

Salute to Johnny Mathis

See center section

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EDITORIAL

Need for Festival

Confronted with the outer excesses of the Youth Culture, the Newport Jazz Festival crumbled and fell. By surrendering quickly, George Wein and the Festival people consider they averted a greater catastrophe than property damage and a few busts.

But Newport's closing is a catastrophe and not merely for the jazz world. Aged 18, Newport is probably the last remaining big East Coast festival and now joins the long list of events trashed either by people power or civic fright. The fact that Newport was an old established institution and not directly youth-oriented makes it doubly sad.

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

Rightly so. Must we lose it?

Philips Bows Videocassette System in Europe on Jan. 1

By MICHAEL WAY

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

First revealed at the Billboard International Music Industry Conference at Majorca in 1970, VCR will be shown to the public for the first time at the Berlin Television Show in late August. It will also be presented at Amsterdam's Firato show later.

Studio P/R Slates Wide Expansion

By MIKE GROSS

NEW YORK—Studio P/R, an Indiana-based music print company, will be expanding into the pop music trade as well as diversifying into other entertainment and educational areas. Already under way are two other

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Philips has now signed manufacturing license deals with AEG Telefunken, Grundig, Blaupunkt, Nordmende, SABA and Loewe Opta for Germany, Zanussi in Italy, Studer (Revox) Linco in Switzerland, and Thorn Electrical Industries in Britain.

The firm would not, however, reveal the size of the

(Continued on page 58)

Name Acts Urged to Return To Scale to Save Showcases

LOS ANGELES—Established record acts were called upon to save the nation's artist showcases by booking their performances at scale prices. The call for a return to scale was made by Rik Gunnell, president of Rik Gunnell Management here and partner in the Robert Stigwood Organisation.

"Most of the clubs and showcases are closing their doors,"

PD's Snub Promotion Men After Hype Bombardment

By CLAUDE HALL

LOS ANGELES—Many program directors, hit by a bombardment of promotion activity from the industry, are "curbing" record promotion men. The har-

1-Stop Manager Rips Disk Cos.

By EARL PAIGE

MINNEAPOLIS—There's so much singles product, much of it good, that some outstanding releases are being passed over by jukebox programmers. Moreover, charges Acme One-Stop's Larry Rugemer here, labels are burning out artists because they do not allow a single to build to its true potential before releasing another.

Rugemer, himself a former entertainer and who has watched Acme triple its volume in the 10 years he's been with the firm, believes part of the release logjam problem derives from ignorance about the jukebox singles market.

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assment is usually in the form of a barrage of promotion activity—often on an individual record. Program directors report visits and telephone calls, and being flooded by local promotion men, regional promotion men, national promotion men, representatives of music publishers, the independent record producer, and often the artist himself and/or his personal promotion man. The tight playlist on most Top 40 major market

and medium market stations, combined with a soft economic situation, has placed an intense pressure on these promotion executives, many program directors feel. But the tight playlist seems to be here to stay and program directors believe that the "curbing" will be a creeping problem the record industry has to face.

WOKY, Milwaukee, is still banning telephone calls from all

(Continued on page 26)

Soul Artists of U.S. Stirring West Africa

By PAUL ACKERMAN

MEMPHIS—The countries of West Africa are opening up to American soul artists. Africa's hunger for American soul entertainment was pinpointed recently to Don Dortch, vice president of Bettye Berger's Continental Artists, who accompanied Stax Records' artist Rufus Thomas to Monrovia, Liberia, for a command performance before King Tubman of Liberia, as well as for four theater dates and two nightclub dates.

Thomas' performances in Liberia were so successful that Dortch is arranging tours there

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

(Continued on page 8)

Bell Goes U.K. Chart Hunting

By BOB GLASSENBERG

NEW YORK—Bell Records has acquired for U.S. distribution four of the Top 10 records on the U.K.'s Record Retailer charts. "There is an in-

(Continued on page 8)

Europe Security Risk: Knight

By IAN DOVE

NEW YORK—Security is becoming a major headache in planning European tours for U.S. rock groups, said Terry Knight, manager of Grand Funk Railroad. Knight recently returned from a European tour with the Capitol Records group.

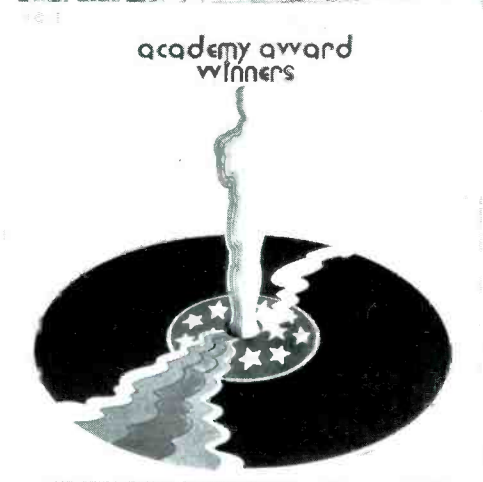
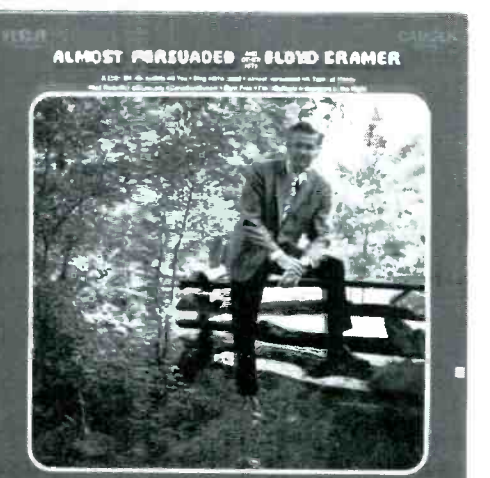
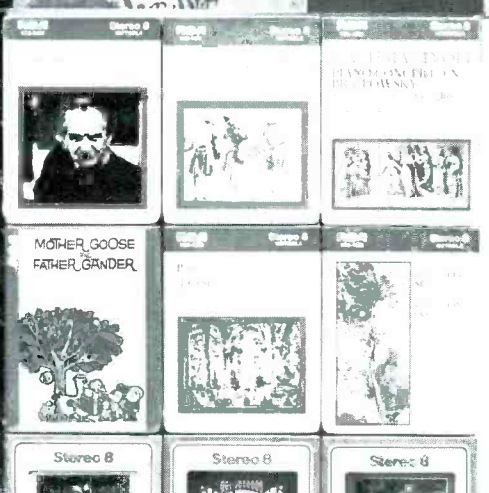
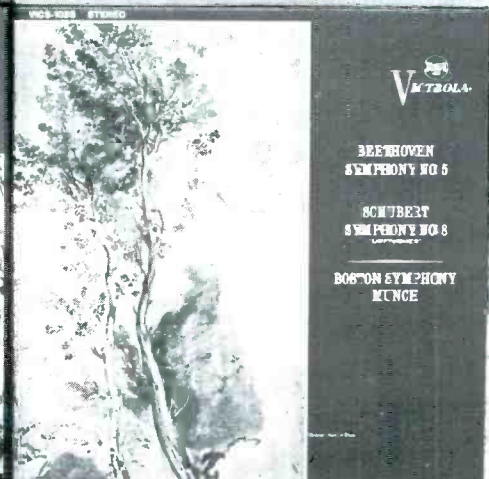
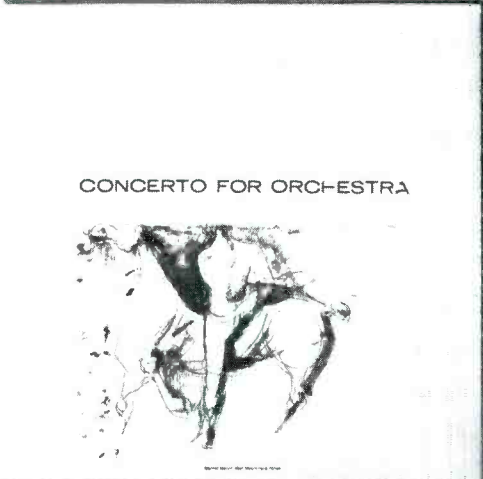
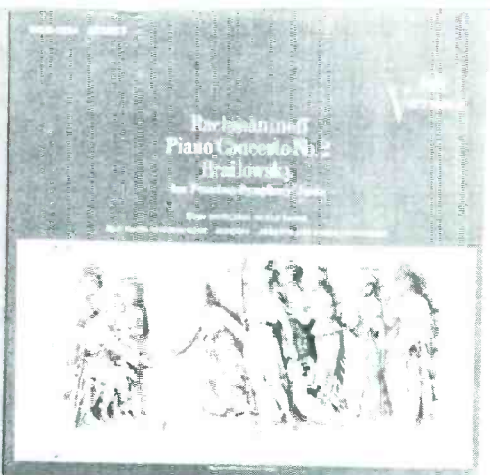
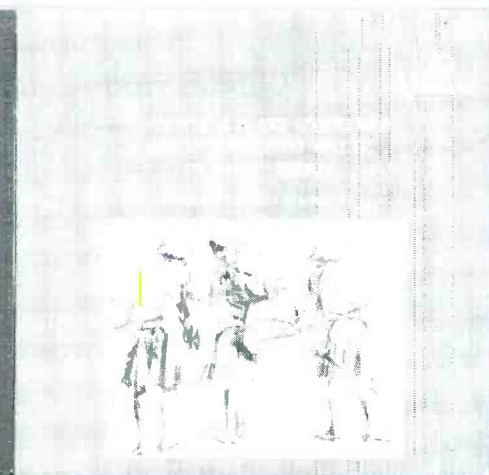
In Milan, 1,000 police battled with 5,000 young people at the Grand Funk concert—both Knight and the group were tear-gassed. The confrontation included firing police rifles over the heads of the

(Continued on page 58)

(Advertisement)

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highest-priced talent is on some of our lowest-priced labels.

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Satchmo Dies at 71; Causes Disk Flurry

NEW YORK — Major companies are releasing Louis Armstrong product following his death on July 6 at age 71 in New York. RCA Records has an immediate release, "Louis Armstrong, July 4, 1900 — July 6, 1971" and Columbia is issuing "The Definitive Louis Armstrong" as part of their John Hammond Masterpieces reissue series, which has been in preparation for several months.

Both are double-album sets. RCA's has Armstrong recorded between 1932 and 1956, none currently available. CBS' set features Armstrong in the 1920's in various settings, from accompanying blues artists to big band. Some material has never been made available in the U.S. even on 78 rpm disks.

Daniel Louis Armstrong, New Orleans-born, had a full, documented recording career. On March 31, 1923 he recorded his first solo (on cornet) with King Oliver's Creole Jazz Band on Paramount. The title was "Chimes Blues." His last albums were made in 1970 for Flying Dutchman ("Louis Armstrong and Friends") and Avco Embassy ("Louis Country And Western Armstrong"). Between these dates there are some 1500 recorded examples of Arm-

strong's work, many of which have been issued, reissued, repackaged and anthologized all over the world.

In the 1920's (particularly in 1925-1927 when he started his Hot Five and Seven series of recordings in Chicago) Armstrong was the true musical revolutionary, extending the boundaries and adding to the vocabulary of jazz in the same way that Charlie Parker and Ornette Coleman did decades later. His masterpieces

(Continued on page 10)

Radio Forum Session May Be 'Peace' Table

CHICAGO—Record promotion men and radio program directors are expected to reach a level of harmony and understanding here Aug. 19-21 during the fourth annual Billboard Radio Programming Forum at the Hotels Ambassador. In fact, program directors, air personalities and general managers will attend a special series of morning sessions tailored to the needs of the promotion man on Aug. 19.

The morning sessions Aug. 19 will be devoted strictly to the problems of record promotion and record promotion men. Speakers for these three unique sessions will be announced in the near future. However, the structure of the sessions will give everyone attending a chance to participate in the topics. As in the past, the Forum is organized by one of the world's leading educational consulting firms—James O. Rice Associates.

Another opportunity for personal discussions between radio and record personnel will occur during the special rap sessions. At least 18 of the leading record labels in the nation have been invited to participate in these individual one-on-one rap sessions and will have their leading promotion executives on hand at booths. Some of the record firms will be distributing new product; others have indicated they will have record artists on hand to rap with radio men attending the Forum.

Davis, Pryor at Beacon Theatre

NEW YORK—Bow Wow Productions, headed by Jean Clarke with Helen Rothbaum production coordinator will begin a series of weekly concerts at the Beacon Theatre, located at 72d and Broadway, Tuesday and Wednesday (20-21). Miles Davis, Richard Pryor and an unannounced artist will appear at the premiere of the new musical entertainment venture.

"We hope to create an atmosphere in Central Manhattan which will draw from and introduce multi-ethnic talents in the areas of jazz, soul, pop, Latin, and all other credible musical idioms," said Miss Clarke.

The series will start with four pilot concerts to be held during the week followed by a continuous weekend series of concerts featuring two shows each evening.

SQ Disk Getting Big Initial Response, Columbia Claims

NEW YORK—Columbia Records reports that since its introduction of the SQ disk at Billboard's IMIC meeting in Montreux, Switzerland, in late May, the system has met with unprecedented initial success. Its acceptance, Columbia said, was further underscored in subsequent SQ presentations in Tokyo and at the recent CES gathering in Chicago. A feature of each presentation was an A/B comparison of the SQ disk to a master studio tape.

Columbia said that it has been exploring the concept of quadrasonic sound since 1968 and believes it is the medium of the future for both the recording industry and the music-listening consumer. Columbia added that it has deliberately withheld release of quadrasonic product until an optimum disk system fully compatible with existing home stereo phonographs could be introduced. The company added, "CBS Laboratories developed a discrete modulation-type disk system in 1969 but soon came to realize it was impossible to make it equal in quality to the present LP stereo disk. Columbia immediately turned its attention to a matrix system resulting in the

breakthrough of the SQ record."

Columbia said that in contrast to the modulation-type disk system currently under development in Japan, Columbia SQ disk is identical to existing stereo records in recording level. Columbia added, "It requires no expensive, extended-range playback cartridge and sounds as good or better than any stereo record when played on a stereo phonograph. In contrast to a modulation disk, Columbia pointed out, SQ can be broadcast on both AM and FM radio stations.

Columbia also said that in order to limit confusion in both hardware and software areas, it feels strongly that the advantages of quadrasonic sound can be made available simultaneously to the total market on both disk and tape formats as soon as possible. In addition to the SQ disk, Columbia will release quadrasonic tapes consistent with the mode previously introduced.

Columbia is expanding its SQ presentation schedule so that meetings are now being planned for both Coasts culminating with its International Convention in Los Angeles, July 21-25.

Aborted Newport Jazz Hits Record Companies

By IAN DOVE

NEWPORT, R.I.—Record companies were hard hit by the enforced closing of this year's Newport Jazz Festival—and insist that the Festival continue in some form next year.

Atlantic Records had planned extensive recording at the Festival and only managed to get Roberta Flack on tape. CBS was using the Festival to give promotional impetus to their new

acts, Soft Machine, Weather Report and Chase plus an important Miles Davis appearance.

Atlantic vice president Nesuhi Ertegun—also on the Festival's board of advisors—said the company had taken two 16-track machines to Newport plus a full producing team of Jerry Wexler, Joel Dorn, Tom Dowd and himself. They had expected album product from Aretha Franklin, Roberta Flack, Herbie Mann, Roland Kirk, Donny Hathaway, the Allman Brothers, and King Curtis. Miss Franklin, set to headline a Sunday afternoon concert, had prepared new material, said Ertegun, and was "heartbroken" by the Festival cancellation.

"The Newport Festival performs a very important service to jazz and jazz sales," commented Ertegun. "It has been very important for us because we have been especially active in this area and have been very lucky and successful since I recorded Ray Charles live at Newport in the early Fifties and introduced him to a jazz audience for the first time.

"Newport is the biggest-name jazz event of the year and it is terribly important that George Wein continues it in some form." Ertegun has been connected with the Festival for 16 years.

Arranged Fete

Atlantic's advertising and public relations vice president Bob (Continued on page 58)

Costa Goes 'Sensuous'

NEW YORK — Don Costa is planning to release a series of instrumental albums each labeled with the word "Sensuous" in the title. The first album in the project will be titled "The Sensuous Strings" and is scheduled for release late in July. All albums in the "Sensuous Series" will be released on the DCP label and will be distributed and marketed by MGM Records.

Future albums in the series will include "The Sensuous Brass," "The Sensuous Voices" and "The Sensuous Sax."

Western Merchandisers Uses NCR Computer on Purchases

AMARILLO, Tex. — Western Merchandisers has instituted a computerized method of record and tape purchasing in an effort to eliminate the guesswork involved in conventional methods of buying.

The company which covers a five-state area, and makes an estimated 2,500 changes on its purchasing list every week, has installed an NCR Century 100 computer to keep abreast of the changes on the pop charts, account for the time it takes to process purchase orders and shipments after they are written, and at the same time avoid the problem of overstocking.

According to Sam Marmaduke, president of the giant distribution complex, each Friday evening or Saturday morning, teams of the company's employees, using a computer printed listing of the recordings in stock the previous week, take a physical inventory of the stock on hand in the company's home offices, and in its

Houston branch. "This list," he said, "provides the artist, title, manufacturer, vendor, and retail price for each recording, and leaves room for the current count to be entered.

"The information on the computer-produced report is this extensive because the same lists are also used to price the merchandise." (Continued on page 10)

Farrell Renews Big 3 Music Pact

NEW YORK—The Wes Farrell Organization and Big 3 Music Corp., have renewed their agreement for the Big 3 to print and distribute music editions of copyrights from the Farrell Organization's catalogs. The Farrell Organization catalogs contains such songs as "Knock Three Times," "Your Husband My Wife," "Blessed Is the Rain," and "Candida," among others.

RCA Links Q-Disk Entry To Discrete, Compatibility

NEW YORK — RCA Records' entry into the 4-channel disk field will depend on the development of a "4-discrete" channel phonograph record which will be capable of compatibility playback on existing stereo phonographs.

In response to queries concerning 4-channel phonograph records, Rocco Laginestra, president of RCA Records, said: "RCA Records introduced four-channel sound with four discrete channels with Q-8 cartridge tapes, and thereby established what it considers the ideal system now sought by the industry for phonograph records.

"RCA Records has not seen fit to offer a four-channel sound system for records that has less artistic and technical performance capabilities than does the Q-8 tape system. In addition, RCA Records feels that any four-channel record should be fully capable of total compatibility with existing stereo

phonograph players. The two conditions have been thus far only by the 'discrete' four-channel system such as has been demonstrated by the Victor Co. of Japan, Ltd.

"The '4-matrix' channel sound' system announced by CBS as the S-Q System is capable of compatibility but is not 'discrete.' RCA Records will continue to note with great interest public response to the other systems as they are introduced. In the meantime, it will continue to develop its engineering effort to develop a '4-discrete' channel phonograph record which will be capable of compatibility playback on existing stereo phonograph players."

Suit Vs BMI Is Dismissed

NEW YORK—A suit filed in 1953 by 33 songwriters seeking to have BMI separated from its broadcast ownership and to collect \$150 million in damages has officially come to an end. Judge Sidney Sugarman of the U.S. Southern District Court signed an order June 23 dismissing the suit with prejudice and without payment of costs by the defendants.

The suit was brought by Arthur Schwartz and 32 other ASCAP members who banded together under the label of Songwriters of America. They charged that the broadcasters conspired to keep all but BMI music off the air, damaging them and other writers to the extent of \$50 million. They asked for treble damages of \$150 million under the antitrust laws.

ACKERMAN OUT OF HOSPITAL

NEW YORK—Paul Ackerman, Billboard music editor, was discharged July 9 from the Baptist Memorial Hospital, Memphis.

Ackerman was stricken with a heart attack about six weeks ago while attending the Memphis Music convention.

RIAA Cites 47 LP's, 21 Singles in Half Yr.

NEW YORK—The Recording Industry Association of America certified 47 LP's and 21 singles for gold awards during the first half of 1971. For the same period last year, 46 albums and 27 singles received awards.

Gold Records were given to the following singles: "Groove Me," King Floyd (Chimneyville); "Gypsy Woman," Brian Hyland (Uni); "Rose Garden," Lynn Anderson (Columbia); "One Bad Apple," the Osmonds (MGM); "Precious, Precious," Jackie Moore (Atlantic); "Doesn't Somebody Want to Be Wanted," the Partridge Family (Bell); "Don't Let the Green Grass Fool You," Wilson Pickett (Atlantic); "She's a Lady," Tom Jones (Parrot); "Amos Mose," Jerry Reed (RCA); "Lonely Days," Bee Gees (A&M); "Joy to the World," Three Dog Night (Dunhill); "For All We Know," the Carpenters (A&M).

Also, "The Battle Hymn of Lt. Calley," Terry Nelson (Plantation); "Help Me Make It Through the Night," Sammi Smith (Mega); "Put Your Hand in the Hand," the Ocean (Kama Sutra); "Proud Mary," Ike & Tina Turner (Liberty); "Bride Over Troubled Water," Aretha Franklin (Atlantic); "Want Ads," Honey Cone (Hot Wax); "Stay Awhile," the Bells (Polydor); "Don't Knock My Love," Wilson Pickett (Atlantic); "Indian Reservation," Paul Revere and the Raiders (Columbia).

Album Awards went to: "I Who Have Nothing," Tom Jones (Parrot); "Taproot Manuscript," Neil Diamond (Uni); "Plastic Ono Band," John Lennon (Apple); "Love Story," Soundtrack (Paramount); "Chicago III," Chicago (Columbia); "The Worst of Jefferson Airplane," Jefferson Airplane (RCA); "Elton John," Elton John (Uni); "On Stage February 1970," Elvis Presley (RCA); "Charley Pride's 10th Album," Charley Pride (RCA); "Just Plain Charley," Charley Pride (RCA); "Charley Pride in Person," Charley Pride (RCA); "Pearl," Janis Joplin (Columbia); "For the Good Times," Ray Price (Columbia); "The Fighting Side of Me," Merle Haggard and the Strangers (Capitol).

Also, "Have You Ever Seen the Rain," Creedence Clearwater Revival (Fantasy); "Gary Puckett and the Union Gap's Greatest Hits," Gary Puckett and the Union Gap (Columbia); "Tumbleweed Connection," Elton John (Uni); "Love Story," Andy Williams (Columbia); "Rose Garden," Lynn Anderson (Columbia); "Up to Date," the Partridge Family (Bell); "The Cry of Love," Jimi Hendrix (Reprise); "Woodstock II," Woodstock (Coffin); "Friends," Elton John (Paramount); "Whales & Nightingales," Judy Collins (Elektra).

Also, "If I Could Only Remember My Name," David Crosby (Atlantic); "Naturally," Three Dog Night (Dunhill); "Steppenwolf 7," Steppenwolf (Dunhill); "Golden Biscuits," Three Dog Night (Dunhill); "Steppenwolf Gold," Steppenwolf (Dunhill); "Greatest Hits," Herb Alpert and the Tijuana Brass (A&M); "Four-Way Street," Crosby, Stills, Nash & Young (Atlantic); "Stoney End," Barbra Streisand (Columbia); "Survival," Grand Funk Railroad (Capitol); "Mud Slide Slim and the Blue Horizon," James Taylor (Warner); "Greatest Hits," Barbra Streisand (Columbia); "Paranoid," Black Sabbath (Warner); "Sticky Fingers," Rolling Stones (Rolling Stones); "Tea for the Tillerman," Cat Stevens (A&M).

Also, "Sweetheart," Engelbert Humperdinck (Parrot); "Nantucket Sleigh Ride," Mountain (Windfall); "Love's Lines, Angles and Rhymes," Fifth Dimension (Bell); "Ram," Paul and Linda McCartney (Apple); "Carpenters," the Carpenters (A&M); "Tapestry," Carole King (A&M/Ode); "Black Sabbath," Black Sabbath (Warner); "If You Could Read My Mind," Gordon Lightfoot (Warner-Reprise); "The Best of the Guess Who," the Guess Who (RCA); "Hawaii 5-0," the Ventures (UA/Liberty).



DISNEYLAND / Vista Records is offering a selection of point of sale display units to dealers. The Halloween browser box in orange and black, the Disneyland floor merchandiser which holds 60 12-inch and 75 7-inch records, the "Pinocchio" browser tied to the re-release of the picture, and the "Scandalous John" browser plugging the soundtrack album.

Morrison, of Doors, Dies Of Heart Attack in Paris

NEW YORK — Jim Morrison, lead singer and songwriter of the Doors, died in Paris July 4 of a heart attack. He was 27 years old. He had been living there for the past six months.

The Doors have been with Elektra Records for the group's entire existence spanning five years and beginning with "Light My Fire." They had made eight albums and their ninth featuring the best music of the Doors, is currently in the planning stages for fall release. The group's live performances, always with Morrison in the spotlight, had reached to the heights of contemporary musical theatre for audiences all over the world. Morrison will probably be best

remembered for his songwriting ability and spectacular stage presence above all else.

Jac Holzman, president of Elektra Records, said of Morrison's death. "Jim was able to sustain a bemused and detached perspective on his aura, his art and his stardom. His exciting qualities as a performer and writer are universally known to a fascinated public for whom Jim was always news.

"Jim admired those people who stretched their lives to the fullest, who lived out on the edge of experience. He possessed special insight into people, their lives and into the dark corners of human existence.

"But beyond his public image, he was a friend to many and those of us at Elektra who worked with him and the Doors so closely over the past five years will remember him as one of the kindest and most thoughtful people we have known. He is already missed," added Holzman.

Morrison was buried in Paris July 8.

GRT Tapes in Deal With 5 Cos.

LOS ANGELES—GRT Music Tapes has signed licensing agreements with five record companies including Lizard, Dore, Attarack, Cartwheel and American International. GRT will distribute 8-track cartridge and cassettes in the U.S. and Canada.

SG-Col Releases 2 Oldies

LOS ANGELES—Screen Gems-Columbia Music has released two albums of oldies strictly for airplay. Danny Davis, vice president and director of national exploitation of the publishing firm, said the main purpose of the two al-

bums, containing a total of 28 tunes, is to "keep these copyrights alive." The two albums contain such songs as "Hey, Girl" by Freddie Scott, "Hi-De-Ho" by the Blood, Sweat & Tears, "Loco-Motion" by Little Eva, "Walking in the Rain" by the Ronettes, and "We Gotta Get Out of This Place" by the Animals.

