the Temptations offering traditional and contemporary songs from their own Christmas LP's. Highlights include Smokey Robinson & the Miracles' "God Rest Ye Merry, Gentlemen," Temptations' "White Christmas," Diana Ross & the Supremes' "Santa Claus Is Coming to Town," and Stevie Wonder's "Ave Maria."

BOBBY HELMS—Jingle Bell Rock. Certron CS 7013 (S)

Bobby Helms returns once again with his perennial favorite for the holidays, this

Continued

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

TRUK—Columbia C 30005 (S)

ASSEMBLAGE—Album. Warner Bros. WB 2044 (S)

FRANCK/OURCEL — Theme from Love Story. Paramount PAS 5022 (S)

SAL SALVADOR ORCH.—Close to You. Audio Fidelity AFSD 6242 (S)

NOW FAITH—Expressions of Reverence in Contemporary Sound. Murbo MCS 6017 (S)

WHALEFEATHERS—Nasco 9005 (S)

VICKI SUNDAY—Reminiscing. Audio Fidelity AFSD 6245 (S)

GYPSY QUEEN—After 99 Hours, Vol. 2. Audio Fidelity AFSD 6239 (S)

COUNTRY ★★★★★

BONNIE GUITAR — Allegheny. Paramount PAS 5018 (S)

CHARLIE RICH—A Time for Tears. Sun SUN 123 (S)

CLASSICAL ★★★★★

SCHUBERT: ARPEGGIONE/BRIDGE: SONATA FOR CELLO & PIANO—Rostropovich/Britten. London CS 6649 (S)

BACH: CANTATA, BWV 2 — Mathis/Haeffliger/Fischer-Dieskau/Munich Bach Orch., Choir (Richter). Archive 2533 049 (S)

C.P.E. BACH: FOUR ORCHESTRAL SINFON.

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

IAS—Munich Bach Orch. (Richter). Archive 2533 050 (S)

VICTORIA: SACRED CHORAL MUSIC — Regensburg Domchor (Schrems), Archive 2533 051 (S)

JAZZ ★★★★★

WINTER CONSORT — Road. A&M SP 4279 (S)

RUSTY BRYANT—Soul Liberation. Prestige PR 7798 (S)

MIKE WESTBROOK CONCERT BAND—Mike Westbrook's Love Songs. Deram DES 18049 (S)

BLUES ★★★★★

CLIFTON CHENIER—Bayou Blues. Specialty SPS 2139 (S)

SMOKEY HOGG / ROOSEVELT SLKES / WILLIE DIXON—The All Star Blues World Of Spivey Records in Stereo. Spivey LP 1011 (S)

COMEDY ★★★★★

STAN KENTON — Private Party. Creative World ST 1014

GOSPEL ★★★★★

GOSPELAIRES—Ask in Song, Can I Get a Witness. Peacock PLP 171

(Introducing) **MARK LOWRY**—I'm the Least in the Kingdom. Impact HWS 3088 (S)

PEACEMAKERS—Jesus, Take a Hold. Halo HR 4530 (S)

CHAPEL SINGERS WITH WILBUR NELSON—Great Day! Tempo TL 7012 (S)

THE REGENERATION—Tempo TL 7013 (S)

RELIGIOUS ★★★★★

JACK PRICE—Do You Know My Jesus. Impact HWS 3090 (S)

SPOKEN WORD ★★★★★

GOLDSTEIN: THE WOODS TURN RED—Roberta Goldstein. Asch AH 9709 (M)

CHILDREN'S ★★★★★

AMERICAN TALL-TALE ANIMALS, Vol. 2—Ed Begley. Caedmon TC 1325 (S)

AMERICAN TALL TALES, Vol. 4: JOHNNY APPLESEED/PAUL BUNYAN—Ed Begley. Caedmon TC 1321 (S)

INTERNATIONAL ★★★★★

EMILLIA CONDE—In a Pop Mood . . . In a Latin Mood. Audio Fidelity AFSD 6240 (S)

VARIOUS ARTISTS—Music of the Tarascan Indians of Mexico. Asch AHM 4217 (M)

**E.O.M.
E.O.Y.**
**Spectacular Clearance of
Capitol/Angel best sellers
on disc and tape.**



Stock now for the December 26 rush:
the very best of best-sellers!
Announce this astonishing clearance with
clean white in-store display and ad kits;
celebrate the new year with a sparkling
bright promotion designed to leave a ring
around your cash register.

See your dirty old Capitol-Angel rep.
before December 25.

And start cleaning up.



Classical Music

1.8 Mil in Grants to 40 Orchestras

WASHINGTON — A total of \$1,820,000 in grants to 40 symphony orchestras in 26 states has been awarded by the National Endowment for the Arts. Last August, \$1,680,000 in grants were awarded to 34 orchestras. The latest allocations consist of \$333,000 provided by private sources with the rest coming from federal funds.

Included were \$200,000 each to the San Francisco Symphony Association, the Minnesota Orchestra of Minneapolis and the

St. Louis Symphony. Among the other grants were \$100,000 each to the Detroit Symphony and the Baltimore Symphony. \$99,500 to the Symphony Society of San Antonio; \$75,000 each to the Philharmonic Symphony-Society of New York (New York Philharmonic) and the Boston Symphony; \$50,000 each to the American Symphony, Houston Symphony, New Orleans Philharmonic, and West Virginia Arts and Humanities Council for the touring programs of the orchestras of Charleston and

Wheeling; and \$75,250 to the Cincinnati Symphony.

Other recipients were Denver Symphony, \$43,510; Indianapolis Symphony, \$39,000; Milwaukee Symphony, \$36,500; Oklahoma City Symphony, \$26,000; Tulsa Philharmonic, \$25,800; North Carolina Symphony, Spokane Symphony and St. Paul Civic Philharmonic, \$25,000 each; Youngstown (Ohio) Symphony and Richmond Symphony, \$20,000 each; San Diego Symphony, \$19,700; Nashville Symphony, \$17,400; Oregon Symphony, \$16,500; Greater Akron Musical Association, \$16,000.

Brooklyn Philharmonia, Florida Symphony, and the Symphony Society of Greater Hartford, \$15,000 each; Memphis Orchestral Society \$19,900; Philadelphia Orchestra, \$15,500; Springfield (Mass.) Orchestra, \$13,800; Anchorage Symphony, El Paso Symphony, and Wichita Symphony, \$10,000 each; Boston Philharmonic, \$7,300; Shreveport Symphony, \$6,400; and Birmingham Symphony, \$5,000.

The funds covered programs for youth, public programs and professional services.

Grants Spur Premieres of 3 New American Operas

WASHINGTON—The world premieres of three new American operas, one experimenting in new electronic and lighting techniques, have been made possible by grants to regional opera companies by the National Opera Institute.

Julius Rudel, chairman of the Institute, has announced these grants: The Center Opera Company of Minneapolis will receive \$7,500 to assist with production costs of a new music-theater treatment of the Faust Legend, "Faust Counter Faust," by John Gessner and H. Wesley Balk. This production will make use of experimental techniques in all areas, including use of both conventional and electronic instruments for accompaniment, and the use of a variety of new lighting techniques.

A grant of \$12,000 will enable the Faust opera to show in San Francisco in March 1971. The grant goes to the Spring Opera Theater of San Francisco, which will move into a new

house this season and employ new methods of production, including a modified thrust stage.

The St. Paul Opera Company will receive \$35,000 to help defray production costs of "Summer and Smoke," by Lee Hoiby, to be presented in July 1971.

The Denver Lyric Opera Company will receive \$7,500 to be applied to the production costs of "Colonel Johnathan the Saint" by Dominick Argento.

Schuller Leads Concert

NEW YORK — The American Symphony Orchestra, with guest conductor Gunther Schuller, appeared at Carnegie Hall Nov. 29 in a program that only briefly paid its respects to the music of past centuries before plunging into the sounds of modern composers. Soprano Jeanette Moody, called in at the last minute to replace the scheduled soloist, Reri Grist, performed arias by Mozart and Strauss and won a prolonged ovation, both for her delicately controlled voice and for her

bravado in agreeing to perform at such short notice.

The outstanding personality of the evening was Schuller, whose works have been extensively recorded. Included in the program were two highly descriptive orchestral sketches reconstructed by Schuller from the notes of Charles Ives, and Schuller's own "Contrasts for Woodwind Quintet and Orchestra." These "Contrasts" comprised a rather imposing aural collage, reminiscent of a Braque painting in the apparent distortion of a coher-

DGG's 25-Album Program Another Major Disk Effort

NEW YORK — Deutsche Grammophon Records, which earlier this year produced a recording monument with its 76-record special "Beethoven Edition," has another disk monument with a 25-LP program of Schubert lieder in two volumes.

Admirably performed by baritone Dietrich Fischer-Dieskau and piano accompanist Gerald Moore, this collection contains almost 400 of Schubert's some 600 songs. They range from short pieces to "Der Taucher," which contains an entire side in the 13-LP, 234-lieder second volume. "Eine Leichenphantasie," another lengthy selection,

also to Schiller's text, is another major work in the second package (2720 022), which covers the lieder composed from 1811 to 1817.

The 12-LP, 163-lieder first volume contains pieces composed from 1817 to 1828, the year of Schubert's death at 31. Fischer-Dieskau, one of the most recorded artists in history (as is Moore), proves a sensitive Schubert interpreter in this recording monument. Moore, probably the century's finest accompanist, also is flawless. DGG again does itself proud!

FRED KIRBY

Miss Sutherland Makes Met 'Traviata' Sing With Taste

NEW YORK—Sterling performances by soprano Joan Sutherland, tenor Placido Domingo and baritone Mario Sereni enlivened Verdi's "La Traviata" at the Metropolitan Opera Dec. 5. Miss Sutherland, who has recorded Violetta for London, was in her glory in the title role, in an evening astutely conducted by Richard Bonyng, her husband and London Records artist.

The evening also was Domingo's first Met performance as Alfredo and reportedly his

700th operatic performance anywhere, quite a record for so young an artist. And, he was in firm, strong voice. His duets with Miss Sutherland were a feature of the performance. While most of Domingo's recordings have been for RCA, he also has recorded for London and Columbia.

Sereni, who has appeared as Germont in Angel's "Traviata" set with Victoria de los Angeles, has always found the role one of his best, requiring the musicianship he has in abundance. A good performance of "Traviata," however, depends on the Violetta and Miss Sutherland, in excellent voice, carried the day brilliantly. Her "Sempre Libera" was a flashy gem. She also was effective throughout, as were Domingo, Sereni and the supporting artists, including Jean Kraft, Louis Sgarro, Robert Goodloe and Charles Anthony.

NANCY ERLICH

ent structure. At times, the coherence seemed fairly well hidden, but Schuller's own enthusiasm and intense interest made it clear that the piece demands repeated listening to be fully understood.

SPECIAL MERIT PICKS

• Continued from page 52

time on the Certron label. This current treatment of "Jingle Bell Rock" is more country oriented, as is the balance of the package, but it still has much pop appeal as well. His renditions of "Here Comes Santa Claus," "Silver Bells" and "I Wanna Go to Santa Claus Land" are standouts.

BLUES

VARIOUS ARTISTS—Swamp Blues. Excello EXC 8015/8016 (S)

This two-record package contains performances which are as colorful and attractive as the cover. The artists are Silas Hogan, Whispering Smith, Clarence Edwards, Arthur (Guitar) Kelley and Henry Gray. Their blues is full of honesty—gutsy in instrumental style and flavorsome in lyrics.

SCOTT DUNBAR—From Lake Mary. Ahura Mazda AMS SDS 1 (S)

Dunbar is 66 years old, lives around Lake Mary, south of Natchez, is black and has been playing his blues for 50 years. He makes up material, gets them

word-of-mouth or learns them from records or radio. Unable to read, he keeps them all in his head and on this album is therefore able to give a personal reading to familiar items like "Vicksburg Blues," "Good Night Irene," etc. Authentic personal blues singing and playing.

RELIGIOUS

THE BEST OF THE PILGRIM TRAVELLERS, Vol. 2—Specialty SPS 2140 (S)

The original Pilgrim Travellers may be in retirement, but their music lives on. In this second volume of their greatest hits, the group brings back fond memories of their era of popularity with tunes like "I Want My Crown," "Weary Traveller," "Jesus Met the Woman at the Well," and "Now Lord."

SPOKEN WORD

THE MAYOR AND THE PEOPLE—Carl B. Stokes. Flying Dutchman FDS 130 (S)

An interesting approach to a spoken word album. One side has a press conference with Stokes, mayor of Cleveland, and a black man answering questions, tough questions, from an invited audience. The second side has Mayor Stokes narrating the poetry of Langston Hughes and Gil Scott-Heron ("Paint It Black") while Oliver Nelson, a string quartet and jazz orchestra, cushion the words. Emotive material and an impressive LP.

STEINBECK: THE RED PONY—Eli Wallach. Caedmon TC 2047 (S)

Steinbeck's classic story gets a charming and sensitive reading from a very fine actor. And although the story is abridged, the important and colorful chapters have been retained. This a two-LP set which both adults and children should embrace.

NEW MANAGER NAMED FOR MET

NEW YORK—Goeran Gentele, head of the Royal Opera House of Stockholm, will be the next general manager of the Metropolitan Opera. He will succeed Rudolf Bing, whose contract expires June, 1972. Bing has been the Met's general manager since 1950.

Gentele, 53, has been general manager in Sweden for about 10 years, after joining the company in 1950 as a producer. He plans to stage and direct some Met productions in his new post. Gentele also will name a music director for the opera house here.

Marin & Bataan Set Up a Label

NEW YORK — Dynamite Records has been formed by Bobby Marin and Joe Bataan. Marin is a longtime producer of Latin/soul recordings, and Bataan is an artist on Fania.

Their first release is by Mister Love & Company. The recording couples "If I Were a King" and "Coco-E." The new label is also preparing releases by Ray Rodriguez and his orchestra. Dynamite will be located at 15-49 Bell Blvd., Bayside, N.Y.

NMPA: Copyright Is Most Pressing Need

NEW YORK — The music publishing industry's two specific and pressing needs were identified by Leonard Feist, executive vice-president of the National Music Publishers' Assn. as the long-sought revision of the copyright act and the revision of the international copyright conventions. Beyond these two major needs, Feist said that the NMPA would continue to press the attack against all types of printed piracy of copyrighted material, would continue its studies of various foreign markets, and would seek proper recognition of the rights of lyric adaptations and compensations wherever used.

Feist made his remarks at an open house on Dec. 4 which drew more than 75 executives and key operating personnel from the country's major publishing interests to the New York headquarters of the NMPA. The open house was staged jointly by the NMPA and the Harry Fox Agency.

Also at the open house, Al Berman, Fox Agency chief, said that of the problem of bootlegging of tapes as well as records is of major importance. Plans are also in the works, Ber-

man said, for a new type of license to be issued by the agency. He added that continued attention is being given to problems of collections posed in specific foreign areas, notably Hong Kong, the Philippines and Latin America.

According to Feist and Berman, the association may undertake similar open house and seminar type affairs for its members in the Nashville area and Los Angeles.

Advanced EVR by CBS

• Continued from page 18

principles as existing amateur or professional motion picture cameras. Users of the new camera would have to forward used film to the EVR Laboratories for processing.

The advanced system, according to Goldmark, automatically combines sound and color pictures just as its present counterpart does. However, Goldmark pointed out that one advantage of the new system is that it offers permanence of colors.

The new EVR color photography system will be compatible with world television standards.

DECEMBER 19, 1970, BILLBOARD

More Album

Reviews on

Pages 50 & 52

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—35¢ a word. Minimum \$7.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 5 p.m. Monday, 12 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—BILLBOARD, 165 W. 46th St., New York, New York 10036, or telephone Classified Adv. Dept., 212/757-2800.

Check heading under which ad is to appear

- | | |
|---------------------------------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> Distribution Services | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> For Sale |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
| <input type="checkbox"/> Promotional Services | <input type="checkbox"/> Publishing Services |
| | <input type="checkbox"/> Miscellaneous |

Enclosed is \$ _____ Check Money Order.

PAYMENT MUST ACCOMPANY ORDER

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 TELEPHONE = _____

PROMOTIONAL SERVICES

RECORD PRESSING. NO JOB TOO small. House of Wax, 1650 Broadway, N. Y. C. 10019. CI 7-2159. tfn

NATIONAL RECORD PROMOTION

(You Record It—We'll Plug It)

- Distribution Arranged
- Major Record Label Contacts
- Dee Jay Coverage
- Magazine and Newspaper Publicity
- Booking Agent Contacts
- Public Relations Service
- Record Pressing
- Movie Promotion
- Masters Leased
- Nashville Sessions Arranged

Send all records for review to:

BRITISH STAR PROMOTIONS

728 16th Ave. S.

Nashville, Tenn. 37203

Call: Nashville: (615) 244-4064 tfn

FOR SALE

JAZZ RECORDS FOR SALE. MANY rare, outstanding albums. Free lists: Jazz House, Box 455, Adelaide St., East P.O., Toronto, Canada. de19

LARGEST ROCK RECORD COLLECTION in USA. 1950 to 1970. All 45 rpm on original labels. Call (401) 941-1417 evenings, weekends. de19

RECORDS—LATEST LIST OF THOUSANDS of out-of-print records, only 50¢. William Haskett, 3 E. Main St., Mooresville, Ind. 46158. tfn

SCHOOLS & INSTRUCTIONS

R.E.I.'S FAMOUS (5) WEEK COURSE for the first-class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.I. graduates pass F.C.C. exams for first-class license. Total tuition, \$395. Job placement free. Write for brochure. Radio Engineering Incorporated Schools, 1336 Main St., Sarasota, Florida 33577, or 2123 Gillham Road, Kansas City, Missouri 64109, or 809 Caroline St., Frederickburg, Virginia 22401, or 625 E. Colorado St., Glendale, Calif. 91205. tfn

"1971 TEST-ANSWERS" FOR FCC First Class License. Plus Command's "Self-Study Ability Test." Proven! \$9.95. Command Productions, Box 26348-B, San Francisco 94126. tfn

SERVICES

CUSTOM RECORDING SERVICE. TAPE and disc. Stereo and mono. Live and copies. Editing, Masters and pressings. High quality at reasonable rates. Joseph Giovanelli, Audio-Tech Laboratories, 2819 Newkirk Ave., Brooklyn, N. Y. IN 9-7134. tfn

FREE LITERATURE: ADDRESS Labels, business cards, printing, rubber stamps. Jordan's, 552 West O'Connor, Lima, Ohio 45801. tfn

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

SERVICES—LABELS FOR RECORDS and tapes. Top quality, excellent service. Call or write Keystone Printed Specialties, 321 Pear St., Scranton, Pa. (717) 346-1761. ja9

WANTED TO BUY

CUTOUTS WANTED: POP ROCKS, classicals, LP's. 8-track cartridges and cassettes. Steiner, 45 Bergen St., Brooklyn, N. Y. 11201. (212) 875-0835. eow

16-INCH DISCS WANTED CONTAINING old radio programs—comedy, drama, children's shows, news, mystery, etc.; or taped copies of the discs. Don Maris, 1926 Cherokee, Norman, Okla. 73069. tfn

PROFESSIONAL SERVICES

MUSIC INFORMATION—INQUIRIES, complaints, investigation agency. Send \$1 for more details. American Music Agency, 12 School St., Foxboro, Mass. 02035. tfn

RICK GAITHER, COCKTAILS, CON-certs and records. 7803 Frankstown Ave., Pittsburgh, Pa. 15221. de19

CARTRIDGES—TAPES

LOADED 8-TRACK LEAR CARTS WITH PREMIUM LUBE TAPE

100 Lot—32-64 M.....\$.95
 To 84 M.....1.12
 1000 Lot—32-64 M......75
 To 84 M......92

PRIVATE LABELING FREE WITH 2,000 LOT ORDER

ACCESSORY LINES:
 Head Cleaners, 1/M.....\$.40
 Cap Cleaners, 1/M......40
 Clean-Pak, 1/M......75
 5/M Assorted H/C & C/C.... .36

GOOD NEWS TAPE SERVICES, INC.
 P. O. Box 291, King & Chestnut Sts.
 Jonestown, Pa. 17038
 Phone: (717) 865-4100 tfn

PRICE EXPLOSION! TAPES & RECORDS

Leading distributor will sell current goods of major lines at lowest prices.