Titles of the LP's are "Barry Mann and Cynthia Weil: Solid Gold" and "Gerry Goffin and Carole King: Solid Gold." Each album is devoted to tunes by those writing teams. "David said radio stations and air personalities are welcome to write for copies."

Shavers Dies at 53; Jazz Writer And Trumpeter

NEW YORK—Charlie Shavers, composer-trumpeter, died July 8 in the Bronx after a short illness. He was 53 years old.

Shaver's warm, mellow trumpet style won him popularity as a jazz instrumentalist. He won fame as an arranger and trumpet soloist in the John Kirby Sextet from 1938 to 1944. He also played with Tiny Bradshaw, Lucky Millinder and Raymond Scott. He toured as a featured soloist with Tommy Dorsey's orchestra from 1945 to 1949 and later rejoined it on several occasions in the 1950's and 1960's. He also led his own groups and was heard occasionally with Benny Goodman. He had toured with the Jazz at the Philharmonic unit in the U.S. and Europe.

As a composer, Shavers is best known for "Undecided" and "Pastel Blue."

Surviving are his widow and his mother.

Laine & Miller Form Companies

LOS ANGELES—Frankie Laine and Roger Miller have formed separate production companies here. Laine's company, formed in conjunction with Ray Barr and Carol Kaye, is called Coda Productions, Inc. and the first project is a new (Continued on page 58)

Studio Track

By BOB GLASSENBERG

Recording studios are located in a lot of off-beat places. Robert Meltesen's Natural Sound is situated in a chicken house on his farm outside Racine, Wis. Meltesen's business is growing to the extent that he is considering a larger studio, probably in the city. His little studio here is replete with tapes from dozens of artists such as Lionel Hampton, Guy Lombardo, Buddy Rich, Wanda Jackson, Sergio Mendez—acts he has set up sound systems for, mainly, and recorded just because this is his business.

Lionel Hampton's producer, Chuck McClendon, likes Meltesen's sound so much that he wants the band to be recorded for release, the former hobbyist who started tinkering around in this wall-to-wall carpeted hen house in 1950 told Billboard's Earl Paige.

Meltesen is also heavily into recording gospel groups. Many come to Racine from all over the country. Since he has his own label and does album cover art work and photography, Meltesen offers a complete package. An Oklahoma group, Living Sound, had him make up 2,500 LP's for \$2,400 and made enough on the sale of them at \$5 to pay for an African tour this summer. Meltesen records gospel groups in two Racine churches.

Natural Sound's studio is basically two-track. He uses an Ampex AG 440-2, an Ampex 4460 recorder, a Crown CX844 recorder with 4-channel capability and has a portable console made up of an Altec Lansing equalizer (9061-A), a Shure echo mixer, a Fairchild 658-A reverberation unit and a Crown D-40 amplifier.

All in all there is \$15,000 worth of equipment, most of it hand-crafted and assembled by Meltesen and his engineer consultant Lloyd Dissmore, who has a long background in audio engineering.

The pride of Meltesen's setup right now are his Crown IC-150 pre-amplifier and Crown D-150 amp, which he and Lloyd claim can go as far as 150 db down. They can furnish specifications and have charted the unbelievable flat response at every step of the way.

Meltesen's theory is to isolate each incidence of sound. Therefore, he has gone to elaborate lengths to build equipment for channeling sound direct from instruments into the recorder equipment. Although he uses as many as 17 microphones for some jobs, and boasts of Neuman U67s, Telefunken U47s, Altec M30s and AKG's C24s and 451Es, it's apparent that he doesn't trust mikes if he can come direct.

He prefers to come out of an instrument by way of a "Y" linking, sending the signal direct to a Shure transformer and at the same time direct to the musician's PA system. He then comes out of the Shure transformer "backwards" into the microphone input of the Ampex mixer, instead of into the line input.

Custom work is another Natural Sound specialty. He offers all kinds of disk mastering and services. He makes cassettes and 8-track recordings. One interesting specialty is the recording and photographing of a wedding ceremony, resulting in a memorable sight and sound album.

Meltesen is also into recording many organists in the area such as Barney Gugel, Erv Johnson, Jim Merrick and many more.

A very busy man, this Meltesen, who said the quiet solitude out on the farm in that hen house is just the right work environment for him.

Criteria Recording Studios, Miami, is hosting Capricorn Record artists Bethlehem Asylum for overdubbing and mixing sessions. . . . Dr. John the Night Tripper, also known as Mack Rabanek, has just

completed his new LP, "The Sun, the Moon, and the Herbs." . . . Dion was in for Warner Bros. Records with Phil Gernardt producing. . . . Those Funky Nassau people, the Beginning of the End, were in for another session with Chuck Kirkpatrick engineering. . . and the Game, a Stereo Dimensions Records group, has also booked studio time.

The next album from Country Joe McDonald, after "War, War, War," on Vanguard Records, is entitled "The Life and Times of Country Joe and the Fish from Haight Ashbury to Woodstock." It will be a double record set comprised of one-half unreleased material, some of it live Fillmore engagements. The other half is real studio stuff.

The next Joan Baez LP, due out sometime in July or early August, will be a two and one-half LP set. The one-half will be a seven-inch, 33 1/3-rpm record made in Nashville with members of Area Code 615 and the Memphis Brass. The other real LP's will contain eight original Baez tunes plus songs penned by Stevie Wonder, Lennon/McCartney, and Jesse Winchester among others. Norbert Putnam produced it with the help of Miss Baez, Kris Kristoferson and Jack Lathrop. The single being shipped will be the Band's "The Night They Drove Old Dixie Down," a live cut with a cast of thousands. Oh yes, the name of the LP is "Blessed Art . . ."

Lathrop is also working on a new Larry Coryell LP for Vanguard which was recorded live at the Village Gate in January. On the session were Harry Wilkinson, drums, and Marvin Bronson, bass. And at the Vanguard Studios is Keith Sykes who will also have a new LP out shortly.

The Heider Studios in San Francisco have been quite busy of late. Jane Martin, the traffic manager, tells me that the Jefferson Airplane is completing their last LP for RCA at the studios now. The Grateful Dead have also been in to mix a live LP which will contain parts of shows from across the country. Jerry Garcia is also doing a solo LP with Bob Matthews producing and engineering. Van Morrison has been dropping by and experimenting in the studio but not really putting an LP together to Jane's knowledge. And Brewer and Shipley have been in producing their next Kama Sutra LP with Steve Barncard engineering. Also recording an LP is Mike Finnegan, ex-Jerry Hahn Brotherhood organist, recording an LP for RCA with his group, Mike Finnegan and Friends. Finally, Creedence Clearwater Revival will be in August to do some LP work.

SHORT TAKES: Artists recently in Poppi Recording Studios, Hollywood, include Tom Scott, A&M Records artist; Randy Neuman, Warner Bros.; Shirley Jones for Bell Records; and Nancy Sinatra with Lee Hazlewood on a new album. . . . Delaney and Bonnie at the Village Recorder for a 29-hour marathon session in the West Los Angeles studio; also in was former Iron Butterflyer Lee Dorman who now has his own group. . . . Charlie Grean in Sound Exchange, New York City, sessions with Leonard Nimoy as well as a single for Grean's own Ranwood label with Steve Katz as engineer. . . . Duke Ellington at National Recording. . . . Robert Case at the Earle Jerris Studio, Rush, N.Y., producing himself for his own Symbion label. Jerris is morning air personality at WROC, Rochester. . . . De & El Recording Corp. President Elliott Blaine mastering a second single release by Crazy Hair and His Player Piano Roll Gang at Echo Sound Studios, Levittown, N.Y.

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AFTER THE COVER STORY IN LOOK,
FEATURE STORIES IN NEWSWEEK,
ESQUIRE, VOGUE, AND
THE NEW YORK TIMES MAGAZINE,
AND ARTICLES IN ROLLING STONE
AND THE VILLAGE VOICE,
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Two Hits. One Single:



Music, Rain Drenches DC., Va.

By MILDRED HALL

WASHINGTON—For the three-day Glorious Fourth weekend in the Capital, music poured out over the parks and the Mall and the P Street Beach, and from the \$3 million Filene National Center for the Performing Arts, celebrating its opening at Wolf Trap Farm, in nearby Virginia. Rain also poured down on all.

The range in musical genre and cost of admission went from free park performances of grassroots folk and rock, to Van Cliburn, and symphony for the paying customers at the new Filene Center on its 117 acres, both the donation of Mrs. Jouett Shouse, the Capitol's leading patroness of the performing arts in symphony and ballet categories.

Unhappily, at the P. Street Beach, the same variety of vociferous and disruptive crowds who smashed the Newport Jazz Festival were on hand here to harry a free performance by the National Theater's departing cast of "Hair," given as part of the National Summer in the Parks Program.

Since the "Hair" concert was not a case of no-show by a big star, false promises by a crooked promoter, or high prices outraging the alleged music lovers, the sad conclusion seems to be that outdoor rock performances have generated a rabble segment that comes not to listen but to seize the stage and freak out.

Perhaps the happiest musical moments were found by the lucky kids and the tourists who flocked to the annual Festival of American Folklife on the Mall. At a whole series of musical workshops, they could hear and talk to the

likes of John Hartford, composer-guitarist, Earl Scruggs and his two sons. There was bluegrass and country and soul, banjo and fiddle and mandolin—the real thing, the source and root-music so often recycled to lend individuality to top recording groups in the commercial field.

The usual no-shows and acoustics troubles marred the Mall's scheduled evening "Roots of Rock" concert, and a downpour delayed it. But there was plenty to enjoy, and the no-shows all had good excuses with illness accounting for the absence of Canned Heat, John

Lee Hooker and Washington guitarist Roy Buchanan.

At the very opposite end of the social and musical scale of "Hair" and the folk-rock, was the grand and much heralded opening of the Filene Center—although there, too, VIP's in black tie and in evening gowns were drenched.

There were no disruptions and many standing ovations during performances of the first three days of formal concerts, starring Van Cliburn, Lorin Hollander, pianist and Itzhak Perlman, violinist, backed by the National Symphony Orchestra.

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

Committee to Aid Jefferson In NATRA Bid

NEW YORK—A campaign committee composed of record label executives and radio personalities has been formed to back Al Jefferson's bid for the presidency of NATRA.

Chairman of the campaign committee is Phil Colbert, operations vice president, New York Sound Recording Co. His committee members are: Henry Allen, Atlantic Records vice president; Al Bell, Stax Records vice president; Jimmy Bishop, WDAS, Philadelphia vice president; John Butler, New York Sound Record Co. president; Frankie Crocker, WLIB program director; Ernie Durham, WJR, Detroit; Ron Granger, Tangerine Records vice president and general manager, and Morris Levy, Roulette Records president.

Also, Nate McCalla, Roulette Records executive vice president; Eddie Morrison, WGRT, Chicago, program director; Joe Robinson, All-Platinum Records president; Bob Rogers, WLLE, Raleigh program director; Andy Stroud, Stroud Productions president; Jeff Troy, WWRL, New York; Hy Weiss, Viewex Corp., and George Woods, WDAS, Philadelphia.

Jefferson is a veteran of 18 years in radio, and currently combines his duties as program director of Baltimore's WWIN with an afternoon disk jockey show five days a week.

Trustees Elected By L.A. NARAS

LOS ANGELES — The local NARAS chapter has elected four national trustees and six alternates to the national board.

They include Jerry Moss, Paul Weston, Mike Post, Lee Young as national trustees. The alternates include Jerry Fuller, Ralph Grierson, Earle Hagen, Dave Weichman, Ruth White and Christopher Whorf.

Bell on U.K. Chart Hunt

• Continued from page 1

ternational criss-cross whereby the records that make the top of the charts in England can make the charts here and vice versa," said Larry Uttal, Bell Records president.

Records involved in the deal include Mungo Jerry on Pye Records in the U.K. The entire Pye catalog was acquired by Bell a few weeks ago. Also involved are independent master and distribution deals with

Blue Mink on Regal Zonophone Records (a division of Philips); the Sweet on RCA Victor, U.K., and Peter Noone, Rak Records. Both Mungo Jerry and Blue Mink have been released in the U.S. The Sweet is running with a single here also on the Bell label. Consequently, their new single will not be released until late July or early August, depending upon response to the current Sweet single.

Peter Noone's single also will be released by late July, Uttal said.

"I believe that this is a sophistication of the way I originally began in the music business," Uttal commented. "I used to acquire masters in the U.S. that were happening in one location and distribute them on a national basis. My basic theory of acquisition has remained the same except that now I am going overseas to pick up the happening records and releasing them in the U.S."

Bell Records' group Dawn also has a top 10 tune in the U.K., which further reinforces Uttal's theory of criss-cross hits.

Soul Artists of U.S. Stirring West Africa

• Continued from page 1

and Carla Thomas, who also records for Stax, will appear there in September following appearances in Germany.

Dortch, who was in Liberia with Thomas June 23-27, said that the people in Liberia "are very up on American music particularly funky r&b-type material like the Bill Black Combo's, Sam & Dave's and Otis Redding's, among others." Dortch said he was surprised at the amount of recordings available in Liberia that had been recorded in Memphis. Of the two radio stations there, Dortch reported that one plays r&b and the other programs gospel.

Three-Hour Rehearsal

Before Thomas made his public appearances in Liberia, he went

into a three-hour rehearsal with five musicians from local bands. The musicians (two guitars, a bass, drums, and a tenor sax) had been rehearsing with each other before Thomas' arrival using Thomas' Stax recordings as a guide. Dortch said, "They had a real funky sound."

Thomas' first show was for President Tubman and his cabinet. The theater dates were scaled at 75 cents to \$5. The price structure was designed to allow the most people to attend the shows.

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



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

Ford Records Files Brief, Fights Trademark Appeal

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

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

Ford Records, which was founded in 1958, applied for a trademark in June, 1964. The automobile manufacturer immediately opposed the application claiming they were also in the record business.

Arguing in behalf of Ford Records, attorneys Loren C. Berry and John J. Sheehy contended from the evidence set forth by the motor car company that they made records only to be used in conjunction with the sales program for their dealers.

The attorneys also stated in the

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

The brief stated that whatever emphasis may have been placed upon the car company's "stereo tape cartridge player (manufactured by an unrelated company under the trade name of "Lear Jet" and only offered since 1965) was geared toward promotion of

(Continued on page 10)

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Galco, New Pa. Label, Formed

NEW YORK—Galco Records, a new label based in Newtown Square, Pa., will produce for the MOR, country, rhythm & blues, and jazz fields. The label recently signed Damian and Co. and released the group's first single, "My Love is 'Unknown/There's No Horizon."

Ed Coletta, a composer and head of Entertainment Enterprises, a personal management company, is president of the label. Jim Gallagher is vice president.

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Tape Cartridge

New Major Management Shift at Ampex in U.K.

By RICHARD ROBSON

LONDON—There has been another major management reshuffle at Ampex Stereo Tapes English headquarters. According to official sources, both general manager Lee Cross and market planning man-

ager Bertie Eccles have resigned, and financial director, Eric Bowler has been moved to Ampex' electronics division at Reading. It is also reported that the already de-

pleted field sales force has been cut in half.

The news comes within five days of Ampex learning of its failure to secure tape rights to the valuable Kinney catalog, and amid speculation in the industry about AST's future in the U.K.

The coveted Kinney catalog has been captured by Precision Tapes, which finalized a two-year exclusive tape rights deal at the recent International Music Industry Conference in Montreux, Switzerland. (See separate story.)

Lee Cross' departure from AST comes after a mere seven months of his appointment as head of the company in Europe. His appointment had followed the resignation, for health reasons, of Gerry Hall. Cross, who had formerly been manager of Asia/Hong Kong operations for Ampex International, was widely regarded as being a trouble shooter specially chosen from the backbone of a new management structure in this country.

Cross has already left Yarmouth Place offices and his plans are not known. For the time being, the company will be headed by general manager, product, Stanley West. **Joined in 1969**

Bertie Eccles joined the company in 1969 when AST was launched in Europe. Prior to his appointment, Eccles worked for University Recordings which was the first company to introduce the 8-track cartridge system in the U.K. His future plans are also uncertain although it seems possible he will return to the wine trade in which he worked for many years before joining University Recording.

The U.S.-based Ampex Corp. suffered a substantial loss last year, and the slow growth of the cassette and cartridge market in Europe was generally regarded as

(Continued on page 33)

VIEWLEX MOVES TO AID CLOSED BELLE WOOD

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

—It will keep more than 60 warranty stations open to honor repair commitments of Belle Wood product.

—It has sold a large portion of Belle Wood's inventory to California Auto Radio (CAR), Downey, Calif.

Distributors and dealers have been altered that Viewlex has a large inventory of parts in its warehouse to fulfill warranty cards, and that Belle Wood's marketing and distribution plant in Deerfield, Ill., will be closed this week. (Billboard, July 10.)

According to Monroe Abrams, executive vice president of Viewlex, "Belle Wood was not consistent with our (Viewlex) policies of profits and return on investment. That's why we closed it. Belle Wood did not go bankrupt."

For California Auto Radio, which acquired a large quantity of Belle Wood's auto 8-track stereo decks, it was the second acquisition of a major line.

It recently purchased the assets of the Gibbs Special Products Corp., Janesville, Wis., from the Hammond Organ Corp., the parent of Gibbs. (Billboard, May 22.)

Muntz Back Marketing 8-Track Worldwide

By ELIOT TIEGEL

LOS ANGELES — The Muntz Stereo Corp. of America has activated its overseas department after one year's inactivity with the emphasis on 8-track car players.

"It is our feeling that the Muntz name is known throughout the world and we have not capitalized on it," admits Barney Phillips, the firm's president.

The "new" international department will zero in on Europe and South America to develop new leads and also pick up whatever business it can off its previous international division's efforts which were headed by Ron Gordon, who is no longer with the company.

Under that old arrangement, Gordon's firm, Multi-National, acted as Muntz's international de-

partment and secured orders for players which Muntz shipped.

Under the new arrangement, Muntz has complete control of all overseas sales and the emphasis will be pushing the Muntz by Clarion equipment tie up. Clarion is fast becoming Muntz's chief equipment supplier and the first five units offered for the overseas market are by that Japanese supplier.

They include the 881 mini 8-track with IC circuitry and vertical tracking. It carries a U.S. list of \$54.95. That unit and two others boasts a modular design which was developed by Clarion and Toshiba to miniaturize the machine's circuitry.

The other IC circuit units are the 886 mini 8 (\$69.95) with a digital indicator and the capacity to accept an AM radio adapter and a cassette adapter, and the 607 8-track with AM radio and the capability to accept the FM and cassette adapters. It fits in the dash of European and American cars and has an American list of \$99.95.

The two remaining models under the plan are the 884 8-track with FM radio (\$109) and the C170 4 and 8-track compatible (\$89).

International division head Charlie Balderas will be traveling to Europe and South America to develop the sales and manufacturing programs.

"We are looking for joint ventures, where we participate in the manufacturing and sales," Phillips explains. "In South America, for example, you cannot import a completed unit."

Muntz is working with Muntz Auto Stereo in Mexico City in a

(Continued on page 47)

International Tape Market

ITALY—Ampex Italiana and Shell Italiana have announced the signing of an exclusive agreement for the distribution of prerecorded 8-track cartridge and cassette tapes through Shell service stations in Italy. Ampex is making about 250 cartridges and 500 cassette titles available in both Italian and International repertoire.

LONDON—A. J. Jacques and Co. has gained exclusive distribution rights in the UK to Clarion's line of player equipment. The Japanese-based company is making about 10 8-track auto units available and several accessories, including a cartridge to cassette converter and a speaker unit designed to fit into the arm rest of a car.

RCA is releasing more than 80 prerecorded cassette titles. The cassettes will be imported from RCA's Rome duplicating plant, while the remainder will be manufactured in the UK by Tape Duplicating and Decca. In conjunction with the release, RCA is offering dealers a counter or wall rack merchandiser which holds up to 100 tapes with a minimum order of 150 titles. Dealers ordering the minimum number of tapes and who don't want the rack will receive an extra 10 percent discount. . . . United Artists' first tape campaign aimed specifically at the auto market will be launched this month to support the label's "Music on the Move" cartridge and cassette series.

Pye's hardware division has introduced its first home stereo cassette system, model 9116, featuring radio and record player. It is also offering a portable cassette player. . . . A new addition to the Japanese Nivico equipment line is a cassette portable. Denham and Morley distributes Nivico in the UK. . . . National Panasonic has introduced a cassette recorder, model RQ-226S. . . . Software manufacturers will exhibit for the first time at this year's Motor Show Oct. 20-30. . . . Precision is offering free to dealers a 50-second film clip to advertise his store at a local cinema. . . . Another move to answer the dealer's plea for more margin on the tape has been initiated by Polydor with the introduction of a cassette pack at an additional 7½ percent discount. As retailers buying Sound Seller packs already qualify for 28 percent discount, the new plan enables them to stock tapes with a total margin of 35½ percent, only one percent less than most record companies offer on their full-price LP product.

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TDK Economy Blank Cassette

CHICAGO — TDK Electronics made two disclosures at the Consumer Electronics Show: it was introducing an economy line of blank cassettes and it was offering a C-180 cassette.

The new economy Maverick series will use standard tape, stainless steel pins, flanged rollers and a spring-loaded felt pressure pad. Packaging will be in cardboard boxes.

The C-180 cassette is a fore-runner to a C-240, according to George Saddler, sales manager of TDK.

8-Track Units Resume From Automatic Radio

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

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

The product breakdown: The High-Performance auto stereo line consists of six models, including a straight 8-track, Charger Mach I CRM-5010, at \$79.95; 8-track with hideaway controls, Charger Mach II CRK-5015, \$89.95; 8-track with mileage-minder dial, Spoiler Mach I SRM-5021, \$79.95; 8-track with FM multiplex radio, Spoiler Mach II SRX-5025 \$129.95; 8-track with pedestal base, Tach Mach I TAK-5030, \$89.95; and 8-track with FM multiplex radio, Tach Mach II TKX-5035 \$129.95. A home power supply lists at \$27.95.

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

Features include an adjustable pedestal base to allow either under-dash or floor/console mounting. A disconnect in the pedestal allows removal of the player for storage in the car's trunk or home and an adjustable mounting base allows floor or console mounting.

The 100 8-track auto stereo series:

Model Sprite 100 at \$54.95; Rover 101, \$59.95; Boss 102 with fast forward, \$72.95; Opus 103 with FM multiplex radio, \$109.95 and the Grand Boss 104 with FM multiplex radio, \$129.95.

The portable stereo 8-track line: Model PSM-2456 with shoulder strap and built-in AC at \$59.95; PSR-2467 same as PSM-2456 but

Budget Tape By American

CHICAGO—A new line of pre-recorded budget cartridges and cassettes is being introduced by American Tape Corp., New York. The line ranges from \$1.98 to \$2.49.

The company has acquired the assets of Radiant Cassette Cartridge Corp. of New England (nee Webster Records) and Continental Records. American Tape Corp. has a duplicating plant in Des Plaines, Ill.

Initial product includes a tape version of "Jesus Christ Superstar" at \$1.98 and \$2.49, and a specially recording of "Sesame Street" at 99 cents.

Foreign licensees include Bani-max in Australia and England, Basart in Holland and Riccordi in Italy, according to Doris Gabor, chairman and chief administrative officer of Amer. Robert L. Ford is president and chief operating officer.

Gabor is planning on top distribution for the software line.

ITA Forms Unit 4-Channel

CHICAGO—The International Tape Association (ITA) has formed a new working committee to recommend standards for all areas of quadrasonic sound. The committee includes members of the organization whose interest is in equipment, recording and duplication area of the four channel concept.

Meanwhile, eight additions to the ITA roster of members bring the over-all membership to 111. The latest include the Videorecord Corp. of America, Dow Corning, DuPont Corp., Alps-Motorol of Japan, Arco Systems, Inc., Electrographic Corp., Ovations, Inc., and Audio Magnetics Corp. of Canada.

JULY 17, 1971, BILLBOARD

Concord 'Right On' Despite Pending Ownership Change

LOS ANGELES—Negotiations are continuing between Ehrenreich Photo Optical Corp. and Instruments Systems Corp. over the sale

of Concord Electronics, a division of Ehrenreich. Instruments Systems, New York, is the parent company of Benjamin

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

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

Maxell offers the most valuable franchise in the magnetic tape industry

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Certron Exits Distrib and Diskery

CHICAGO—Certron is phasing out of its record and rack jobbing operations to concentrate on blank tape.

It recently closed its record company in Nashville and plans to phase out of its rack-distributing

company in Texas, according to a company spokesman.

To put the emphasis on blank tape, Certron has introduced a line of chromium dioxide blank cassettes in 60 and 90-minute lengths.

The line will be offered in new

packaging, featuring redesigned graphics and a Philips-style plastic box, said Bob McClure, marketing manager.

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

Equipment Mfrs Show Units at CES

CHICAGO—While most equipment manufacturers introduced new tape players well in front of the Consumer Electronics Show,

several waited for the show itself before showing off new models.

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

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

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

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

BSR McDONALD introduced an 8-track record/playback deck, model RD85, at \$49.95.

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

MORSE ELECTRO PRODUCTS offered an 8-track player/recorder deck at \$189; model T1115 radio-tape unit with two speakers at \$149; three portable tape-radio models in the \$69 to \$119 retail range; and an 8-track recorder with radio, mini changer, two speakers and a stand at \$169.95.

Yamaha to Player Mart

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

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

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

The company recently opened new corporate facilities in Buena Park, Calif., which consist of a 43,000-square-foot headquarters building and a 125,000-square-foot warehouse and service facility.

According to a company spokesman, Yamaha is working on several cassette models and is study-

(Continued on page 43)



A dealer out in Dallas suggested we add a few features to our under \$50 cassette portables.