CANDY STRIPE RECORDS

17 Alabama Avenue
 Island Park, N.Y. 11558
 (516) 432-0047; 0048 tfn

COMEDY MATERIAL

FAST, FUNNY ONE-LINERS FOR Jocks, \$20/year. No junk. Huffman, 4213 Riverdale, Anaheim, Calif. 92806. eow

FREE ONE-LINERS! NO GIMMICK. We just want you to see why contemporary comedy is in use in over 100 markets. Write: Contemporary Comedy, 726 Chestnut St., Philadelphia, Pa. 19106. de19

NEW COMEDY! 11,000 RIOTOUS CLASSIFIED gag lines, \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. tfn

WOW! 25 PAGES BEST ONE LINERS and Catalogue, only \$3.00!! Shad's House of Humor, 3744 Applegate Ave., Suite 503, Cincinnati, Ohio 45211. tfn

LIGHTING

PSYCHEDELIC LIGHTING, ADVANCED electronics, rock concerts, nightclubs, stages. Send \$1 (credited), world's largest catalog: RockTronics, 22-BB Wendell, Cambridge, Mass. 02138. tfn

HELP WANTED

ADDRESSERS (COMMISSION MAILERS) wanted! Everything supplied. Details, 10¢. Smyre's, Box 953-BB, Newark, N. J. 07101. tfn

COPY WRITER ANNOUNCER. PLEASANT working conditions, excellent pay, retirement plan, pleasant living conditions. If you can fill the bill, we will pay you well. WCWC, Radio Road, Ripon, Wis. 54971. de19

SOUND RECORDING ENGINEER

with at least four (4) years' experience in 16 or 8 track recording and mixdown techniques. Must be competent in recording session procedure, to work independently at any time. The latest and most sophisticated recording equipment and studio facilities have been installed and are in production. For immediate attention and interview call:

MR. DONALD REDINGER
 WRS RECORDING STUDIOS
 210 Semple St., Pittsburgh, Pa. 15213
 Phone: A. C. 412; 683-6300

LOOKING FOR ROCK GROUPS AND Female Singers to record. Mail photos, information to: Rare Bird Records, Box 8, Dyker Heights Station, New York, N.Y. 11228. de19

BUSINESS OPPORTUNITIES

AMAZING PATENTED NEW PRODUCT. Free details. Searcy, Box 22788, Tampa, Fla. 33622. de19

MISCELLANEOUS

AFTER HOURS POETRY—READ around the world. Nothing else like it. Send \$1 to Jake Trussell, Box 951, Kingsville, Tex. de26

ART SERVICE—RECORD LABELS, Albums, Jackets, Sleeves, Tape Box, Trade Ads, etc. Design, photography and mechanicals. Serving New York, Philadelphia, Washington. Phone: Rekart (215) 667-4413. tfn

3-HOUR AIRCHECK OF ANY LOS ANGELES stations, \$10. Huffman, 4213 Riverdale, Anaheim, Calif. 92806. eow

ENTERTAINMENT FACILITY

Available for merger or acquisition. Going concern. Substantial tax loss carry forward available.

BOX 5057, Billboard
 165 W. 46th St., New York, N.Y. 10036
 de19

FREE COSTUME JEWELRY CATALOGUE. Box 22084, Phoenix, Ariz. 85028. ja2

MUSIC COMPOSED TO YOUR WORDS. Excellent composers, 50-50 ownership basis. Review, publish, record and promote. Sound, Box 833, Miami, Florida 33135. de19

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-1604. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

PRESSURE SENSITIVE LABELS OF all types. As low as \$4.95 per 1,000. Send sample. Thomas Products, P. O. Box 11119, Cincinnati, Ohio 45211. de19

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS. We have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N. J. 07036. tfn

WHOLESALE POSTERS, BACKLIGHTS, Strobes, Light Shows, Pipes, Patches, and much more. Send for free catalog. The Joker Psychedelic Distributors; 15238 Crenshaw Blvd., Gardena, Calif. 90249. (213) 532-9813 or 676-5414. Have a nice day. de26

INTERNATIONAL EXCHANGE

UNITED STATES

DEALERS—COLLECTORS—RARE American 45's and LP's, 15¢ up. Free catalog, foreign, 4 P.O. coupons. Kape, Box 74B, Brooklyn, N. Y. 11234. tfn

RECORDS WHOLESALE—SALE 1,000 assorted stereo LPs, \$499. Major labels, RCA, Columbia, etc. King Export, 15 N. 13th St., Philadelphia, Pa. 19107. de19

ENGLAND

PAUL McCARTNEY'S NEW LP, ALSO "Sentimental Journey" by Ringo, all English Underground Groups, or any other English album, \$6.50, armed. Singles, \$2. Record Centre Ltd., Nuneaton, England. eow

SITUATIONS WANTED

MANAGERSHIP OF AUDITORIUM OR Civic Center sought by show promoter anxious to get off road. Contact Box 30, Okemos, Mich. 48864. ja9

ACTION

Records

BILLBOARD

PREDICTS

NEXT WEEK'S FASTEST MOVERS

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

- DOMINO . . . Van Morrison, Warner Bros.
- FOR THE GOOD TIMES . . . Ray Price, Columbia
- ONE MAN BAND . . . Three Dog Night, Dunhill
- PAY TO THE PIPER . . . Chairmen of the Board, Invictus (Capitol)
- STONEY END . . . Barbra Streisand, Columbia
- IT'S IMPOSSIBLE . . . Perry Como, RCA
- RIVER DEEP MOUNTAIN HIGH . . . Supremes/Four Tops, Motown
- IMMIGRANT SONG . . . Led Zeppelin, Atlantic
- IF I WERE YOUR WOMAN . . . Gladys Knight & the Pips, Soul (Motown)
- YOUR SONG . . . Elton John, Uni
- LOVE THE ONE YOU'RE WITH . . . Steve Sills, Atlantic
- LONELY DAYS . . . Bee Gees, Atco
- SILVER MOON . . . Mike Nesmith & the First National Band, RCA
- STOP THE WAR NOW . . . Edwin Starr, Gordy (Motown)
- BORN TO WANDER . . . Rare Earth, Rare Earth (Motown)

NATIONAL BREAKOUTS

SINGLES

STOP THE WAR . . . Edwin Starr, Gordy 7104 (Jobete, BMI)

ALBUMS

- GEORGE HARRISON . . . All Things Must Pass, Apple STCH 639
- DOORS 13 . . . Elektra EKS 74079
- MERLE HAGGARD . . . A Tribute to the Best Damn Fiddle Player in the World, (Or My Salute to Bob Wills), Capitol ST 638

REGIONAL BREAKOUTS

SINGLES

- YOU'RE A BIG GIRL NOW . . . Stylistics, Avco Embassy 4555 (Avemb/Sharnock, BMI) (Philadelphia)
- CHESTNUT MARE . . . Byrds, Columbia 4-45259 (Welcome/Patton/Blackwood, BMI) (Cleveland)
- D.O.A. . . . Bloodrock, Capitol 3009 (Ledgfield, BMI) (Dallas-Ft. Worth)
- A ROSE BY ANY OTHER NAME . . . Ronnie Milsap, Chips 2987 (Pocketfull of Tunes/Jillbern, BMI) (Memphis)

Bubbling Under The

HOT 100

- 101. I GOT TO TELL SOMEBODY . . . Betty Everett, Fantasy 652
- 102. NOW I'M A WOMAN . . . Nancy Wilson, Capitol 2934
- 103. IF YOU COULD READ MY MIND . . . Gordon Lightfoot, Reprise 0973
- 104. REVIVAL (Love Is Everywhere) . . . Allman Brothers, Capricorn 8011
- 105. HEY AMERICA . . . James Brown, King 6339
- 106. THE MAN, THE WIFE & THE LITTLE BABY DAUGHTER . . . Phil Flowers, Bell 928
- 107. FLY LITTLE WHITE DOVE FLY . . . Bells, Polydor 15016
- 108. TIMOTHY . . . Buoy, Scepter 12275
- 109. HOLLY HOLY . . . Jr. Walker & the All Stars, Soul 35081 (Motown)
- 110. DON'T LET THE GOOD LIFE PASS YOU BY . . . Mama Cass Elliot, Dunhill 4264
- 111. AIRPORT SONG . . . Magna Carta, Dunhill 4257
- 112. TEMPTATION EYES . . . Grass Roots, Dunhill 4263
- 113. SHOES . . . Brook Benton, Cotillion 44093
- 114. THERE IT GOES AGAIN . . . Barbara & the Uniques, Arden 3001
- 115. SWEET MARY . . . Wadsworth Mansion, Sussex 209 (Buddah)
- 116. WATCHING SCOTTY GROW . . . Bobby Goldsboro, United Artists 50727
- 117. I DIG EVERYTHING ABOUT YOU . . . Mob, Colossus 130
- 118. CAN'T YOU . . . Paul Davis, Bang 581
- 119. ONE BAD APPLE . . . Osmond Brothers, MGM 14193
- 120. CHERYL MOANA MARIE . . . John Rowles, Kapp 2102
- 121. CHESTNUT MARE . . . Byrds, Columbia 4-45259
- 122. LADY LOVE . . . Klowns, RCA 74-0393
- 123. WHERE HAVE ALL OUR HEROES GONE? . . . Bill Anderson, Decca 32744
- 124. THE WONDERS YOU PERFORM . . . Tammy Wynette, Epic 5-10687 (Columbia)
- 125. FUNKY . . . Chambers Brothers, Columbia 4-45277
- 126. WAY BACK HOME . . . Jazz Crusaders, Chisa 8010 (Motown)
- 127. A ROSE BY ANY OTHER NAME . . . Ronnie Milsap, Chips 2987 (Capitol)
- 128. FOR A FRIEND . . . Bugaloos, Capitol 2946
- 129. ONE NIGHT STAND . . . Magic Lanterns, Big Tree 109
- 130. FREEDOM . . . Isley Brothers, T-Neck 927 (Buddah)

ACTION

Albums

- BALLIN' JACK . . . Columbia C 30344
- LAURA NYRO . . . Christmas & the Beads of Sweat, Columbia KC 30259
- KINKS . . . Lola vs. Powerman & the Moneygoround, Reprise RS 6423
- JAIME BROCKETT 2 . . . Capitol ST 601
- ERIC BURDON & WAR . . . The Black Man's Burdon, MGM SE 4710-2
- THE ARISTOCATS . . . Various Artists, Disneyland 3995
- VAN MORRISON . . . His Band & the Street Choir, Warner Bros. WS 1884

International News Reports

EMI Sees Cap Aiding The Profit Picture

LONDON—In a supplementary statement, issued as a followup to his annual report, EMI chairman Sir Joseph Lockwood, once again sounded a warning about the probable contributions from Capitol to the group's profit picture.

Delivering the statement to the annual meeting on Dec. 4, Lock-

CTI, Polygram In Distrib Pact

NEW YORK—CTI Records has signed a three-year distribution arrangement with Polygram Records, Ltd., New Zealand and Teal Records, South Africa, for Rhodesia, Zambia, Kenya, Angola and South West Africa. In addition Philips Records will distribute CTI product in Mexico and South Africa.

John Nathan, president of Overseas Music Services, Inc., is in Europe making distribution agreements for CTI in Scandinavia, Holland, Germany, France, Italy and Spain.

International Executive Turntable

David Howells will leave his post as a&r album and international recording coordinator of CBS U.K. this month to join former CBS colleague Derek Everitt in the reorganization of MCA U.K. staff.

Gordon Sutherland has become record promotion man for the Chrysalis label. Previously he has been an independent promoter for various acts and had also been promoter for Atlantic Records in Britain.

Ricky Hopper, appointed promotions assistant at Transatlantic Records. . . . Mike Hales, label manager of Elektra Records for the past 15 months, will remain with Polydor, present licensee for the label, when Elektra moves to Warner Reprise at the end of the year to become part of the Kinney conglomerate in Britain. Hales will be placed in a new, as yet unannounced, capacity at Polydor as part of a restructuring of the Polydor staff. Elektra European director Clive Selwood remains with the label in its new affiliation.

Following acquisition of Inferno by Tigon Music Ltd., Tigon managing director has appointed agent George Webb managing director of Inferno Agency handling acts Mark-Almond, Steamhammer and Duster Bennett, among others. Webb has previously worked for Rik Gunnell, Starlite and Western Promotions. He takes singer Long John Baldry to Inferno with him.

Arthur Bayes, freelance advertising consultant for whom CBS Records was the principal account, will terminate work for the label and will now handle the RCA and MCA UK accounts. . . . CBS has appointed Kenneth Bell as plant organization and methods manager at its Aylesbury Factory. A qualified engineer, Bell previously was a management consultant for Associated Industrial Consultants.

Mike Fitzhenry, formerly production engineer for CBS, appointed producer for the label. He is currently producing two acts for CBS, Chameleon, a new signing, and folk artist Noel Phillips.

Terry Atkins, area supervisor for RCA in the Midlands and South-west has been promoted to area sales manager in the same region.

wood commented on Capitol's first-quarter losses and noted that the company "expected a return to profitability in the second quarter." However, he repeated a previous statement, that U.S. profits for the current year were unlikely to equal the previous level, when the pre-tax surplus in North America amounted to over \$18,200,000.

"To date," he continued, "the total group sales worldwide exceed last year's figure, and I am glad to say that in the U.K. despite all the increased costs, our profits to date show an improvement on last year. The same applied to overseas countries outside of North America."

Lockwood added that progress of business in the U.S. in the next few months would have an important effect on overall prospects for the year which he felt would become clearer by the latter part of February when half-term results are announced.

M7, a New Disk Firm, In Australia

SYDNEY—A new record company, M7 Records Ltd., has been set up in Australia with Allan Crawford, former head of the London office of Southern Music, as general manager. The company is a joint venture between the Macquarie Broadcasting Service, the Major Radio network, the Herald and Weekly Times Ltd. and Amalgamated Television Services.

The group controls or is associated with Australia's leading morning, afternoon and Sunday newspapers and magazines, leading capital city radio and TV stations.

M7 Records will build a factory here.

Kamahl Cuts LP In Australia

SYDNEY—Gold record award winner Kamahl has cut an LP "Peace on Earth," the proceeds of which will be donated to the Freedom From Hunger campaign.

It was originally conceived as an EP, then the idea was extended to LP form.

The LP is being marketed through BP service stations throughout Australia.

Hungarian Act Scores in Japan

BUDAPEST—The First International Song Festival held in Tokyo, brought great success for members of the Omega Red Star beat group.

Composer-pianist Gabor Presser was awarded third prize for his song "Gyongyhaju Lany" (Pearls in her hair), which has original lyrics by Anna Adamis, with English lyrics by writer/drummer Laux. The song was performed by guitarist-singer Janos Kober.

RCA Victor (Japan) made two recordings of the song with the three musicians, augmented by Japanese musicians. The third-place song as well as "Petroleum-lampa" (Petroleum Lantern) were recorded. Both songs were written, published and recorded in 1969, in Hungary, and since have become very popular hits.

RECORD FIRM INTO FILMS

LONDON—Jeffrey S. Kruger, president of Ember Records, has formed Ember Film Distributors. Eric Greenspan, former general sales manager, Columbia Pictures, is named director of sales.

The first film scheduled for presentation by the company is "From Nashville, With Music." It is set for a March 1971 release.

U.S. Drive Marks First Anniversary of Charisma

LONDON—Charisma is marking its first anniversary with a two-pronged drive to boost sales of its product in the U.S. market. The drive will combine heavy promotion through Charisma's U.S. licensees and personal appearances by Charisma acts.

Charisma chief Tony Stratton-Smith said "Following the phasing-out of ABC's New York operation, we have renewed our contract with ABC on the West Coast giving the company an option to release product by Rare Bird, Van der Graaf Generator and Genesis on ABC or Dunhill.

"Jay Lasker will be launching a strong promotion campaign Jan. 9 and we shall back this up with promotion tours by the groups in late February, March and April."

Stratton-Smith said the second

Bendiksen in 15-Release Issue

OSLO—For the first time in the history of the Norwegian record industry, one record company has issued 15 LP's simultaneously. And the release, at the same time, of a series of fairy tales on LP—re-recorded from EP's—means that Arne Bendiksen A/S has issued no less than 25 LP's during the first week in December.

For this major event, the record company is producing special window display and promotional material, to be used in four different ways. A competition among record retailers, for the best window display, is also being launched.

Self-adhesive labels are being sent from the Bendiksen company, now issuing local product on four labels—Triola, Flower, Flora and Country.

The 25 LP's include a live recording of this year's Country Music Festival in Stavanger, Norway, recordings by Per Muller, Anne-Mette, Inge Christoffersen, Freddy Lindquist, Lillian Aske-land, Triola-Koret, Jubilo-Koret, Kirsti Sparboe, and Finn Friksen. In addition, there will be a Christmas LP, a collection of local hits, another of Swedish hits, and two miscellaneous children's records. Finally there will be 10 albums featuring famous Norwegian actors and actresses reading their favorite Norwegian fairy tales.

Faction Takes Finnish Contest

HELSINKI—For the 10th time, the Finnish pop group championships were held Nov. 30. The promotion was handled jointly by Pop Musicians ry. and Finnshow.

Some 1,500 attended, a full house. Part of the \$1,700 takings will be donated to Pop Musicians ry., a professional organization.

Voted as best group out of 14 finalists was Faction, which was awarded the new Gongi trophy. Second and third places went to the groups Isoiako and Elonkorjuu.

Elektra Into Pressing, Distrib Deal With CBS

LONDON—In the first steps towards the closer alliance of the Warner-Reprise, Elektra and Atlantic labels in the U.K., the parent Kinney Corp., is switching Elektra pressing and distribution from Polydor to CBS.

Elektra's present licensing agreement with Polydor, which has distributed the U.S. independent in

this country since June, 1967, expires at the end of this month and the new arrangements take effect from Jan. 1.

According to Ian Ralfini, U.K. managing director for the Kinney group of labels, the deal has gone to CBS and not Pye, Warner-Reprise's main outlet because the company is "already familiar with the Elektra catalog, having pressed the product for three years." Polydor has in fact only been manufacturing for the independent for the past 18 months.

Ralfini said that no definite time limit has been set on the CBS deal. The Warner Brothers and Reprise agreements with Pye run out in the middle of next year, the same time as the Valiant pressing and distribution contract, which is also with CBS.

From the beginning of next year, the whole of Elektra's current catalog of about 60 albums will be available through CBS. First release of new product will be made in February and will include albums by Judy Collins, Doors, Incredible String Band, Tom Paxton and Farquar.

The label's marketing and promotion will be handled by Kinney's newly-created U.K. arm and European manager Clive Selwood will work from Kinney's New Oxford Street offices.

Elektra's publishing companies are currently handled in the U.K. by Feldmans but it is understood the deal expires at the end of next year. In the U.S., the Elektra firms hold copyrights by the Doors and Judy Collins.

Meanwhile, Warner-Reprise is launching the Dandelion label on Jan. 29 with a new logo and albums by Stackwaddy, Siren, The Way We Live and Principal Edwards Magic Theatre.

As with Elektra product, Dandelion's marketing will be handled by Kinney which acquired distribution rights to the outlet, owned by disk jockey John Peel and his manager Clive Selwood, from CBS earlier this year.

Coinciding with the Kinney appointments previously announced, former Apple press officer Derek Taylor joins the organization in January to be responsible for special projects while Carol Osborn, assistant to head of creative services Des Brown, becomes press officer for the Kinney group of companies in the U.K.

Fonovox Product Set for Outlets

HELSINKI—The independent Fonovox label, which started operation last October, will have its product in the racks before the end of the year.

The distribution via racks, which are mainly placed in supermarkets, will be handled by Finnbroker, a wholesaler and supplier of supermarket goods.

Fonovox's talent hunt campaign, launched last October, is continuing. So far, the campaign has attracted more than 50 candidates who have been invited to cut a trial disk. The overall quality of these candidates has been good and 15 singers and groups have already been signed to the label.

The artist list includes former Blue Master artist, Arto Vilikko, Tuire Lehtimaki (ex-Sonet), Tomi, formerly with Columbia, and newcomers Salomon, John & Greenwood, Long John, Anita Virta and Raimo Piipponen.

CBS Center Date

PARIS—The French CBS distribution center (see Billboard story, Nov. 7) will not, in fact, be opened until Sept. 1, 1971.