So, this year our F-25 features Endmatic for automatic shut-off at the end of a cassette, 3-way power, instant repeat of any portion of a recording by pressing a single lever, remote control microphone, pushbutton operation, automatic and manual record level control, record level meter. \$49.79.

Thanks a lot Tex!

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WHO'S NEXT



The Who's next is here. A dynamite new single, "Won't Get Fooled Again", and a national tour beginning in late July. Not bad for openers.

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

The Who, Another member of the MCA Sound Conspiracy



Decca Records & Tapes

©MCA Records, Inc. 1971

Tape Cartridge

DuPont Cuts Tapes Substrates \$\$

WILMINGTON, Del.—The DuPont Corp. has dropped the prices on several of its tape substrates by between 10 and 20 percent. The price cut will significantly reduce the cost of its "Mylar" polyester film base used in the manufacture of chromium dioxide and iron oxide magnetic tapes.

This is the second major price cut instituted by the company in the last six months. The first was in January when the company decided to make certain types of its "Mylar" polyester base available in commercial quantities.

According to Robert Rogers of

the DuPont Co., the price cuts have been made possible by greater production efficiencies and a resulting downward trend in prices. It is expected that the reductions would result in a saving for manufacturers of blank loaded magnetic cassette tapes who use the DuPont substrates.

Rogers feels it could also result in a leveling off of prices on the new chromium dioxide tapes, but scotched speculation that a chromium dioxide cassette listed at 69 cents was a distinct possibility.

Although DuPont is optimistic about over-all industry response

to its price cuts, major blank tape manufacturers in the nation were less enthusiastic.

A spokesman at Ampex said he doubted whether the saving would mean anything to the consumer. He pointed out that with spiraling royalty and production costs in the tape industry, the DuPont cuts may help to pick up some of the slack, and balance things out a bit, but would do little else.

Norelco admitted buying some of its substrates from local manufacturers, but said it was still too early to give a definitive opinion as to whether or not any price cuts could be passed on to the consumer in the form of cheaper cassettes.

Meanwhile, two other major producers of tape substrates, the Celanese Corp. and the 3M Co., have said that they are closely studying the DuPont price cuts. There is no immediate indication that they would make similar moves.

Tape Units Widen Lead Over Phonos: Ampex

CHICAGO — Tape recorders are continuing to widen their lead over record players in the competition for consumer entertainment dollars, according to figures released by the consumer equipment division of the Ampex Corp.

Lawrence R. Pugh, marketing manager of the division, estimated that consumers will buy nearly twice as many tape recorders and players as phonograph this year. He said that approximately 11.6 million tape units will be sold in this country before the end of 1971, as compared to an estimated six million phonographs which will be bought by consumers over the same period.

"This," said Pugh, "is an increase of 10 percent in tape recorder unit sales over 1970." He added that phonograph sales had been decreasing by about 150,000 a year for the past four years.

The Ampex executive cited the increasing availability of cartridge and cassette units as the prime reason for the strong growth of tape recorders.

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

He said the reasons for the more rapid growth of cassette sales over cartridge sales are its size, greater convenience, greater reliability, ease of recording, availability of practical cassette changers, and the growing acceptance of more automobile players and player/recorders.

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

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

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

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

Tape Happenings

Major Electronics, New York, has introduced a line of audio products, including an 8-track player with AM-FM/FM radio, model 770, and a component system with an 8-track deck, model MO-822, at \$99.95. . . . **Stereo Centers**, retail stereo and tape stores, has filed a bankruptcy petition in Federal Court in Tampa, Fla. . . . **GC Electronics**, New York, has introduced two cassette tape splicers: model 30-652, a manual unit, at \$2.95, and model 30-650, a semi-automatic unit, at \$4.95. . . . **Ampex Stereo Tapes** has named Jeff Schillen, eastern regional tape specialist, as "Tape Specialist of the Year," and Charles Stewart "Regional Manager of the Year."

GRT Music Tapes had its biggest single shipping day in history recently—more than 62,000 tapes, according to the company. . . . **EMI**, London, (Continued on page 20)

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

LOS ANGELES—A&M records has filed suit against a group of Southern California retailers in superior court here, seeking to enjoin them from duplicating, advertising and selling recorded performances by the label's artists on tape. Defendants include: Perino's Liquor and Deli; Auto Stereo Center; Foothill Stereo Tape; Stereo-Center of Azusa; Stereo Car Tape; Tape Mates; Auto Stereo; National Stereo Inc.; Licorice Pizza; Universal Tape Center and Tape Odyssey, Whittier.

In its complaint, A&M states that it spent \$2.3 million to advertise recordings by its artists in its overall catalog from Oct. 1, 1967, to the present. The record company seeks \$100,000 damages and an accounting from the defendants.

FIRMS MEDIATE PATENT HASSEL

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

Faraday had contended that Bell & Howell was infringing on a patent describing the formula for lubricating magnetic tape (No. 2,804,401) owned by Faraday.

The settlement allows Bell & Howell to continue tape production in exchange for a cash payment to Faraday. (Faraday recently gained a court decision in a patent infringement suit against Audio Devices and the Audiotape Corp., both subsidiaries of Capitol Industries.)

UDC Gets Rights To 'Nanette' LP

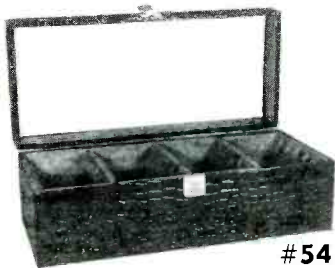
NEW YORK—The De & El Recording Corp. and United Artists Distributing Corp. have signed an agreement giving UDC manufacturing and distribution rights to De & El's best selling album, "No, No, Nanette," by Crazy Hair and His Player Roll Piano Gang. UDC already handles national distribution and sales on the disk version of the album.

The agreement reached between Elliot Blaine, president of De & El Recording, and Charles Bratnober, head of UDC's stereo tape division, also gives the latter company tape manufacturing and distribution rights to all future product from De & El.

Tape versions of "No, No, Nanette" in both cassette and 8-track configurations will be available on the consumer market within two weeks.

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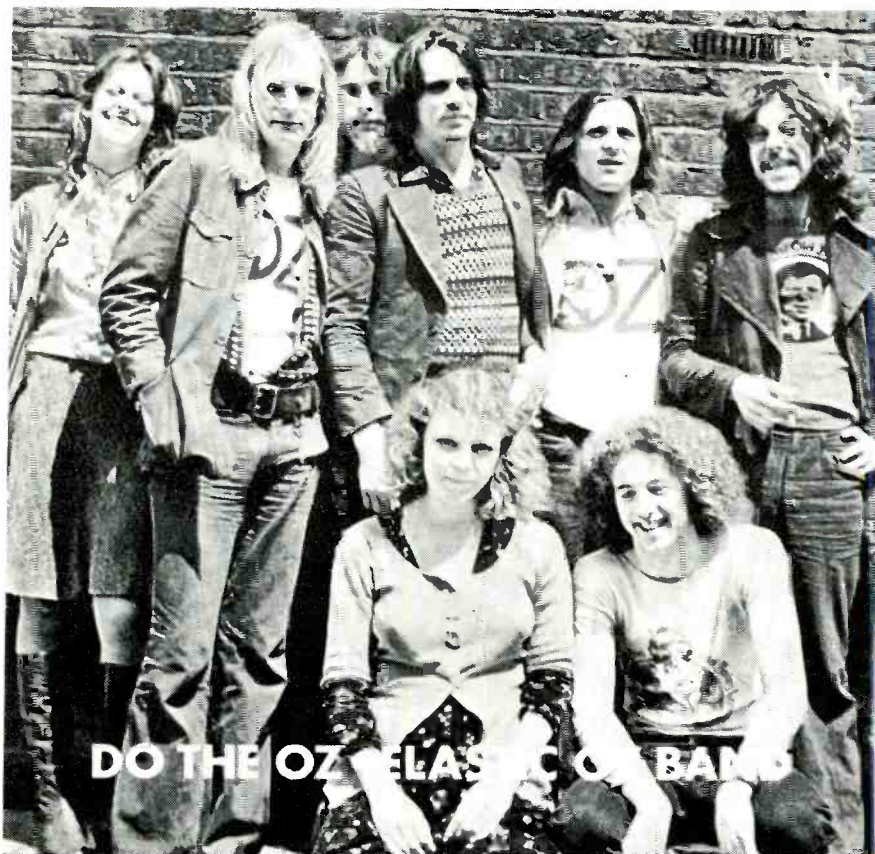
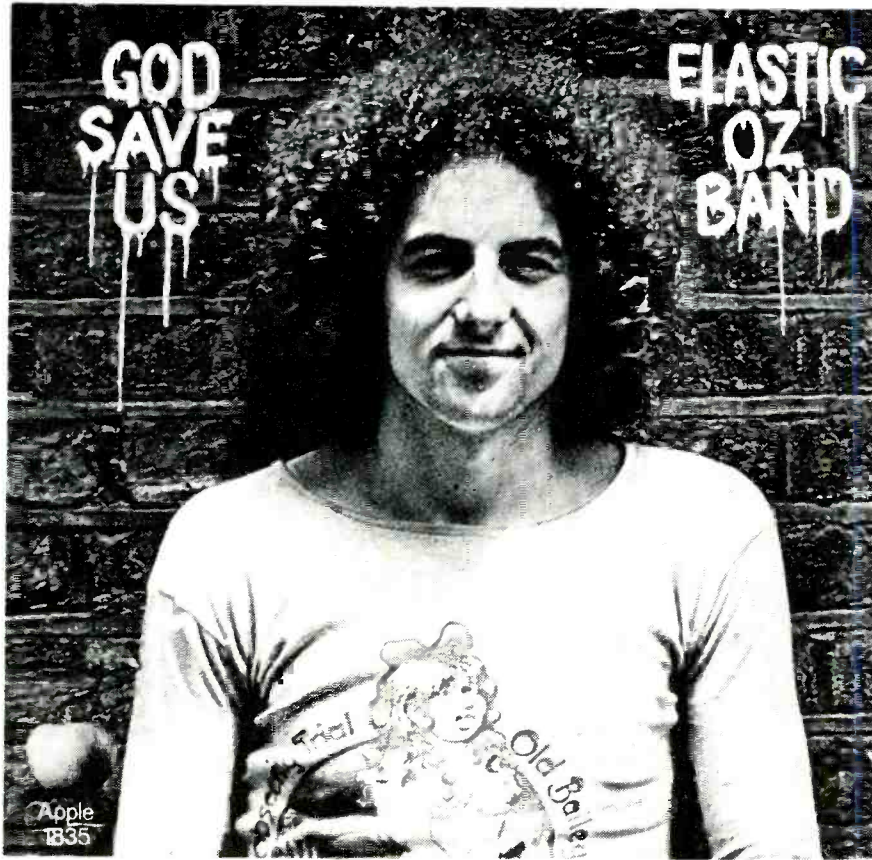
TOP

Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
2	3	STICKY FINGERS Rolling Stones, Rolling Stones (M859100; M559100)
3	5	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
4	2	CARPENTERS A&M (8T 3502; CS 3502)
5	4	RAM Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
6	6	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros. (Ampex M82561; M52561)
7	7	AQUALUNG Jethro Tull, Reprise (M8 2035; M5 2035)
8	10	WHAT'S GOING ON Marvin Gaye, Tamla (T81310; M75310)
9	20	TARKUS Emerson, Lake & Palmer (Ampex M89900; M59900)
10	9	4-WAY STREET Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
11	8	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic (Ampex M87205; M57205)
12	13	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
13	12	UP TO DATE Partridge Family, Bell (Ampex 86059; 56059)
14	—	B S & T 4 Blood, Sweat & Tears, Columbia (CA 30590; CT 30590)
15	15	SONGS FOR BEGINNERS Graham Nash, Atlantic (Ampex M87204; M57204)
16	14	SURVIVAL Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
17	18	LEON RUSSELL & THE SHELTER PEOPLE Shelter (Capitol) (8XW 8903; 4XW 8903)
18	19	CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach, A&M (8T 3501; CS 3501)
19	40	BLUE Joni Mitchell, Reprise (Ampex M82038; M52038)
20	25	POEMS, PRAYERS & PROMISES John Denver, RCA Victor (P85 1711; PK 1711)
21	16	GOLDEN BISQUITS—Their Greatest Hits Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
22	32	INDIAN RESERVATION Raiders, Columbia (CT 30768; CA 30768)
23	17	TEA FOR THE TILLERMAN Cat Stevens, A&M (8T 4280; CS 4280)
24	24	HOMEMADE Osmonds, MGM (GRT 84770; 54770)
25	28	CLOSE TO YOU Carpenters, A&M (BT 4271; CS 4271)
26	26	CURTIS LIVE Curtis Mayfield, Curtom (88008; 58008)
27	21	BEST OF Guess Who, RCA Victor (P85 1710; PK 1710)
28	11	11-17-70 Elton John, Uni (8-93105; 2-93105)
29	31	CHASE Epic (EA 30472)
30	27	NATURALLY Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
31	29	MAYBE TOMORROW Jackson 5, Motown (81735; 75735)
32	23	THE SKY'S THE LIMIT Temptations, Gordy (G81957; G75957)
33	33	LOVE LETTERS FROM ELVIS Elvis Presley, RCA Victor (P85 1748; PK 1748)
34	35	CARLY SIMON Elektra (ETB 4082; TCS 4082)
35	36	PARANOID Black Sabbath, Warner Bros. (Ampex M81887; M51887)
36	22	L.A. WOMAN Doors, Elektra (ETB 5011; TCS 5011)
37	30	THIRDS James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
38	37	THE PARTRIDGE FAMILY ALBUM Bell (86050; 56050)
39	34	TOM JONES SINGS SHE'S A LADY Parrot (M79846; M77646)
40	38	SUMMER SIDE OF LIFE Capitol (Ampex 8xt 765; 4xt 765)
41	44	SWEET BABY JAMES James Taylor, Warner Bros. (Ampex M81843; M51843)
42	43	ABRAXAS Santana, Columbia (CA 30130; CT 30130)
43	46	CHAPTER TWO Roberta Flack, Atlantic (Ampex M81569; M51569)
44	42	CHICAGO III Columbia (CA 30110; CT 30110)
45	—	DONNY OSMOND ALBUM MGM (GRT 84782; 54782)
46	—	FIRST PULL UP THEN PULL DOWN Electric Hot Tuna, RCA Victor (T85 1762; PK 1762)
47	47	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA (P85 1705; PK 1705)
48	50	EMERSON, LAKE & PALMER Cotillion (Ampex M89040; M59040)
49	39	PEARL Janis Joplin, Columbia (CA 30322; CT 30322)
50	48	HANGING IN THERE Hudson & Landry, Dore (GRT 324; 324)

Billboard SPECIAL SURVEY For Week Ending 7/17/71



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GOD SAVE OZ

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Produced by John, Yoko, Mal Evans
and Phil Spector

APPLE 1835

Tape Happenings

• Continued from page 18

ettes will be available to non-record outlets through **Ampex Stereo Tapes**, which already handles EMI's 8-track product. . . . **Arrowtaps**, a London-based photographic accessories distributor which markets the Arrow sound line of budget tapes, is introducing a second low price tape line known as **International Artists**. . . . **Teldec**, Hamburg, is releasing a three-pack cassette, containing four sym-

phonies. . . . **Stereo Music Systems**, Zug, Switzerland, a rack jobbing and cartridge exchange company, has signed agreements with **AMAG**, distributors in Switzerland of Volkswagen cars, and **Shell** (Switzerland) for the distribution of Stereo Music Systems hardware and cartridges. . . . **Auto Stereo-Anlagen**, Frankfurt, rack jobbing company, has signed a distribution agreement with **EREF Electronics of Scandinavia** for distribution of tape product.

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Equipment Sales Outpacing Others

CHICAGO — Tape equipment sales are outpacing other consumer electronics items, delegates were told at the Consumer Electronics Show (CES) marketing seminar, but most of the big questions tossed at the panel concerned Japanese imports.

Other items: how manufacturers can help retailers, the government (Federal Trade Commission) agency focus on retailers, the avalanche of consumerism laws and bills, the growth of, or decline of, independent retailers and selling service as a merchandisable commodity.

While the graph lines on charts explained by CES' Jack Wayman showed slightly downward directions for television, radios and phonographs, tape equipment sales shot right out the top at the 15 million unit mark attained in 1970.

However, tape equipment sales are sporadic. One graph shows a rise to over 190,000 units in March of this year and a plunge to 130,000 units the next month. If last year is a guide, the rise should come again this month.

Magnavox president George Fezell, who fielded many questions, said today's biggest problem "is finding time to think and plan." He said one reason companies such as Sears have grown is that they have 10- and 15-year plans.

Luskin's, Inc.'s Jack Luskin set the mood early in the morning by calling the CES the "Tokyo Electronics Show." He asked why American manufacturers are not as innovative as Japanese firms. "Video tape is the most exciting thing on the horizon, yet I've still to see the first piece to be developed by an American company."

Another highlight came when a delegate attacked Jack Pearce of the government's Office of Consumer Affairs. The somewhat dry

subject of consumerism was punctuated when the man screamed: "We sell useful goods, why don't you do something about the people selling dope?" Pearce quietly explained that the Attorney General's office was attacking that problem.

Poor parts availability was another item that sparked the session. Philco-Ford consumer affairs vice president Armin E. Allen, also on Electronics Industries Association's consumer affairs council, said his firm would "have to go back to the drawing board" after a show of hands revealed that no one is satisfied with the parts programs. Allen's firm has just set up special depots for parts.

Servicing apparently was of little interest to the majority of delegates and one commented on how this final session was sparsely attended. However, Servideo's Murray M. Frankel offered many valuable tips to retailers and service departments.

He regards service as a "merchandisable commodity." More dealers should offer service contracts and work out service charge programs with neighboring stores. One good tip: when placing an order for a part, carbon the customer with the broken set or player so that the customer knows the dealer is trying.

The point of Japanese products was again introduced with Dubuque, Iowa dealer Jim Renier said he understood Japanese products "give very little trouble." Frankel agreed, offering that some Japanese firms ship parts on memo, selecting the ones they know are most likely to sustain failure. "They know best," he said.

But it was Fezell, who in a long explanation, answered the dealer who said he is worried about the Japanese encroachment.

He said the trend to Japanese dominance of the electronics business started in the days of transistor radios and continued when components came into prominence. "I could list the many advantages of the Japanese manufacturers, but it would take too long. They enjoyed low labor costs. Another factor is engineering costs. The cost of middle management engineering in Japan was one-third to one-sixth what it was over here. Then, the Japanese government offered assistance adding up to a lot of advantages not available to U.S. manufacturers."

But he said he expects "a wash-out of many brands" seen here at CES this year. "We saw it happening the early black and white television days when at one time there were something like 150 manufacturers."

Someone asked about fair trade and Fezell said speaking for his company, fair trade would be "vigorously pushed." Earlier, said he favored an 80 to 85 percent manufacturer sponsored co-op advertised formula.

In terms of legislation affecting electronics dealers, the panel ticked off four main areas: warranties, class action complaints, consumer protection and product safety. EIA's committee on consumer affairs will meet with a similar one formed by the National Appliance and Radio-TV Dealers Association in order to formulate a unified approach to the consumerism bills stacking up in every legislature and in Congress.

Several panelists said that independent retailers would grow stronger but that there will be fewer of them. "The marginal independent will disappear," said M. B. Cooper, Jackson, Miss. Bernard (Continued on page 47)

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Cartridge TV

Avco Film Varied

Cartrivision Film Library Offers Pick of 850 at \$3

NEW YORK—Cartrivision has secured over 850 films for its CTV library. They will be rented at \$3 in red-coded packages for home viewing.

There are 207 feature length movies from eight suppliers, including United Artists Corp., American International Pictures, Avco Embassy Pictures, Lion International Films, Russ Meyer Productions, Sovfoto Films and the Grove Press.

These films comprise around 25 percent of the total catalog. They have earned 27 Oscars plus eight Academy Award nominations, seven New York Film Critic Awards and eight British Academy Awards.

The library also includes films which have won 11 awards from the National Board of Review and four accolades from the Cannes Film Festival.

The remaining 75 percent of the catalog, constituting 643 titles, covers specific instructional, cultural, sports, music and entertainment subjects.

Music shows will have light shows, set

to the sounds of Mozart, Beethoven, Haydn, Bach and Handel.

In the children's action-adventure field, "The Terrific Adventures of the Terrible Ten" will be offered for the first time in America. The films feature 10 Australian children and have never been seen in America before.

Avco and Motorola have been the two leading American hardware companies also building up a programming library through license arrangements with the suppliers.

Avco talks about having contemporary music films with stereo sound capability for which a stereo sound system will be required. The cartridges will be offered in quarter, half-hour, one-hour and two-hour formats. Blank videotape cartridges will also be offered in a yellow label package. These can be used for recordings by the set's owner, either off the air or of original programming material.

Avco has not yet announced who will sell the prerecorded programs or the blank tapes.

Videotapers Skittish Over Oxides' Future

By ELIOT TIEGEL

LOS ANGELES—The videotape field is falling in line with the audio tape field in one respect: lines are being drawn for and against chromium dioxide.

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

Avco, which is responsible for developing the Cartrivision 1/2-inch videotape system, has now ruled out the use of chromium dioxide tapes "because of their increased costs which would have to be passed on to the consumer."

Avco's engineers also point to chromium dioxide's "high abrasion factor, which significantly affects the life of magnetic tape heads and shortens equipment life." Avco also makes the significant point that chromium dioxide is not adaptable to its recently announced high speed duplicating system using a bifilar method for contact printing.

So it is aligned with iron oxide tape as the source for its closed cartridge blank

videotape. Iron oxide is also the way Audio Magnetics is going with its recently announced videotape line. Iron oxide offers the public a more economical product, Audio believes.

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

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

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

EVR Units & Software Perk UK CTV

By RICHARD ROBSON, Record & Tape Retailer

LONDON — Two significant moves have been made to move the cartridge television concept further along in England. Rank Bush Murphy will be making its first shipments of EVR units next month, and the newly formed Video Cassettes company will be taping National Theatre productions.

Rank Bush Murphy is the U.K. licensee for the EVR Partnership, and Video Cassettes is the joint software form owned by Associated Television here and the American Broadcasting Co. in the United States.

Production of the teleplayers at Rank's Plymouth factory was due to have started earlier this year, but was held up while changes were made to the unit's circuitry.

Rank has to date received orders for nearly 500 machines, mainly from industrial firms and educational authorities. The play-

ers retail at \$864. Initially, Rank will be supplying the units direct to customers, but plans are already under way to set up a nationwide distribution network which will eventually ship players to electrical retailers.

In preparation for the official launch of the system, which follows 12 months of intensive drum beating by EVR, the partnership has compiled an initial software catalog of over 300 titles. Only educational material for schools, medical colleges and management and industrial training centers is available at present. EVR estimates it will be 1973 before the company will be producing entertainment cassettes.

Few items in the current catalog have been produced specifically for cartridge TV. There will be no color cassettes until the end of this year. EVR's Basildon, Es-

sex, plant will only be able to process black and white film.

The programs can be purchased outright for between \$48 and \$96, depending on running time, or rented for around \$3.

Although it will be at least two years before EVR makes any serious thrust into the home, the firm has signed a deal with 20th Century-Fox for the transfer of 1,000 feature films onto cassette.

Comments Robert Heron, EVR's program director: "The aim is to make television-viewing independent of all regular broadcast timetables."

EVR will be the first cartridge TV company to market its system in the U.K. and Europe, which must give the firm a distinct edge over its three main competitors—Philips, Ampex and Sony.

In announcing the deal to program National Theatre productions

for CTV, Sir Lew Grade, deputy chairman and chief executive officer of ATV, indicated he hoped to produce three of the shows.

He reveals that each film will cost about \$600,000 to make "but we've still got to make an arrangement with Equity, the actor's union." Work on the first cassette will start early next year.

"My aim is to bring the theater into people's homes," he says. "I am confident that this new activity will make a valuable contribution to exports and an important

contribution to group profits."

Video Cassettes was set up in February when Grade described cartridge TV as the "biggest potential I can see in leisure." The firm says it is not planning to transfer any television productions onto cassette—they will all be new projects.

ATV will sell or rent cassettes in the U.K. through local centers, including the branches of British Relay Wireless, in which it has a major holding, or even through re-

(Continued on page 30)

Avant Composer-Artist Sets CTV Firm

LOS ANGELES — Electronic music composer Ruth White has formed a film company for cartridge television properties. Her first four efforts comprise a 16-minute EVR cartridge for Motorola called "Garden of Delight for Kids No. 1" and include "Hush Little Baby," "Hickory Dickory Dock," "Space Trip" and "Adventures in Underland."

Miss White anticipates expanding each of these films into a series for the CTV medium. Her

background includes four years of playing the Moog (she bought the third one on the Coast from Robert Moog) and 15 years in the educational recording field, the latter through Rhythms Productions, and two Limelight albums.

She says she is pulling elements from her two worlds for the CTV market, producing educational, entertaining films.

On "Hush Little Baby" she changed the words of the Southern folk song and worked with artist

Gary Lund who did the animation. For "Hickory Dickory Dock," she worked with artist John Wilson who did the drawings for the animation. On "Space Trip" the short utilizes live action, special effects, and paintings. "Adventures in Underland" uses stop action and was done with Cascade Productions, a local commercials house. The two companies are planning to develop this particular story into an expanded adventure.

Miss White has a project on the drawing boards to use quadrasonic sound in a CTV film, using pop music names. This film will run the length of a single record. "There are ways to marry the record industry to the film industry," she says, using means which haven't been used, like quadrasonic sound and sophisticated visual techniques which are tossed at us on TV."

Cartridge television films had better be on a par production-wise with the things we see now free on television, she emphasizes.

Although she has been using a synthesizer on her first CTV films, Miss White doesn't believe all music has to be far out. She does plan to create visuals for an LP she recorded for Limelight in 1967 called "Seven Trumps From the Tarot Cards." She also recorded the LP, "Flower of Evil" for that same Mercury subsidiary.

"That's one end of the spectrum," she says. "Hickory Dickory Dock" is another."

Avco Rounding Out Full CTV Mart Cycle

LOS ANGELES—Avco is creating an institutional version of its Cartrivision videotape system. Systems will be offered for use by business, educational and commercial communities for job training and management orientation programs. These kinds of specialty programs can be viewed in place of classroom instruction with reviewing at home at the owner's leisure.

When Avco introduced its Cartrivision concept last year, its thrust was toward the home entertainment market. However, the company has not yet gotten any production models into the pipeline, so its move into the industrial

area gives it conceptual coverage of all applications.

CBS' EVR film system has been plugging away at the industrial and educational markets for the past year.

Akai's 1/4-inch videotape system has been promoted as a do-it-yourself aid for business and consumer use. So, too, has Ampex's 1/2-inch Instavideo system.

Sony, which has been offering professionally priced (\$1,000-\$2,000) video equipment, will gear its CTV product toward the home market.

The Philips unit is a home-oriented product as are players from Panasonic and several other Japanese manufacturers.

SAG AND AFTRA HUDDLE OVER CTV UNION FEES

LOS ANGELES—The American Federation of Television and Radio Artists (AFTRA) and the Screen Actors Guild (SAG), are mapping plans for a united front in setting rates for cartridge television usage.

Both unions' executive secretaries, Sanford Wolff of AFTRA and John Dales of SAG, met recently in New York to set up their guidelines for financial remuneration, once the new industry gets going and needs the services of their respective craftsmen.

Since there is hardly any production yet for CTV, the unions have the time with which to establish strong proposals with which to meet producers once that stage of development is established.

On the other hand, the lack of production indicates that CTV can not yet be called a new-found area of financial revenue or employment for this city's entertainment industry. So production companies don't have to worry about meeting union requirements since they aren't hiring union personnel.



Motorola's Chuck Clark displays an EVR cartridge for Los Angeles members of NARAS. Music industry people were given a taste of this cartridge TV system at the luncheon and some background into its potential.

Talent

'Superstar' Concert Version Will Debut in Pittsburgh

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

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

The production is under the

artistic supervision of the composer Andrew Lloyd Weber and lyricist Tim Rice. It will feature a cast of 20 singers, a 32-piece orchestra including a rock band, and will travel with a large retinue of technical personnel.

Featured in the cast will be Yvonne Elliman, who will recreate the role of Mary Magdalene which she portrayed on the Decca recording of the work. The role of Jesus Christ will be played by Jeff Fenholt. Carl Anderson will play the role of Judas Iscariot. Other soloists are Eric Mercury, Alan Martin, Lial Countryman, Bob Bingham and Phil Jethro. Randall's Island is the featured rock band.

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

MILWAUKEE—A second effort to block performances from the "Jesus Christ—Superstar" album in Milwaukee failed when the U.S. Eastern District Court of Wisconsin here ruled in favor of Superstar Productions Ltd.

At a hearing on July 1, Federal Judge Myron L. Gordon denied a temporary injunction sought by the Robert Stigwood Group seeking to prevent Superstar Productions Ltd. from staging a performance in the Milwaukee Auditorium on Wednesday (7) of selections from the "Jesus Christ—Superstar" album.

A month earlier the St. Louis-based Superstar Productions Ltd. company overcame the first attempt to halt its performance and played to four sellout houses.

The injunction had been filed against Superstar Productions Ltd., the Milwaukee Auditorium board, and Fred Muth, manager of the

Procol Tour Set For U.S., Canada

LOS ANGELES — Procol Harum of A&M Records will begin a tour of the U.S. and Canada on July 30 in Phoenix, Ariz.

When they arrive they will have two additions. Dave Ball will replace Robin Trower as lead guitarist and Matthew Fisher returns on organ. Still with Procol are Gary Brooker, Chris Copping, B.J. Wilson and lyricist Keith Reid.

From Phoenix the group goes to Calgary, Alberta, on Aug. 4; Edmonton, Alberta, Aug. 5; Vancouver, B.C., Aug. 6; Seattle, Wash., Aug. 7-8; Los Angeles, Aug. 10; Dania, Fla., Aug. 13-14; New York, Aug. 16; Reading, Pa., Aug. 18; Montreal, Aug. 20; Albuquerque, N.M., Aug. 28, and El Paso, Aug. 29.

Talent In Action

JOHN DENVER

Bitter End, New York

Composer-performer John Denver has finally come into his own with a super hit single and album on RCA, and a club act that delighted the audience at the Bitter End on June 30. Denver is an over-all entertainer, well equipped for the new soft-sell breed of club performer. He won the crowd with an easy-paced group of songs and with his humor, warmth and down-home friendly rapport. He opened brightly with "Sweet Rocky Mountain Paradise" and segued into a fine reading of James Taylor's "Carolina in My Mind." With strong support from guitarist Mike Taylor and bassist Dick Kniss, Denver cleverly paced his show, running the gamut from the biting lyric of a returning Vietnam vet, "Readjustment Blues," to the dream of peace ballad, "Last Night I Had a Dream," to the comedy of "Saturday Night in Toledo." Also a standout was Merle Haggard's "Okie From Muskogee," and naturally his hit songs "Leavin' on a Jet Plane" and "Take Me Home Country Roads." The duo known as Fat City, Taffy and Bill, co-writers of "Take Me Home," opened the bill with ease and then later worked with Denver on the last two songs. Duo is worth watching, they have super potential.

DON OVENS

PAUL GEREMIA, RAUN MacKINNON

Folk City, New York

Paul Geremia suffers from comparison. The Polydor artist is a fine guitar player and skilled, if uninspired, songwriter. He understands the showman's art of choosing an image and creating it on stage, although his choice of the spaced-out folk singer is an unfortunate one. Still, Geremia's real problem is everybody else on the current pop scene. The public has abandoned folk music in favor of more intense and personal media, and beside the poets and prophets who dominate the charts, Geremia's unoriginal folk formulas are bland and dull. So it seemed when he opened at Folk City on July 6.

Saving the show, stealing it, earning encores, was Raun MacKinnon, a lady whose repertoire switches easily and gracefully from folk to pop and back. Several of her songs in her set have the kind of inventive, appealing melodies that are hit records by definition, even before they are recorded. (Some songs are born Top 20.) Miss MacKinnon's piano accompaniments are elegant; her acoustic guitar work intricate and triumphantly flashy. With a little loosening up of her vocal style, Miss MacKinnon would be an ideal pop vocalist, needing only a recording contract and a bit of initial promotion to make her one of the most important lady singers around.

NANCY ERLICH

SOFT MACHINE

Gaslight, New York

Ornette Coleman's presence in the audience was no coincidence—there's mutual admiration between the CBS group and the avant jazzman. It's also apparent in the Machine's work which leans far, far over to the far, far out, recalling the approach of Archie Shepp and Pharoah Sanders in format (one long set, almost an hour) and Chicago's Association for the Advancement of Creative Musicians (AACM) in approach.

The Machine's set is full of shifting mood and tempo, intense and with much musical variance from a four piece group (alto sax, keyboards, bass, drums), complete

with take offs and put ons. When they lock into a riff the sound takes on almost physical proportions. Apart from some wordless experiments from drummer Robert Wyatt, it's all instrumental.

The opening on July 7 was Soft Machine's first U.S. appearance since they opened Jimi Hendrix concerts three years ago. They have moved a long way down a fresh road (for them) at a time when rock is moving sideways. Music to tap your head to.

IAN DOVE

HOYT AXTON, LEO KOTTKE

Troubadour, Los Angeles

It was one of those totally delightful evenings that come all too infrequently. Hoyt Axton played a beautifully loose and funny set which followed Leo Kottke's show of unparalleled guitar virtuosity.

Axton, known for writing "The Pusher" and "Joy to the World," finally is starting to make public appearances again. And what an act! His voice and his backing group (the Hollywood Living Room Band) were great, but his audience raps between songs nearly stole the show. His music is in the country rock vein for the most part, although there is a bit of everything in his show. His version of "The Pusher" is the definitive one.

There are very few adjectives that can describe Leo Kottke. He is a master of the 12-string guitar and voice is constantly improving too. His material is always strong, with no weak spots. Kottke tunes his guitar a bit too much between songs, but usually he has a funny story or two to tide him over. Descriptions of his playing style are meaningless; he has to be heard to be believed.

GEORGE KNEMEYER

RITA COOLIDGE AND DIXIE FLYERS

Whisky a Go Go, Los Angeles

Why Rita Coolidge was at the Whisky June 30 is a mystery. Her act contained very little rock and no roll; she's more the Troubadour type. In any event, Miss Coolidge was adequate but not outstanding during her set.

Miss Coolidge has a nice voice; not outstanding or gritty, but nice. There seems to be a certain amount of detachment and noninvolvement with the lyrics she is singing, and this prevented a totally satisfying performance. Her songs were borrowed from other people, and perhaps this accounted for the detachment.

The Dixie Flyers, aided by Marc Benno, lent good support to Miss Coolidge although there was something lacking there too. The band just didn't cook like they're capable of. It was a nice evening, though, for the A&M artist Miss Coolidge, but one that will be forgotten eventually.

GEORGE KNEMEYER

ELEPHANT'S MEMORY

Folk City, New York

It wouldn't take a pachyderm to remember Elephant's Memory, a five-piece rock group which opened here with their own unique blend of tempered acid rock, country, jazz rhythm and blues. The Metromedia artists are a group audiences hear and remember. A little reminiscent of the old Jefferson Airplane, Elephant's Memory reflects a brash, spirit, talent and versatility.

Playing to a small audience, they worked through a varied set that included "Spring Valley Arson," "Liberation Special" and "Mongoose," the group's most

(Continued on page 24)

B.J. Thomas Inks First Movie Role

NEW YORK—B.J. Thomas, Scepter Records artist, has been signed to star in his first motion picture "Barkum." The film is about an itinerant singer-writer. The film is directed by Juleen Compton and produced by Bob Register.

Thomas' list of recording hits include "Raindrops Keep Fallin' on My Head," "No Love at All," "Hooked On a Feeling" and "I Just Can't Help Believing."

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From The Music Capitals of the World

DOMESTIC

NEW YORK

Phil Ramone, newly elected president of the New York Chapter of NARAS, succeeded Milt Okun, whose two-year term had expired. Monument's Kris Kristofferson plays the Main Point, Bryn Mawr, Pa., Tuesday (13-Wednesday (14); Newport Folk Festival, R.I. (Friday (16)-Sunday (18), and the Riverboat, Toronto, July 22-July 31.

Capitol's Glen Campbell plays the Greek Theatre, L.A., July 19-July 25, with Jerry Reed and Anne Murray. Campbell's latest LP, "The Last Time I Saw Her," will be released at the same time. Comedian Rodney ("I Don't Get No Respect") Dangerfield has a filmed and recorded TV and radio public service spots for the National Conference of Christians and Jews.

Big Mama Thornton plays the Museum of Modern Art's "Jazz in the Garden" date, Thursday (22); Odetta on Thursday (29). Bell's Julie Budd plays the Michigan State Fair in Chesaning, Mich. Monday (12-Sunday (18). Perception's five-year-old Lucky Peterson appears on the "David Frost Show" Thursday (15), and the "Johnny Carson Show" Wednesday (28). Cotillion's Marion Williams plays the Antibes Jazz Festival in France, Friday (23); Temple Music Festival, Ambler, Pa., Aug. 5, and returns for an extended European tour in October before touring U.S. college campuses in November. Little Richie Johnson Agency will han-

dle national promotion for American Heritage Music Corp.

Erroll Garner has been set for a pair of concerts in Miami Beach at the Coconut Grove Theater, Friday (16)-Saturday (17). Scepter's B.J. Thomas will appear in his first film, "Barkum."

ED OCHS

LOS ANGELES

Special frog buttons are being used to promote concerts by Three Dog Night in Atlanta, Pittsburgh, and Dallas. The frog is for "Jeremiah," mentioned in the opening line of the group's "Joy to the World" single.

Over 70 college representatives attended the ABC/Dunhill college radio conference June 26. Similar conferences will be held on the third Saturday of each month.

Brewer and Shipley are recording in San Francisco. LaMont Johnson of Sun, Moon and Stars Inc., has cut a record for Mainstream. Sweathog will appear at the Whisky a Go Go July 20-25. The Jackson 5's television special, "Goin' Back to Indiana," will be aired on ABC-TV Sept. 19.

McGuinness-Flint's second LP to be released soon. Andy Williams will star in a film featurette, based on his version of "Love Story," to be aired on German television. Blue Note Records to release new LP's by Wayne Shorter and Brother Jack

(Continued on page 24)

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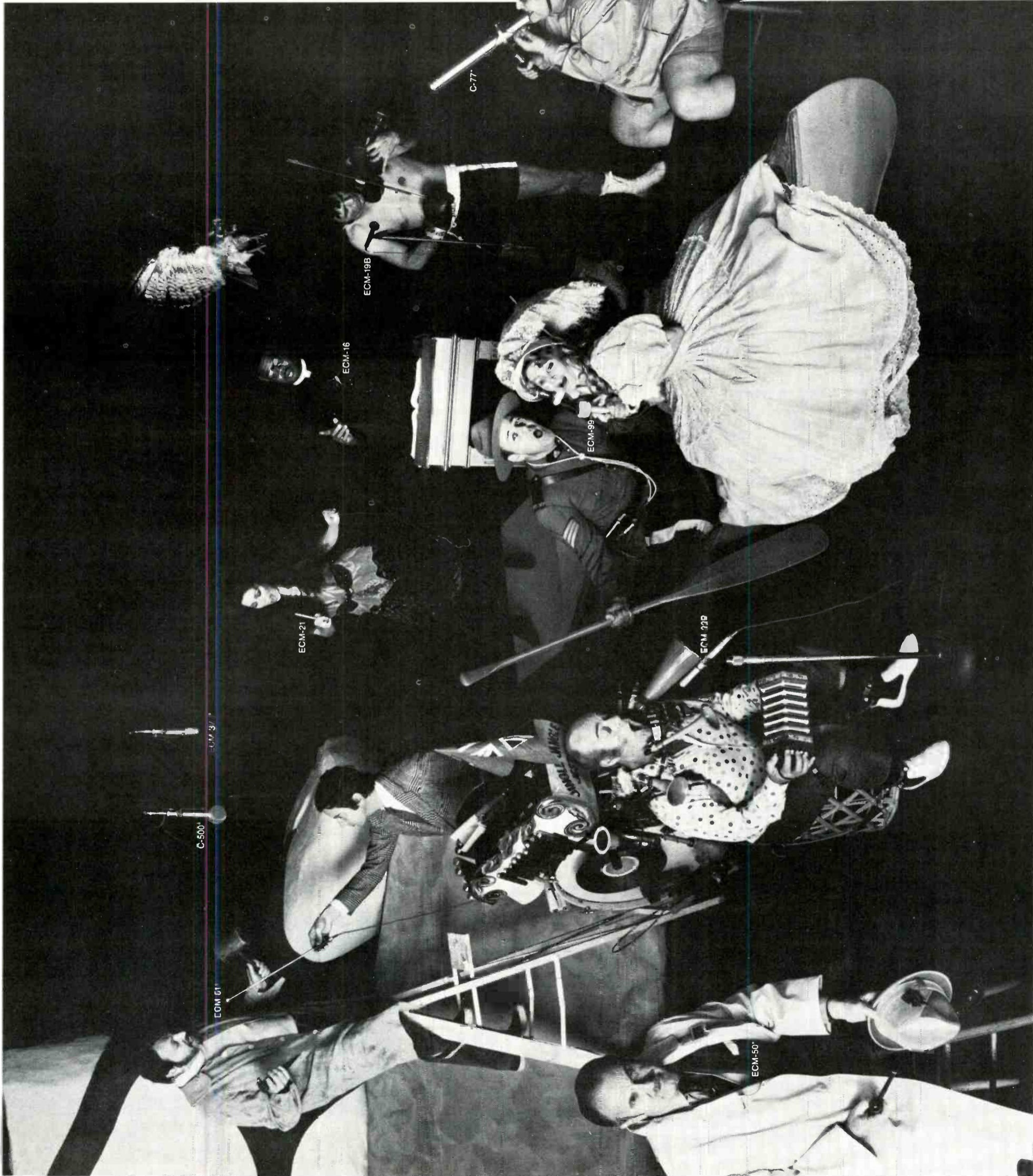
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From The Music Capitals of the World

DOMESTIC

Continued from page 22

McDuff soon. Kathi McDonald has left Leon Russell's group to go as a solo act. Blood, Sweat and Tears to play country fair dates this summer. The group appears at the Greek Theater in August. During the Greek appearances, BS&T will do a concert at the Chino (Calif.) Men's Institution.

Kate Taylor is out with laryngitis again. Her voice gave out during her Troubadour engagement in late June. Kyle has taped a spot for KHJ-TV's "Boss City" show. Al Kooper set for several appearances on the East Coast from August through September. He will also sandwich in some recording sessions.

Procol Harum set for Aug. 10-11 at the Santa Monica Civic Auditorium by Concert Associates.

Neil Diamond to appear at the Minnesota State Fair, his only fair date this season. Jack Jones begins a three-week engagement at the Century Plaza's Westside Room on Tuesday (13).

Seatrains set for several concert appearances in August and September including guesting with Three Dog Night in Atlanta.

Carolyn Stein set for a two-week engagement in El Paso (Tex.) starting Monday (12).

Chase set for 18 concerts in July after dropping from the Stephen Stills tour. Glass Harp set for a cross country tour.

Al Alexio to headline at the Pfister Hotel in Milwaukee for two weeks beginning July 19.

Allan Taylor set for U.S. tour in July and August.

Jenie Jackson now appearing at the Edmonton Inn in Edmonton, Canada. Four Star Concerts of Arizona, Inc. has set Mandrill, Paul Humphrey, Cherokee and Corrobboree for a concert at the Hollywood Paladium July 30.

Heads, Hands and Feet starts its U.S. tour on July 23 in Buffalo, N.Y. Regis Philbin is currently appearing at the Playboy Club.

GEORGE KNEMEYER

MIAMI

At the recent Steve Miller Blues Band concert at the amusement park, Criteria Recording Company recorded the two day session on 8-tracks for a forthcoming album of the blues band. Coconut Grove Playhouse will have summer weekend concerts. First to kick-off the new policy is Dave Van Ronk and Duckbuter (local zany group). Tory Wynter, Catylist recording artist, opened at the Club Gigi, Fontainebleau.

Freda Payne at the Diplomat Hotel. Local group The Game, Stereo Dimensions label, are racking up concert successes in the state of Florida. Scheduled for the

group is a tour of New England and upper New York; then back to Criteria Recordings Studios where they'll cut their second album.

Candi Scott, songstress, after a highly successful Doral Beach engagement, now doing a return engagement aboard the cruise ship Boheme. Singing group, the Ultimates, now at the Bonfire's Pinto Lounge. The Tack Room at the Diplomat Hotel released July lineup which includes singers Bobby Breen, Ken Chertox, Simon Smith, Joy Marell, Gina Wilson and Frank Ciacmonte. Joey Ace and the Heads of State headlining show at the Wreck Bar, Castaways Motel with Armageddon and the Bell Brothers. WBUS-FM to present its own rock show Aug. 1.

The New York Rock Ensemble coming to Miami Marine Stadium July 23. The Leon Russell Show due in town Aug. 20 with Freddy King and the Shelter People. Jazz organist Jackie Davis is the first act to be signed for the World of Disney extravaganza opening in Orlando in October. Davis will be appearing at the Polynesian Lounge. Scotch on the Rocks, musical trio, now appearing at the 007½ in the Shelbourne Hotel after a 22-week stint at the Deauville Hotel Musketeer Room.

SARA LANE

LAS VEGAS

Frank Sinatra Jr., who hasn't recorded an album since 1965 will have an album released Sept. 1 titled "Spice" on the Daybreak label. The singer, in addition to producing the album, wrote the music and lyrics for three of the album cuts, two of which, "Spice" and "Black Night" are used in his performance currently at the International with sister Nancy. KENO radio and local paper, Panorama, got together for a two-day Ice Palace rock concert. KENO held a live remote broadcast from 7 to 11 p.m. while Sweetwater, Atco recording artists; Black Oak Arkansas and Oliver Walrus entertained. City fathers, stating that the "high school youths have been overlooked," have proposed a weekly Entertainment Festival for strictly high school students to be held at the Convention Center. Rock groups will provide music for dancing. Mayor Gragson expressed hope that Strip entertainers would perform gratis at the concerts. Students would be charged a "reasonable price" with profits used for a community betterment program of youth recreation and park facilities. If plans jell, the first program would be held late this summer.

KLUC radio plans an average of two rock concerts a month at the Convention Center.

Wayne Newton substituted for Jimmy Durante at the Desert Inn so Durante could appear at the Motion Picture and Television Relief Fund Gala in Hollywood. For the one night, the Desert Inn did just one show. A sell-out one-nighter by Frontier star Wayne Newton was racked up at a benefit performance at Sacramento's Memorial Auditorium. The Mormon Church was the beneficiary of \$50,000, from a crowd totalling almost 5,000 persons. Newton performed gratis and declined reimbursement of expenses.

The Frontier Hotel has a policy of hosting servicemen from Nellis Air Force Base with a waiver of all minimum charges in the Music Hall showroom.

Homer & Jethro, Bob Luman and the Nashville Sounds and Sue Thompson have been set for two weeks at the Fremont, starting Sept. 10, while the Ferlin Husky

Talent

Summerfest '71 July 16-25 to Star Top Acts

MILWAUKEE — Summerfest '71, lakefront annual event, will feature a parade of top name entertainment July 16 through 25. The talent roster will include ranking record artists along with local individual performers and groups. A big hunk of the talent tab is being picked up by local sponsors.

Miller Brewing Co. is sponsoring 10 hours of jazz daily in its Miller High Life Jazz Oasis. Performers signed to appear in the Oasis include the World's Greatest Jazz Band, Don Gibson and his Windy City Gang, the Boll Weevil Jazz Band, the Buddy Montgomery Septet, the Riverboat Ramblers, the Salty Dogs, the Siegel Schwall Blues Band, the Dick Ruedebusch Memorial Band, the Sig Mlonzi Sextet, the George Pritchett Trio and the Jim Robak Orchestra.

Clark Oil Co. has also slated a jazz show featuring Della Reese and Woody Herman July 19.

The Jackson Five will make a Summerfest '71 concert appearance on July 22.

Also due to entertain during the 10-day event are B. B. King, Muddy Waters, the Paul Butterfield Blues Band, Roy Clark, Judy Collins, Doc Severinsen, Jose Feliciano, Bobby Sherman, Sonny James, Jeannie C. Riley, Ray Price, Lynn Anderson, David Steinberg and Blood, Sweat and Tears.

Show will run two weeks beginning Sept. 23. David Frost, who opens at the Riviera Aug. 11, had to cancel a one-week tour of the Pacific Northwest because of moved-up time on TV tapings. Frost said the gigs, featuring Della Reese, will be done later this year. Over \$70,000 in advance ticket sales had to be refunded.

Flamingo's Bill Miller returned from a business trip to Denver. TV producer Jörn Winther, director of the recent Bobby Sherman special flew in while Victor Borge was at the Sahara to discuss a future Borge TV special.

Wayne Cochran and his troupe are now on a cross-country tour of one-nighters. They recorded their first Epic LP the end of June and head back to the Flamingo in late summer.

Hugh Lambert, who produced Nancy Sinatra's act at the International and is appearing in it as well, also produced Abbe Lane's new act which opened at the Desert Inn June 29.

Roger Williams opened July 3 in the Tropicana's Blue Room. Williams followed Count Basie and Joe Williams. Larry Masse, singer formerly featured in Desert Inn's "Pzazz" has joined the cast of Funny Farm now in its sixth month at the Aladdin.

LAURA DENI

CINCINNATI

The Cincinnati Symphony Orchestra, under the direction of resident conductor Erich Kunzel, in its second symphonic spectacular of the season at new Riverfront Stadium Monday (5) attracted an estimated 18,000 paid, with ducats scaled at \$3 for adults and \$1 for kiddies. Sponsored by Shillito's, a leading department store here, the program featured a return engagement of piano virtuoso Van Cliburn and Bengals football star Mike Reid as guest narrator. The initial such event last Labor Day attracted a surprising 24,200 at \$2 for the uprights and \$1 for the knippers. A third such event is planned for Labor Day.

Indian record promoter Chuck Chellman and wife Georgia

(Continued on page 25)

Talent In Action

Continued from page 22

successful single to date. They perform with an irreverence to musical convention and are sometimes oblivious to the audience. But they convey a good musical sense and a hard-driving beat as best displayed by "Power Boogie," a return to rock 'n' roll.

The group consists of lead guitarist Crow, bassist Gary Van Scyco, drummer Rick Havoc, saxophonist and lead singer Stan Bronstein and organist Adam Ippolitto. They will soon be releasing an album on the Metro-media label. And if their performance here is any indication, it should provide heavy impact on the national charts.

MUSIQ

Gaslight, New York

Musiq is a five-man group from Pennsylvania. Musiq played good, hard, loud rock at the Gaslight on June 29. Musiq played good, hard, loud blues too. Musiq also played good, hard, loud jazz. The five musicians that play interesting original compositions; good. These compositions are all played one way; hard. The volume at which they are played is always the same; loud.

Popular music seems to be getting away from the heavy rock era which was initiated just a few years ago. At this time it is difficult to imagine a group like Musiq making it. But with music's rapidly changing scene, who knows.

JAN FLATO

BAND

Central Park, New York

The Band is great. The Capitol Records group demonstrated its "greatness" at the early show in Central Park on June 30.

Garth Hudson displayed amazing digital dexterity and taste on both the organ and piano keyboards. Levon Helm (drums), Richard Manuel (keyboards), and Rick Danko (bass), besides being excellent musicians, blended their voices beautifully all evening and especially on Bob Dylan's "I Shall Be Released." As the group went from one of lead guitarist Robbie Robertson's songs to another, it became apparent that they cannot be looked upon separately, for together they are The Band.

JAN FLATO

ROSEBUD, MARION SEGAL

Troubadour, Los Angeles

Two unknowns appeared here July 6, but neither Rosebud nor Marion Segal will remain in that state very long. Neither act is especially distinctive yet, but show signs of improving with added appearances.