Canadian News Report

From The Music Capitals of the World

TORONTO

GRT's **Everyday People's** "You Make Me Wonder" has been re-submitted to Maple Leaf System chairman, **Nevin Grant**. . . . **Kenny Harris** of K.H. Productions has moved back to Bermuda, but will continue to record his BC acts in Vancouver and Toronto. . . . MCA making a special promotion effort on the "Your Song" cut by **Elton John**. . . . The first **Madrigal** album, "Sunshine and Baked Beans," will be released in mid-December and will feature the group's hit single, "I Believe in Sunshine." . . . **Mike Watson** is handling PR duties for Capitol's **Edward Bear** in Los Angeles. . . . **Chicago** booked to headline the Waterloo Lutheran University's Winter Carnival '71 on Jan. 27. . . . **Luke Gibson**, former leader of the Kensington Market and Luke and the Apostles, has signed a contract with CAPAC—other young Canadian rock writers with CAPAC include **Nucleus**, **Leigh Ashford**, **Madrigal**, **Wizard** and the **Perth County Conspiracy**. . . . **Les Grande Ballets Canadiens** interpreted the Who's "Tommy" on three nights at Place des Arts in Montreal recently. . . . The **Bells** will appear at the Hotel Bonaventure Le Portage Room in Montreal Dec. 7-23. . . . MCA's **Allan Matthews** launched a special promotion for the "Canadian Gold" album by **Don Messer and His Islanders**, and "Maritime Magic" which features **John Allen Cameron**, **Oscar Brand**, the **Home-landers**, **Don Messer** and the **Men of the Deep**. . . . **Miles Davis** drew an appreciative audience at Massey Hall this week. . . . **Crowbar** at Toronto Sound Studios this week putting finishing touches to their new album, "Bad Manors." . . . Western music directors and retail outlets complaining of poor service from Toronto record companies. . . . The **Stratford Festival** reported a profit of \$13,745 for the 1970 season. . . . **CRSG Montreal** is proving to be a valuable outlet for Canadian talent. . . . **London's Glen Russell** reports that **Chilliwack** will headline at Maple Leaf Gardens, New Years Eve, with **Johnny Winter**, **Rare Earth**, **Sha Na Na**, the **James Gang**, **Poco** and **Simon Craine**. . . . **Nimbus 9** has released the first album by **Noah**, formerly **Tyme and a Half**.
RITCHIE YORKE

LONDON

U.K. writers **John Carter** and **Ken Lewis** are leaving Southern Music here after eight years. Carter and Lewis are to form their own publishing company. They will operate the company alongside their **Sunny Records** independent production unit. Carter is also planning to form a publishing company with another writer, **Geoff Stephens**. . . . **Bobby Willis**, manager and husband of singer **Cilla Black**, has joined the board of **Nems Enterprises**. The singer has renewed her agency deal with

GRT SETS UP ROCK CONCERT

TORONTO—In an unusual consumer promotion, GRT of Canada has organized a special rock concert to take place at the St. Lawrence Farmers' Market here on Dec. 20.

Janus' Pot Liquor will fly from New Orleans to play at the charity concert, which will also feature **Ronnie Hawkins** & the **Fedville University Collegiate Klan**, and **Everyday People**.

Nems for a further five years. Willis will also become involved in record production at Nems. . . . Famous label offshoot of the U.S. Famous Music corporation, has rush-released a single by a group of old age pensioners. The record, produced by **Simon Napier Bell** and **Ray Singer** is "Give Me the Right To Live." All proceeds from the record will be donated to the Old Age Pensioners' Fund. The record is a result of an ap-

The one that Webster missed . . .

Wax, Morton D. (wäks, mōrtōn d.) 1. U.S. public relations/promotion executive 2. Head of firm of same name. 3. Expert at image-building for Artists, Independent Producers, Music Publishers, Labels, Managers, etc. 4. Located at 1650 Broadway, N.Y., N.Y. U.S. 10019 (212-247-2159)
Syn. Talent, Originality, Verve

pearance made by 79-year-old **Maggie Nelson** on one of **David Frost's** TV shows. . . . The joint Philips-Polydor budget company, headed up by **Dave Allwood**, has now moved into separate offices in London's St. George Street. . . . Which? a monthly magazine published by the Consumer Association, will publish a special report on cassette hardware early next year. The report, which will cover both the record and playback aspects of the cassette system, will include tests on every major brand of equipment available in the U.K. . . . April Music is planning to enter independent record production through its own offshoot, **April Music Productions**. The CBS-owned company will work on the soundtrack album from the forthcoming **Topol** film, "The Rooster." . . . **Les Reed's** Chapter One label has released an album, "Choirs of Britain" to coincide with the recent charity concert held by the Stars Organization for Spastics. The album features the 150 strong **Epworth Choir**.

Album product on the U.S. Blue Note is now available through **EMI Imports**. **EMI Imports**, managed by **Kick Van Hengel**, has also acquired the contemporary Jazz and Goodtime labels from their U.S. office for distribution here. . . . **Mike Smith**, recently appointed a&r manager at CBS, returned from Poland last week. He was in Warsaw at the invitation of the Polish cultural department and the Polish Artist Agency (PAGART). . . . **Radio Luxembourg** is planning to open a new commercial recording studio in London early next year. The company has acquired an existing studio in the Baker Street area. . . . Disk jockey **Emperor Rosko** with his manager **Henry Henriod** and **Milton Samuel's** Beacon Company, are launching a new label this week called **Mother**. The label has been introduced with two singles, one of which has been written by **Rosko**. . . . **Page One**, which will be phased out as a label at the end of the month by the **Dick James** organization, is to become a production unit affiliated to the **DJM** label. **Page One** general manager **Dennis Berger** will continue to run the company in its new role and will be responsible for supplying masters to **DJM**.
PHILIP PALMER

LENINGRAD

The Moscow Youth Music Festival, with classical, pop and rock groups participating, was held Nov. 23-25. The closing concert took place at **Luzhniki Sport Palace**. . . . "Mary Poppins" was the new

CIRPA To Fight Stations

• Continued from page 1

been programming their own records heavily, which has caused concern among independent producers without a broadcasting license.

CHUM Ltd in Toronto, which operates the rock station in Toronto and controls stations in Ottawa, Halifax, Peterboro and Barrie, is cited as an example by **CIRPA**.

CHUM Buy

Earlier this year, **CHUM** purchased **Summerlea-Winterlea Music of Montreal** for a reported \$20,000, and also set up **Much Productions**, a company which is nationally distributed by **London Records**.

CIRPA claims that most of Canada's Top 40 stations programmed these records because of **CHUM's** influence on Canadian

McDonall: Area Digs Rock, Too

EDMONTON—According to **McDonall of Damon Records**, Easterners have a wrong idea of the Edmonton scene. Says **McDonall**, whose company also operates a part-time 4-track studio, "Edmonton is considered a country music center, which is wrong."

Certainly country records are produced there, but **McDonall** says that Edmonton is just starting to find its feet in the rock market place.

Damon's studio has only been open for 12 months, and with **Edmonton's** new 16-track studio being constructed by **Century II productions** under way, the city is establishing itself as a recording center.

Damon also operates a **BMI** publishing affiliate, **Petmac Music**.

Current hits from the **Damon** studios include **Bob Smith's** "Ode to Suburbia," which is a top-selling country single, and **Jimmy (Arthur) Ordge's** "The Ballad of Muk-Tuk Annie," on the **Damon** label. **McDonall** is negotiating with several Toronto-based companies for an independent production deal.

Canada Releases

TORONTO—The new Canadian releases this week include LP "Heritage"—**Christmas**—**Daffodil SBA 16002** (no U.S. release); "Girl in Green"—**Good Grief**—**Freedom 1993** (no U.S. deal); "Fronts"—**Christopher Robin**—**Music World Creations MWC 1002** (no U.S. deal); "Houston"—**Sally Bumper**—**Tuesday GH 103** (U.S. release through Sun); "Wonder Girl"—**Nucleus**—**Freedom 1987X** (no U.S. deal); LP "Make Someone Happy"—**Tom and Judy**—**GRT 923-1000-T** (no U.S. deal).

Beetle, Tabloid, Debuts in Canada

TORONTO—Canada now has its own national rock music newspaper, a bi-weekly, **Beetle**. The 16-page tabloid was unveiled this week by its founders, **Archie Macdonell** and **Marty Melhuish**. It is being distributed by **Metro News**.

production of the **Tallin Youth Theatre**, directed by **Kaarel Kilvert**. . . . Another musical "My Friend **Bumbery**" (after **Oscar Wilde's** play "The Importance of Being Earnest"), music by German composer **Herd Natchinski** was staged by the **Estonia theatre**, directed by **Udo Valaots**. . . . **Melodiya** released an album featuring **Bolivian** folklore ensemble **Los Jairos** which was booked by **Gosconcert** to tour the **USSR** in 1970. . . . The album "Melodies of Friends," featuring participants of the annual touring gala show—**East European artists**
(Continued on page 59)

programming trends, without realizing **CHUM's** involvement.

CIRPA claims that its members are not being allowed free and equal access to public airwaves.

Acknowledging that some U.S. corporate structures house both record companies and radio and TV outlets, **CIRPA** points out that strict antitrust laws in the U.S. have prevented the development of a conflict of interest situation. However, Canada has no precedent because up until the Canadian content legislation, radio stations were not interested in playing local records, let alone making their own.

CIRPA says its formation came about because of the "stony silence from the **CRMA**"—the **Canadian Record Manufacturers' Association**—which is comprised mainly of chief executives of major labels, most of which are subsidiaries of U.S. and U.K. companies.

CIRPA alleged that **CRMA** had not been noted for its involvement in matters of controversy, particularly when radio stations are also involved and was not even represented at the **CRTC** hearings of Canadian content, **CIRPA** noted.

CIRPA said that it will "make up for the lack of media information coming from the creators of Canadian music" and that it will "stand up and be counted for the rights of independent record producers in the current conflict crisis."

To Inform CRTC

One of its initial courses will be to make the **Canadian Radio Television Commission** aware of the alleged abuse of the airwaves. **CIRPA** initially plans to contest

the license renewal of **CHUM** in Toronto.

Initial membership of **CIRPA** is comprised of Toronto-based producers.

However, membership will be extended to all Canadian record producers without U.S. financial ties in coming weeks. **CIRPA** will also serve to disseminate pertinent information about lease deals, foreign markets and related subjects within its membership.

"But for now," said the **CIRPA** spokesman, "our most urgent priority is to prevent the infant Canadian music scene from degenerating into a repeat of the abominable pirate radio situation in England a few years ago, when the only way you could get play on a new artist was by giving the station your B side publishing."

Ross Label & RCA in a Deal

TORONTO—Revolver, the independent label headed by **Mort Ross**, has signed an exclusive distribution deal with **RCA Records**. The deal was announced this week by **Jack Feeney**, manager and executive producer of **RCA-Sunbar Productions**, and **Mort Ross**, president of **Revolver**.

Artists involved include **Chimo!** (who have a new album out in the U.S. on **Epic**), **Leigh Ashford**, **Motherlode** and **Jam Jar**.

Initial releases include **Chimo's** first album and a single by **Leigh Ashford**. A new logo has been designed for the **Revolver** label. The label was previously distributed by **MCA**.

The Perth County Conspiracy



ELS 375

or does it?

COLUMBIA RECORDS OF CANADA, LTD.



Monte Carlo Intl Makes Geronimo Play Changes

LONDON—Directors of Monte Carlo International, which will assume broadcasting on the old Radio Geronimo wavelength medium wave, has made changes in the English service programming since the switchover was announced last week.

Transmission was to have begun on Nov. 13, with programs on Friday, Saturday and Sunday nights from midnight to 3:00 a.m. First broadcast now will not come until Dec. 1, but the format has been expanded to daily transmissions.

The station has been in existence since 1945, but this marks its first attempt at English programming. Monte Carlo managing director Maurice Gardett said the venture was being financially assisted by four London businessmen, but declined to identify them.

In addition to commercial advertising, the station will also be available for paid disk plugging, but artistic control remains with freelance U.K. disk jockeys Dave Cash and Tommy Vance, who will

have freedom to reject plugged disks which they feel are sub-standard. Performing fees will work out at less than that paid by the BBC, and will in fact be paid to ASCAP in Monaco. The payment scheme in that territory is on a percentage basis of annual revenue.

In a likely reaction to the forthcoming Monte Carlo broadcast, Radio Luxembourg is extending its daily hours from 2:00 a.m. to 3:00 a.m., also from Dec. 1. The extra hour will be devoted to progressive pop music, presented by Kid Jensen.



ALAIN TROSSAT, general manager of Phonogram, Milan, Italy, presents Italian singer Orietta Berti with her second gold disk. The presentation took place in Trossat's Milan office.

Single Hit 'Essential' for U.K.—Grand Funk's Knight

LONDON—One hit single is "nearly essential" for the success of an American artist in the U.K., says Terry Knight, producer-manager of Grand Funk Railroad, who is also executive producer, Eastern operations for Capitol Records. Knight was in the U.K. to meet with Capitol's European label affiliates.

Comparing sales of only 50,000 throughout Europe to date by Grand Funk—the amount sold in a single day in New York, claimed Knight—he said that lack of air time, lack of album-oriented marketing approaches which in turn were due to lack of air play on album-length selections and lack of personal appearances were responsible.

"The U.K. consumer is still very, very singles oriented because of heavy air time given singles," he commented. "The pattern has been so solidly established across En-

gland that it seems virtually impossible to change it without some sort of serious competitive programming between radio stations, such as that which evolved in the U.S. with the AM versus FM/album versus single competition."

Knight announced that Grand Funk will begin preparing "specialized product" for singles geared to the European market and marketing techniques involving radio would also be altered.

Knight also criticized the U.K. Musicians Union for maintaining the one-for-one exchange scheme, where an American artist must literally swap positions with an English artist who must come to the U.S. "To equate music on simply a mathematical basis is a threat to the welfare of the entire music industry," he said.

Edmunds in Release Shift

LONDON — Dave Edmunds, who has given the MAM label its first hit with his version of the Fats Domino song "I Hear You Knocking," is switching outlets. His records will continue to be produced by MAM but will be released by EMI in all territories except the U.S. and Canada, where they will be handled by his present label.

The switch has arisen over a contractual dispute between the two companies because EMI claims it still has Edmunds signed as a member of Love Sculpture, the group that had a hit at the beginning of this year, with "Sabre Dance." In addition to the label change, EMI is also understood to be taking some of the royalties for "I Hear You Knocking."

Meanwhile, MAM's annual profit figures are due, and are expected to be around \$6 million. The forecast for the year was \$4.8 million.

Parlophone Act Hot in Japan

HELSINKI—Parlophone singer Jukka Kuoppamaki is the first Finnish artist since Jean Sibelius to get a foothold on the Japanese market. Following his Top Ten placing at the Tokyo International Song Festival, in November with "So Much, So Soon," he has had a new single release on Victor. Two of his songs have been published by Yamaha.

On his way back to Finland, Kuoppamaki stopped off at New York and had discussions with Capitol's Eastern chief, Dick Asher.

Kuoppamaki is currently taking part in negotiations with the organizers of Argentinian carnival festival, to be held in February.

3.6 Mil Hear Luxembourg

LONDON — About 3,600,000 listeners in this country tune in to Radio Luxembourg every night, according to a recent survey made by the Gallup Poll. On Sunday nights, the figure reaches a peak of over four million listeners.

The weekly audience is 9.7 million—one in five of the total population of the U.K.—and there are 5½ million regular listeners who tune-in to the station three or more times per week. Luxembourg also claims a penetration of 58 percent of the 12 to 15-year-old age bracket, 70 percent of the 16 to 20 year olds and 50 percent of the 21 to 24 year olds.

Biggest audience increase for a single program occurred with Kid Jensen's late night progressive show "Dimensions" for which the listening figure has increased 30 percent since the last survey.

Typhoon Damage Affects Industry

MANILA—Typhoon "Yoling," which hit this city Nov. 19, paralyzed communications and business transactions. Heavily affected were radio and TV stations, pressing plants, printing presses and recording studios.

Scarcity of money has also been a result of the typhoon "Yoling" and the continuous floating rate of the Philippine peso (6.45 pesos at interbank exchange and 7 pesos at blackmarket per U.S. \$1).

This is affecting the record industry and it is predicted that record sales this month will register a record low. Recording sessions and record productions, consequently, have been considerably reduced.

Close Down of Page One Label

LONDON—Although its pressing and distribution deal with Philips still has until the end of October 1972 to run, the Page One label will issue no more product after the end of this year.

Director Stephen James told Billboard that selected product from the Page One catalog will possibly be reissued on the forthcoming DJM budget series, the Silver Line, next year.

Silver Line is expected to be launched in March and will retail for \$2.39.

James added that the Page One label will remain dormant saying that it had been agreed with Philips not to use the Page One name for at least two years.

James said that Page One acts like Vanity Fair and the Troggs would have their first releases on DJM in the new year.

U.K. Gem Opens New York Office

NEW YORK—Laurence Myers, managing director of the Gem group of companies, London, England, has opened a New York office to coordinate the firm's growing involvement in the U.S. market. The office is at 65 West 65 Street, New York, and attorney Normand Kurtz will supervise and represent Gem's U.S. interests.

Of immediate concern to Myers will be a promotion campaign on U.K. group, the Tremeloes via Epic. "This group is tremendously successful in the U.K. and in most countries around the world, but apart from one serious hit some years ago have never had any U.S. impact," said Myers. He will also work on the song, "Miss Me in the Morning" from the film, "Girl in My Soup," written and performed by Mike D'Abo on Bell.

Gem's activities also include representation of songwriter Tony MacCauley's Mustard Music, singer David Bowie, Gale Music (original publishers of the Christie hit, "Yellow River") and others.



when answering ads . . .
Say You Saw It in
Billboard

ONDA NUEVA 1st WORLD FESTIVAL *the new music from the new world

ADDRESS: RADIO CARACAS TELEVISION - CARACAS VENEZUELA



RCA to Make Only LP's in U.K.; CBS Deal

LONDON—RCA will switch to album pressing only and will no longer manufacture singles.

The switch, which took effect from Dec. 1, gives responsibility for production of RCA singles to CBS under a longterm agreement.

With a heavy commitment to Pickwick for the Camden budget label and the necessity to keep pace with the demands of the International midprice label, as well as cope with regular fullprice and singles product, RCA's automated Washington plant has not performed with anything like the efficiency originally expected. Output however, has been steadily improved recently. The transfer of singles to CBS will allow for greater concentration of production in areas where it is most required. The new arrangement makes no change to RCA's distribution.

Another development within RCA is that some International product is being distributed by Keith Prowse Wholesale.

Polydor Bans Hendrix LP

LONDON—Polydor has advised dealers not to stock the unauthorized Jimi Hendrix album "Live Experience 1967-68," which is being offered in the London area. The album comprises mainly recordings of tv and radio programs on which Hendrix appeared.

In a letter to the trade, Polydor's legal advisor Keith Turner stated, "We are reliably informed that this recording has been produced without the authority and consent of the copyright owners."

Creedence LP After Yule

LONDON—Liberty-UA will not have the new Creedence Clearwater Revival album "Pendulum" available for the U.K. market until after Christmas.

Parts of the album arrived in London from Fantasy in California Dec. 4 and manufacture has begun, but with an expected advance order of 100,000 copies sales manager Denis Knowles feels that only the smaller export market can be satisfied before Christmas.

Part of the pressing is being done at EMI and Knowles will secure services of other pressing firms to complete the order. Sleeves will be delivered by Garrod and Lofthouse from Dec. 16-18, and Knowles is phasing production to coincide with sleeve deliveries.

From The Music Capitals of the World

• Continued from page 57

M. Nikolova and G. Kordov from Bulgaria; Z. Walendl from East Germany; G. Kitsu from Rumania; W. Droicka, W. Antkovjak and the All-Babki group from Poland; E. Bigarino and P. Liska from Czechoslovakia; G. Novak and M. Evremovitch from Yugoslavia; J. Kooz and the Express rock group from Hungary. . . . Soviet pop singer Valeri Obodzinsky has a four song record released by Melodiya. . . . French singer Christian Borel's also released by the company.

The Fourth Tchaikovsky International Competition's winning singers Elena Obratsova (the Bolshoi theater) and Zurab Sotkilava (Tbilisi Opera and Ballet Theater) were a success at Francisco Vinas International vocal competition in Barcelona, Nov. 15-22. . . . Polish musical film "Impostor With a Guitar," directed by Ezy Passendorfer, featuring well-known Polish rock groups Skaldow and Niebesko-Czarny, was the hit in November.

The Golden medal of the Royal Philharmonic Society was presented to Mstislav Rostropovitch in London. . . . A four-day jazz festival was held in Gorky Oct. 25. . . . The Novgorod Jazz Festival is scheduled for Dec. 11-13. . . . Melodiya released an album of restored recordings of Lidiya Ruslanova, the most popular Russian folk song performer of the '30's and '40's. . . . Melodiya classical releases include an album of music played by a well known harpist Emilia Moskvitina, literature recording—"Verses and Lyrics of Yevgeni Yevfushenko," featuring M. Kristalinskaya, A. Fedorova, K. Shulzhenko, V. Troshin singing and reading Yevfushenko's poetry and I. Kobzon and L. Mondrus, singing current pop songs.

Melodiya released a subscription series three-record set, "The Art of David Oistrakh." On the first record Oistrakh-soloist playing First Concerto of Prokofiev and Second Concerto of Shostakovitch. The second disk represents Oistrakh as conductor in Berlioz' "Harold in Italy," with Rudolf Barshai soloing; the third record features the artist in ensemble with P. Bondarenko, M. Terian and S. Knushevitsky performing Tchaikovsky's Quartet No. 1.

VADIM YURCHENKOV

SYDNEY

Phil Rose arrived for a quick visit to Warner Bros.' new Australian setup and for discussion with Australian managing director Paul Turner. . . . Al Martino is at the Chevron Hotel. . . . English group the Peddlers completed a successful tour of New Zealand and Australia. . . . Lee Mandell, executive vice president of Fantasy here, to supervise Australian operations under Festival. . . . Blood, Sweat and Tears tour confirmed for February; Johnny Cash in March. . . . Phonogram have their most successful three months of album sales ever, mainly due to their "heavy music" bag promotion. . . . Festival launching their first A&M promotion before Christmas featuring Lee Michaels, Miguel Rios, Burt Bacharach, Procul Harum and Humble Pie.

DAVID ELFICK

PRAGUE

Karel Gott, Josef Laufer, Eva Pilarova and other top Czech artists left for appearances at the pop song festival in Cuba. . . . Helena Vondrackova (Supraphon), formerly a member of the Golden Kids Trio, participated in the first Tokyo Pop Festival. She performed Bob Odracek's song, "Treasure Islands." The original Golden Kids Trio is disbanding, and the final

concert featuring two of its members together—Helena Ondrackova and Vaclay Neckar—is scheduled for this month. . . . Singer Petr Spaleny (Supraphon) has a No. 1

CZECHOSLOVAKIA CALLING!

University student desires American phonograph records. Recognizes and appreciates good music.

In return, will render service or send whatever desired from Czechoslovakia.

Ota Dolezal
Kralova 45
Brno 16
CSSR

hit—for the fourth week—with "Death of a Clown," and his Prague Lucerna concert was completely sold out within a week.

Karel Gott has a Czech cover version of Lee Hazlewood's "Good Looking Woman." . . . A national Country & Folk Music festival, announced for Dec. 18-20, is further proof of this music's growing popularity in Czechoslovakia. The organizers could not secure international participation, which at first they had announced, but in spite of this the festival is expected to be a success. . . . Milan Droby (Supraphon) will probably represent Czechoslovakia at MIDEM 1971. Jiri Vinaricky (Supraphon's head of International License Dept.) and Miss Jirina Fikezova (an executive from the same department) will both be present, but Supraphon does not intend to book its own booth this year. . . . After its seven years of success, the Prague International Jazz Festival may receive a Government grant at the beginning of next year. The Czechoslovak Musical Instruments factory will continue to be this event's main sponsor.

Music critics have attacked the only regular Czechoslovakian pop music show, "Small Hit Parade," produced in Slovakia, for concentrating almost exclusively on hits from Austria or West Germany, and neglecting musically-interesting numbers from other parts of the world, including rock-oriented titles.

LUBOMIR DORUZKA

AMSTERDAM

AMSTERDAM — Dutch electronic accordion player John Woodhouse (Philips) received a Platina Disk last month to mark the sale of 500,000 albums—a new record in the Dutch music business. . . . Basart Records International has introduced a new local label to the Dutch market—Purple Eye—which features new artists like the pop group Angelflight Railways and female singers Linda Christine and Astrid. . . . The Flying Burrito Bros., contracted for Holland by Mojo Productions, did live concerts here on Nov. 27, 29. To tie in with the groups' visit, Ariola-Eurodisc/Benelux's Bob Holwerda produced a huge promotion campaign, featuring the Burritos' entire repertoire.

Polydor-Nederland has released the DGG Beethoven Edition on cassette. In all, there are 70 cassettes, presented in 12 boxes, together with a book about the composer and the recording project. . . . Eric Burdon's group, War, will make a one-concert appearance in Amsterdam on Feb. 19, 1971. . . . Harvest group, Kevin Ayers, will do eight concerts in Holland between Dec. 11-20. . . . Bovema has acquired the rights to the new Beach Boys label, Brother. First release from that catalog, in Holland, was issued late November. . . . B.J. Ward recorded an album in the Bovema studios dur-

ing November, in company with arranger Don Trenner and Bovema producer Joop Visser. The album—"Focales"—will be released early in January. . . . The company's classical department has started a special promotional campaign for a Christmas sampler recorded by the Kings College Canterbury Choir. . . . Pink Floyd did two concerts in Holland early last month. . . . And Island group Free did three concert appearances here, also early in November. . . . Phonogram has sold more than 100,000 copies of "To My Father's House," by the Les Humphries Singers. The record has already been in the Dutch Top Forty charts for ten weeks, and during the last few weeks it has occupied the No. 1 position. . . . Golden Earrings received Gold Disk awards on Nov. 19 at a special press reception at Hilversum. The awards were made for the group's many successes on records and in person during the past five years. A third U.S. tour is planned by manager/producer Fred Haayen for the group which will make a special "Golden Album Concert" appearance in the Amsterdam Concert Hall on Dec. 12. . . . Negram managing director Hans I. Kellerman has been appointed a member of the committee of the CCGC (the foundation for record companies in Holland). The company's label manager, Hans Officier, visited Belgium for talks with Rocco Granata of Cardinal Records. . . . Negram group George Baker Selection is currently on a six-week South American tour. The group's latest single, "Over and Over," entered the Dutch Top 20 recently.

BAS HAGEMAN

PARIS

U.K. Pye group Mungo Jerry who topped one million French sales of "In the Summertime" were presented with gold disk by Vogue artist Petula Clark. Sales of later released Mungo Jerry album in France reported at 30,000. . . . Philips is promoting biggest record industry press campaign in years with three-angled publicity on high-fidelity equipment, cassettes and "book-disk" classical catalog with printed commentary aimed at young market. . . . Most French pop groups appeared at 10-day fest in Paris's Les Halles, the former market now a cultural center. Featured were Zoo (Barclay), just back from U.K. tour; Dynasty Crisis and Magma (Philips), Triangle and Les Variations (Pathe) and Titanic (CBS). . . . Henri Belolo, commercial and production director with Polydor, has formed, with associates R. Drouet and W. Nadege, his own publishing and catalog representation company Carabine-Music—address 124, rue de la Boetie, Paris 8. Tel.: 225.80.30. . . . Pathe Marconi first (Nov. 20) with tribute album to late Gen. Charles de Gaulle, featuring excerpts from the former president's speeches.

Pamela Jackson, Edwin H. Morris London executive, visited Michel Larmand, who handles catalog in Paris, as part of organization revitalization program, which is particularly aimed at the pop market. . . . Allo Music's Max Amphoux has signed co-promotion deal with Michel Delpech (Barclay), formerly published by Music Album. The Delpech venture is titled Tilt Music. Allo executive Max Amphoux visited Japan accompanying Philips artist Herbert Leonard to Tokyo Song Festival. . . . Jean Christian Michel (Riviera), whose compositions for clarinet and organ quartet have dominated French album charts in past two years, performed to packed house at Paris' St. Roch Church Nov. 10-20.

MICHAEL WAY

MEXICO CITY

Mario Freidburg, vice president, Discos Tizoc SA announced that the label will distribute the Italian line, Vedette and U.S.' Avco Embassy. The announcement was made at a reception that featured a slide and film presentation, at-

tended by 300 industry people. . . . Jaime Diaz de Sandi named advertising and promotion manager, CBS Records, replacing Victor Blanco. . . . Jaime Sanchez Rosaldo international a&r chief, Musart, is preparing a major campaign to introduce Liberty group, Sugarloaf to the Mexican market. . . . Argentinian singer Leo Dan currently writing for Mexican singers Sonia Lopez, Rosario de Alba, and Magda Franco. He will sign with CBS for future releases. . . . Cesar Costa returned from a U.S. tour.

ENRIQUE ORTIZ

COPENHAGEN

In collaboration with the periodical "Ude og hjemme," Moerks Musikforlag is talent-hunting this month. . . . Danish singer Sebastian (Triola) has had his recording of "Babe I Can Carry Your Tombstone"—his own composition and in the folk-rock style—issued in Canada (by Quality) and Germany (by Vogue). . . . Edition Continental, Paris, has acquired local French recordings of some of the material by Aunt Mary, an all-Norwegian pop group discovered by Nordisk Polyphon in Copenhagen. First Aunt Mary song to be recorded—in French—is "Did you notice." Dacapo is publishing the song in Copenhagen and has world rights. . . . Two old songs have just been recorded by top local talent. Bjorn Tidmand has recorded a new version of "Roses Are Red," the hit from yesteryear, on the Odeon label. Pedro Biker, singer and also speaker on Danish TV, has recorded an old Tommy Steele hit, "Dream Maker," for Polydor. Imudico is publishing both numbers.

ESPEN ERIKSEN

STOCKHOLM

The British group Affinity (Vertigo) appeared at Stockholm's Golden Circle club, Oct. 20-24. Philips strongly promoted Affinity's first album, released in Sweden Oct. 19. . . . Philips held a press party at its office in honor of the new local "supergroup," Jason's Fleece, which has just finished a debut LP, on Oct. 22. . . . Burnin' Red Ivanhoe (Sonet) visited Sweden, Oct. 15-22, for radio performances and concerts. . . . Metronome has signed the group Bohemia for release on its Mall-wax label. . . . Sonet continues to release budget albums on the Grand Prix label. Latest releases have been by Johnny Winter, Ernie England, Country Joe & the Fish and Merit Hemmingson. . . . With Christmas not far away, all the Swedish record companies are working hard on children's music releases. . . . Tamla Motown has achieved its first big hit for some time with Edwin Starr's "War." . . . Mothers of Invention, with Frank Zappa, will be appearing in Stockholm on Dec. 1. . . . Dream Police (Decca) came to Sweden, Oct. 21-31.

Ray Charles received mixed reviews following his show in Stockholm. But all agreed it certainly swung. . . . Sonet has reactivated the U.S. label, Amaret, and the British label, Reflection. . . . Lenar Grahn (Karusell) has disbanded his old group, the Shanes, and now uses the Cave Brass. . . . Laila Westersund (ScanDisc) will represent Scandinavia in the 7th International Song Festival, at Palma de Mallorca, Nov. 12-13. She will sing "Tjolahopp Mallorca," by Lenart Hanning of Southern Music. . . . Metronome has acquired the Swedish rights to represent the American jazz label CTA. . . . Anette Records has signed singer Joergen Svanteson. . . . Political organization Gamma Stockholm has started to sell records.

KJELL E. GENBERG

BELGRADE

Earl Hines Quartet, Anita O'Day and the Charles Mingus Sextet appeared at Dom Sindikata Hall, Nov. 6. The entire performance was tele-recorded and the first hour of the concert was broadcast live via the main Radio Belgrade program. . . . Record sales of veteran

Yugoslavian pop entertainer, Djordje Marjanovic, reached a total of one million here last month. Marjanovic is also one of the most popular artists in the Soviet Union. He participated in this year's Opatija Song Festival—the tenth time he has done so—performing his own composition, "Dugi dani, kratke noci" ("Long Days, Short Nights), which is very popular. . . . It took three months for the winning song at the Split 70 Festival, Jimmy Cliff's "Where Did It Go," to reach the record shops here. The record was produced originally in London by John Kelly. At the festival, the song was heard as "The Song We Used to Sing." . . . Among new releases by Jugoton are "Sweetheart" by Engelbert Humperdinck "Melody Man" by Petula Clark, "Sweet Inspiration" by Johnny Johnson & The Bandwagon and "I Ain't Got Time Any More" by Cliff Richard. . . . RTB has issued Heintje's first English recording—"I'm Your Little Boy."

BORJAN KOSTIC

WELLINGTON, N. Z.

David Curtis, age 13, youngest competitor on the Gold Disk award list, is scoring with "Wheel of Fortune." Curtis was discovered by HMV producer Alan Galbraith and is claimed as a local equivalent of Heintje. An LP is being prepared. . . . New Zealand act, Bill and Boyd, have their first Australia-produced single, "It's a Small World" released. . . . Jones, the Life and Death, a pop opera composed by Christchurch group, Flying Wild, will be given an outdoor production. Group spokesman John Fielding is negotiating a double album to accommodate the 24 songs in the work. . . . Viking Records rush-released "Pinocchio" by Maria Dallas following an appearance on pop television show, "Studio One." . . . Four Tops, following an Auckland appearance took back a Ray Columbus composition, "Travelling Singing Man" for possible Motown release. . . . HMV sales manager Graham B. Feasey accepted a gold disk for the Stateside label's "Easy Rider" album. . . . Due for a return tour—the Peddlers. Their latest Polygram release is "Day In, Day Out." . . . Budget album sales have outstripped industry predictions that schedules have had to be made over four times to keep up with demand. . . . Local group Zonk will have "Long Life's Road" released in the U.S. by United Artists. . . . "Pretty Girl," local chart entrant, is being released in the U.K. in the original version by Hognort Rupert Original Flagon Band. . . . Despite import restrictions on cassette playing equipment, making them hard to obtain, sales of cassettes are reported to be extraordinary. Since production was geared up in April this year, 60 titles have been released and sales are putting pressure on production lines.

JOHN P. MONAGHAN

Instrumental LP Aims Overseas

HELSINKI—Scandia Musiikki has released an instrumental LP aimed specifically at overseas markets. It is designed for Finnish immigrants living in places such as Canada, the U.S., Sweden, Australia, and West Germany, and for tourists.

The album, "Koskis A-Go-Go" offers short-cut plays of 30 of the most popular and well-known Finnish compositions, played by Jaakko Salo's Orchestra.

Included are German and English language recipes for favorite Finnish dishes.



HITS OF THE WORLD

AUSTRALIA

(Courtesy Go-Set)

This Week	Last Week	Title	Artist
1		LOOKING OUT MY BACK DOOR / LONG AS I CAN SEE THE LIGHT	Credence Clearwater (Liberty)
2		CRACKLIN' ROSIE	Neil Diamond (MCA)
3		JULIE DO YA LOVE ME	Bobby Sherman (Metromedia)
4		IT'S ONLY MAKE BELIEVE	Glen Campbell (Capitol)
5		CLOSE TO YOU	Carpenters (A&M)
6		YELLOW RIVER	Jigsaw (Fable); Christie (CBS); Autumn (Chart); Leapy Lee (Astor)
7		SPILL THE WINE	Eric Burdon & War (Polydor)
8		SONG OF JOY	Miguel Rios (A&M)
9		JOANNE	Mike Nesmith & the First National Band (RCA)
10		IN THE SUMMERTIME	Mixtures (Fable); Mungo Jerry (Astor)

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Artist
1	1	I HEAR YOU KNOCKING	Dave Edmunds (Mam)
2	6	WHEN I'M DEAD AND GONE	(L) McGuinness Flint (Capitol)—Feldmans (Glyn Johns)
3	3	CRACKLIN' ROSIE	Neil Diamond (Uni)—Ardmore & Beechwood (Tom Catalano)
4	18	IT'S ONLY MAKE BELIEVE	Glen Campbell (Capitol)—Francis, Day & Hunter (Al DeLory)
5	2	VOODOO CHILE	*Jimi Hendrix Experience (Track)—A. Schroeder (Jimi Hendrix)
6	7	RIDE A WHITE SWAN	*T. Rex (Fly)—Essex Int'l (Tony Visconti)
7	17	HOME LOVIN' MAN	Andy Williams (CBS)—Schroeder/Mustard (Dick Glasser)
8	5	YOU'VE GOT ME DANGLING ON A STRING	Chairmen of the Board (Invictus)—KPM (Holland/Dozier-Holland)
9	4	INDIAN RESERVATION	*Don Fardon (Young Blood)—Acuff-Rose (Miki Dallon)
10	9	I'VE LOST YOU	Elvis Presley (RCA)—Carlin
11	30	NOTHING RHYMED	Gilbert O'Sullivan (Mam)—Mam/April (Gordon Milvs)
12	12	MY PRAYER	*Gerry Munroe (Chapter One)—FD & H (Les Reed)
13	15	I'LL BE THERE	Jackson Five (Tamla Motown)—Jobete/Carlin (Hal Davis)
14	8	JULIE DO YA LOVE ME	*White Plains (Deran)—Warner Bros.—(Greenaway/Cook)
15	14	SAN BERNARDINO	*Christie (CBS)—Christabel (Mike Smith)
16	24	LADY BARBARA	*Peter Noon & Herman's Hermits (RAK)—Rak (Mickie Most)
17	32	GRANDAD	Clive Dunn (Columbia)—In Music (Ray Cameron/Clive Dunn)
18	19	WHOLE LOTTA LOVE	*CCS (Rak)—Warner Bros. (Mickie Most)
19	10	IT'S WONDERFUL	Jimmy Ruffin (Tamla Motown)—Jobete/Carlin
20	13	WAR	Edwin Starr (Tamla Motown)—Jobete/Carlin—(Norman Whitfield)
21	11	WOODSTOCK	*Matthews Southern Comfort (Uni)—MCPS (Ian Matthews)
22	27	BLAME IT ON THE PONY EXPRESS	Johnny Johnson & His Bandwagon (Bell)—Mustard (Tony Macaulay)
23	16	PATCHES	Clarence Carter (Atlantic)—Rick Hall
24	25	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein
25	22	NEW WORLD IN THE MORNING	*Roger Whittaker (Columbia)—Cromo/Tembo (Denis Preston)
26	26	IT'S A SHAME	Spinners (Tamla/Motown)—Jobete/Carlin (Stevie Wonder)
27	23	IN MY CHAIR	Status Quo (063)—Valley (John Schroeder)
28	39	SNOWBIRD	Anne Murray (Capitol)—KPM (Brian Ahern)
29		YOU'RE READY NOW	Frankie Valli (Philips)—KPM (Bob Crewe)
30	35	BROKEN HEARTED	Ken Dodd (Columbia)—Leeds (John Burgess)
31	21	THE WITCH	*Rattles (Decca)—Transcontinental/Hans Sikorski (Herbert Hildebrand)
32		APEMAN	Kinks (Pye)—Carlin (Raymond Douglas Davies)
33	38	BABY I WON'T LET YOU DOWN	*Pickettywitch (Pye)—Hushabye/Carlin (John Macleod)
34	29	BAND OF GOLD	Freda Payne (Invictus)—Gold Forever (Holland/Dozier/Holland)
35	20	RUBY TUESDAY	Melanie (Buddah)—Mirage (Peter Schickerye)
36	40	HEAVENS HELP US ALL	Stevie Wonder (Tamla Motown)—Jobete/Carlin (Miller/Baird)

37	34	THE TIP OF MY FINGERS	*Des O'Connor (Columbia)—Leeds (Norman Newell)
38	36	THINK ABOUT YOUR CHILDREN	*Mary Hopkin (Apple)—Rak (Mickie Most)
39	37	DEEPER & DEEPER	Freda Payne (Invictus)—KPM (Holland/Dozier/Holland)
40	44	LONELY DAYS	Bee Gees (Polydor)—Abigail (Robin/Stigwood/M. Gibb)
41	48	MY WAY	Dorothy Squires (President)—Shapiro-Bernstein (Nicky Welsh)
42	49	AMAZING GRACE	Judy Collins (Elektra)—Harmony (Mark Abramson)
43	31	BLACK NIGHT	*Deep Purple (Harvest)—Hec (Deep Purple)
44	28	ME AND MY LIFE	*Tremeloes (CBS)—Gale (Mike Smith)
45	33	CLOSE TO YOU	Carpenters (A&M)—Carlin (Jack Daugherty)
46	42	PARANOID	*Black Sabbath (Vertigo)—Essex Intl. (Roger Bain)
47		JERUSALEM	Herb Alpert & the Tijuana Brass (A&M)—Rondon (Alpert/Moss/Levine)
48	43	MORE GOOD OLD ROCK 'N' ROLL	*Dave Clark Five (Columbia)—Various (Dave Clark)
49		MONTEGO BAY	Bobby Bloom (Polydor)—United Artists (Jeff Barry)
50	41	MEMO FROM TURNER	Mick Jagger (Decca)—Mirage

ITALY

(Courtesy Discografia Internazionale)

This Week	Last Week	Title	Artist
1	1	ANNA/EMOZIONI	*Lucio Battisti (Ricordi)—Acqua Azzurra—Acqua Azzurra
2	3	NEANDERTHAL MAN	Hotlegs (Fontana)—Francis Day
3	2	L'APPUNTAMENTO	*Ornella Vanoni (Ariston)—Ariston
4	5	IO E TE DA SOLI	*Mina (PDU)—PDU/Acqua Azzurra
5	4	SPRING, SUMMER, WINTER AND FALL	Aphrodite's Child (Mercury)—Alfiere
6	6	AL BAR SI MUORE	*Gianni Morandi (RCA)—RCA/Amici del Disco/Mimo
7	8	GIRL I'VE GOT NEWS FOR YOU	Mardi Gras (Map City)—Fama
8	7	SOGNO D'AMORE	*Massimo Ranieri (CGD)—Suvini Zerboni
9	10	IN THE SUMMERTIME	Mungo Jerry (Pye)—Carre D'As
10	9	FLY ME TO THE EARTH	Wallace Collection (Parlophone)—Voce del Padrone
11	18	MIDNIGHT	George Baker (Joker)—Saar
12	12	PARANOID	Black Sabbath (Vertigo)—Aromando
13	13	YELLOW RIVER	Christie (CBS)—Bixio
14	17	MA CHE MUSICA MAESTRO	*Raffaella Carrà (RCA)—Amici del Disco
15	19	ROOTS OF OAK/RIKI TIKI TAVI	Donovan (Epic)—Sauter—Sauter
16	25	LEI MI DARA' UN BAMBINO	*Camaleonti (CBS)—Melody
17	11	SYMPATHY	Rare Bird (Philips)—Melody
18		BENEDETTO MARCELLO: ADAGIO	*Solisti Veneti (Curci Erato)—Curci
19		MALATTIA D'AMORE	*Donatello (Ricordi)—Come Il Vento/Pegaso
20	23	VIVO PER TE/DOVE VAI	*Dik Dik (Ricordi)—Come Il Vento/Pegaso—Curci
21	22	CHIRPY CHIRPY CHEEP CHEEP	*Lally Stott (Philips)—Alfiere
22	20	BLACK NIGHT	Deep Purple (Harvest)—Francis Day
23	14	IL SUO VOLTO IL SUO SORRISO	*Al Bano (Voce del Padrone)—Voce del Padrone/Primate
24		STAI CON ME	*Rita Pavone (RCA)—Aberbach
25	16	LOOKIN' OUT MY BACK DOOR	Credence Clearwater Revival (America)—Palace

JAPAN

(Courtesy Music Labo Co., Ltd.)