Rosebud is a quintet, led by Judy Henske and Jerry Yester,

that are more in rock vein than anything else. The music is fine, although some songs still haven't matured yet. The stage presence of the group is good, but Miss Henske tends to go overboard with "cheer-leading" after each song. The Reprise act is definitely a comer, however. In contrast was Marion Segal, a very low key performer. It took a while for her to warm up the audience, although she eventually won them over. Her songs are well constructed and lyrically are on a par with the best. Her backing duo, Silver Jade, was sympathetic, although the electric bass was overly loud on several songs. She records for DJM Records, distributed by Bell.

FLYING BURRITO BROTHERS, CHEROKEE

Aquarius Theatre, Hollywood

The Flying Burrito Brothers are just so good. The group is one of the best, if not the best, country rock bands around, and they showed it here June 29. Also on the bill was Cherokee, whose only saving grace was some old rock songs at the end of its set.

The Burritos do not have much of a stage act. They just let the music roll out. The Burritos, A&M artists, have added Al Perkins on pedal steel guitar recently, and he's just as good as his predecessor, Sneaky Pete. To pick a high point of the set is impossible; every song was just a bit better than what came before. The vocals featured tight harmonies and everybody just seemed to have a good time.

Cherokee is a fairly unimpressive group now, but with a few more appearances, the music could get better. The sound is loud rock with horns but without much identity. The old rock songs at the end of the set were pretty good (done without horns; maybe that says something) and showed Cherokee can play and sing with authority when it has the right material. The group records for ABC/Dunhill.

GEORGE KNEMEYER

Crazy Hair in N.J. Center Date

NEW YORK—Crazy Hair and His Player Piano Roll Gang, De & El Records group, made a live appearance at Preakness Shopping Center in Wayne, N.J., on July 1 in conjunction with the center's Old Fashioned Sidewalk Sale. Crazy Hair balloons were distributed along with special lyric sheets to be used in conjunction with the group's playing selections from its album, "No, No, Nanette."

The group appeared with an original Woody Truck on which their player roll piano and other instruments are transported.



MAMA CASS ELLIOT discusses recording projects under a new contract with RCA Records with, left to right, Dennis Katz, RCA's vice president of contemporary music; Rocco Laginestra, RCA Records' president, and Mort Hoffman, division vice president, commercial operations.

JULY 17, 1971, BILLBOARD

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From The Music Capitals of the World

DOMESTIC

• Continued from page 24

stopped off here briefly last week for a visit with the writer and **Harry Carlson**, Fraternity Records president. They were enroute back to Nashville from Pittsburgh. Chuck continues to cover the South and Southeast on both country and pop, while Georgia continues with her own advertising and promotion firm in Music City. . . . **Larry Downing**, bass player with **Bruce Brownfield's** band on WLW-T, resigned July 9 after 17 years with the station.

Mrs. Louise Scholl Rub, mother of **Danny Scholl**, former Broadway singer and entertainer, died here June 30. . . . The First District Court of Appeals last week upheld a lower court decision dismissing a \$554,500 damage suit against Avco Broadcasting brought by **Vivian Della Chiesa**, who for-

Stewart Duo Sets Fall Tour Dates

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

merly headed her own "Vivienne" show on WLW-T. Miss Della Chiesa had claimed that Avco breached her contract when it canceled her afternoon show in August, 1969, assigning her to other duties. Avco argued that Miss Della Chiesa breached her own contract when she failed to appear as directed. Judge Frank M. Gusweiler dismissed the suit last September because he saw no cause for action. . . . **Rusty York's** Jewel Recording Studio last week introduced its new 16-track recording facilities, the first to offer such service locally. **BILL SACHS**

SAN FRANCISCO

Duke Ellington recently received two diplomas in one day—one from his old alma mater, Armstrong High School, and the other, an honorary doctor of music degree from Howard University in Washington, D.C. . . . Twenty-five copies of "Second Sacred Concert," Ellington's current release, were ordered for the Lyndon Johnson Library. . . . Due for fall release is his "Latin American Suite." . . . Also at Fantasy, **Tom Fogerty's** new 3 1/2 stereo single, "Goodbye Median Man," has been released. . . . A special DJ version has gone to FM and college stations containing the full, 6:05 minute song. . . . Commercial version and copies to remaining stations is a 45 divided into two parts. . . . Performing with Fogerty are or-

ganist **Merl Saunders** and drummer **Bill Vitt**.

"Sweet Hitch-Hiker," backed with "Door to Door." . . . Anybody got a name for **Alice Stuart's** group? They'll be playing at Ash Grove Tuesday (13)-Sunday (18) in Los Angeles. Alice is recording her second album at Fantasy now. No title for that, as yet, either. . . . **Clyde McCoy**, daddy of the "wah-wah" jazz sound of the 30's and 40's, opens at the Miyako Hotel in San Francisco on Tuesday (13) for six weeks. . . . McCoy's wife, **Maxine**, formerly Miss Texas, will be with him. . . . **Basin Street West** open weekends only in July; **Wayne Cochran and the C.C. Riders** opened July 9 and play also on Friday (16) and Saturday (17). **Brewer and Shipley** recording at **Wally Heider's**, through Friday (16). . . . The 1971 season of "Pops Specials" under the baton of **Arthur Fiedler** opens at the Civic Auditorium on Tuesday (13) and runs through July 31. . . . Two Pops firsts will be "Russian Night at the Pops," July 29, in which **Leonard Pennario** will perform **Khatchaturian's** Piano Concerto . . . and July 22 will be "Dizzy Gillespie Night at the Pops."

Dizzy Gillespie, scheduled for the San Francisco Art Commission's Thursday (22) presentation of **Arthur Fiedler** with the San Francisco Symphony Orchestra, is one of the two shows that did not sell out in advance. The other one is "Russian Night" on the 29th. Friday's (24) "Broadway Shows" completely sold out; the others, "Gershwin Night," "Movie Night," "Latin Night," "Cole Porter," "Piccadilly Night" and "Old-Timers Night" sold out except for unreserved balcony seats. . . . **Bill Graham**, represented by Cecil Poole, former U.S. attorney now in private practice, awaits court's de-

Signings

Jazz-rock guitarist **John McLaughlin** moves to the Columbia label from Columbia-distributed Douglas Records. . . . MCA and **Elton John** have signed to continue U.S. and Canadian release of the singer's product on Uni. Deal was made through the Dick James Organization in London. . . . The **Stamperders**, Canadian group, to Bell with their new single, "Sweet City Women." . . . Jubilee has signed singer-writer **Michael** to the Euphoria label. **Steve Duboff** produced **Michael's** first LP, "Candlewax," while Jazz & Pop poll winner **Trevor Koehler** handled the arrangements. . . . **Commander Cody and His Lost Planet Airmen** to Paramount. . . . **Alan Gordon Anderson** has signed as a songwriter to Reyerson Music, a division of Vanguard Records. . . . **Janus** has signed soul men **Don Covay** and **Ernie K-Doe**. An LP, "Ernie K-Doe," has just been released. . . . **Timmie Rogers** to Chess with his first single, "Super Soul Brother." **Bob Morgan** of Sound Exchange produced. . . . Singer **Carol Woods** to Ember Records. . . . Veteran **Paul Anka** to Buddah. . . . Singer **Sherri James** to Victrix Productions and Catalyst Management, Ltd., firms headed by **Steve Metz** and **David Lipton**.

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

SHIRLEY LEWIS HARRIS

. . . **North Door Singers**, contemporary group, to **Dick Rubin** for personal management. . . . **Morgana King** to Buddah. . . . Cotillion has signed singer-songwriter **Bobby Lance** with his single "Brother's Keeper." from the LP "First Peace." He penned **Aretha Franklin's** "House That Jack Built."

Singer-composer **Kent Morrill** to Cream Records with his debut LP "The Dream Maker." . . . **Spencer Davis** and **Peter Jameson** have switched over from Mediarts to UA Records, with their first UA LP slated for fall release to tie in with a cross-country tour. . . . **Big Black** back to Uni, with his first single "Diggin' What You're Doin'" to be followed by a similarly named LP.

Michigan Rule Vs. Pirating

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

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

MOTOWN

IS THE PLACE FOR ME!

STEVIE WONDER

Radio-TV programming

Harassed PD's Curb Record Promotion Men

• Continued from page 1

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

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

Bob Piava, music director, WPOP, Hartford, reported receiving nine telephone calls on one record; several from a record promotion man who "hounded" him to play it.

WEAM program director Mike Michaels, Washington, said that the bombardment of record promotion men had grown so intense that it had "gotten to the point where you can't even go to lunch if you have 20 guys sitting out in the lobby just waiting to see you." Thus, WEAM resorted to limiting visits from local record promotion men only on the first and third Thursday of each month, although Michaels said he'll continue to see national promotion men who give him the courtesy of a phone call for an appointment.

Although alluding to past problems and the fact that some promotion men don't know their product that well or who's buying it, Mike McCormick, program director, WLS, Chicago, said he'd run across some of the best promotion men in the business in Chicago. He felt the younger guys were really getting into what the artists were doing and that some promotion men did, today, know not only more about their product, but how it would fit into a station's format at a particular time. WLS spends at least eight to 10 hours a week talking to record promotion men in person or on the phone, listening to records and making up its weekly playlist. And, as McCormick pointed out: "Hypes are part of the business

... they've been around for many years."

Wilson pinned the reason for harassment tactics on the part of record promotion men on the tight playlist; he felt the tight playlist had made the job of the record promotion man harder than ever before. And apparently so much pressure is being put on record promotion men from upstairs that they're forced to do what they do. If record promotion men knew anything about their business, we'd be happy to talk to them on the phone. "But they all lie through their teeth."

He relented a moment later and stated that music director Tex Meyer sees record promotion men anytime who're willing to visit the station and "I think he talks to a few record men—the guys he thinks are legit. Anyway, through the years you form a friendship with some record men that is more than just a business relationship ... it's very difficult to not talk to the people who're your friends."

The special gripe he has is with record men who phone saying their record is a hit and give details that later turn out to be false. "Everybody hurts because of people like that—radio stations as well as the record industry." Still, he admitted that if he owned a record company and was paying a promotion man a salary and a record wasn't on a specific station, he'd want to know why. "But I think that for the most part promotion men have become delivery boys. This wasn't caused by their own talent or lack of it, but by the short playlist." He pointed out that often the station will receive two and three phone calls from different promotion men on the same record. "And we'll get a phone call from a local promotion man about a record, tell him the details, then get a phone call from the national promotion man checking up on his local man. I just say that if the record industry would eliminate a great deal of the bull and think about how they're using their own time as well as the time of the man they're calling

on, they could do us all a big favor."

WEAM program director Mike Michaels created a stir May 25 when he notified local and national record promotion men about limiting their visits to twice a month, but said that he did so because of a staff shortage. However, he could report one case of four different promotion men hyping him on the same record. "Anyway, it's listening to a record that's most important. By limiting visits from local promotion men, we'll have more time to listen to their records."

His major problem, he said, was in getting record men to talk to Ann Duwe, his assistant. "If they call me, when I'm trying to do a dozen different things, my

(Continued on page 28)



GUESTING WITH Buck Owens in Bakersfield, Calif., recently were, from left: Bob Wileman, public relations official for the Buck Owens golf tournament; Larry Scott, program director of KBBQ, Los Angeles; Owens; Gary Fuller, general manager of KAFY in Bakersfield; George Lindsey, recording artist and television personality; and Harry Newman, air personality, KLAC, Los Angeles. The occasion was the announcement of the tournament.

Regan: Tight Playlist a Boon

LOS ANGELES — The tight playlist, long considered a detriment to record sales, is actually a major factor in creating monster-selling records, said Russ Regan,



REGAN

general manager and vice president of Uni Records. "One thing that the tight playlist of Top 40 radio stations does do is provide concentrated exposure ... and that intensified exposure may be the difference between a listener merely liking a record and loving it enough to rush out and buy it."

Regan, who started out in the record business in 1960 as a promotion man for Buckeye Record Distributors in Los Angeles and still gets deeply into promotion even now, said that he didn't believe the tight playlist has hurt record sales at all. "Look at the constant records on the chart that have sold a million copies. The tight playlist helped create these million-sellers in most cases."

What the tight playlist does

mean, though, is that promotion men have to work a lot harder than in the old days and it takes a record company much longer to break a record. But because there is a constant overlapping of records on middle-of-the-road, soul, country, progressive rock, and Top 40 stations, the promotion man today has many more places in which to start a record. "And don't forget the college radio stations; they have become increasingly important in not only their capability to break records, but also establish artists," Regan said. In addition to the fact that all of these stations are more of an influence today in helping start a record in a market and in encouraging a Top 40 station to add it to its tight playlist, Top 40 stations today are playing more album cuts, thus opening the way to a whole new sales medium for record companies.

All this, of course, means increased work for the promotion man. Regan, who built Uni Records from the ground up and says he'll never stop being a promotion man at heart, said that, to some extent, the "fun has gone out of record promotion work. You don't see smiling faces among promotion men anymore. Everybody is more serious and businesslike today. In the old days, people used to have more laughs. What has happened is that promotion—and the record industry—have become big bus. A record represents thousands of dollars at stake. If you have it under your arm when you go into a radio station and you're a promotion man, you can't afford to do a song and tap dance about

it. While it's true that a promotion man has more places he can go today in order to get radio exposure—by that I mean the AM stations and the FM stations with all of their various formats—this also means that the promotion man cannot afford to concentrate his effort like in the old days when you could sit around and have coffee with the deejays at a station. No, today the promotion man has to stay on the road. Thus, the product has to speak for itself most of the time.

"And the promotion man today has to have more details available to present to the radio stations. Radio personnel are more informed these days and are taking a greater interest in product than they used to take. On top of this, a lot of the time a program director will say that a given record doesn't fit his station's sound. That's why it takes longer to make a record happen than a few years ago."

But the wise promotion man doesn't give up. "If you have a number one record in any city in America, you just keep pushing and trying to spread that record. For example, it took us six months to break 'Gypsy Woman' by Brian Hyland. That record almost died twice."

Regan, who spent two and a half years as a promotion man with Record Merchandising working for Sid Talmadge before going to Loma Records as general manager, started at Uni Records a little over four years ago as national promotion director. Seven months later he became general

(Continued on page 33)

Fine Urges Radio/Record Respect

LOS ANGELES — Hit records make hit radio stations, believes Jerry Fine, national promotion director of Amaret Records, "but there must be a

logical reason for any particular radio station to play any particular record. And the program director or music director cannot be criticized for not playing any given disk.

"Radio today is programmed not only by the ear, but programming has become very scientific; radio stations are programmed for the day-part and for target demographics. The good program director even breaks down the records for individual time slots. Thus, the station might not have a slot open for a particular record. Or that record might not fit the tailored sound of the station."

Fine, who joined Amaret Records slightly more than a year ago, once programmed WILD, Boston, for a short period and said that he began then to realize some of the problems program directors have. "It's not easy to program a radio station—especially with the amount of product out today and the quality of product available."

The problem is that many promotion men take it as a personal affront when a radio station doesn't play their record. "But promotion is not a business of asking for favors," Fine stated. "It's a profession and should be treated as such by everyone in it."

Thus, records should be treated strictly as "fact." Promotion men must not merely ask a station to play a record and let it go at that. "You have to offer sales figures, if any, on the record; provide data about national airplay; describe how the record might logically fit the programming of the station; be aware of the idiosyncracies of the market with relations to the type of product that sells best there; know your own product. And a promotion man must do his homework. Promotion is not just an eight-hour job. You've got to know what's going on in all product, not just your own.

"You can't just tell a program or music director: 'Hey, baby! This record swings!' Instead, you have to point out that this particular record appeals to 12-18 year olds ... that the reaction to the group at live performances has been good ... that kids are out of school for the summer and your record might gain some larger audience numbers for the station

... that such and such station in Minneapolis added it and why."

Begging Favors Out

But to ask a program director merely to play a record as a favor is a faux pas, Fine said. "It's asking him to jeopardize his station. Del Roy, a promotion man I know, and I once discussed this. He feels that promotion depends a great deal on a nice and warm and comfortable relationship with radio personnel, but that getting a record on a radio station should be strictly on its hit potential."

And the promotion man today has no reason to relay a hype to a program director. "With the communication system we have today, any promotion man can relay accurate information from any part of the nation within a matter of moments. This is where, again, a lot of promotion people get offended. They'll call a program director and he's in a meeting. They hang up the phone thinking that the program director doesn't want to talk to them. Actually, they could have fulfilled their job by giving the information on their record to the secretary. That program director will get the message. If the information is legitimate, the program director will act on it ... he won't toss the message away.

(Continued on page 28)



FINE

WPEN Uses Less Chatter, One Programmer Formula

PHILADELPHIA — By taking the chatter off the air and adding more music, WPEN and WPEN-FM have begun to stimulate the 25-40-year-old listener market in the Philadelphia area. "We were using the star performer approach to this market for about two years," said Larry Wexler, general manager of the station. "But our ratings were pretty steady and we wanted them to go up. After careful research we found that by eliminating the personality's choice of music and just having one person program the station, playing up to 46 minutes of music and giving capsule weather and news reports with a full five minutes of news at the top of the hour, we had a total uniform sound. This is

something which the people in this market really seem to appreciate."

According to Wexler, the stations have been able to combine the best of two worlds. "We have block music with block news while giving the time over the music," Wexler said. "All the music is chosen and programmed by John Lang, the program director. And we use two major categories which we blend well. There are pop standards by major established artists such as the Fifth Dimension, Glen Campbell, Barbra Streisand and Johnny Mathis. This is blended with almost an equal amount of proven contemporary records such as James Taylor, the Carpenters,

(Continued on page 32)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Bob Canada, program director of WORD, Spartanburg, S.C., has "I Found Someone of my Own" by the Free Movement, Decca Records, at the top of his playlist. **Bob Piava**, music director, WPOP, Hartford, had it at No. 11 last week and felt it would go much higher. Said that his survey of market showed the record outselling everything there—9,300 in Hartford alone. So, I told **Russ Regan**, head of Uni Records, that a mention in this column might assure Decca of a big hit and we bet a hamburger on it. In case you don't know, Russ is ordinarily a three-burger man, but is on a diet lately and pushes himself away from the table these days after only two of them. And I'm talking about \$1.80 hamburgers the size of a stack of 45 rpm records about three inches high. Wow. Anyhow, Russ himself guarantees the Free Movement disk is a hit if you play it.

★ ★ ★

Ach, but radio's a nutty business. **Dick Sainte** is out as program director of KRLA, Los Angeles. **Hal Mathews**, manager of the Top 40 station, says that Dick resigned and that the station is not in any hurry to find a replacement. . . . **Gene Price** is out of KLAC, Los Angeles country music station, and **Jimmy Rabbitt**, according to Price, is slated to move from KMET-FM, Los Angeles progressive rock station, into an evening slot on KLAC. Rabbitt, an old Texas boy, has been noted for exposing considerable heaps of country music to progressive rock fans.

FCC Discourages Gratis Spots To Aid Subsidiary

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

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

The FCC was told by the station that it had offered International King's Table Restaurant 10 30-

T. Michael Jones, 27, 1st ticket, 916-391-4415, a professional of the first water, is looking for a good gig. . . . **KCRA**, Sacramento, still looking for a top-notch air personality; talk to program director **Johnny Hyde**. . . . **John Antoon** is looking for a West Coast promotion job; 213-454-4436. . . . Here's a good one: I'll buy the first guy to guess **Toby Dowdy's** contribution to the industry a genuine beer, payable on sight. Hint, he once had a hillbilly band and television show in Jacksonville, Ga.

★ ★ ★

KENR, until now a daytime station in San Antonio, has received permission from the FCC to go full time with 10,000 watts. Format will stay the same with **Ric Libby** heading the production staff.

. . . **Jack Mitchell** has been hired for **WFBM**, Baltimore, and **Jack Sorbi**, program director, offers his thanks for all of the tapes sent to him and offers apologies for his late letters to each applicant. . . . **Charlie Scott** is now 6-9 p.m. on **KONO**, San Antonio.

★ ★ ★

Although publicly denying that he's searching for air personalities yet, **Jay Stone**, now program director of **KNX-FM**, Los Angeles, tried to get **Robert W. Morgan** back to the market; Morgan wants \$100,000. . . . Big tip sheet and radio split in Denver. . . . **Robert Collins**, music director of **WWIS**, Black River Falls, Wis., needs easy listening records. **Gayle Olson**

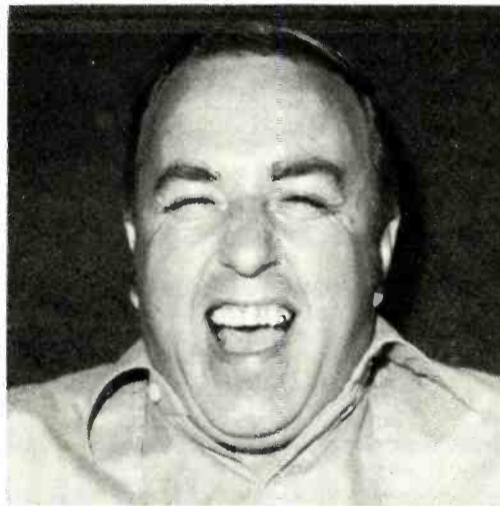
(Continued on page 29)

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

JULY 17, 1971, **BILLBOARD**



CHUCK DUNAWAY, left, program director of WIXY, Cleveland, looks on as Angelo Ortega, seated, signs a contract with Buddah Records for his group, Power. The group won the contract through a contest on the station sponsored by Buddah and the J.P. Snodgrass store. Also shown are Jerry Sharell, center, Buddah national promotion director, and Ed Spizel, Snodgrass advertising representative.

ABC Prog Rocker Goes Local But—

By GEORGE KNEMEYER

LOS ANGELES—Programming with the listener in mind and trying to be more than just a “24-hour jukebox” is the way KLOS-FM here, part of the ABC chain, wages war against the two other progressive rock stations here, according to Mike Berns, program director, and Denton Marr, operations manager.

“We try to involve the listener in the station,” Berns said. “We have telephone lines into the studio (and) the people call the disk jockey to request songs or just talk with him.”

He said that KLOS-FM hasn't overtly tried to do anything different from KMET-FM and KPPC-FM, the other progressive rock leaders here, but are just “playing good music and presenting an honest image to the public.”

The choice of records to be played is left up to the disk jockeys

“in order to give them a sense of responsibility and professionalism,” Marr said. The station does have a morning show which combines calls from the listeners and special guests with music. Also on the show with deejay Tom Yates is Don Lennox, who does newscasts aimed at the community.

“FM has a great opportunity to utilize the media to good ends beyond just entertainment. We try to inform people on just the basic material necessary for survival nowadays,” Berns said.

Listeners' requests have pointed out one thing to Berns: Today's FM progressive rock audience knows as much about music as the deejays, if not more.

“I do a late night show and it used to be that the only requests would be for records like ‘In-a-Gadda-da-Vida’ by the Iron Butterfly,” Berns said. “But now the requests are for songs that you are really proud to program. Some of listeners will call up in the middle of a set of related songs and suggest songs to be added to the set. The audience is really smart.”

The problem of some groups not being played on FM stations, can become a point of alienation of listeners and the stations, but Berns said KLOS-FM deejays tried to avoid it by listening to each record that comes in.

“If you exclude a certain group, such as Grand Funk Railroad, without even listening to the act, that is being as prejudicial and as elitist as the ‘Okie From Muskogee’ type of person,” Berns said. “There is an audience out there who likes Grand Funk and also likes other music that we play. We can't say to a listener that we don't want you because you don't understand what we're doing.”

“When the latest Grand Funk album came in, J.J. Jackson (on from 2-6 p.m.) sat down and listened to the LP and found a couple of songs that fit in with

his type of music, so he played them. None of the deejays here summarily dismiss a group without listening to the product. If some pop star from the early 1960's came in with a good record, we would play it,” Berns said.

“Everyone in this business has to watch themselves so they don't fall out of touch with what is happening,” Marr said. “You have to open up your ears to the sounds that are happening and not doing that is a big mistake.”

Marr said that the station is independent from the parent company, although naturally ABC is interested that it do well.

“I think ABC discovered that what was good in New York was not necessarily good here or San Francisco or Peoria,” Marr pointed out. “You have to be localized. What hurt the late ‘Love’ syndicated format was that it wasn't localized enough.” So the station was forced to go live.

There is also the converse problem: Being too local. “One of the biggest complaints from listeners is that the disk jockeys in Los Angeles were born and raised here, so they have no perspective. Our disk jockeys come from San Francisco, Detroit and Texas as well as Los Angeles,” Marr said.

Marr said that being part of a chain has many advantages. “KLOS-FM is always talking and exchanging ideas with our sister stations. Another thing is that the stations here and in New York get new records faster because we are located in the bases of the record industry. When we got the Rolling Stones' ‘Sticky Fingers’ LP, we made tape copies and sent them to our sister station who hadn't received the record yet.”

The lineup at KLOS-FM is Yates and Lennox, 6-10 a.m.; Tim Powell, 10 a.m.-2 p.m.; Larry Miller, 2-6 p.m.; Jackson, 6-10 p.m.; Andy Beauvian, 10 p.m.-2 a.m., and Berns, 2-5 a.m.

Record Promotion Men Harassed

• Continued from page 26

chance of remembering anything they say is slight. I just can't understand such a reluctance to talk to her! Why do they have to talk to me about every little thing?” Michaels said he deals with at least 20 local promotion men . . . and this doesn't include the people who come in off the street, plus regional promotion men, plus special people working on product . . . “you never know when or how many people were coming by before.” He said the initial reaction to his edict was that a “lot of people got up-tight, but the professionals are continuing to work well with us and some guys even like the new system better.”