This Week	Last Week	Title	Artist
1		MANDOM	Jerry Wallace (Liberty) Tokyo Ongaku/U. A.
2		KYOTO NO KOI	*Yuko Nagisa (Toshiba)—Taiyo Music
3		NEVER MARRY A RAILROAD MAN	The Shocking Blue (Polydor)—Aberbach
4		HASHIRE KOTARO	*Salty Sugar (Victor)—Nihon Geino
5		ONNA WA KOI NI IKITEYUKU	*Keiko Fuji (RCA)—Nihon Geino
6		GINZA NO ONNA	*Shinichi Mori (Victor)—Watanabe/Ai
7		AI NO KIZUNA	*Bitsuko Abe (King)—Watanabe
8		FUTARI NO KANKEI	*Hide & Rosanna (Columbia)—Fuji
9		AI NO ITAZURA	*Hiroshi Uchiyamada & the Cool Five (RCA)—Watanabe

10		LES HOMMES QUI N'ONT PLUS REIN A PERDRE	Sylvie Vartan (RCA)—Victor
11		ONNA URANAI	*Yuji Minami & the Fullsails (Teichiku)
12		LET IT BE	Beatles (Apple)—Folster
13		NANI GA ANATAO SOSASETA	*Ayumi Ishida (Columbia)—Geiei
14		VOLANO LE BONDINE	Gigliola Cinquetti (Sevenscas)—P.M.P.
15		OTOKO TO ONNA NO KAZOEUTA	*Mimi Hiyoshi (Victor)—Takarajima
16		USEDEMO IKARA	*Chiyo Okumura (Toshiba)—Watanabe/Ai
17		HITCHIN' A RIDE	Vanity Fare (Page One)—Toshiba
18		QUE SERA SERA	Mary Hopkin (Apple)—Folster
19		INOCHI AZUKE MASU	*Keiko Fuji (RCA)—Nihon Geino
20		CIRCLE GAME	Buffy Sainte-Marie (Vanguard)

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	2	DO WHAT YOU GOTTA DO	*Strollers (CBS)
2	4	CRACKLIN' ROSIE	Neil Diamond (Universal)
3	5	LAY DOWN CANDLES IN THE RAIN	Melanie (Buddah)
4	7	BLACK NIGHT	Deep Purple (Harvest)
5	1	CLOSE TO YOU	Carpenters (A&M)
6	8	AFTER MIDNIGHT	Eric Clapton (Atco)
7	10	FIRE AND RAIN	James Taylor (Warner Bros.)
8	3	CANDIDA	Dawn (Stateside)
9		COME ON AND SAY IT	Grassroots (Stateside)
10	6	MAKE IT WITH YOU	Bread (Electra)

MEXICO

This Week	Last Week	Title	Artist
1		Y VOLVERE	Los Angeles Negros (Capitol)
2		CARINO	Los Babys (Peerless)
3		EN EL VERANO	Mungo Jerry (Gamma)
4		CRISTAL DE ROCA	Sonia Lopez (CBS)
5		RIO AMARILLO (Yellow River)	Christie (Epic)
6		EN MI ONDA (Spill the Wine)	Eric Burdon & War (MGM)
7		CABANA DE QUESO (Cottage Cheese)	Crow (Gamma)
8		SUFRIER	Los Solitarios (Peerless)
9		LA BANDA DOMINGUERA	Imelda Miller (RCA)
10		MI NINA	Jose Jose (RCA)

SINGAPORE

(Courtesy Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	1	MONTEGO BAY	Bobby Bloom (Polydor)
2	3	FIRE AND RAIN	James Taylor (Warner Bros.)
3	7	I'LL BE THERE	Jackson 5 (Motown)
4	2	CRACKLIN' ROSIE	Neil Diamond (Universal)
5	10	GREEN-EYED LADY	Sugarloaf (Liberty)
6	8	THE WITCH	Rattles (Decca)
7	4	GASOLINE ALLEY BRED	Hollies (Parlophone)
8	6	BAND OF GOLD	*Anita Sarawak (Columbia)
9		ME AND MY LIFE	Tremeloes (CBS)
10	5	CANDIDA	Dawn (Stateside)

SOUTH AFRICA

(Courtesy Springbok Radio, EMI)

This Week	Last Week	Title	Artist
1	1	CRACKLIN' ROSIE	Neil Diamond (MCA)—Ardmore & Beechwood, Gallo
2	3	CHA LA LA I NEED YOU	Shuffles (CBS)—Copyright Control, GRC (Lion Swaab)
3	2	BURNING BRIDGES	Mike Curb Congregation (MGM)—Essex, Trutone
4	9	LOOKY, LOOKY	Giorgio (Gallotone)—MPA, Gallo
5	6	ALL THE TEARS IN THE WORLD	Dave Mills (Storm)—Angela, Gallo (Terry Dempsey)
6		BLACK NIGHT	Deep Purple (Harvest)—Francis, Day & Hunter, EMI (Deep Purple)
7		WOODSTOCK	Matthew's Comfort (MCA)—Francis, Day & Hunter, Gallo
8		PARANOID	Black Sabbath (Vertigo)
9	5	MONTEGO BAY	Bobby Bloom (Polydor)—United Artists, Trutone (Geoff Barry)
10	4	LIKE I DO	Barbara Ray/5th Dimension (RCA)—Bourne, Teal (Jody Wayne)

SPAIN

(Courtesy of El Musical)

This Week	Last Week	Title	Artist
1	2	QUIERO ABRAZARTE TANTO	*Tanto Manuel (Fonogram)—Ediciones Musicales Fontana

SWITZERLAND

(Courtesy Radio Switzerland)

This Week	Last Week	Title	Artist
1	1	BLACK NIGHT	Deep Purple (Harvest)
2	4	SAN BERNADINO	Christie (CBS)
3	2	COMME J'AI TOUJOURS ENVIE D'AIMER	Marc Hamilton (Carrere/Philips)
4	3	PARANOID	Black Sabbath (Vertigo)
5	6	OH, WANN KOMMT DU?	Daliah Lavi (Polydor)
6	5	A SONG OF JOY	Miguel Rios (AZ Disc)
7	7	WILD WORLD	Jimmy Cliff (Philips)
8	8	BACK HOME	Golden Earring (Polydor)
9	10	WIGWAM	Bob Dylan (CBS)
10		GANZ DE BAPPE	Trios Eugster (Tell Record)

WEST GERMANY

(Courtesy Schallplatte)

This Week	Last Week	Title	Artist
1		IN EINER BAR IN MEXICO	Heino (Columbia)—V. Klebs (Becht)
2	1	A SONG OF JOY	Miguel Rios (Polydor)—M. Hispavox/SGAE/M. d. W.
3	6	HIER IST EIN MENSCH	Peter Alexander (Ariola)—Arbos RMI (Doven/Halvey)
4	3	LOOKIN' OUT MY BACK DOOR	Credence Clearwater Revival (Bellaphon)—Burlington/Arends (Fogerty)
5	2	SAN BERNADINO	Christie (CBS)—Christabel (Jeff Christie)
6		ICH HAB' MEIN GLUECK GEFUNDEN	Howard Carpendale (Columbia)—Intro (Szenkar)
7	10	BLACK NIGHT	Deep Purple (Harvest)—FDH (Blackmore/Gillian/Glover)
8		ICH BIN VERLIEBT IN DIE LIEBE	Chris Roberts (Polydor)—Lilithon (Twardy/Lilith)
9	7	JULIA	Flippers (Bellaphon) Marino-Badenia (Meiser/Hendrik)
10		ME AND MY LIFE	Tremeloes (Gale)—Blakeley/Hawkes

modern, attractive office space to rent

4600 SQ. FT.—165 WEST 46TH ST.
CENTER OF THEATRE DISTRICT
15TH FLOOR
SOUTHERN AND WESTERN EXPOSURES
OVER TIMES SQUARE

CALL 757-8635

HEINTJE



GOT THEM WHERE THEY LIVE!

MILLIONS OF PEOPLE WATCHED CHEVROLET'S "CHANGING SCENE" LAST WEEK AND SAW THE EUROPEAN SENSATION SINGING "MAMA." THOUSANDS OF REQUESTS FOR HEINTJE'S "MAMA" ARE POURING IN... AND YOU KNOW WHAT THAT MEANS!

HEINTJE'S "MAMA" (K-14183) IS FROM HIS FIRST
MGM ALBUM "MAMA" (SE-4739).



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK

146

LAST WEEK

120

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

*ELVIS PRESLEY—THERE GOES MY EVERYTHING/ I REALLY DON'T WANT TO KNOW (2:58/2:45)

(Writers: Frazier/Branes-Robertson) (Blue Crest, BMI / Hill & Range, BMI)—From his forthcoming LP, Presley comes up with two country classics certain to follow in the smash footsteps of "You Don't Have to Say You Love Me." First is the Dallas Frazier ballad, a No. 1 hit for Jack Greene, and then the Don Robertson-Howard Barnes a super Eddy Arnold hit of the past. RCA 47-9960.

DIANA ROSS—REMEMBER ME (3:09)

(Prod. Nickolas Ashford & Valerie Simpson) (Writers: Ashford-Simpson) (Jobete, BMI)—Hot on the heels of her No. 1 chart winner, "Ain't No Mountain High Enough" comes a driving rock ballad penned by Nick Ashford and Valerie Simpson. Headed right for the Top 20. Flip: (No information available). Motown 1176

BREAD—LET YOUR LOVE GO (2:15)

(Prod. David Gates together with Griffin/Royer) (Writer: Gates) (Screen Gems-Columbia, BMI)—Group follows their two Top 10 winners, "Make It

With You" and "It Don't Matter to Me" with another heavy rock ballad loaded with the same sales and chart potency. Flip: "Too Much Love" (Olde Grog, BMI). Elektra 45711

WHEN I'M DEAD AND GONE—McGUINNESS FLINT (2:52)/BOB SUMMERS (2:45)

(Prod. Glyn Johns/Bob Summers) (Writers: Gallagher-Lyle)—Song is headed for No. 1 on the British chart via the original on Capitol. The infectious heavy rocker is picked Top 20 here and now the battle is on to see which label brings it through in the U.S. Both treatments are super and one should put it at the top of the Hot 100. Capitol 3014/MGM 14206

GENE & JERRY—YOU JUST CAN'T WIN (By Making the Same Mistake) (2:37)

(Prod. Gene & Jerry) (Writers: Simmons-Dixon-Simmons) (Cachand/Tecob, BMI)—Jerry Butler and Gene Chandler team for a blockbuster session loaded with Top 10 potential, pop and soul. The driving rhythm ballad moves from start to finish and it will prove a giant. Flip: (No information available). Mercury 73163

TOP 60 POP SPOTLIGHT

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

JOHNNIE TAYLOR— JODY GOT YOUR GIRL AND GONE (3:05)

(Prod. Don Davis) (Writers: Barker-Wilson-Davis) (Groovesville, BMI)—Taylor follows his "I Am Somebody" winner with one of his strongest releases. The blues ballad with a heavy funky beat has some of that infectious flavor and feel of "I Heard It Through the Grapevine." Powerful entry. Flip: "A Fool Like Me" (2:48) (Groovesville, BMI). Stax 0085

CANDI STATON—HE CALLED ME BABY (2:42)

(Prod. Rick Hall) (Writer: Howard) (Central Songs, BMI)—Her "Stand By Your Man" put her way up the Hot 100 and Soul Charts. This super heavy blues ballad, also a country classic, penned by Harlan Howard, offers all of that chart potential and more. Powerful performance and Rick Hall production. Flip: "What Would Become of Me" (2:45) (Fame, BMI). Fame 1476

MARK LINDSAY—PROBLEM CHILD (2:35)

(Prod. Jerry Fuller) (Writer: Davis) (Songpainter, BMI)—The Mac Davis rhythm ballad with strong lyric line serves as potent material for Lindsay, certain to fast top his recent "And the Grass Won't Pay No Mind." Heavy Bill Justis arrangement and Jerry Fuller production. Flip: (No information available). Columbia 4-45286

EDISON LIGHTHOUSE— IT'S UP TO YOU PETULA (2:52)

(Prod. Chris Arnold, David Martin & Geoff Morrow) (Dunbar, BMI)—The smooth group strikes back with catchy bubblegum-flavored rhythm ballad that will put them right up the Hot 100 once again. Flip: "Let's Make It Up" (2:45) (Dunbar, BMI). Bell 960

4 SEASONS—WHERE ARE MY DREAMS (3:15)

(Prod. Bob Crewe & Bob Gaudio) (Writer: Lizer) (Five Arts, BMI)—Group

is back in their familiar driving rock-ballad and heavy selling bag with this entry, certain to return them to Top 40 programming and the charts. Flip: (No information available). Philips 40694

EMITT RHODES—FRESH AS A DAISY (2:46)

(Prod. Emitt Rhodes & Harvey Bruce) (Writer: Rhodes) (Thirty Four, ASCAP)—The composer-producer-performer is riding high on the LP chart with his initial package from which this swinging rhythm ballad is taken. Super single, it will hit the Hot 100 with sales impact. Flip: "You Take the Dark Out of the Night" (2:54) (Thirty Four, ASCAP). Dunhill 4267

BILL MEDLEY—WASN'T IT EASY (3:05)

(Prod. Bill Medley) (Writer: Medley) (Orange Grove, BMI)—Medley wrote, produced and performed this swinger with an important lyric line. Session builds into hand-clapping sing-a-long a la "Give Peace a Chance." Has it all to pull him up the Hot 100. Should be heard through. Flip: (No information available). MGM 14202

*LIZ DAMON'S ORIENT EXPRESS— 1900 YESTERDAY (2:40)

(Prod. George J.D. Chun) (Writer: Cameron) (Lameja, BMI)—The No. 1 smash of Hawaii is a ballad beauty that offers much of the feel and flavor of the Carpenters' successes. A work record, it should break through for a heavy chart winner. . . . Hot 100 and Easy Listening. Flip: (No information available). White Whale 368

*COUNTRY COALITION—KEEPIN' FREE (2:17)

(Prod. Steve Barri & Joel Sill) (Writers: Karlin-Wilson-James) (Pamco, BMI)—From the film "Lovers and Other Strangers" comes a winning folk-rock ballad with a smooth vocal workout, loaded with top Hot 100 and Easy Listening potential. Composer Fred Karlin could have another "Come Saturday Morning" here. Flip: (No information available). ABC 11286

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

BOBBY BLOOM—Where Are We Going (2:19) (Prod. John Linde, Vinnie Testa, M.L. Laine) (Writers: Lane-Linde) (Kama-Sutra, BMI)—Bloom, now riding high on MGM via "Montego Bay," is heard here in an earlier master which is a potent rocker that could prove an important Hot 100 winner as well. Roulette 7095

***ASSEMBLED MULTITUDE—Medley from "Superstar" (2:47)** (Prod. Bill Buster & Tom Sellers) (Writers: Webber-Rice) (Leeds, ASCAP)—From the rock opera "Superstar," now climbing the LP chart, comes a medley by the people who proved a smash with their Overture from "Tommy." Much chart and sales potential here. Atlantic 2780

MYLON—Contemplation (2:41) (Prod. Allen Toussaint) (Writer: LeFevre) (LeFevre, BMI)—Mylon's been touring with such super people as Traffic, Eric Clapton and Ten Years After which should help put this original folk ballad with a top vocal workout on the Hot 100. Cotillion 44100

BLOODROCK—D.O.A. (4:14) (Prod. Terry Knight) (Writers: Rutledge-Hill-Grundy-Taylor-Dickens-Cobb) (Ledgfield, BMI)—From the Hot LP chart item comes an off beat rhythm ballad with a heavy lyric content that could make chart noise. Currently a regional breakout in the Dallas-Ft. Worth area. Capitol 3009

BARBARA LEWIS—Ask the Lonely (3:11) (Prod. Ollie McLaughlin) (Writers: Stevenson-Hunter) (Jobete, BMI)—A past Four Tops ballad is updated in a groovy reading by the stylist and offers much potential for the pop and soul charts. Enterprise 9027

***JERRY SMITH—The Toy Piano (2:20)** (Writer: Smith) (Papa Joe's Music House, ASCAP)—A moving piece of ballad material with a compelling narration and an infectious piano solo loaded with Easy Listening and chart potential. Decca 32769

ROBIN GREAN—Who Would Have Thought It Would Be You? (2:50) (Prod. Robin Grean) (Writer: Grean) (September, ASCAP)—The bright performer turns producer as well as composer with a strong rock ballad that could easily put her up the Hot 100 with heavy sales. Strong commercial entry. Ranwood 890

EVERLON NEVERMOR—Ah Music (3:00) (Prod. Alan Mitnick) (Writers: Daniels-Nathanson-Fagienbaum-Fischer) (Gelt, BMI)—From the Michigan area comes a driving rock group that have the ingredients here to bring them to the Hot 100. Good Top 40 sound. Vanguard 35120

MISS D.D. PHILLIPS—After the Rain (2:48) (Prod. Robert Byrne) (Writer: Gobbs) (Famous, ASCAP)—Fresh, smooth and commercial vocal sound with an equally commercial piece of ballad material that builds into a solid rocker and offers much for Top 40 and the Hot 100. Evolution 1032

SAVAGE ROSE featuring Annette—Sunday Morning (3:46) (Prod. Savage Rose) (Writers: Koppel-Koppel) (Important, ASCAP)—Hot European group could break here via this initial single a solid rocker with a wild and unique lead vocal. Watch this one, it could prove a left field smash. Label handled by RCA. Gregar 71-0104

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

ARLENE HARDEN— TRUE LOVE IS GREATER THAN FRIENDSHIP (3:02)

(Prod. Frank Jones) (Writer: Perkins) (Ensign/Cedarwood, BMI)—Carl Perkins wrote this exceptional ballad for the film "Little Fauss and Big Halsy" and it is delivered in an equally top performance. This one has Top 10 possibilities with a heavy cross-over to the pop market. Flip: (No information available). Columbia 4-45287

HAGERS—I'M MILES AWAY (2:36)

(Prod. Kelso Herston) (Writer: McCoy) (Blue Book, BMI)—The stars of TV's "Hee Haw" did well with their recent "Silver Wings." This strong rhythm item has it to take them into the Top 20. Top performance and production work by Kelso Herston. Flip: "Loony Caboose" (2:09) (Blue Book, BMI). Capitol 3012

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JACK BARLOW—Dayton, Ohio (2:38) (Tree, BMI). DOT 17366
DICKEY LEE—Special (2:36) (Jack & Bill, ASCAP). RCA 47-9941
RED SOVINE—The Unfinished Letter (3:09) (Arnel-North State, ASCAP). STARDAY 9231
BETH MOORE—Put Your Hand in the Hand (2:29) (Beechwood, BMI). CAPITOL 3013
LUCILLE STARR—Sock It To Satan (2:15) (Tree, BMI). DOT 17367
JOHNNY SEAY—Annie's Going to Sing Her Song (3:06) (Deep Fork, ASCAP). VIKING 1017
IRA ALLEN—Family Problems (2:36) (Blender/Gold Book, ASCAP). CAPITOL 2993

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

GENE & JERRY—YOU JUST CAN'T WIN (By Making the Same Mistake) (See Pop Pick)

JOHNNIE TAYLOR—JODY GOT YOUR GIRL AND GONE (See Pop Pick)

CANDI STATON—HE CALLED ME BABY (See Pop Pick)

ETTA JAMES—THE LOVE OF MY MAN (3:35)

(Prod. Ralph Bass & Gene Barge) (Writer: Bonds) (Heavy, BMI)—Following up "Losers Weepers" is a powerful swinger and another wild vocal workout headed right for the Top 20. Much pop appeal as well. Flip: "Nothing From Nothing Leave Nothing" (3:30) (Heavy, BMI). Chess 2100

SHACK—TOO MANY LOVERS (2:43)

(Prod. Homer Banks-Raymond Jackson) (Writers: Banks-Jackson) (East/Memphis, BMI)—Out of the Memphis area comes a heavy vocal workout on potent, funky beat ballad material that will spiral right up the Soul chart and move over to pop. Blockbuster entry is this super discovery. Flip: (No information available). Volt 4051

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

BILLY PRESTON—My Sweet Lord (3:21) (Harrisons, BMI). APPLE 1826
CARL CARLTON—I Can Feel It (2:25) (Colfam/Tairi/Don, BMI). BACK BEAT 617
WALLY COX—This Man (2:48) (Cachand/Arinda, BMI). WAND 11233
PAT SANDS AND THE PEEBLES—Hot Dog I Love Him So (2:25) (Nickel Shoe, BMI). SUSSEX 203
THE PRETENDERS—I Call It Love (2:18) (Sanavan, BMI). CARNIVAL 550
JO ANN KING—(Let's Leave It) This Lovin' Way (3:06) (Easy Listening, ASCAP). PHIL L.A. OF SOUL 344

BEST OF THE NEW CHRISTMAS SINGLES LIST

BOBBY SHERMAN—Goin' Home (Sing a Song of Christmas Cheer) (3:14) (Green Apple/Sequel, BMI) Metromedia 204
HERB ALPERT & THE TIJUANA BRASS—The Bell That Couldn't Jingle (2:19) (Shamley, ASCAP). A&M 1237
BING CROSBY—A Time to Be Jolly (2:10) (Daybreak, ASCAP). Daybreak 1001
MEL TORME—The Christmas Song (Chestnuts Roasting On an Open Fire) (3:11) (Morris, ASCAP). Columbia 4-45283
JERRY LEE LEWIS—I Can't Have Merry Christmas, Mary (Without You) (2:36) (DeCapo, BMI). Mercury 73155
GEORGE HAMILTON IV—Nativity (The Nativity) (3:29) (Backwoods/Regents, BMI). RCA 47-9937

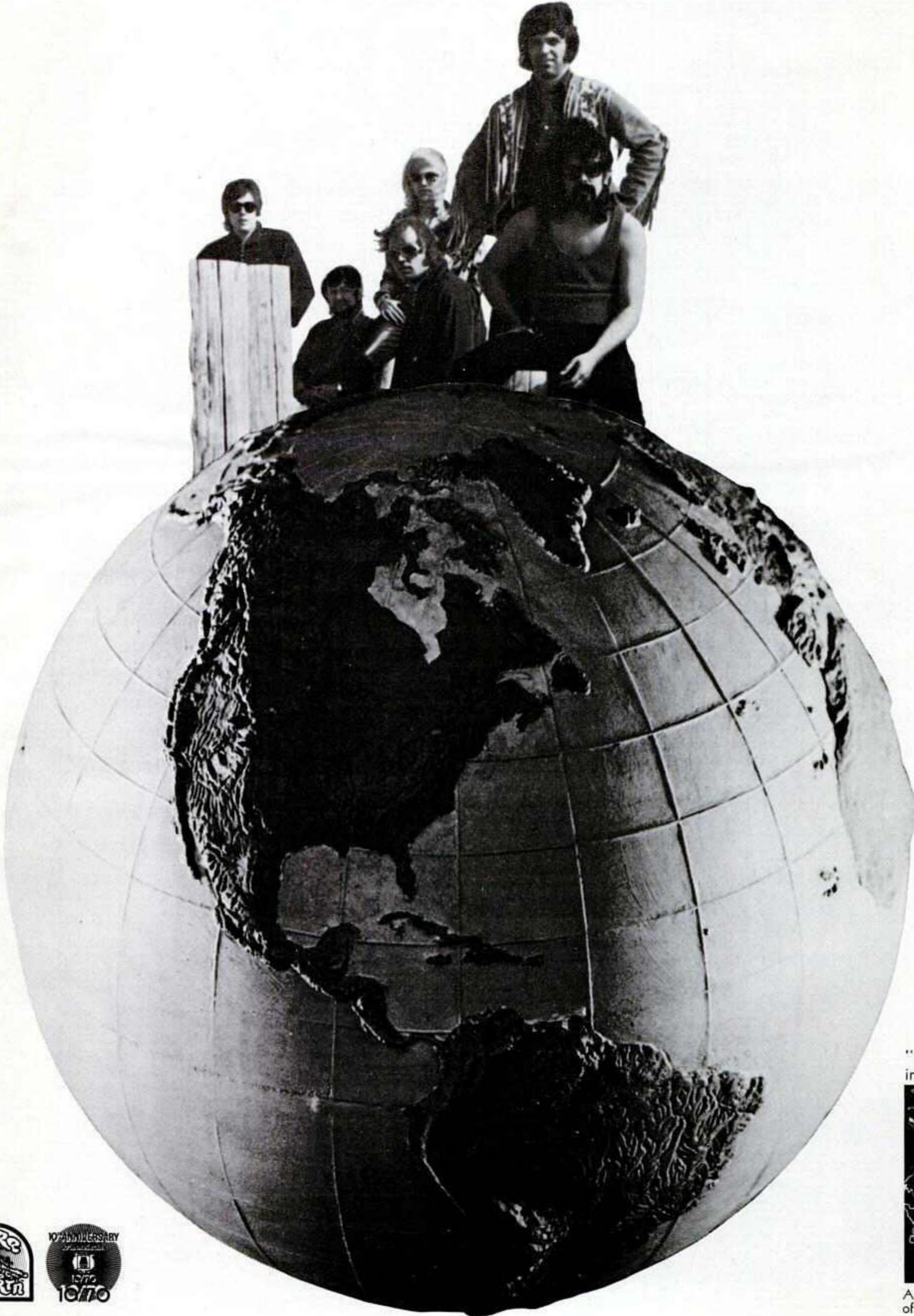
DECEMBER 19, 1970, BILLBOARD

Copyrighted material

Rare Earth "Born to Wander"

(R-5021)

Born to be a hit.



"Born to Wander" is contained
in the album "Ecology" (RS-514)



Also includes the complete version
of the hit "(I Know) I'm Losing You."





BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	THE TEARS OF A CLOWN 10	Smokey Robinson & the Miracles (Henry Cosby & "Smokey"), Tamla 54199 (Motown)
2	6	MY SWEET LORD/ISN'T IT A PITY 4	George Harrison (George Harrison/Phil Spector), Apple 2995
3	4	ONE LESS BELL TO ANSWER 9	Fifth Dimension (Bones Howe), Bell 940
4	2	I THINK I LOVE YOU 11	Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910
5	7	BLACK MAGIC WOMAN 6	Santana (Fred Catero/Santana), Columbia 4-45270
6	20	KNOCK THREE TIMES 5	Dawn (Tokens & Dave Appell), Bell 938
7	12	STONED LOVE 7	Supremes (Frank Wilson), Motown 1172
8	9	DOES ANYBODY REALLY KNOW WHAT TIME IT IS? 7	Chicago (James William Guercio), Columbia 4-45264
9	3	GYPSY WOMAN 16	Brian Hyland (Del Shannon), UNI 55240
10	8	NO MATTER WHAT 8	Badfinger (Mal Evans), Apple 1822
11	10	SHARE THE LAND 9	Guess Who (Nimbus 9 & Jack Richardson), RCA 74-0388
12	11	WE'VE ONLY JUST BEGUN 15	Carpenters (Jack Daugherty), A&M 1217
13	13	5-10-15-20 (25-30 Years of Love) 12	Presidents (Van McCoy), Sussex 207 (Buddah)
14	5	I'LL BE THERE 14	Jackson 5 (Hal Davis), Motown 1171
15	22	DOMINO 6	Van Morrison (Van Morrison), Warner Bros. 7434
16	16	HEAVEN HELP US ALL 10	Stevie Wonder (Ron Miller & Tom Baird), Tamla 54200 (Motown)
17	19	BE MY BABY 7	Andy Kim (Jeff Barry), Steed 729 (Paramount)
18	18	AFTER MIDNIGHT 10	Eric Clapton (Delaney Bramlett), Atco 6784
19	23	FOR THE GOOD TIMES 17	Ray Price (Don Law), Columbia 4-45178
20	21	HE AIN'T HEAVY... HE'S MY BROTHER 7	Neil Diamond (Neil Diamond & Tom Catalano), Uni 55264
21	15	FIRE AND RAIN 15	James Taylor (Peter Asher), Warner Bros. 7423
22	17	MONTEGO BAY 15	Bobby Bloom (Jeff Barry), MGM 157
23	28	ONE MAN BAND 5	Three Dog Night (Richard Podolor), Dunhill 4262
24	14	YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP 9	Elvis Presley, RCA Victor 47-9916
25	32	PAY TO THE PIPER 6	Chairmen of the Board (Holland-Dozier-Holland), Invictus 9081 (Capitol)
26	29	CAN'T STOP LOVING YOU 5	Tom Jones (Peter Sullivan), Parrot 40056 (London)
27	40	STONEY END 8	Barbra Streisand (Richard Perry), Columbia 4-45236
28	30	GROOVE ME 9	King Floyd (E. Walker), Chimneyville 435 (Cotillion)
29	34	IT'S IMPOSSIBLE 6	Perry Como (Ernie Aitschuler), RCA 74-0387
30	35	RIVER DEEP—MOUNTAIN HIGH 4	Supremes & Four Tops (Ashford & Simpson), Motown 1173
31	36	IMMIGRANT SONG 5	Led Zeppelin (Jimmy Page), Atlantic 2777
32	42	IF I WERE YOUR WOMAN 4	Gladys Knight & the Pips (Clay McMurray), Soul 35078
33	33	ONLY LOVE CAN BREAK YOUR HEART 9	Neil Young (Neil Young & David Briggs), Reprise 0958

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	26	ENGINE NUMBER 9 13	Wilson Pickett (Staff), Atlantic 2766
35	38	I'M NOT MY BROTHER'S KEEPER 10	Flaming Ember (William Weatherspoon/Raynard Miner), Hot Wax 7006 (Buddah)
36	39	DO IT 7	Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 580
37	41	BORDER SONG/YOU AND ME 5	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2772
38	49	YOUR SONG 4	Elton John (Gus Dudgeon), UNI 55265
39	67	LOVE THE ONE YOU'RE WITH 2	Stephen Stills (Stephen Stills), Atlantic 2778
40	48	ROSE GARDEN 4	Lynn Anderson (Glenn Sutton), Columbia 4-45252
41	56	LONELY DAYS 3	Bee Gees (B.R.M. Gibb & R. Stigwood), Atco 6795
42	44	IF YOU WERE MINE 12	Ray Charles (Joe Adams), ABC/TRC 11271
43	25	SEE ME, FEEL ME 13	Who (Kit Lambert), Decca 732729
44	46	WE GOTTA GET YOU A WOMAN 6	Runt (Todd Rundgren), Ampex 31001
45	50	GAMES 7	Redeye (Al Schmitt), Pentagram 204 (Viva-MCA)
46	47	MR. BOJANGLES 5	Nitty Gritty Dirt Band (William E. McEuen), Liberty 56197
47	27	YELLOW RIVER 23	Christie (Mike Smith), Epic 5-10626 (Columbia)
48	37	HEED THE CALL 10	Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 0953
49	53	MORNING 6	Jim Ed Brown (Bob Ferguson), RCA Victor 47-9909
50	45	CHAINS AND THINGS 8	B. B. King (Bill Szymczyk), ABC 11280
51	51	IT'S ALL IN YOUR MIND 7	Clarence Carter (Rick Hall), Atlantic 2774
52	66	STEALER 4	Free (Free), A&M 1230
53	61	(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO 5	Curtis Mayfield (Curtis Mayfield), Curtom 1955 (Buddah)
54	55	ACE OF SPADES 6	O. V. Wright (Willie Mitchell), Back Beat 615 (Duke)
55	60	MOST OF ALL 4	B. J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12299
56	59	SILVER MOON 4	Michael Nesmith & the First National Band (Michael Nesmith), RCA 74-0399
57	31	LET'S WORK TOGETHER 11	Canned Heat (Skip Taylor & Canned Heat), Liberty 56151
58	43	AS THE YEARS GO BY 18	Mashmakhan (Billy Jackson), Epic 5-10634 (Columbia)
59	65	THE GREEN GRASS STARTS TO GROW 3	Dionne Warwick (Burt Bacharach), Scepter 12300
60	62	AMOS MOSES 8	Jerry Reed (Chet Atkins), RCA Victor 47-9904
61	63	BIG LEG WOMAN (With a Short, Short Mini Skirt) 8	Israel Tolibert (C. A. Warren), Warren 106
62	—	STOP THE WAR NOW 1	Edwin Starr (Norman Whitfield), Gordy 7104
63	83	BORN TO WANDER 2	Rare Earth (Tom Baird), Rare Earth 5021 (Motown)
64	68	ALL I HAVE 5	Moments (George Kerr & Sylvia), Stang 5017
65	71	PARANOID 4	Black Sabbath (Rodger Bain), Warner Bros. 7437
66	54	WHO NEEDS YA 6	Steppenwolf (Richard Podolor), Dunhill 4261

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	52	KING OF ROCK & ROLL 9	Crow (Bob Monaco), Amaret 125
68	74	RUBY TUESDAY 3	Melanie (Peter Schekeryk), Buddah 202
69	78	PRECIOUS PRECIOUS 3	Jackie Moore (David Crawford), Atlantic 2681
70	70	CAROLINA IN MY MIND 6	James Taylor (Peter Asher), Apple 1805
71	72	WHEN THE PARTY IS OVER 4	Robert John (George Tobin), A&M 1210
72	86	SOMEBODY'S WATCHING YOU 2	Little Sister (Sly Stone), Stone Flower 9001 (Atlantic)
73	76	AMAZING GRACE 2	Judy Collins (Mark Abramson), Elektra 45709
74	77	GYPSY QUEEN, Part I 3	Gypsy (Enrico Rosenbaum, Jim Walsh & Glen Pace), Metromedia 202
75	75	BLACK NIGHT 3	Deep Purple (Deep Purple), Warner Bros. 7405
76	81	FLESH AND BLOOD 2	Johnny Cash (Bob Johnston), Columbia 4-45269
77	79	I CAN'T GET NEXT TO YOU 5	Al Greene (Al Greene-Willie Mitchell), Hi 2182 (London)
78	85	MEAN MISTREATER 2	Grand Funk Railroad (Terry Knight), Capitol 2996
79	89	HEARTBREAK HOTEL 2	Frijid Pink (Pink Unlimited & Vinny Testa), Parrot 352 (London)
80	—	CHURCH ST. SOUL REVIVAL 1	Tommy James (Tommy James & Bob King), Roulette 7093
81	—	YOUR TIME TO CRY 1	Joe Simon (John Richbourg & Joe Simon), Spring 108 (Polydor)
82	82	WHITER SHADE OF PALE 2	R. B. Greaves (Ahmet Ertegun), Atco 6789
83	91	MAGGIE 3	Redbone (Lolly Vegas & Pete Welding), Epic 5-10670 (Columbia)
84	84	COAL MINER'S DAUGHTER 3	Loretta Lynn (Owen Bradley), Decca 32749
85	88	SING HIGH SING LOW 3	Anne Murray (Brian Ahern), Capitol 2988
86	—	BRIDGET THE MIDGET (The Queen of the Blues) 1	Ray Stevens (Ray Stevens), Barnaby 2024 (Columbia)
87	100	EVERYTHING IS GOING TO BE ALRIGHT 2	Teegarden & Vanwinkle (Jim Cassily/Teegarden & Vanwinkle), Westbound 171 (Janus)
88	—	THEY CAN'T TAKE AWAY OUR MUSIC 1	Eric Burdon & War (Jerry Goldstein), MGM 14196
89	90	KEEP ON LOVING ME (You'll See the Change) 3	Bobby Bland (Don Davis), Duke 464
90	—	ARE YOU MY WOMAN 1	Chi-Lites (Eugene Record), Brunswick 55442
91	92	WE GOT TO LIVE TOGETHER 2	Buddy Miles (Robin McBride & Buddy Miles), Mercury 73159
92	—	(Do the) PUSH & PULL (Part I) 1	Rufus Thomas (Al Bell & Tom Nixon), Stax 0079
93	93	WRAP IT UP 2	Archie Bell & The Drells (Dave Crawford & Brad Shapiro), Atlantic 2768
94	—	GOD BLESS WHOEVER SENT YOU 1	Originals (Clay McMurray), Soul 35079
95	96	FREE TO CARRY ON 3	Sandpipers (Bob Alcivar), A&M 1227
96	98	I'M SO PROUD 2	Main Ingredient (Silvester, Simmons, McPherson), RCA Victor 74-0401
97	97	SATIN RED & BLACK VELVET WOMAN 2	Dave Mason (Tommy Lipuma), Blue Thumb 7117 (Capitol)
98	99	AFTER THE FEELING IS GONE 2	Five Flights Up (John Florez), T. A. 207 (Bell)
99	—	BURNING BRIDGES 3	Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151
100	—	THIS LOVE IS REAL 1	Jackie Wilson (Paul Davis), Brunswick 55443

HOT 100 A TO Z—(Publisher-Licensee)

Ace of Spades (Don, BMI) 54	Chains and Things (Malace/Ruffinas, BMI) 50	Let's Work Together (Mozelle, BMI) 57	Silver Moon (Screen Gems-Columbia, BMI) 56
After the Feeling Is Gone (Cotillion/Muscle Shoals/Sound, BMI) 58	Church St. Soul Revival (Big Seven, BMI) 80	Lonely Days (Cassole/Warner Tamerlane, BMI) 41	Sing High Sing Low (All Saints Crusade, BMI) 85
After Midnight (Viva, BMI) 18	Coal Miner's Daughter (Surre-Fire, BMI) 84	Love the One You're With (Gold Hill, BMI) 39	Somebody's Watching You (Daly City, BMI) 72
All I Have (Gamb, BMI) 98	Do It (Tallyrand, BMI) 34	Maggie (Novasene/Blackwood, BMI) 83	Stealer (Irving, BMI) 52
Amazing Grace (Rocky Mountain Nat'l Park, ASCAP) 73	(Do They) Push & Pull (Part I) (East/Memphis, BMI) 92	Mean Mistreater (Storybook, BMI) 78	Stoned Love (Jobete, BMI) 57
Amos Moses (Vector, BMI) 60	Heartbreak Hotel (True, BMI) 79	Montego Bay (Usart/Cheesburger, BMI) 49	Stop the War Now (Jobete, BMI) 42
Are You My Woman (Julio-Brian, BMI) 90	Heaven Help Us All (Stein & Van Stock, ASCAP) 16	Morning (Shaw Biz, BMI) 48	Tears of a Clown (Jobete, BMI) 1
As the Years Go By (Maknon/Blackwood, BMI) 58	Heed the Call (Quill, ASCAP) 48	Most of All (Low-Sal, BMI) 4	They Can't Take Away Our Music (Far Out, ASCAP/Goldstein, BMI) 88
Be My Baby (Trio/Mother Bertha, BMI) 17	I Can't Get Next to You (Jobete, BMI) 77	Mr. Bojangles (Cotillion/Daniel, BMI) 44	This Love Is Real (Julio-Brian/Jordan, BMI) 100
Big Legged Woman (With a Short, Short Mini Skirt) (Carwar, BMI) 61	I Think I Love You (Screen Gems-Columbia, BMI) 4	My Sweet Lord (Harrisons, BMI) 2	We Got to Live Together (Milas Ahead, ASCAP) 91
Black Magic Woman (Murbe, BMI) 5	I'll Be There (Jobete, BMI) 32	No Matter What (Apple, ASCAP) 10	We Gotta Get You a Woman (Earmark, BMI) 44
Black Night (NEC, BMI) 57	If I Were Your Woman (Jobete, BMI) 14	One Less Bell to Answer (Blue Seas/Jac, ASCAP) 3	We've Only Just Begun (Irving, BMI) 12
Border Song (James, BMI) 75	If You Were Mine (Tangerine, BMI) 42	One Man Band (Screen Gems-Columbia, BMI) 23	When the Party's Over (Esign, BMI) 71
Born to Wander (Stein & Van Stock, ASCAP) 63	I'm Proud (Curtom, BMI) 94	Only Love Can Break Your Heart (Broken Arrow/Cotillion, BMI) 33	Whiter Shade of Pale (Essex, ASCAP) 82
Bridget the Midget (The Queen of the Blues) (Ahab, BMI) 86	Immigrant Song (Supertype, ASCAP) 31	Paranoid (Tro-Anderson, ASCAP) 65	Who Needs Ya (Trousdale, BMI) 66
Burning Bridges (Hastings, BMI) 99	Isn't It a Pity (Harrisons, BMI) 2	Pay to the Piper (Gold Forever, BMI) 25	Wrap It Up (East/Memphis/Pronto, BMI) 93
Can't Stop Loving You (Felsted, BMI) 26	It's All in Your Mind (Fame, BMI) 51	Precious Precious (Cotillion, BMI) 69	Yellow River (Noma, BMI) 47
Carolina in My Mind (Blackwood/Country Road, BMI) 70	It's Impossible (Sunburg, BMI) 29	River Deep—Mountain High (Mother Bertha/Trio, BMI) 30	You and Me (Pundit, BMI) 37
	Keep On Loving Me (You'll See the Change) (Groovesville, BMI) 89	Rose Garden (Lowery, BMI) 40	You Don't Have to Say You Love Me (Miller, ASCAP) 39
	King of Rock and Roll (Hastings, BMI) 67	Ruby Tuesday (Gideon, BMI) 68	Your Song (James, BMI) 28
	Knock Three Times (Pocketful of Tunes/Jillibarn/Saturday, BMI) 6	Satin Red & Black Velvet Woman (Coachhouse, BMI) 97	Your Time to Cry (Gaucho, BMI) 81
		See Me, Feel Me (Track, BMI) 43	
		Share the Land (Dunbar/Cirrus/Expressions, BMI) 11	