Bob Piava felt that the WOKY curbing of promotion men would turn into a trend. He spoke of one promotion man calling him on Friday and convincing him to listen to a record over the phone, then promising to send it to him in the mail. On Monday the same man called back to see if he'd received the record. On Tuesday, the same man telephoned to see if Piava had listened to the record yet and would go on it. Then the same man kept telephoning during the week to tell Piava what was happening to that particular record elsewhere in the nation. One label has a regional promotion man, a local promotion man, and an independent promotion man—all who call Piava about every record. “Thus, I'm deluged with nine phone calls about the same record; a record that has been out barely a week. No wonder many stations are curbing the hours and times record men can impose on them.” The WPOP policy has always been that the door is open and Piava accepts all phone calls. But he felt the policy was being abused. “And the last few weeks is has not been unusual for the artist to

get into action promoting his records—for instance, the recent Paul Revere trip nationwide on his ‘Indian Reservation’ disk. Producers, too. Bob Gentry called five times in two weeks on his latest effort. And Lori Burton, who produces Just Us, has been telephoning. I don't mind anybody phoning: I'm just stating a fact. And look at the Jefferson Airplane; they hire an independent system of promotion men on every record to back up the promotion done by RCA Records.”

All of this promotional activity places a heavy burden on the music or program director. And Piava pointed out that in 90 percent of the stations the music director was also on the air.

Mike McCormick, WLS, felt that there was a need for promotion men to learn more about their business “and about our business . . . to get more into research on records. This is 1971 and the information systems used in the industry are from 1954 . . . and they were bad then.”

He did feel that the marketplace is better this year than a year ago. There has been some adverse reaction to the fact that WLS tight-

ened its playlist recently, “but I feel we're able to break product out of the market better this year than last year and thus of more benefit to the record industry.” He said that local promotion is now “360 degrees . . . the service of records to a radio station is only a small part of the job of local promotion men” and that they're involved in all aspects of merchandising records. WLS music director Chuck Buell sees record promotion men every other Wednesday, but the station has an open-door policy and Buell or McCormick will see a promotion man at any time if they have something important to discuss. The WLS playlist is usually as low as 30-32 records, but has run as high as 40-44 records. The station also plays as high as 14 album cuts.

Fine Urges Radio/Record Respect

• Continued from page 26

“I firmly believe that every radio station in the United States wants to play hit records and they don't care where that record comes

from. Program directors are not out to duck hits.”

People in radio and in records are among the finest “I've ever met,” Fine said. “We're all in these businesses because we wanted to be . . . because we love it. The rewards are greater than any other in the world.”

Language Barrier

Today there seems to be a problem in semantics between the radio and record industries. He felt it would be resolved in time. Honesty will help smooth troubled waters. And a little more understanding on both sides.

“One problem may be that a

lot of promotion men are insecure and don't want to admit it. But, for my own part, I appreciate it when a program director is being honest and tells me that he can't hear the hit potential in a given record. For instance, one program director told me he didn't hear anything in ‘Something in Your Blood,’ a record of mine. Until it hits the national chart, he said that he didn't want to play it. I can respect that. I'm not going to call and bother the guy again until I have something to report on the record . . . until I get it on the national chart. I won't be asking

(Continued on page 29)

NATRA Predicted Self-Sufficient By '73

By EARL PAIGE

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

During the little less than two years Lucky Cordell has been executive director, the organization has been steadily and rather quietly rebuilding, said Cory Wade, director of special events for over a year.

Wade, one of the first whites to be involved in NATRA's executive department, credits much of building strength to Cordell, WVON radio executive.

Cordell hired Wade and one more white, Cory's partner in early record production efforts, Brandon Wade (no relation), early last year when NATRA moved from New York to 1408 S. Michigan Ave. here. Brandon Wade is publications director. Delta Ashby, membership director, moved here from New York. A recent addition is Rocsan Clark.

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

If NATRA has been out of the focus of publicity since its Houston convention last summer, it's because the organization deliberately wanted to rebuild before publicizing what might turn out to be premature successes, Wade said. Now, NATRA has some concrete things to talk about.

NATRA News is one of several fund raising moves the association hopes will make it self-sufficient. Another is the convention journal, which publishes advertisement and features a new format. The convention itself is still the most important fund raising function, but others are in the works.

Cordell, acknowledging the generous support of Motown Records and others, recently stated: “For a time, it is true, we will have to rely on the continuing industry gifts. But if we can put our own house in order and run NATRA on a sound businesslike basis, it is my belief that the necessity of these gifts will not continue.”

Wade spoke of a number of NATRA goals. Among them, the educational program, of which convention seminars are a part; a scholarship program; the emergency fund for deejays with problems.

The emergency program, funded by Motown Corp., just became

(Continued on page 32)



KENO RADIO STATION put out the welcome mat for recording artist Don Ho, headlining at the Flamingo Hotel, Los Vegas. From left: KENO station manager Bert Files, his wife Norma Files, Sherry Faulker, Ho, Linda Sharer, and KENO air personalities Jerry Bright and Robert Faulker.

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All original artists.

For complete catalog send \$1.00
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Vox Jox

• Continued from page 27
is now working nights and week-ends for the summer at the station.
★ ★ ★
George Kaywood reports that he's leaving WCSS. Amsterdam,

N.Y., to join WABY. Albany, N.Y., as a newsman, but "in order to help the boss at WCSS, with two guys taking their two-week vacations in July, I'll be working from July 12-31 at least 16 hours a day, six days a week,

at WCSS and WABY. Oh, well, I could afford to lose some weight anyway." . . . John Holloday is leaving WYND. Sarasota, Fla. Staff at WYND still includes Jim E. Mikels and Tom E. Gunn. . . . Two former announcers are back at WVGM, Carrollton, Ky., Jim Mariette as news director, and Jerry Dale as afternoon personality. Station needs country and bluegrass records and guarantees airplay. . . . Alan Hirsch has left KZFM-FM, Corpus Christi, Tex., to become voice of "Sat-tat-aum," a new syndicated show that deals with a gentle rap about inner peace and good contemporary music. Syndicating firm is Concept Radio, 705 Park Tower Bldg., Corpus Christi, Tex. 78401. I guess you could write them about a demo tape and details. Hirsch had been operations manager and air personality at KZFM-FM.
★ ★ ★

Remember: The fourth annual Billboard Radio Programming Forum, Aug. 19-21, Hotels Ambassador, Chicago. Some very heavy, in my opinion, program directors are going to be there. I hope for good vibes and good beer-drinking times after the sessions have ended each day. John Catlett, general manager of WBBM-FM, Chicago, tells me that a swinging discotheque—Maxine's—is only a block or so away from the hotel. I remember the old Chicago fondly; there were some great places out on the southside. Anyhow, the Ambassador is very plush and they've been kind enough to provide some especially low rates—as low as \$13 for a single, \$23 for a double. The Forum should be educational as well as entertaining. Plan to attend if at all possible.
★ ★ ★

RADIO-TV 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

Campus News

By BOB GLASSENBERG

The Fourth Annual Billboard Radio Programming Forum is being held in Chicago at the Hotels Ambassador, Aug. 19-21. The list of speakers from the radio industry as well as the record industry is about three miles long and growing. Offhand, it would seem a must for anyone in campus radio who wants to learn more about the game of commercial radio and meet the people who make it run.

A special student broadcaster fee of \$50 has been established for all students who wish to attend the forum. Also, rooms in the hotel run as little as \$13 for a single and \$23 for a double. The special registration fee will give you all the privileges of the regular broadcasters and that is quite a deal. If you want to attend, send your \$50 check or money order to the Radio Programming Forum, ninth floor, 300 Madison Ave., New York, N.Y. 10017. Also, call the Ambassador as soon as possible to reserve a good room and drop me a line to let me know that you will be there. I think the money will be worth the education. Do it now.
★ ★ ★

Response Theatre is an audience participation entertainment which has been developed by David Shepherd. He has been into this type of thing since 1954. An explanation: The audience chooses a topic which the players must act out. If a spectator so desires, he can change the theme or the technique being used or even participate in the theatre himself. In fact, Shepherd says the best actors come from the audience. Strictly a reality trip. "It involves confrontation of events and experiences to which the audience relates," explains Shepherd. "Response Theater is free improvisation based on a theme suggested by the audience. They control the development of the improvisation moment by the use of signals to which the players are trained to respond. The audience is also responsible for the quality of the theater and the relevance of the action of the players." It is quite an interesting concept and one worth looking into. Shepherd can be reached at 13 W. 89th St., New York, N.Y. 10024. Call him at (212) 877-0450. He is ready to take the show anywhere and plans to make campus booking in the fall.
★ ★ ★

David Wilkes, East Coast director of talent acquisitions at Vanguard Records, wants to break into the campus market. He is currently compiling a campus radio station mailing list and would like to include every station that drops him a line on stationery containing the station's letterhead. Include the staff, who to send records to for airplay consideration, station power, and any other pertinent information. The address is Vanguard Records, 71 West 23rd St., New York, N.Y. 10010. Phone (212) 255-7732.
★ ★ ★

ABC/Dunhill has started monthly college radio conferences again under the auspices of Steve Resnik, director of college promotion, and Rich Paladino, ABC/Dunhill's local promotion man in Los Angeles. The plan is to provide a forum for Southern California's campus radio broadcasters through which they may discuss their problems and the dimensions of campus radio. The monthly conferences have been set for one Saturday each month. There will be lunch and promotional product from the record company as well as an open platform for campus broadcasters. Now to get one going on the East Coast and in the Midwest.
★ ★ ★

To All Campus Representatives at Record Companies and Interested Parties: I am compiling a list of record people who will supply campus stations with product. If you wish to be listed, please call me or write to me at Billboard's New York address. This is a new list which will be published in September when campus radio gets rolling full tilt once again. I am also compiling a list of other sources for campus radio shows. These sources will include independent production firms and tape exchanges. Anyone interested in having their name on this list should specify their particular product with which they can supply the campus. This will include any people who wish to advise campus radio and help it grow through thought and letters to this column and other sources. Thank You.
★ ★ ★

ZBS Media is cutting a record featuring Abbie Hoffman. They plan to sell the master to one of several interested record companies. All the proceeds will go to the Mayday Conspiracy Trial Fund. Max and Meatball called me the other day and asked me to convey the following request. If anyone at a campus radio station or on a campus has tapes or access to tapes with Hoffman speaking or being interviewed, please send them to ZBS. All tapes will be returned. The address is ZBS Media, RD 1, Fort Edward, N.Y. 12828.
★ ★ ★

Some really good news from two fronts. The FCC has approved WTCC, Springfield Technical Community College, Springfield, Mass., for an FM stereo station. The station is anticipated to be on the air by October and it is hoped that the signal will reach over 500,000 people. WTCC will maintain a separate AM station which will have separate programming. The FM will program rock, jazz and folk with community service news. Judging from WTCC's past record of playing new tunes before they happen, WTCC-FM should be dynamite. If you do not as yet service the stations, please begin as soon as possible.
★ ★ ★

Other good news is that WMOT-FM at Middle Tennessee University, Murfreesboro, will soon be 50,000 watts. Plans are already being formulated for the area's first quadrasonic broadcast and a new 300-foot broadcast tower is currently being constructed. The music will remain a blend of contemporary pop, folk and jazz. Short information features will also be aired. It seems as if flowers are not the only things that grow in the summer.
(Continued on page 33)

POSITIONS WANTED.

Listen to these qualifications and then listen to my tape and resume available on request. 26 years old, pleasant, good voice, draft exempt, first phone, married, one child, currently in a top 50 market. I prefer MOR, or TOP FORTY. Excellent in news gathering, editing, and on the air delivery. Some TV. References can and will be furnished from all former employers. Seven years' experience. Anything in top 150 markets considered. Money and location open. Box 405, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. jy17

All I'm looking for is a radio station that is creative. Please, after six years in this business, give me only this: Room to create both on and off the air. If you don't believe in giving a personality freedom to create then don't call me. No more room for restrictive formats and Top 40 non-talk. If you're open for fun or intelligence call 1-617-878-4164. Have talk shows died?

Excellent Newsman. Major market experience (Los Angeles, Houston, San Diego), 31, family man. Full range of experience, inside, outside, rewrite, heavy delivery. Medium Market News Director. Good references. Will travel anywhere for interview and will consider any area. Salary open for discussion. Also major market experience as MOR Jock (LA). Proven ratings, especially with women. Phone: 805, 522-1493, or write P.O. Box 1463, Hollywood, Calif. 90028. Must be settled before kids start school again in September. jy17

Five years' Metropolitan, Suburban NYC experience doing top 40 music Top 40 Punchy News—and Top 40 Production. Have a solid background of rock radio, past, present, and can offer you some unique, feasible, creative ideas for the future! Believe me, no big head, but I'm pretty sure I can help program good rock radio. Any competition in the market makes the music and programming grow fonder. Looking for an opportunity to prove my worth. Hold 3rd phone—26 years old—with plenty of air checks. Prefer live audition and interview, with some of your best copy—(POUR IT ON!) Communication arts graduate, B.A. Call 212; 442-2446 mornings before 12 noon, and evenings bet. 6-8 p.m. jy17

Black, young and single first phone air personality from Boston market seeks permanent position with MOR, Top 40, News, Soul or progressive station in California. Experienced in all facets of radio production. Also TV. Mature, knowledgeable delivery, fluent in DJ, News, Talk and Community Programming. Impressive resume and tape available. Equal opportunity employee. Christopher Eaton, 2323 Academy Ave., Pomona, Calif. 91768 (714) 623-1910 or after mid-August c/o Ralph Sanders, 2287 Kellogg Park Dr., Pomona, Calif. 91768. jy24

TOP 40 Jock looking. Currently employed at Pulse rated #1 station in top 50 market. Single, 22 years old, military complete, 3rd endorsed. All inquiries welcome, including Broadcast Personal Agencies. 313; 234-0111. jy17

Very employed major market weirdo wants a change. Not a screamer, but the funniest, nuttiest, partially crazed, and creative jockey to come to town in many a moon. At home in MOR to Top 40. A great draw! All this not surprising from a person who has been a Program Director and News Director before his 22nd birthday. Will consider all offers, but prefer major to real good medium market station. Best part is that I've saved my best years for you. Contact: Ken Kurtis, Box 175, Scranton, Pa. 18501. (717) 342-2893 mornings or evenings.

If you're a progressive station that is looking for a guy that loves his work and can really communicate, I hope you'll drop me a line. I've got one year air experience, two years college speech, a third phone, am 22 and draft exempt. I'll work anywhere in the country for a station that is people oriented and needs a guy with a good knowledge of progressive music and an OVERWHELMING desire to turn the people on to your station. Phone 419—625-3594 or write Tim Smith, 1105 Decatur St., Sandusky, Ohio 44870. jy24

Tight experienced top 40 Jock, 2 1/2 years' small market experience all wattages, seeks position with top 40 station. Good voice with production, news, program director, music director and talk show background. Extensive knowledge of contemporary music, past and present; also programming bags. Single, draft deferred, 3rd endorsed. Work any shift, available now. Good references. Air-check and resume upon request. Bill Chamberlin (516) HA 3-0167, or (516) 757-8045. jy24

POSITIONS OPEN

Chicago FM rock station seeking crazed, but mature announcer. Must have commercial, progressive radio experience. Interested in well-read, imaginative, positive person. Must have quiet, hip sense of humor. Send edited tape and resume to: Cruise Director, WDAI, 360 N. Michigan Ave., Chicago, Ill. 60601. jy24

Wanted: Morning man who understands vital need of community involvement and who is steady and reliable and in his late 20's or early 30's for a southern Ontario major market—lovely family-type town. Excellent position for the right man. Canadian preferred or someone familiar with Canadian culture. Please send audition tape. Apply Box 406, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. jy24

FCC Questions KTLK Activity

WASHINGTON — Denver station KTLK will be called to hearing and could incur fine of up to \$10,000 if the Federal Communications Commission finds the station's promotional and programming activities in violation of the communications laws.

Among the commission's list of possible violations by owners Action Radio Inc., are the programming of record selections to serve the station's own promotional interests in its "Lakeside Dollar Day" segments, and possible failure to log spots as commercials and sponsorship as required by FCC rules.

The station will also be questioned during hearing (which could even cost it renewal) on questionable publicity stunts and contests, broadcast of lottery information, and failure to be completely "candid" with the commission.

Fine Urges Respect

• Continued from page 28

a favor when that happens. I'll be helping him with data that will help him better program his station.

Red Schwartz, Ben Scotti, Jerry Sharrel, Frank Mancini, Steve Popovich, Danny Davis, Abe Glaser, Tony Richland, Jim Benci—these men don't promote records on the basis of favors. They're professionals. We're lucky in that we've got a very sharp bunch of promotion men in Los Angeles, people like Freddie Cannon, Terry Powell, Randy Brown, Jan Basham. And I'm proud to be a part of them."

Classical Music



BMI FETES Nonesuch Records artists on recently released album "Ancient Voices of Children" by George Crumb. Left to right are Arthur Weisberg, conductor of the Contemporary Chamber Ensemble; mezzo-soprano Jan DeGaetani; and composer Crumb. "Ancient Voices of Children" was recorded for Nonesuch under a Ford Foundation Recording-Publication Program grant.

London Canada Has Banner Yr.

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

Druelle also noted that April and May figures were more than twice the sales recorded in the same period last year.

London reported that all parts of the catalog are selling strongly, as well as the Philips imported classical product which is distributed in Canada by London.

Most other companies are reporting an upsurge in classical sales. Even the hard-rock independent label, Daffodil, reported huge sales on a classical-pop record from Spain called "Sinfonias," which features Waldo de los Rios.

Haitink Gets Mahler Medal

AMSTERDAM—Bernard Haitink has been awarded the Golden Mahler Medal by the International Gustav Mahler Society in Vienna. The medal was presented to him by Prof. Dr K.Ph. Bernet Kemper during a reception held after the performance of Mahler's Eighth Symphony by the Concertgebouw Orchestra, Amsterdam, under Haitink on June 30.

This is the third time the Amsterdam Concertgebouw has witnessed such a presentation: Eduard van Beinum and Rafael Kubelik have previously received the Golden Mahler Medal in the same concert hall. Among other recipients were Karl Schuricht and Leonard Bernstein.

Philips Steps Up Artist Relations, Publicity Drives

NEW YORK—Mercury Records classical division is broadening its publicity and artist relations scope. The area of new concentration is centered on its import line which, it claims, has been spurred by heightened consumer and dealer interest and by the stepped-up schedule of personal appearances in this country of several prominent European artists.

In this regard, M. Scott Mampe, director of the Philips classical division, has appointed Fran Lourie as director of publicity and artist relations. Among her initial assignments, Mrs. Lourie will handle the pre-release publicity on the new Colin Davis project, "Midsummer Marriage," and the scheduled U.S. tours by Davis and Stephen Bishop.

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

Units & Software

• Continued from page 21

tail tobacco shops and corner shops. ABC plans to offer the cassettes through its motion picture houses.

On another programming note, Thames TV has produced 12 half-hour shows, showcasing the world famous British Museum. Each segment is hosted by a different layman with expertise in the field being discussed.

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

WFMT, Chicago Fine Arts station, conducted first field tests last week of new Dolby Noise Reduction System for FM transmission. The station also played four special four-dimensional broadcasts using new quadraphonic encoder. Broadcasts featured music by Mahler, Berlioz and Handel. . . . Manuel L. Levine named Hall director of new Heinz Hall for Performing Arts, home of Pittsburgh Symphony Orchestra, among other arts performers. Hall dedication is set for Sept. 10. . . . Philadelphia Orchestra's assistant conductor, William Smith, to join Philadelphia Musical Academy faculty beginning Sept. 15. . . . WCLV's June Guide, monthly magazine, includes listing of 118 commercial and noncommercial stations in 93 cities that broadcast a significant amount of classical music.

Classical Calendar

NEW YORK — Antal Dorati agreed to extend his contract with the National Symphony through the 1973-74 season. He'll record Haydn symphonies in Germany with the Philharmonica Hungaria this summer as part of his projected recording of the complete symphonies of the composer. . . . Beverly Sills to make her London, England, concert debut at Royal Festival Hall on Wednesday (14). She'll sing with London Symphony Orchestra, conducted by John Pritchard. The soprano recorded "Lucia di Lammermoor" last summer with the London unit. . . . George Solti, music director of Chicago Symphony, has been named a knight by Queen Elizabeth of Great Britain. The honor was for "recognition of valuable services you rendered to Great Britain in the field of music and opera."

Karajan Inks With EMI, DGG

NEW YORK — Herbert von Karajan has just signed a new contract in which he will record alternately for EMI and DGG. The conductor's sole Angel release for August will be the last of six Mozart symphonies on three LP's.

Karajan's future projects for Angel will include a new recording of Wagner's "Die Meistersinger," Beethoven's "Fidelio" and, in the

spring of 1972, Wagner's "Tristan und Isolde."

All Karajan's Angel releases will be supported by heavy merchandising, advertising and publicity projects. The Mozart symphonies will be performed by the Berlin Philharmonic Orchestra, and will be released in three companion volumes.

A Dramatic Issue

The "engagement" between classical manufacturers and the publishers regarding the labels' bid to waive grand dramatic rights on stations seems to be an unending one (Billboard, July 10). The case,

in our opinion, is clear, although hardly simple.

The classical manufacturer, now more than ever, needs the kind of exposure a classical station can give to its new recording. It spurs sales and gives the listener an opportunity to appraise the recording. Sales create more sales; more recordings. More recordings mean more compensation for the publisher, the composer and the industry in general.

The manufacturer who cannot afford to pay should not be deprived of radio exposure on his contemporary product.

The issue at this point is critical, but not too late to be resolved. Education will help. The publisher should educate its contracted stations on the urgency of allowing other stations to play the works, fee free, on a onetime basis or whatever. The publisher, too, should educate the composer by making him understand that waiving his rights is an investment in the future. Shortsightedness is an evil few can live with.

German TV Plans Operetta Series

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

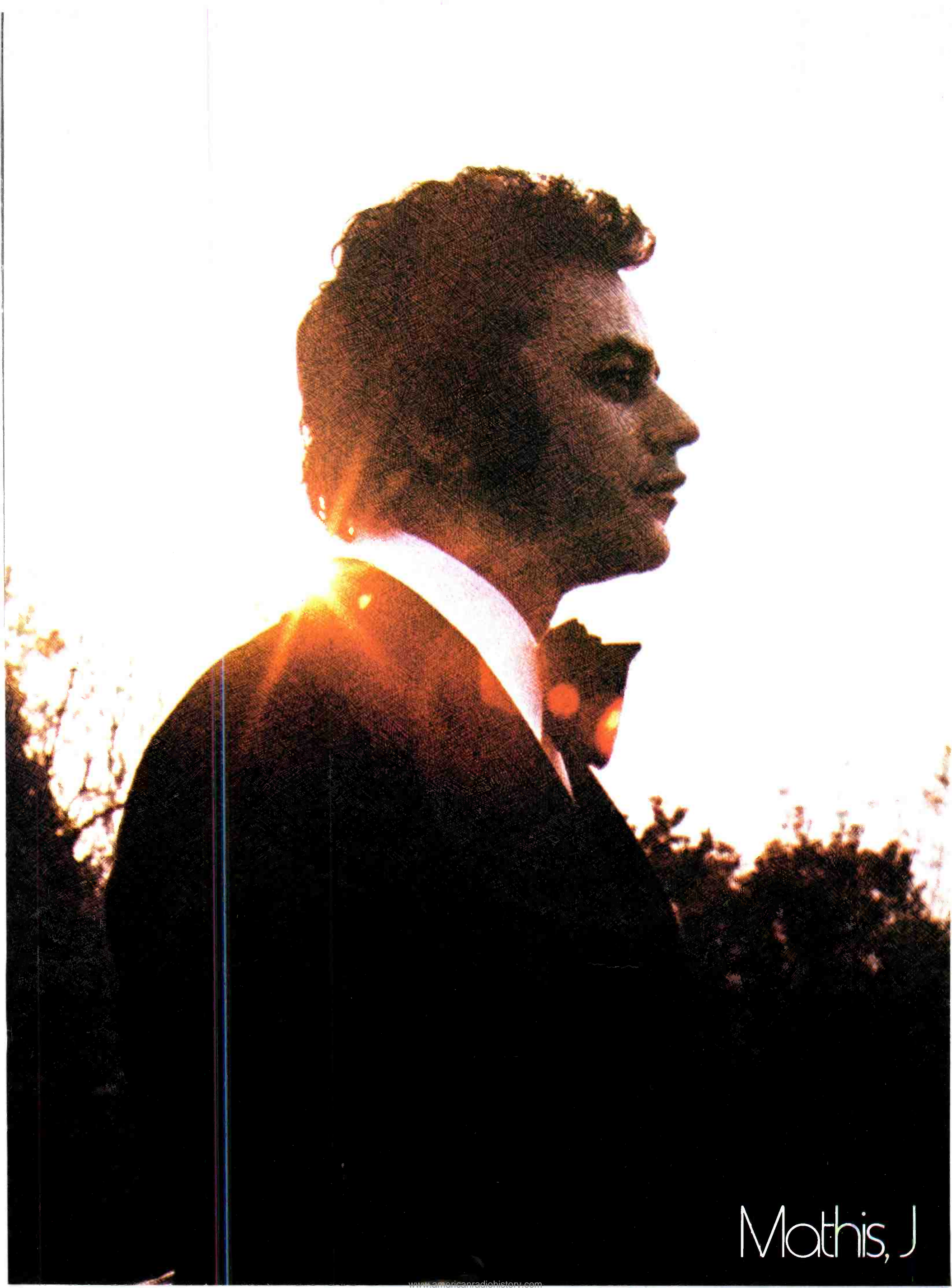
Already in the can are "Ball im Savoy" by Paul Abraham—staged by Eugen York—and "Die Dollarprinzessin" by Leo Fall—staged by Klaus Ueberall. Special promotion will be focused on "Die Csardasfuerstin," by Emmerich Kalman—a co-production with Hungarian TV. This is being staged by Micos Czentar, and stars Anna Moffo, Dagmar Koller, Rene Kollo and Karl Schoenbeck.

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.