Heartbreak Hotel



Another explosive single by

Fried Pink

352



S P L P T Billboard

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	SANTANA Abraxas Columbia KC 30130	11 ●
★	5	SLY & THE FAMILY STONE Greatest Hits Epic KE 30325 (Columbia)	7 ●
3	2	LED ZEPPELIN III Atlantic SD 7201	9 ●
★	7	STEPHEN STILLS Atlantic SD 7202	4 ●
★	—	GEORGE HARRISON All Things Must Pass Apple STCH 639	1 ●
6	3	CARPENTERS Close to You A&M SP 4271	14 ●
★	8	GRAND FUNK RAILROAD Live Album Capitol SWBB 633	3 ●
8	6	JACKSON 5 Third Album Motown MS 718	13 ●
★	10	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206	5 ●
10	4	JAMES TAYLOR Sweet Baby James Warner Bros. WS 1843	41 ●
11	11	THE PARTRIDGE FAMILY ALBUM Bell 6050	8 ●
★	14	ISAAC HAYES To Be Continued Enterprise ENS 1014 (Stax/Volt)	3 ●
★	15	NEIL DIAMOND Tap Root Manuscript UNI 73092	5 ●
14	12	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 8402	22 ●
15	16	CHICAGO Columbia KGP 24	45 ●
16	18	DEREK & THE DOMINOS Layla Atco SD 2-704	5 ●
17	13	NEIL YOUNG After the Gold Rush Reprise RS 6383	14 ●
18	9	BOB DYLAN New Morning Columbia KC 30290	6 ●
★	22	STEPPENWOLF 7 ABC/Dunhill DSX 50090	5 ●
20	19	ROLLING STONES Get Yer Ya-Ya's Out! London NPS 5	10 ●
★	78	THREE DOG NIGHT Naturally Dunhill DSX 50088	2 ●
22	24	NEIL DIAMOND Gold Uni 73084	18 ●
23	25	ELTON JOHN Uni 73090	12 ●
★	33	BLACK SABBATH Warner Bros. WS 1871	17 ●
25	17	WOODSTOCK Soundtrack Cotillion SD 3-500	29 ●
26	28	CURTIS MAYFIELD Curtis Curton CRS 8005 (Buddah)	12 ●
★	29	JUDY COLLINS Whales & Nightingales Elektra EKS 75010	3 ●
★	34	BADFINGER No Dice Apple ST 3367	4 ●
★	40	JEFFERSON AIRPLANE Worst of RCA Victor LSP 4459	2 ●
30	20	GUESS WHO Share the Land RCA Victor LSP 4359	10 ●
31	35	TEMPTATIONS Greatest Hits, Vol. II Gordy GS 954 (Motown)	13 ●
32	26	WHO Tommy Decca DXSW 7205	66 ●
★	52	RAY PRICE For the Good Times Columbia C 30106	15 ●
34	36	CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	38 ●
35	32	GRAND FUNK RAILROAD Closer to Home Capitol SKAO 471	24 ●

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	77	TEN YEARS AFTER Watt Deram XDES 18050	2 ●
★	63	ELVIS PRESLEY That's the Way It Is RCA Victor LSP 4445	2 ●
38	23	TOM JONES I (Who Have Nothing) Parrot XPAS 71039 (London)	6 ●
39	21	JOE COCKER Mad Dogs & Englishmen A&M SP 6002	16 ●
40	41	BYRDS (Untitled) Columbia G 30127	10 ●
41	30	MOODY BLUES A Question of Balance Threshold THS 3 (London)	15 ●
42	31	B. B. KING Indianola Mississippi Seeds ABC ABCS 713	10 ●
43	27	BOBBY SHERMAN With Love, Bobby Metromedia KMD 1032	9 ●
44	42	BLOOD, SWEAT & TEARS 3 Columbia KS 30090	23 ●
45	47	JOHNNY CASH SHOW Columbia KC 30100	6 ●
46	46	TRAFFIC John Barleycorn Must Die United Artists UAS 5504	24 ●
47	48	DIANA ROSS Everything Is Everything Motown MS 724	5 ●
48	38	ALLMAN BROTHERS BAND Idlewild South Atco SD 33-342	9 ●
49	49	JIMI HENDRIX, BUDDY MILES & BILLY COX Band of Gypsies Capitol STAO 472	34 ●
50	39	SUGARLOAF Liberty LST 7640	19 ●
51	37	ARLO GUTHRIE Washington County Reprise RS 6411	7 ●
52	54	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 9914	45 ●
53	56	JOHN MAYALL U.S.A. Union Polydor 24-4022	9 ●
54	57	ROBERTA FLACK Chapter Two Atlantic SD 1569	17 ●
55	59	BLOODROCK II Capitol ST 491	7 ●
56	60	GLEN CAMPBELL Goodtime Album Capitol SW 493	12 ●
★	64	PINK FLOYD Atom Heart Mother Harvest SKAO 382 (Capitol)	7 ●
58	50	SAVOY BROWN Looking In Parrot PAS 71042 (London)	10 ●
59	51	ISAAC HAYES Movement Enterprise ENS 1010 (Stax/Volt)	36 ●
★	72	GRATEFUL DEAD American Beauty Warner Bros. WS 1893	2 ●
61	55	FOUR TOPS Still Waters Run Deep Motown MS 704	37 ●
★	75	EMITT RHODES Dunhill DS 50089	2 ●
63	45	JAMES BROWN Sex Machine King KS 7-1115	15 ●
64	68	JAMES GANG Rides Again ABC ABCS 711	22 ●
★	76	NANCY WILSON Now I Am a Woman Capitol ST 541	4 ●
66	62	ANNE MURRAY Snowbird Capitol ST 579	12 ●
67	61	BUDDY MILES Them Changes Mercury SR 61280	24 ●
68	58	GYPSY Metromedia M2D 1031	11 ●
★	81	DIONNE WARWICK Very Dionne Scepter SPS 587	2 ●
70	53	BUDDY MILES We Got to Live Together Mercury SR 61313	6 ●

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★	82	SUPREMES New Ways But Love Stays Motown MS 720	9 ●
72	44	FREE Fire & Water A&M SP 4268	16 ●
73	73	JOAN BAEZ The First 10 Years Vanguard VSD 6560	5 ●
74	65	ELVIS PRESLEY Almost in Love RCA Camden CAS 2440	5 ●
★	—	DOORS—13 Elektra EKS 74079	1 ●
76	69	FLEETWOOD MAC Kiln House Reprise RS 6408	8 ●
77	43	BAND Stage Fright Capitol ST 425	16 ●
78	84	FIFTH DIMENSION Portrait Bell 6045	26 ●
79	66	JAMES TAYLOR Apple SKAO 3352	12 ●
80	67	NEIL DIAMOND Shilo Bang 221	15 ●
81	83	ANDY WILLIAMS SHOW Columbia KC 30105	6 ●
82	85	THE SESAME STREET BOOK & RECORD Original TV Cast Columbia CS 1069	22 ●
83	86	WHO Live at Leeds Decca DL 79175	30 ●
84	70	RARE EARTH Ecology Rare Earth RS 514 (Motown)	24 ●
85	80	YOUNGBLOODS Rock Festival Warner Bros. WS 1978	8 ●
86	74	BEATLES Let It Be Apple AR 34001	29 ●
87	71	OTIS REDDING/JIMI HENDRIX EXPERIENCE Reprise MS 2029	14 ●
88	88	NITTY GRITTY DIRT BAND Uncle Charlie & His Dog Teddy Liberty LST 7642	3 ●
89	95	KENNY ROGERS & THE FIRST EDITION Tell It All Brother Reprise RS 6412	8 ●
90	92	SANTANA Columbia CS 9781	67 ●
91	100	SMOKEY ROBINSON & THE MIRACLES Pocketful of Miracles Tamla TS 306 (Motown)	9 ●
92	93	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	54 ●
93	96	THREE DOG NIGHT It Ain't Easy Dunhill DS 50078	34 ●
94	89	CHARLEY PRIDE 10th Album RCA Victor LSP 4367	23 ●
95	97	CANNED HEAT Future Blues Liberty LST 11002	15 ●
96	103	FIFTH DIMENSION Greatest Hits Soul City SCS 33900 (Liberty/United Artists)	32 ●
97	90	CHICAGO TRANSIT AUTHORITY Columbia GP 8	84 ●
98	79	ARETHA FRANKLIN Spirit in the Dark Atlantic SD 8265	15 ●
99	99	RINGO STARR Beaucoups of Blues Apple SMA5 3368	10 ●
100	87	IRON BUTTERFLY Metamorphosis Atco SD 33-339	17 ●
101	102	STEPPENWOLF Live Dunhill DS 50075	36 ●
102	91	WILSON PICKETT In Philadelphia Atlantic SD 8276	12 ●
103	94	BREAD On the Waters Elektra EKS 74076	20 ●
104	106	MERLE HAGGARD & THE STRANGERS Fightin' Side of Me Capitol ST 451	22 ●
105	108	ERIC CLAPTON Atco SD 33-329	22 ●

(Continued on page 68)

chartbusters

SOMEBODY'S WATCHING YOU

LITTLE SISTER

Produced by Sly Stone for
Stone Flower Productions Inc.

STONE FLOWER 9001

Distributed by Atlantic Records



PRECIOUS PRECIOUS

JACKIE MOORE

Produced by Dave Crawford



• Continued from page 66

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	104	VENTURES	10th Anniversary Album Liberty LST 35000	11
107	111	ENGELBERT HUMPERDINCK	We Made It Happen Parrot PAS 71033 (London)	24
108	113	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	59
109	98	MELANIE	Leftover Wine Buddah BDS 5066	13
110	105	LED ZEPPELIN II	Atlantic SD 8236	59
111	110	PAUL McCARTNEY	McCartney Apple STAO 3363 (Capitol)	33
112	112	BUTCH CASSIDY & THE SUNDANCE KID	Burt Bacharach/Soundtrack A&M SP 4227	56
113	101	IKE & TINA TURNER	Workin' Together Liberty LST 7650	3
114	114	BEST OF THE ARCHIES	Kirshner KES 109	4
★	—	MERLE HAGGARD	A Tribute to the Best Damn Fiddle Player in the World (Or My Salute to Bob Wills) Capitol ST 638	1
116	109	JACKSON 5	ABC Motown MS 709	29
117	117	QUICKSILVER MESSENGER SERVICE	Just for Love Capitol SKAO 498	18
118	118	THE LAST POETS	Douglas 3 (P.I.P.)	27
119	123	FRANK ZAPPA	Chunga's Revenge Bizarre/Reprise MS 2030	5
120	122	SLY & THE FAMILY STONE	Stand Epic BN 26456 (Columbia)	87
121	121	CROSBY/STILLS/NASH	Atlantic SD 8229	78
122	119	BURT BACHARACH	Make It Easy on Yourself A&M SP 4188	68
123	124	FOUR TOPS & SUPREMES	The Magnificent Seven Motown MS 717	10
124	132	TAMMY WYNETTE	The First Lady Epic E 30213 (Columbia)	8
125	129	JETHRO TULL	Benefit Reprise RS 6400	33
126	107	ELVIS PRESLEY	Elvis' Worldwide 50 Gold Award Hits, Vol. 1 RCA Victor LPM 6401	18
127	135	GRATEFUL DEAD	Vintage Dead Sunflower SUN 5001 (MGM)	8
128	115	NEIL DIAMOND	Greatest Hits Bang 219	10
129	127	BLOOD, SWEAT & TEARS	Columbia CS 9720	99
★	—	PAUL KANTER & THE JEFFERSON STARSHIP	Blows Against the Empire RCA Victor LSP 4448	1
131	137	FLIP WILSON	The Devil Made Me Buy This Dress Little David LD 1000	43
132	133	GRAND FUNK RAILROAD	Grand Funk Capitol SKAO 406	47
133	116	SHIRLEY BASSEY	Is Really Something United Artists UAS 6765	10
134	134	BIG BROTHER & THE HOLDING COMPANY	Be a Brother Columbia C 30222	4
135	136	CHAIRMEN OF THE BOARD	In Session Invictus SKAO 7304 (Capitol)	4
136	131	BOBBY SHERMAN	Here Comes Bobby Metromedia MD 1028	37
★	—	DAWN	Candida Bell 6052	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	150	CHARLEY PRIDE	Best of RCA Victor LSP 4223	60
139	139	SEALS & CROFTS	Down Home TA 5004 (Bell)	8
140	138	BEATLES	Abbey Road Apple SO 383 (Capitol)	62
★	—	HENRY MANCINI	Mancini Country RCA Victor LSP 4307	1
★	167	HEINTJE	Mama MGM SE 4739	3
143	147	JIM NABORS	Everything Is Beautiful Columbia C 30129	16
144	140	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50068	56
145	145	GARY PUCKETT & THE UNION GAP	Greatest Hits Columbia CS 1042	24
146	143	PETER, PAUL & MARY	10 Years Together Warner Bros. BS 2552	27
147	144	DIANA ROSS	Motown MS 711	24
★	—	JOHNNIE TAYLOR	Greatest Hits Stax STS 2032	1
149	126	LINDA RONSTADT	Silk Purse Capitol ST 407	9
150	152	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	81
151	151	HAIR	Original Cast RCA Victor LOC 1150 (M); LSO 1150 (S)	125
152	156	DONOVAN P. LEITCH	Janus J128 3022	6
153	162	IRON BUTTERFLY	In-a-Gadda-Da-Vida Atco SD 33-250	127
★	179	MILES DAVIS AT FILLMORE	Columbia G 30038	2
155	159	DIONNE WARWICK	I'll Never Fall in Love Again Scepter SPS 581	34
156	148	GUESS WHO	American Woman RCA Victor LSP 4266	45
157	157	CHARLES EARLAND	Black Drops Prestige PRST 7815	5
158	149	CONWAY TWITTY	Hello Darlin' Decca DL 75209	25
159	166	MERLE HAGGARD & THE STRANGERS	Okie From Muskogee Capitol ST 384	42
160	168	CREEDENCE CLEARWATER REVIVAL	Green River Fantasy 8393	67
161	160	MELANIE	Candles in the Rain Buddah BDS 5060	33
162	158	ISAAC HAYES	Hot Buttered Soul Enterprise ENS 1001 (Stax/Volt)	76
163	164	GRASS ROOTS	More Golden Grass Dunhill DS 50087	9
164	120	FUNKADELIC	Free Your Mind Westbound WB 2001 (Janus)	8
165	130	STEVE MILLER BAND	Number 5 Capitol SKAO 436	22
★	200	CHRISTIE	Yellow River Epic E 30403 (Columbia)	2
167	171	DEEP PURPLE	In Rock Warner Bros. WS 1877	15
168	180	ON A CLEAR DAY YOU CAN SEE FOREVER	Soundtrack Columbia S 30086	22
169	169	DOORS	Absolutely Live Elektra EKS 9002	20

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
170	174	EASY RIDER	Soundtrack Dunhill DXS 50063 (Tapes: Reprise BRM 2026)	68
171	170	DAVE MASON	Alone Together Blue Thumb BTS 19 (Capitol)	25
172	172	AL MARTINO	My Heart Sings Capitol ST 497	4
173	176	JOHNNY CASH	World of Columbia CP 29	29
174	178	B. J. THOMAS	Most of All Scepter SPS 586	2
175	155	GRATEFUL DEAD	Workingman's Dead Warner Bros. WS 1869	26
176	185	JAKE HOLMES	So Close, So Very Far to Go Polydor 24-4034	6
★	194	MYSTIC MOODS ORCHESTRA	English Muffins Phillips PHS 600-247 (Mercury)	4
178	154	DANNY DAVIS & THE NASHVILLE BRASS	Down Homers RCA Victor LSP 4424	8
179	182	THE GENE CHANDLER SITUATION	Mercury SR 61304	8
180	183	QUINCY JONES	Gula Matari A&M SP 3030	16
181	177	FRIJID PINK	Defrosted Parrot PAS 71041 (London)	8
182	173	CREEDENCE CLEARWATER REVIVAL	Willy & the Poor Boys Fantasy 8397	54
183	128	FOUR TOPS	Changing Times Motown MS 721	10
184	184	KLOWNS	RCA Victor LSP 4438	2
185	175	BEST OF BUFFY SAINTE-MARIE	Vanguard VSD 3/4	7
186	125	RONNIE DYSON	(If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30223	16
187	146	DREAMS	Columbia C 30225	4
188	190	I WALK THE LINE	Soundtrack/Johnny Cash Columbia S 30397	2
189	192	REDEYE	Games Pentagram PE 10003 (Viva-MCA)	2
190	142	LIVINGSTON TAYLOR	Capricorn SD 33-334 (Atco)	20
191	141	TEMPTATIONS	Live at London's Talk of the Town Gordy GS 953 (Motown)	18
192	—	BOOKER T & THE MGs	Greatest Hits Stax STS 2033	4
193	193	100 PROOF AGED IN SOUL	Somebody's Been Sleeping Hot Wax HA 704 (Buddah)	2
194	—	PEGGY LEE	Make It With You Capitol ST 622	1
195	197	FARQUAHR	Elektra EKS 74083	3
196	196	RAY STEVENS	Unreal! Barnaby Z 30092 (Columbia)	2
197	—	SKY	RCA Victor LSP 4457	1
198	198	LAWRENCE WELK	Candida Ranwood 8083	2
199	199	STAIRSTEPS	Step By Step By Step Buddah BDS 5068	2
200	—	RYAN'S DAUGHTER	Soundtrack MGM 15E 27 ST	1

Allman Brothers Band	48
Archies	114
Burt Bacharach	112, 122
Badfinger	28
Joan Baez	77
Band	133
Shirley Bassey	86, 140
Beatles	134
Big Brother & the Holding Company	24
Black Sabbath	44, 129
Blood, Sweat & Tears	55
Bloodrock	192
Booker T & the MGs	103
Bread	63
James Brown	41
Byrds	56
Glen Campbell	95
Canned Heat	6
Carpenters	45, 173, 188
Johnny Cash	135
Chairmen of the Board	179
Gene Chandler	15, 97
Chicago	166
Christie	109
Eric Clapton	27
Joe Cocker	14, 160, 182
Judy Collins	121
Creedence Clearwater Revival	34
Crosby, Stills & Nash	178
Crosby, Stills, Nash & Young	154
Danny Davis & the Nashville Brass	137
Miles Davis	167
Dawn	16
Deep Purple	13, 22, 80, 128
Derek & the Dominos	80, 128
Neil Diamond	152
Donovan	75, 169
Doors	187
Dreams	18
Bob Dylan	186
Ronnie Dyson	157
Charles Earland	195
Farquahr	78, 86
Fifth Dimension	54
Roberta Flack	76
Fleetwood Mac	61, 183
Four Tops	98
Aretha Franklin	72
Free	181
Frijid Pink	164
Funkadelic	7, 35, 132
Grand Funk Railroad	60, 127, 175
Grass Roots	36, 156
Guess Who	51
Arlo Guthrie	68
Gypsy	104, 115, 159
Merle Haggard & the Strangers	5
George Harrison	12, 58, 162
Isaac Hayes	142
Heintje	49
Jimi Hendrix, Buddy Miles & Billy Cox	176
Jake Holmes	107
Engelbert Humperdinck	193
100 Proof Aged in Soul	100, 153
Iron Butterfly	8, 116
Jackson 5	64
James Gang	29
Jefferson Airplane	9
Jesus Christ, Superstar	125
Jethro Tull	23
Elton John	180
Quincy Jones	38
Tom Jones	130
Paul Kantner & the Jefferson Starship	42
B. B. King	184
Klowns	3, 110
Led Zeppelin	194
Peggy Lee	141
Henry Mancini	173
Al Martino	171
Dave Mason	53
John Mayall	26
Curtis Mayfield	111
Paul McCartney	109, 161
Melanie	67, 70
Buddy Miles	165
Steve Miller Band	159
Moody Blues	66
Anne Murray	177
Mystic Moods Orchestra	143
Jim Nabors	88
Nitty Gritty Dirt Band	151
Original Cast—Hair	82
Original TV Cast—The Sesame Street Book & Record	11
Partridge Family	146
Peter, Paul & Mary	102
Wilson Pickett	57
Pink Floyd	37, 74, 134
Elvis Presley	33
Ray Price	94, 138
Charley Pride	145
Gary Puckett & the Union Gap	117
Quicksilver Messenger Service	84, 92
Rare Earth	87
Otis Redding/Jimi Hendrix Experience	189
Redeye	62
Emitt Rhodes	89
Smokestack Robinson & the Miracles	30
Kenny Rogers & the First Edition	149
Rolling Stones	47, 147
Linda Ronstadt	185
Diana Ross	1, 90
Buffy Sainte-Marie	57
Santana	139
Savoy Brown	43, 139
Seals & Crofts	52
Bobby Sherman	197
Simon & Garfunkel	2, 120
Sky	199
Sly & the Family Stone	99
Soundtracks:	19, 101
Butch Cassidy & the Sundance Kid	196
Easy Rider	4
I Walk the Line	50
On a Clear Day You Can See Forever	71
Ryan's Daughter	123
Woodstock	10, 79
Stairsteps	148
Ringo Starr	190
Steppenwolf	31, 191
Ray Stevens	36
Stephen Stills	174
Sugarloaf	93, 144
Supremes	46
Supremes & Four Tops	113
James Taylor	158
Johnnie Taylor	106
Livingston Taylor	69, 155
Temptations	198
Ten Years After	32, 83
B. J. Thomas	31
Three Dog Night	51
Traffic	65
Ike & Tina Turner	124
Conway Twitty	17
Ventures	108
Dionne Warwick	85
Lawrence Welk	119
Who	119
Andy Williams	119
Flip Wilson	119
Nancy Wilson	119
Tammy Wynette	119
Neil Young	119
Neil Young & Crazy Horse	119
Youngbloods	119
Frank Zappa	119

London, November 23, 1970: WHEN I'M DEAD AND GONE-#24

London, November 30, 1970: WHEN I'M DEAD AND GONE-#6

London, December 7, 1970: WHEN I'M DEAD AND GONE-#1



U.S.A., December 14, 1970: Watch out, America!

Here comes

McGUINNESS-FLINT.

WHEN I'M DEAD AND GONE #3014



CTV Is Seen Joining Hands

• Continued from page 1

Teleplayer was unveiled in December 1968.

The source said, "Dr. Stanton believes that cartridge TV will be a welcome additive, not only to broadcast television but to the movie industry as well. Because of the diversified areas covered by both mediums there is every reason to believe there will be happy and peaceful co-existence."

Richard Elkus of Ampex Cartrivision also endorsed Goodman's comments on coexistence. He said, "We believe that CTV will make its inroads in specialized areas like education, sports, How-to, and other similar projects. It will, however, take a back seat to commercial television in news and entertainment."

Elkus further pointed out that broadcast television would play a major role in the success of record facilities found in some CTV systems.

He continued, "The CTV industry never envisioned the obsolescence of either broadcast television or movies, and we think that all the mediums will live together, grow together and complement each other."

Natural Adjunct

Sam Gelfman, vice president, Avco Cartrivision, feels cartridge TV can do a lot for broadcast television and vice versa. He sees one medium as being a natural adjunct to the other, and discounts as insignificant possibilities of overlapping of efforts.

Gelfman also sees coexistence between cartridge TV and the movie industry, and suggests that CTV can help expand movies by improving the sophistication of its audiences.

Irving Stimler, president of Optronics Libraries, said, "Cartridge TV is a very personal medium, while broadcast TV beams to the masses, and herein

lies the major difference between the two mediums. As a result one becomes a natural adjunct to the other."

Stimler also pointed out that broadcast television culls the bulk of its audiences from people under 17 and over 30. "The cartridge TV medium will naturally address itself to this 17 to 30 audience," he said.

FCC Bares Programming, Licensing Cost Figures

• Continued from page 1

revenue was \$1,085,000,000. Before tax, profits were \$10,800,000, and expenses totaled \$985 million. FM revenues for 1969 rose nearly 27 percent over 1968, reaching \$67.4 million, but over-all, 69 percent of independent FM's reported losses.

As a percentage, the music licensing fees for the AM service came to less than 3 percent of the total expenses for the industry, although the recorded music programming is estimated to generate between at least 75 or 80 percent of radio revenues.

The \$4,568,000 costs of records and transcriptions in the AM service amounted to less than half of 1 percent out of the industry's total expenses for 1969.

It is interesting to compare the music and record costs of

the billion-dollar radio broadcast industry with other costs attributed solely to programming, in the FCC's historic breakout. Payments of performance and program rights other than music came to \$10,898,000. Payments to outside talent were only \$7,370,000 while payments to employees in programming (many deejays and others claiming talent status) were \$182,478,000. A category listed as "all other program expenses" cost the AM stations \$30,864,000 — which was almost as much as music licensing and record-transcription categories together. News services cost \$17.9 million, stations reported.

The total program costs for the AM service came to over \$281 million, with music licensing less than 10 percent of all AM programming costs in the service which brought in over 90 percent of the \$1,085 million in revenues.

In separating out the AM and FM financial data, the FCC report includes in the AM service 2,860 AM-only stations and 1,334 AM-FM combination stations. It excludes 179 FM stations which are associated with AM's but reported financial data separately.

Data for the 1969 FM service includes these 179 FM partners of AM's which reported separately, and the 442 independent FM stations.

In the FM service, programming costs for 1969 showed music licensing fees of \$1,078,000, and "other performances and programming rights" fees of \$311,000. Costs of records and transcriptions were \$413,000. (Note: FCC's report does not give exact breakout of just how much of this is in records, but staffers says, "Largely music recordings.")

Payments to outside talent on FM programming in 1969 were \$200,000, and other program expenses not in music licensing, recording or talent or news (which cost \$663,000), came to the substantial total of \$1,176,000, exceeding combined costs of music licensing and records. Total of all program costs for FM service in 1969, including employees in programming, totaled \$13,473,000.

'Ryan's Daughter' Track Out on MGM

NEW YORK—MGM Records has released the original soundtrack of "Ryan's Daughter," which features the music of Academy Award-winner Maurice Jarre. MGM Records president Mike Curb is setting up extensive promotion in Los Angeles and New York record stores. Jarre also worked on the music for "Doctor Zhivago" and "Lawrence of Arabia."

TOMORROW

By ED OCHS

TO SAY that We—those who rock and those who do not—live in two different worlds is kind of an embarrassing apology. Of course, we live in one world, right? Not right now. And for many young bodies and souls and spirits, for those who believe, the essential desire to protect one's mind from being boxed in, squared off, occupied and finally taken away has become a steeper matter of freedom, "a word I rarely use without thinkin'," sang Donovan. Short time has fooled, with the Beatles' parting ambiguity of "Let It Be" suggesting that for about 70 per cent of the record-buying public it probably means "Live and let live" and an angry "never the twain shall meet." The Soft Heads and the Hard Heads. It is into these tense corridors, Third World tunnels and auras, and changing emotions that the disk business passes and plunges, its neurological wires crossed, mixing the cerebral ecstasies of flowering rock with the inevitable agonies of taking, always taking. Let go! Sure, a trend of resurgence and rediscovery of American folk music forms may be the reason Columbia speaks from a position of strength (in brassy, but similar arrangements), and maybe the British influence on rock creativity has ebbed some back to England, for recharging perhaps. But together, the major manufacturers all know, occasionally sweat out and usually hate, the fact that they are at once racing for some kind of economic survival, reproducing the cancer of debilitating competition, and re-enlisting in their own private hells. The hollow backlash coming on the heels of Agnew's criticisms and MGM's drug encore camouflage sloppily the disk biz's naked need for rock, for honest self-criticism, even love. But it's still selling that rock music fast & furious, as rumors of major rock groups about to form their own labels are something else in the air.

What in the World

Visions of word-of-mouth utopias, biblic brotherhoods and the meaning of a sunburst are brighter now, crisper than grass, divorce and pop-time street people, as 'spaced, far out and right there' have moved in on 'stoned, heavy and right on,' while tapes and socialism are the wave of the future. The sound? Call it folk or country or pop if you prefer, "white gospel" is the local joke, for it often seems to be a complete synthesis, even a basis, of every endearing harmony. Yet different with the strength of renewal in a new day, December, 1970, offering rare and healing sensations of destiny and design, beautifying the changes some people would call their indiscretions. The music. Enforced with a fresh, more complete understanding of mass media and how to use it for a new generation of spirit and soul together are Dylan, Van Morrison, George Harrison, "Snowbird" Anne Murray from Spring Hill, Nova Scotia, and Neil Young, who has mastered a genre of dynamic lyricism so pleasantly programmed it "turns you around." Dylan is a brilliant fact; Neil Young is the bright light of now, and it works beautifully! Thanks in advance to the "clean, clear" spokesingers (Gene MacLellan, Brent Titcomb, Bruce Cockburn, Peter Cornell, Bob Carpenter, who David Briggs is recording for A&M) from Toronto to Vancouver, by which I mean Canada. All have the feeling to their souls that there's a song we all can sing. Even as Lennon's solo album, a grim, cathartic theatre for the revelations of psychiatry and the influence of Yoko Ono, cries "the dream is over," it positively and personally confirms a new fertility from which dreams arise. Intense? No, hypnotic as the common chord, signaling that we all can and should make music picking, blowing, humming, moving, believing, sitting still and turning anxiety into laughter. While listening or flying to these new ideas of heaven, here and now. So don't go away disappointed, hold on. The musicians are still playing, and laughing at our games, and even though this band is winding down on whatever medicine or madness, nobody's getting up to leave. But can all the King's horses and all the King's men ever put rock back together again? The anger of this rock generation has turned to hope, not for temporary peace from constant war, but for new bursts of creative energy to spread the word that everyone I know is doing what they can.

Car Tapes, Alltapes Deal

LOS ANGELES—Car Tapes, tape equipment manufacturer, and Alltapes, Chicago-based tape and record distributor, have set up a joint venture to service retail chain and independent dealers.

Montgomery Ward will be the first national chain to take advantage of the cooperative

sales and service effort. The co-venture will service the retail chain across the U.S.

Alltapes will concentrate on tape, records, tape accessories, and in-store service, while Car Tapes will specialize in manufacturing and distribution of auto 8-track players and a compatible 8-track / cassette unit.

Burke Forms Label in L.A.

LOS ANGELES — Sonny Burke has formed a record company, Daybreak. The label was initially set up to record two Christmas songs by Bing Crosby.

Burke, who left Warner Bros.-Reprise, Sept. 1 after seven years, plans releasing 12 LP's next year and possibly 24 singles. Product will cover the

contemporary and middle-of-the-road fields.

An office will be opened here early next year, with plans also calling for sales and promotional personnel. Art Grobart of Discount Record Center stores and Irv Pinensky of Hawaii are assisting Burke in setting up record distribution.

DECEMBER 19, 1970, BILLBOARD

Alleges Underpayment

• Continued on page 3

ATV publishing company and this in turn has been contested by Dick James' U.S. company and at present is the subject of another legal dispute.

Dick James, whose Dick James Music company is responsible for the management of Northern Songs here under a deal which expires in 1973—as does the Lennon and McCartney writing contract with the company — declined to comment.

A further wrangle over the Lennon album has developed between EMI and Apple over the lyrics of the songs "Working Class Hero" and "I Found Out."

Although the U.S. album has the lyrics of all the songs printed on the inner sleeve, EMI plans to delete three words from the lyrics from the two

songs which it considers to be in bad taste. In their place will be the legend "omitted at the insistence of EMI."

Trousers Set for Fordham Date

NEW YORK — Trousers, Happysad Records first group, will perform and preview their first LP on WFUV-FM, Fordham University, Monday (14), from 11 p.m.-1 a.m. on the Jack Smith Show. The show will be filmed by David Seth Productions. "We are placing the Trousers on FM college radio stations because we think this will give us the best exposure in the market we are going after," said Ed Fox, co-founder of Happysad Records.

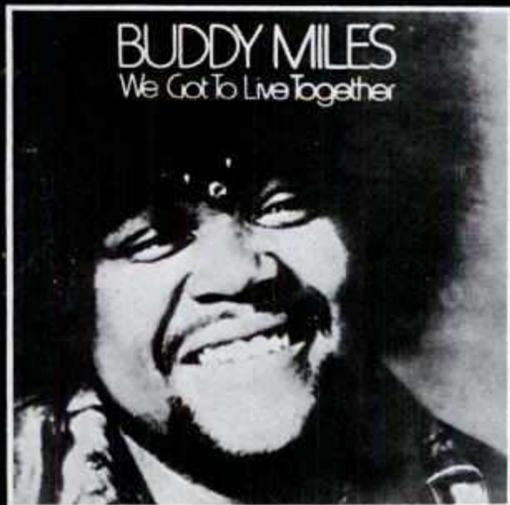


MIKE CURB, left, president of MGM Records, greets Steve White of NBC's "Monitor," at a press party held at the Four Seasons, New York, to herald Chevrolet's ABC-TV special, "The Changing Scene," on which Curb appears with the Mike Curb Congregation.

HOW DO YOU GET FOUR CHART SINGLES IN A ROW?

USE THE BUDDY SYSTEM.

Buddy Miles' new single
"We Got To Live Together" (73159)
from the album of the same name.



SR-61313
Musicassette—MCR4-61313; 8-Track—MC8-61313.

Single: #92 on Hot 100 Chart*
Album: #14 on Soul LP Chart*
#53 on Top LP Chart*

*December 12, 1970 Billboard.

From The Mercury Record Corporation Family of Labels / Mercury • Philips • Smash • Fontana • Limelight • Intrepid • Peachtree • Virtue • Mister Chand
A Product Of Mercury Record Productions, Inc. / 35 East Wacker Drive, Chicago, Illinois 60601 / A North American Phillips Company



Copyrighted material

JOHN LENNON
PLASTIC ONO BAND

First assignee of all copyrights
Maclean (Music) Ltd., (U. K.) BMI

Stereo
SW 3372
(SW-1-3372)

Side One

- 1. MOTHER (John Lennon) 5:29
- 2. HOLD ON (John Lennon) 1:49
- 3. I FOUND OUT (John Lennon) 3:33
- 4. WORKING CLASS HERO (John Lennon)
- 5. ISOLATION (John Lennon)

Produced By John and
and Phil Spector
Recorded in England

MFD. BY APPLE RECORDS, INC.

JOHN LENNON
PLASTIC ONO BAND

First assignee of all copyrights
Maclean (Music) Ltd., (U. K.) BMI

Stereo
SW 3372
(SW-1-3372)

Side One

- 1. MOTHER (John Lennon) 5:29
- 2. HOLD ON (John Lennon) 1:49
- 3. I FOUND OUT (John Lennon) 3:33
- 4. WORKING CLASS HERO (John Lennon)
- 5. ISOLATION (John Lennon)

Produced By John and
and Phil Spector
Recorded in England

MFD. BY APPLE RECORDS, INC.

JOHN LENNON
PLASTIC ONO BAND

First assignee of all copyrights
Maclean (Music) Ltd., (U. K.) BMI

Stereo
SW 3372
(SW-1-3372)

Side One

- 1. MOTHER (John Lennon) 5:29
- 2. HOLD ON (John Lennon) 1:49
- 3. I FOUND OUT (John Lennon) 3:33
- 4. WORKING CLASS HERO (John Lennon)
- 5. ISOLATION (John Lennon)

Produced By John and
and Phil Spector
Recorded in England

MFD. BY APPLE RECORDS, INC.

JOHN LENNON
PLASTIC ONO BAND

Stereo
SW 3372
(SW-2-3372)

Side Two

- 1. REMEMBER (John Lennon) 4:29
- 2. LOVE (John Lennon) 3:11
- 3. WELL WELL WELL (John Lennon) 5:52
- 4. LOOK AT ME (John Lennon) 2:49
- 5. GOD (John Lennon) 4:04
- 6. MY MUMMY'S DEAD (John Lennon) 0:48

Produced By John and Yoko
and Phil Spector
Recorded in England

MFD. BY APPLE RECORDS, INC.

JOHN LENNON
PLASTIC ONO BAND

Stereo
SW 3372
(SW-2-3372)

Side Two

- 1. REMEMBER (John Lennon) 4:29
- 2. LOVE (John Lennon) 3:11
- 3. WELL WELL WELL (John Lennon) 5:52
- 4. LOOK AT ME (John Lennon) 2:49
- 5. GOD (John Lennon) 4:04
- 6. MY MUMMY'S DEAD (John Lennon) 0:48

Produced By John and Yoko
and Phil Spector
Recorded in England

MFD. BY APPLE RECORDS, INC.

JOHN LENNON
PLASTIC ONO BAND

Stereo
SW 3372
(SW-2-3372)

Side Two

- 1. REMEMBER (John Lennon) 4:29
- 2. LOVE (John Lennon) 3:11
- 3. WELL WELL WELL (John Lennon) 5:52
- 4. LOOK AT ME (John Lennon) 2:49
- 5. GOD (John Lennon) 4:04
- 6. MY MUMMY'S DEAD (John Lennon) 0:48

Produced By John and Yoko
and Phil Spector
Recorded in England

MFD. BY APPLE RECORDS, INC.

YOKO ONO
PLASTIC ONO BAND

Stereo
SW 3373
(SW-1-3373)

Side One

- 1. WHY (Yoko Ono) BMI 5:30
- 2. WHY NOT (Yoko Ono) BMI 10:39
- 3. GREENFIELD MORNING I PUSHED
BABY CARRIAGE ALL OVER THE
(Yoko Ono) BMI 5:40

Produced By John and Yoko
Recorded in England

MFD. BY APPLE RECORDS, INC.

YOKO ONO
PLASTIC ONO BAND

Stereo
SW 3373
(SW-1-3373)

Side One

- 1. WHY (Yoko Ono) BMI 5:30
- 2. WHY NOT (Yoko Ono) BMI 10:39
- 3. GREENFIELD MORNING I PUSHED
BABY CARRIAGE ALL OVER THE
(Yoko Ono) BMI 5:40

Produced By John and Yoko
Recorded in England

MFD. BY APPLE RECORDS, INC.

YOKO ONO
PLASTIC ONO BAND

Stereo
SW 3373
(SW-1-3373)

Side One

- 1. WHY (Yoko Ono) BMI 5:30
- 2. WHY NOT (Yoko Ono) BMI 10:39
- 3. GREENFIELD MORNING I PUSHED
BABY CARRIAGE ALL OVER THE
(Yoko Ono) BMI 5:40

Produced By John and Yoko
Recorded in England

MFD. BY APPLE RECORDS, INC.

YOKO ONO
PLASTIC ONO BAND

Stereo
SW 3373
(SW-2-3373)

Side Two

- 1. AOS (Yoko Ono) BMI 7:06
- 2. TOUCH ME (Yoko Ono) BMI 3:40
- 3. PAPER SHOES (Yoko Ono) BMI 8:10

Produced By John and Yoko
Recorded in England

MFD. BY APPLE RECORDS, INC.

YOKO ONO
PLASTIC ONO BAND

Stereo
SW 3373
(SW-2-3373)

Side Two

- 1. AOS (Yoko Ono) BMI 7:06
- 2. TOUCH ME (Yoko Ono) BMI 3:40
- 3. PAPER SHOES (Yoko Ono) BMI 8:10

Produced By John and Yoko
Recorded in England

MFD. BY APPLE RECORDS, INC.

YOKO ONO
PLASTIC ONO BAND

Stereo
SW 3373
(SW-2-3373)

Side Two

- 1. AOS (Yoko Ono) BMI 7:06
- 2. TOUCH ME (Yoko Ono) BMI 3:40
- 3. PAPER SHOES (Yoko Ono) BMI 8:10

Produced By John and Yoko
Recorded in England

MFD. BY APPLE RECORDS, INC.