THIS WEEK	Wks. Ago			TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	9
2	2	3	4	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	6
3	4	15	18	YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI)	4
4	9	10	12	TAKE ME HOME, COUNTRY ROADS John Denver, RCA 74-0445 (Cherry Lane, ASCAP)	12
5	3	2	2	RAINY DAYS & MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	10
6	8	24	38	HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI)	4
7	7	4	5	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	7
8	5	5	9	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	14
9	10	21	29	SUMMER SAND Dawn, Bell 45107 (Pocket Full of Tunes/Saturday, BMI)	5
10	16	17	23	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (Big Sky, ASCAP)	5
11	13	13	17	TALKING IN YOUR SLEEP Gordon Lightfoot, Reprise 1020 (Early Morning, ASCAP)	4
12	6	7	7	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	12
13	14	14	20	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	6
14	17	22	24	LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	4
15	15	16	26	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	6
16	11	11	13	INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	8
17	18	20	27	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	5
18	12	6	3	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	11
19	20	32	39	RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI)	4
20	28	—	—	BEGINNINGS Chicago, Columbia 4-45417 (Aurelius, BMI)	2
21	24	27	40	MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI)	4
22	21	18	10	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 12300 (Sunbeam, BMI)	7
23	22	9	6	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	9
24	23	8	8	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	8
25	19	12	11	I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	10
26	26	26	31	I LOVE YOU LADY DAWN Bells, Polydor 15027 (Martin Cooper, ASCAP)	4
27	30	38	—	RAINY JANE Davy Jones, Bell 45-111 (Screen Gems-Columbia, BMI)	3
28	29	31	34	SIX WEEKS EVERY SUMMER Vikki Carr, Columbia 4-45403 (Con Brio, BMI)	5
29	—	—	—	I'M LEAVIN' Elvis Presley, RCA 47-9998 (Presley/Oten, BMI)	1
30	31	—	—	RIDERS ON THE STORM Doors, Elektra 45738 (Doors, ASCAP)	2
31	25	25	32	MOZART SYMPHONY NO. 40 IN G MINOR Waldo de los Rios, United Artists 50772 (Morro, BMI)	6
32	32	34	—	HILL WHERE THE LORD HIDES Chuck Mangione, Mercury 73208 (Rahaba/Roosevelt, BMI)	3
33	33	—	—	WHEN MY LITTLE GIRL IS SMILING Steve Alaimo, Entrance 7501 (CBS) (Screen Gems-Columbia, BMI)	2
34	34	—	—	MOON SHADOW Cat Stevens, A&M 1265 (Irving, BMI)	2
35	35	36	—	LAZYBONES Jonathan King, Parrot 3027 (London) (Southern, ASCAP)	3
36	36	—	—	I'M THE ONLY ONE/SHE DIDN'T DO MAGIC Lobo, Big Tree 116 (Ampex) (Famous/Kaiser/Big Leaf, ASCAP)	2
37	39	39	—	THE CITY Mark-Almond, Blue Thumb 201 (Paramount/Dot) (Irving, BMI)	3
38	38	—	—	SOONER OR LATER Grass Roots, Dunhill 4279 (Zekley/Paris, ASCAP)	2
39	40	40	—	LOSING MY MIND Al Martino, Capitol 3120 (Valando, ASCAP)	3
40	—	—	—	COME BACK HOME Bobby Goldsboro, United Artists 50807 (Detail, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 7/17/71



Mathis, J



HIS OBITUARY could have been written a number of times, yet Johnny Mathis has survived personal strife and grief through his belief in his fellow man and his endless message of love.

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

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

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

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

He looks back at his career with love, not anger, despite the many frightening moments. "Fifteen years doesn't sound enough," he shouts. "It sounds like only the time Ray (his manager, Ray Haughn) and I have been together. It seems more like 45 years only because things are so much different now than they were then."



"In those days I felt like a star; there was room enough to feel like a star. Now there are so many super-stars, and they really are super because they have to be more dedicated, better, diversified."

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

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

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

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

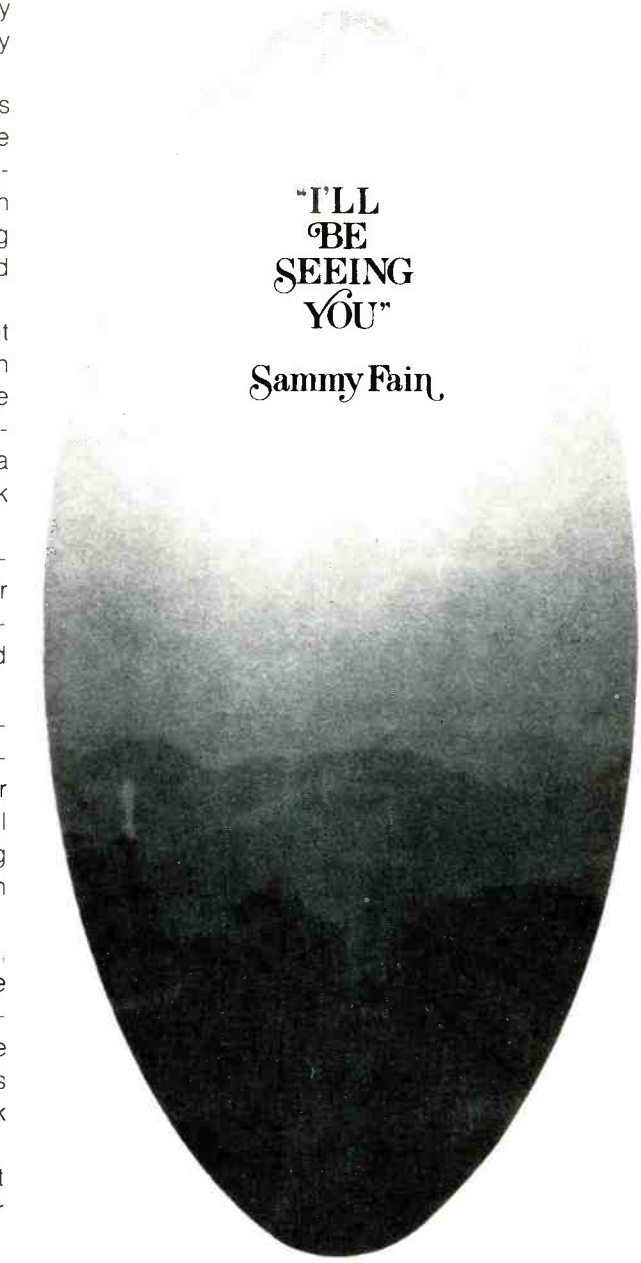
"In the beginning of my career," recalls Mathis, "when I started high school, I was super responsible and took on many extra activities like student government and athletics. It wasn't easy, either. Some of my brothers and sisters weren't as industrious as I, so I usually ended up doing a lot of the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

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

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

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

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



"I'LL
BE
SEEING
YOU"

Sammy Fain



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

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

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

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

"Erroll was opening at The Blackhawk. The place was packed with dignitaries and the press. Then,

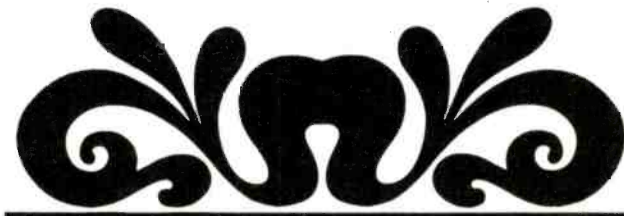
before the opening show," she added with a laugh, "Helen came in and asked everyone in the place to come with her to the **hungry i** where Johnny was doing a spot. Everyone was terribly amused as she took the ready-made crowd with her."

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

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

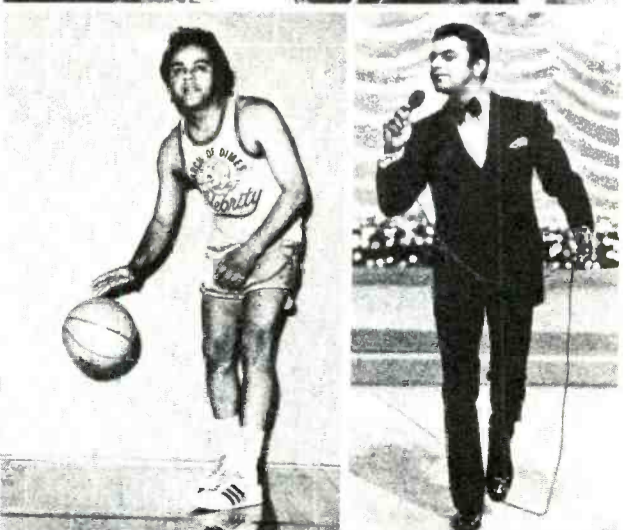


Our gratitude
to you is as big as
this print is small
Thanks, John!
Bruce and David



Congratulations, John

MIRISCH, PALADINO & LANDIA / Public Relations



"The people at the convention were aware of him, but few had actually heard him sing except Avakian. I remember Johnny performed at the convention, but it was a song off the album and everyone felt it just wasn't his idiom. But then came a moment I'm sure Johnny will never forget. An ad lib jam session developed after the regular meeting and each of the singers took the floor with his own accompaniment. I remember that Mathis had no one, so Garner offered to back him. Johnny just sang out of his mind," Miss Glaser noted.

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

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

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

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

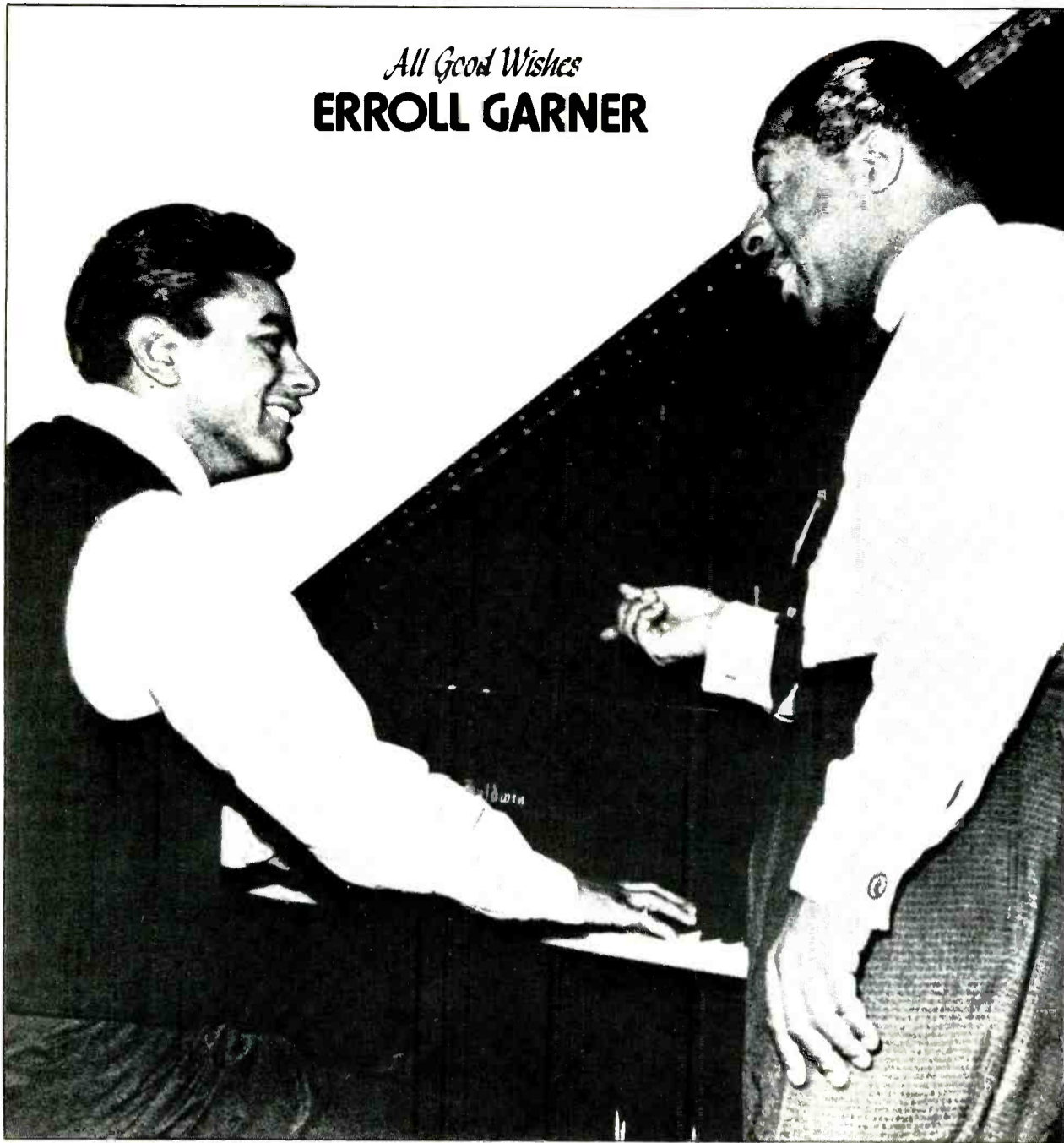
Aside from the persuasive words of Mrs. Noga, high jumping was difficult for the young Mathis. Because of a piece of bone missing in the lower lumbar region of his back, it was even painful. The next day Johnny took the plane to New York, telling his parents that he'd be back in three days. However,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

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

"It got to the point when I would sing the most provocative things I could think of; do them for six months to a year, and on many occasions merely recite the songs. And since I could get away with it because of this soaring, vocal type of voice that I have, it didn't matter. It didn't matter to the audience, but it did to me. I couldn't remember individual performances. It was disappointing."



All Good Wishes
ERROLL GARNER



"But now," Mathis grins, "without a doubt I could tell you all the things that are going on in the audience because I'm concentrating very hard on the simplicity of lines and phrases; of the things I'm trying to say. And it makes all the difference in the world WANTING to go and do a performance than just going and doing a performance."

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

Mathis explained that at first he was playing small clubs and then "gradually became a recording star." Then he had to play bigger clubs, then concert work and many times under very adverse circumstances. "It was very easy to get into the habit of singing pretty tones and making beautiful musical sounds while forgetting the meaning of the songs. Now you can see the difference," he notes. "Now I really do concentrate on what I'm doing and it's a lot more fun singing."

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

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

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

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

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

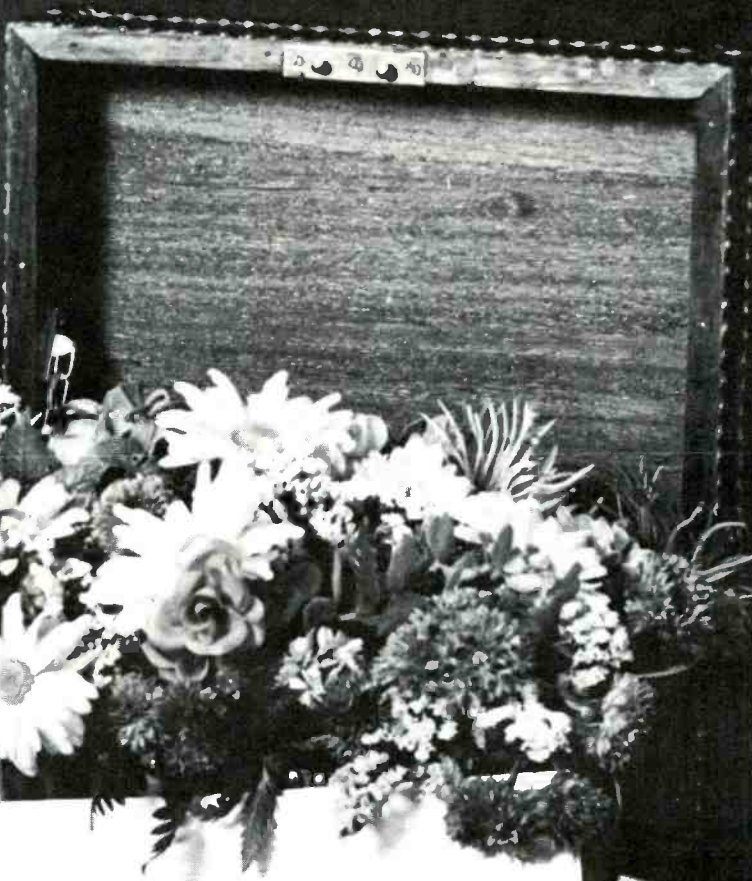
"Johnny is an enormously talented person," says Gold. "The question is one of communication. He's terribly bright and has obviously thought a lot about singing. If you ask him something, he understands what you want more than any singer I've known. He's given a great deal of thought to the vocal process."

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

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

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

In late 1956, Johnny Mathis was a recording star with the top two selling records in the country, yet he couldn't find work.



*Fifteen Years
Of Congratulations
And Warmest Thanks
Hank Mancini
Larry Shayne
And Our Staff*



There were no college tours or concerts as there are today. There were jazz clubs which weren't the Mathis forte, and then there were places like the Coconut Grove and The Copa. They didn't consider Johnny big enough.

Helen Noga had to settle for small clubs, with Johnny as the supporting act. It was a frustrating period for him, one of many during his years with Helen Noga. It taught him an additional sense of competition.

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

One of Johnny's many early hits was "The Twelfth Of Never." It's writer was Paul Francis Webster, who says of Johnny:

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

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

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

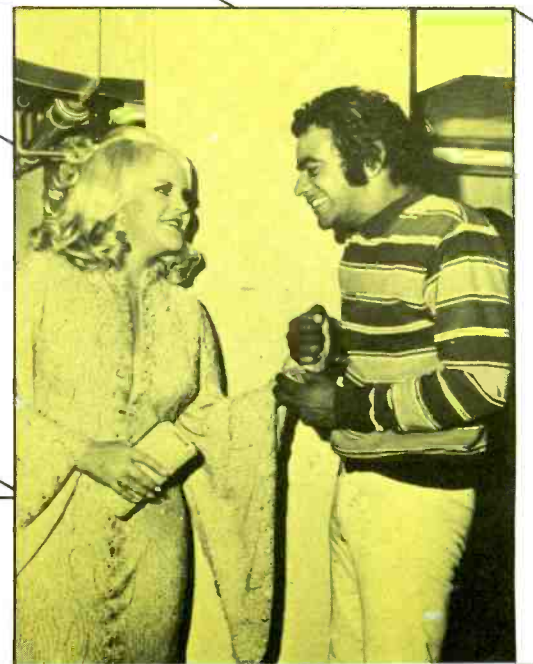
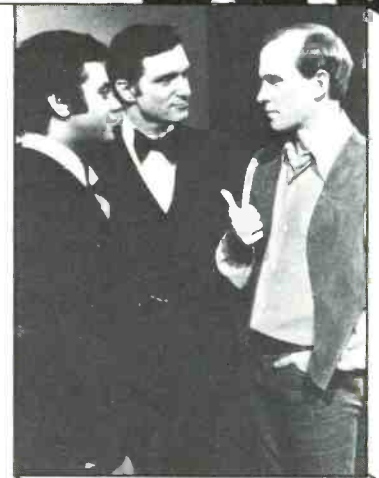
And Helen Noga did her job well, especially in the area of records. Bob Moering, Columbia's veteran West Coast promotion man, commented that Mrs. Noga established a great rapport with promotion men all over the country. "She was hard and told me, 'It's a man's world and if a woman is to be successful,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

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

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

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

While Mathis was at the pinnacle of his success, little is known about the torment that he experienced to maintain the top position. "Mounting internal depression accompanied my building external success. I went through it not because of my music, but because of my unhappy private life. I didn't have any real friends. My demanding work schedule made friendships impossible. I just wasn't physically that strong. I cared how the public felt about me. I took pills for physical strength to be able to sing the demanding songs I liked."



“Then you get in the habit of taking pills for one reason or another. It affected my singing. They did help me, on many occasions, just to get the strength to sing. They did, however, hamper me vocally. There was no concerted effort to put feeling in a song. I imagine for two or three years my performances were really hit and miss.”

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

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

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

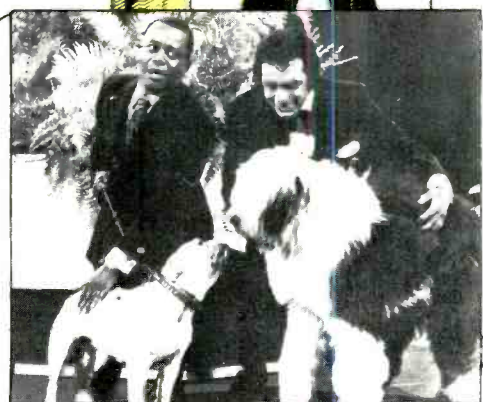
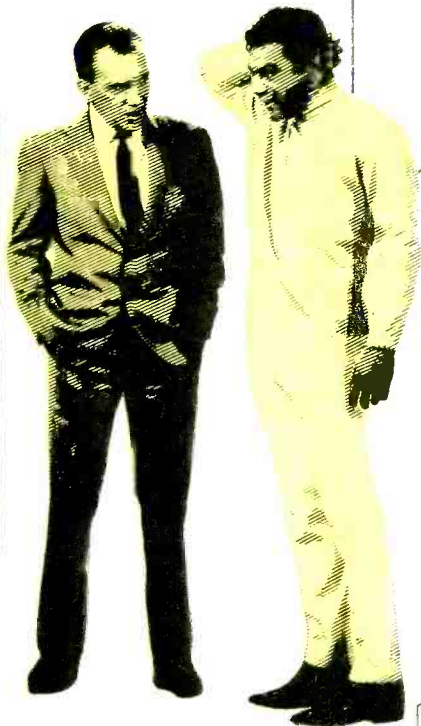
When he stopped taking pills, Johnny realized he was unhappy with himself and the life Helen Noga had created for him. But he went along with Helen’s idea to end the association with Columbia Records. He signed a new contract with Mercury.

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

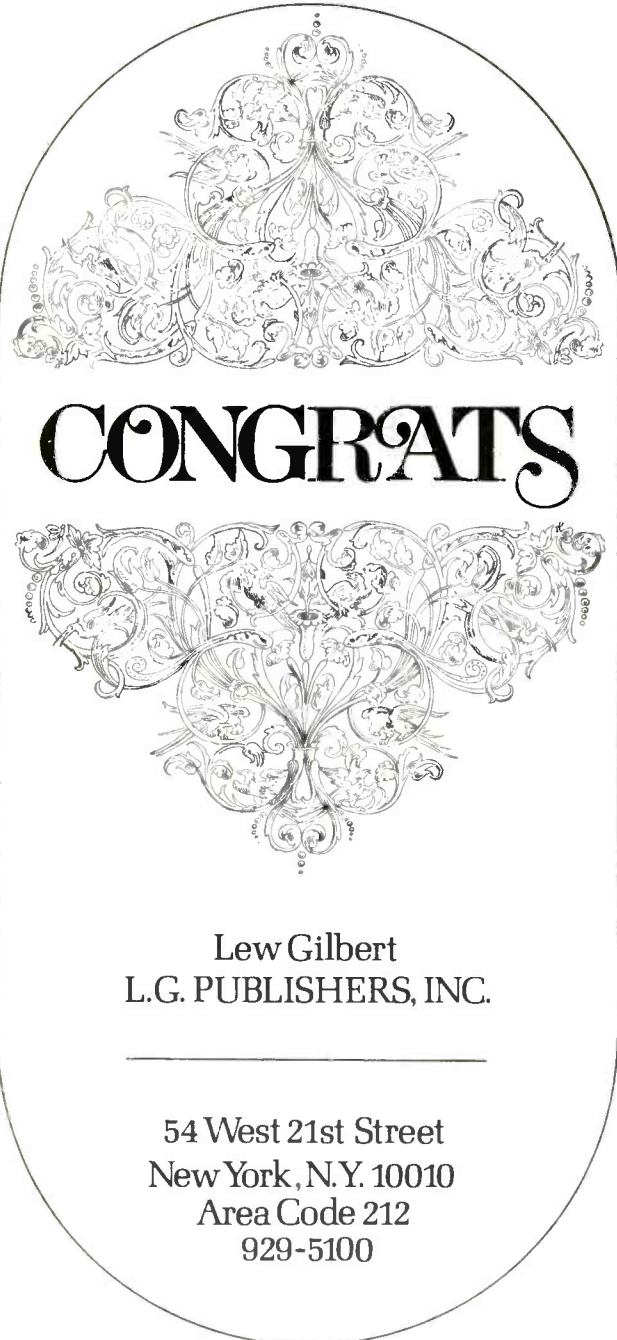
His despair, loneliness and utter desperation reached their climax when his mother died in 1963. Just prior to her death, a member of Johnny’s family had told him that “the only thing that ever disappointed her about John was that Helen Noga had taken her place.”

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

Now his mother Mildred, his inspiration, was gone. Her death was Johnny’s breaking point.



A salute sponsored by the friends of Johnny Mathis M-9



Shortly after her death—Johnny can't remember the date—with only a pair of tennis shoes, jeans and a shirt, he left the Noga home. He checked into a motel. He stayed there six days, thinking through what had to be done and finding out precisely how he would end this choking existence.

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

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

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

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

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

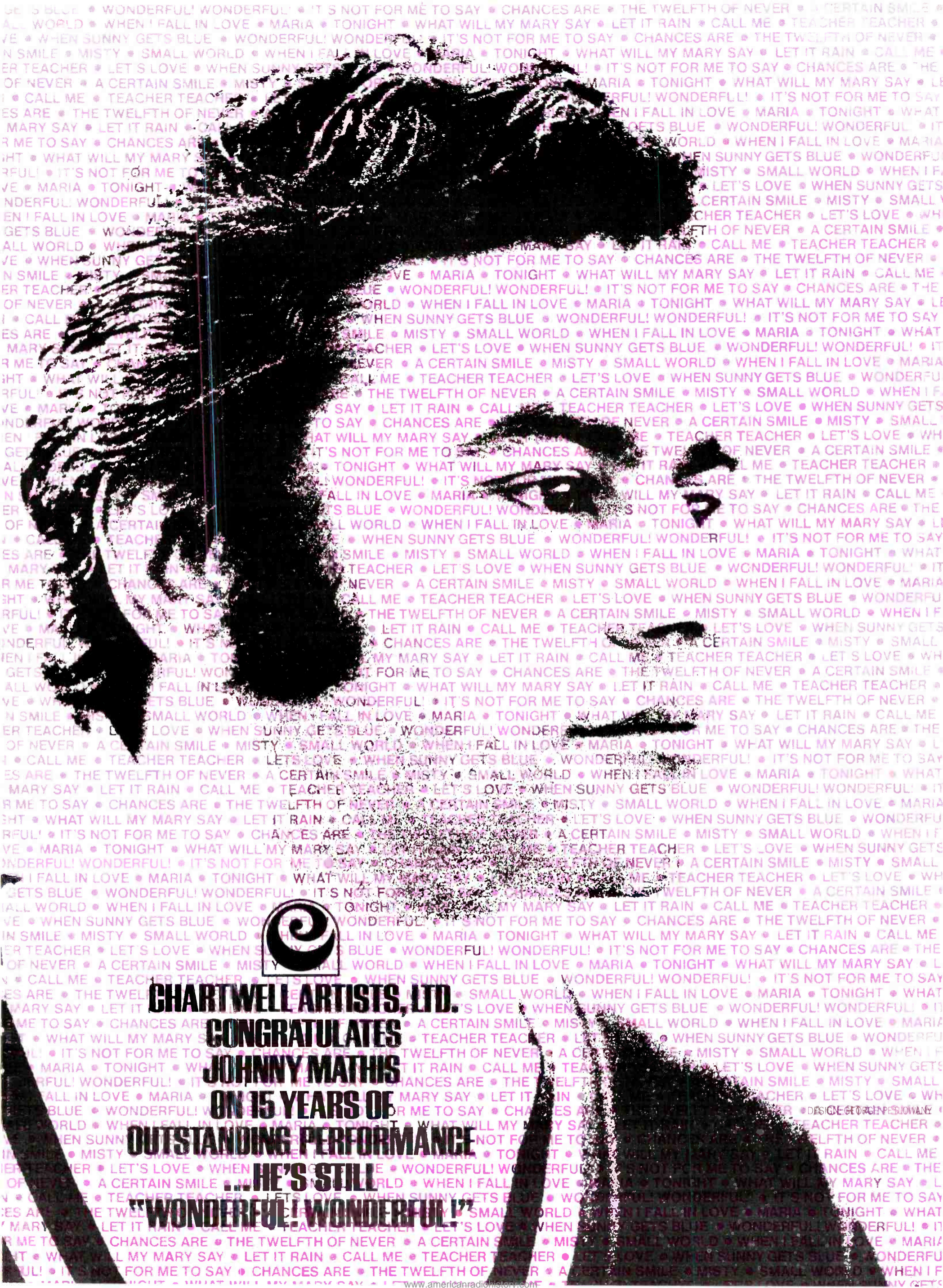
"But now it's nothing doing many different things a day. And now I don't look too far ahead. I look as

far ahead as I can without losing interest in what I'm doing now. Now is the time you're living and feeling and you have to be careful not to spend the time planning, instead of living and enjoying what you've planned already. I like to keep everything as current as I can. It's not easy to get excited about certain things, but with this way of thinking I've been able to."

A new life was beginning for Johnny Mathis and one of the first things he did was buy a home. His first piece of furniture was a piano. He went to a local dealership, dressed in his usual casual, almost sloppy manner—a white sweat shirt, gym pants and sneakers. He asked to see a grand piano. The salesman showed him the smallest one they had. It didn't satisfy Mathis, who asked to see a bigger one. Johnny was finally shown the biggest and the best. The salesman said it would cost \$8,000, whereupon Johnny reached in his pocket and peeled off the amount in cash. Then he quietly asked the astonished salesman, "Does this include delivery?" When the piano first arrived, Johnny slept under it.

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

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



CHARTWELL ARTISTS, LTD.
CONGRATULATES
JOHNNY MATHIS
ON 15 YEARS OF
OUTSTANDING PERFORMANCE
...HE'S STILL
"WONDERFUL! WONDERFUL!"

The years have given Johnny Mathis great strength and maturity as an artist and musician. He has 45 Columbia albums released and two more in the can. Columbia President, Clive J. Davis, says about the singer:

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

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



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

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

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

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

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

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

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

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

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

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

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

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

Another prominent factor in Johnny's successful career during the past few years has been his association with Fred Dale and the Chartwell agency. Says Dale, who handles such other stars as Andy Williams, Henry Mancini, Glen Campbell, Elton John and Donovan, about Johnny:

"I put him in the legendary category. He's a sensitive performer who has a charisma with an audience that's difficult to describe. He builds his with a feeling that stirs the emotion instead of with body movements. I've seen 12, 13, and 14-year-old girls, who have grown up in the rock era, walk away from a Mathis concert big fans."

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

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

"Johnny is a marvelous entertainer. He has established fans throughout the world and is always acquiring new ones. He's at home just about anyplace. We're trying, however, to put him into situations that will be instrumental to his career and personal growth. He's had a long, steady growth factor we hope to continue."

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Patricia
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**LOVE AND CONGRATULATIONS...
BRECK, JOE AND
THE "BOTTOMS UP" CAST**

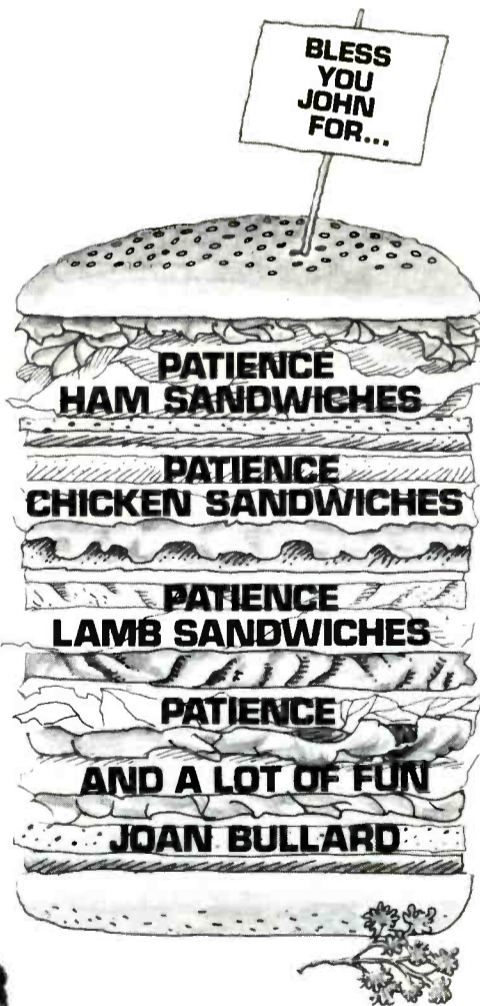
**ALL
THE
TIME
we
jump
for
joy
because
Johnny
Mathis
included
"ALL
THE
TIME"
(from
our
Broadway
show,
"Oh
Captain!")
in
his
ALL-TIME
best
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LP,
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"I feel that John is going into the legend category at least in this generation. He hasn't arrived at that point age wise. Bing Crosby is a legend. Johnny's headed in that direction. His voice is legendary. His style is distinctive. I think that legendary means, in this case, the impact that has been made and carried forthright straight through."

Mathis' friend and attorney, Ed Blau, substantiates this stature further: "Johnny has become the consummate performer through his intelligence, astuteness and discipline."

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

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

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

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

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

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

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

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

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

Of himself, Johnny Mathis says:

"When I say 'Johnny Mathis' out loud, it sounds as though there's a certain amount of musical ability concerned with Johnny Mathis; a musical consistency and a few surprises. I've always had a youthful image, I feel," adds the performer. "My music has always sounded youthful, at least to me."

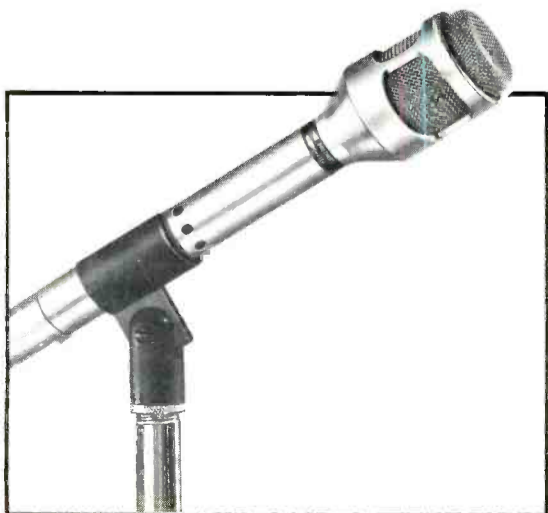
Mathis has achieved fulfillment. He is a happy man, a secure human being who has paid the price to be able to live and sing of love. He has traveled the long troublesome course to pride, personal and professional achievement and dignity. Now Johnny Mathis faces the future.

Editorial by Frank H. Lieberman

A salute sponsored by the friends of Johnny Mathis



Ask Johnny about mike



A wildly cheering audience is great — except that the stage microphones better have the ability to pick up the sound of Johnny and not the fans (bless 'em). The problem-solving *Shure SM53*, official microphone of Johnny Mathis on tour, does exactly that because it's designed to pick up sound from the front while uniformly rejecting unwanted sounds from sides and rear . . . thereby eliminating howling feedback and "boominess." That means you hear Johnny Mathis naturally, regardless of audience sound. Tough test for a microphone — routine for the incomparable SM53.

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It's De-Lovely

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Maria

JOHNNY'S MOOD
Goodnight My Love

I'LL BUY YOU A STAR
Warm and Willing

PORTRAIT OF JOHNNY
Starbright

LIVE IT UP
Johnny One Note

RAPTURE
Stella By Starlight

JOHNNY'S NEWEST HITS
Gina
What Will My Mary Say

JOHNNY
Easy Does It

ROMANTICALLY
September Song

I'LL SEARCH MY HEART
The Best of Everything

THE BALLADS OF BROADWAY
Taking a Chance on Love

THE RHYTHMS OF BROADWAY
Guys and Dolls

THE RHYTHMS AND
BALLADS OF BROADWAY

THE GREAT YEARS
Wonderful, Wonderful
It's Not For Me To Say

UP, UP AND AWAY
Morning Side of the Mountain

LOVE IS BLUE
I Say a Little Prayer

THOSE WERE THE DAYS
The End of the World

PEOPLE
More

THE IMPOSSIBLE DREAM
Moment to Moment

LOVE THEME FROM
ROMEO AND JULIET
Live For Life

GIVE ME YOUR LOVE
FOR CHRISTMAS

RAINDROPS KEEP FALLIN'
ON MY HEAD
A Man and A Woman

CLOSE TO YOU
Pieces of Dreams

JOHNNY MATHIS SINGS THE
MUSIC OF BURT BACHARACH
AND BERT KAEMPFERT
Faithfully
The Times Will Change

LOVE STORY
What Are You Doing the
Rest of Your Life?

YOU'VE GOT A FRIEND
It's To Late
How Can You Mend a Broken Heart

THE SOUNDS OF CHRISTMAS

TENDER IS THE NIGHT
Call Me Irresponsible

THE WONDERFUL WORLD
OF MAKE BELIEVE
Camelot

THIS IS LOVE
Over the Weekend

ÓLE
Bachianas Brasileiras

LOVE IS EVERYTHING
This Is-All I Ask

THE SWEETHEART TREE
The Very Thought of You

THE SHADOW OF YOUR SMILE
On a Clear Day

SO NICE
Dulcinea

JOHNNY MATHIS SINGS
Lovers in New York

THE SHADOW OF YOUR SMILE
On a Clear Day
You Can See Forever
Moment To Moment

SO NICE
The Impossible Dream
Elusive Butterfly

JOHNNY MATHIS SINGS
Lovers in New York
Sunny



Worth His Weight In...





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IT'S NOT FOR ME TO SAY.

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Dear Johnny,

JUST KEEP ON SINGING.

Love,

Rod McKuen

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and enjoy your music
...album after album,
year after year!**



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ALL OF US AT UNITED ARTISTS MUSIC PUBLISHING GROUP

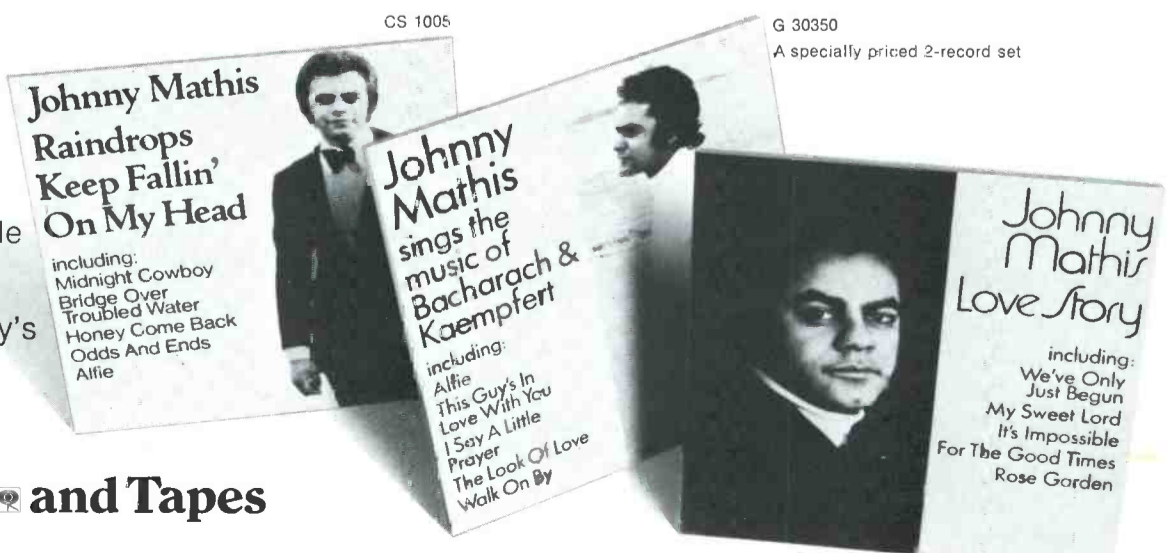
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SUCCESS

**Johnny's
songs aren't
written for him.
Until he sings
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Over the years, Johnny's sung a great many songs to success.

Most of them weren't written especially for him. But his singing style is so unique that they've become inseparable from his name.

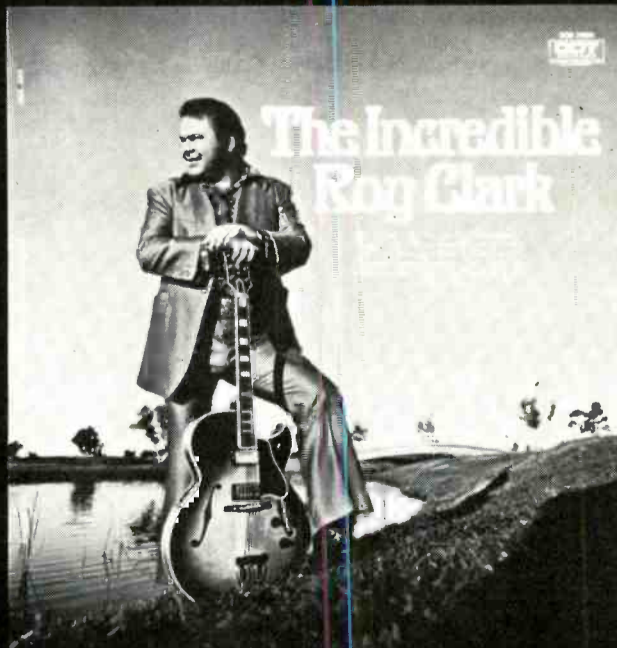
In fact, that's the essence of the Mathis sound: something so much Johnny's that it becomes the prized property of almost everyone who hears it.



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Billboard Hot Country Singles

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

ANNE CHRISTINE

This Week

Weeks on Chart

This Week	Rank	Title	Label	Weeks on Chart
1	1	I WON'T MENTION IT AGAIN	Ray Price, Columbia 4-45329 (Seaview, BMI)	18
2	2	EASY LOVING	Freddie Hart, Capitol 3115 (Blue Book, BMI)	2
3	3	COUNTRYFIED	George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	9
4	4	TREAT HIM RIGHT	Barbara Mandrell, Columbia 4-45391 (Don, BMI)	4
5	5	NEW YORK CITY	Statler Brothers, Mercury 73194 (House of Cash, BMI)	13
6	6	GOOD LOVIN' (Makes It Right)	Tammy Wynette, Epic 5-10759 (CBS) (Algee, BMI)	1
7	7	YOU DON'T UNDERSTAND HIM LIKE I DO	Don Williams, RCA Victor 47-9985 (BMI)	7
8	8	THE DIED	Tom T. Hall, Mercury 73194 (Newkeys, BMI)	5
9	9	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
10	10	AGAIN	Ray Price, Columbia 4-45329 (Seaview, BMI)	5
11	11	OUT	Don Williams, RCA Victor 47-9985 (BMI)	1
12	12	ME	Don Williams, RCA Victor 47-9985 (BMI)	1
13	13	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
14	14	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
15	15	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
16	16	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
17	17	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
18	18	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
19	19	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
20	20	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
21	21	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
22	22	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
23	23	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
24	24	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
25	25	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
26	26	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
27	27	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
28	28	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
29	29	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
30	30	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
31	31	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
32	32	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
33	33	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
34	34	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
35	35	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
36	36	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
37	37	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
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39	39	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
40	40	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
41	41	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
42	42	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
43	43	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
44	44	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
45	45	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
46	46	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
47	47	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
48	48	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
49	49	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
50	50	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
51	51	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
52	52	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
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58	58	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
59	59	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
60	60	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
61	61	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
62	62	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
63	63	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
64	64	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
65	65	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
66	66	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
67	67	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
68	68	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
69	69	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
70	70	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
71	71	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
72	72	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
73	73	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
74	74	YOU'RE A GOOD GIRL	Don Williams, RCA Victor 47-9985 (BMI)	7
75	75	SUMMER MAN	Anne Christine, CME 4634 (Tail Feathers, BMI)	1

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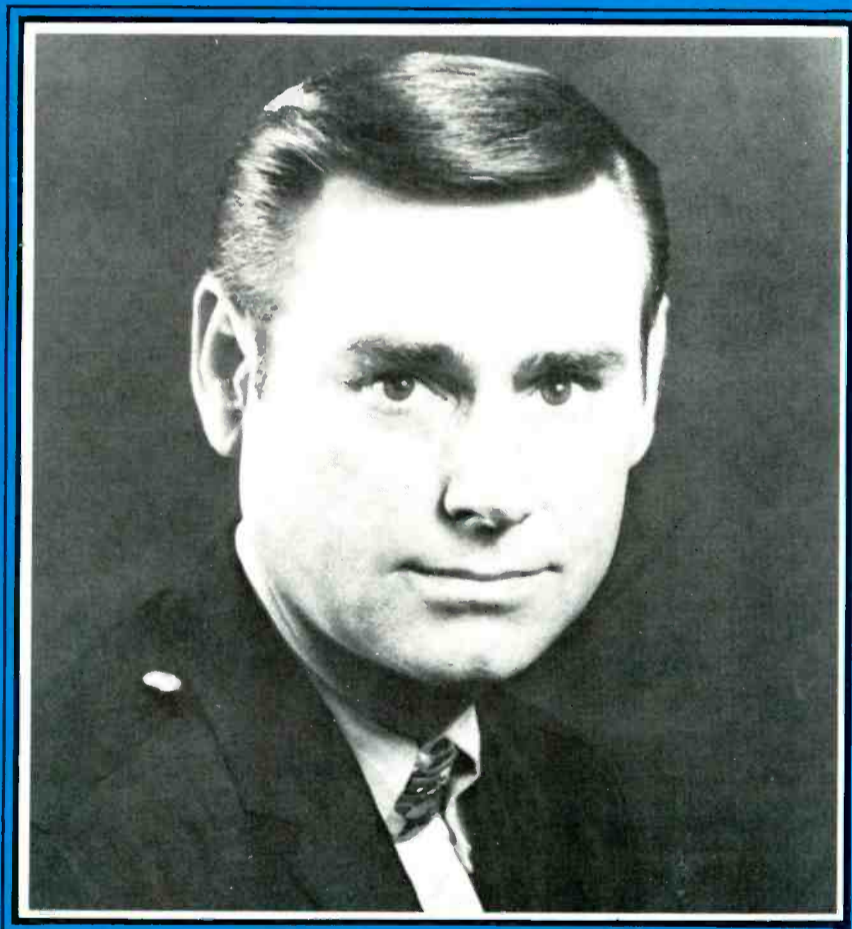
Billboard **Hot Country LP's** Billboard SPECIAL SURVEY For Week Ending 7/17/71

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	6
2	2	A MAN IN BLACK Johnny Cash, Columbia C 30440	5
3	3	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	12
4	4	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	13
5	6	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	6
6	7	HAG Merle Haggard, Capitol ST 735	14
7	8	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	25
8	5	ROSE GARDEN Lynn Anderson, Columbia C 30411	30
9	9	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA)	11
10	11	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	11
11	12	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30685 (CBS)	9
12	13	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	46
13	10	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	15
14	15	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	4
15	23	SOMETHING SPECIAL Jim Reeves, RCA LSP 4528	3
16	16	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	25
17	19	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	3
18	14	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	21
19	21	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	4
20	25	JUST ONE TIME Connie Smith, RCA LSP 4534	3
21	45	LOVE LETTERS FROM ELVIS Elvis Presley, RCA LSP 4530	2
22	17	WILLY JONES Susan Raye, Capitol ST 736	15
23	24	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657 (CBS)	8
24	18	ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA)	10
25	26	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor LSP 4525	5
26	28	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679 (Word)	14
27	20	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	11
28	—	JEANNIE C. RILEY'S GREATEST HITS Plantation PLP 13 (SSS Int'l)	1
29	—	I'M JUST ME Charley Pride, RCA LSP 4560	1
30	32	BED OF ROSE'S Statler Brothers, Mercury SR 61317	27
31	31	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	10
32	33	PROMISED LAND Freddy Weller, Columbia C 30638	8
33	27	EMPTY ARMS Sonny James, Capitol ST 734	13
34	22	JOSHUA Dolly Parton, RCA Victor LSP 4507	12
35	38	BEST OF ROY CLARK Dot DOS 25986 (Paramount)	17
36	34	THERE'S A WHOLE LOT ABOUT A WOMAN (A Man Don't Know) Jack Greene, Decca DL 75283 (MCA)	3
37	29	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353 (MCA)	26
38	—	RUBY Buck Owens & the Buckaroos, Capitol ST 795	1
39	30	ANNE MURRAY Capitol ST 667	14
40	41	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	25
41	44	NEXT TIME I FALL IN LOVE (I Won't) Hank Thompson, Dot DOS 25991 (Paramount)	2
42	—	THE INCREDIBLE ROY CLARK Dot DOS 25990 (Paramount)	1
43	40	SNOWBIRD Anne Murray, Capitol ST 579	42
44	—	HONKY TONKIN' Merle Haggard's Strangers & Friends, Capitol ST 796	1
45	—	NORTH COUNTRY George Hamilton IV, RCA LSP 4517	1

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International News Reports

Content Legislation Boon for Local Product

By RITCHIE YORKE

TORONTO—With the first six months of its domestic content broadcasting laws almost up, Canada has entered yet another sphere of respect and success on the international scene.

There were five Canadian singles on last week's Hot 100, and a total of six albums, establishing Canada as the second most important foreign source for U.S. record-buying tastes after the U.K. Currently on the singles charts

AHED Go With AIR

TORONTO — Phil Anderson, president of AHED Music Corporation has signed an agreement with AIR, London, for the establishment of a joint international company for the management of talent recorded by AIR.

AIR is an English production company with prominent producers such as George Martin and Peter Sullivan.

Four of AHED's acts are to be produced in London by AIR. They are Terry Black, Laurel Ward, Debbie Lori Kaye, and Parrish and Gurvit. The agreement was signed by AHED's Bill Gilliland, and Barry Authors of AIR.

Stampeders Set With Bell

TORONTO — The Stampeders have been signed to Bell Records for U.S. distribution after an unprecedented bidding battle between eight U.S. labels. Bell has rush-released the Stampeders' Canadian hit single of "Sweet City Woman" and is preparing the group's first album, "Against the Grain."

Stampeders' manager, Mel Shaw, said that the deal, reported to be worth in excess of five figures, calls for an extensive promotion push on the group by Bell.

The group has been together for eight years, and originally hailed from Calgary. They have lived in Toronto for the last couple of years. Polydor Records in the U.S. released their current hit of "Carry Me."

"Sweet City Woman" was recorded at Toronto Sound with Shaw producing.

London Into Phase-4 Month

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

Handleman, the large Canadian rack jobber, organized 50 Phase-4 pre-packs to supermarkets throughout Ontario.

London's Alberta branch manager, Adrian Bilodeau, reported particular success with the Phase-4 promotion in the Edmonton area.

Capitol, Canada Into Classifieds

TORONTO—Capitol Records of Canada is placing small ads in the personal sections of the daily classifieds, urging readers to call a number.

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

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

True North Into Albums

TORONTO — True North, the Toronto-based folk-oriented independent label run by Bernard Finkelstein, has signed Canadian folk star Bruce Cockburn to Epic Records in the U.S. True North, which is distributed in Canada by Columbia, will release four new Canadian albums in the next few months.

Heading the list is a second Bruce Cockburn album, "High Winds White Sky." Cockburn's first album—which Epic releases in the U.S. this week—was a big seller in Canada. The new album will be out July 1.

Singer-writer Murray McLauchlan's first album, tentatively titled "Songs From the Street," will be issued in the last week of July, and by Columbia in the U.S. in September. One of McLauchlan's songs, "Honky Red," has been recorded by Bobby Neuwirth, former Bob Dylan road manager, for his first album.

True North has almost completed the second Syrinx album for a simultaneous U.S. and Canada release in September. Finkelstein notes that the Syrinx single of "Tillicum" has now passed the 20,000 sales mark. It is the biggest single True North has had in its 15-month history.

A debut album by Luke Gibson (formerly of Luke and the Apostles) will be released in August. Gibson was a member of the now defunct Kensington Market, and another ex-member, Gene Martynec, produced the Cockburn, McLauchlan and Gibson albums.

"We're primarily an album label," Finkelstein said. "We simply can't afford to be in the singles business in this country. You can't make a good single for less than \$2,000 and it can be gone in 10 days. The Canadian scene is not a good singles market. We're always happy if a single from an album gets off, but we're essentially album producers."

'Hair' Returns To Toronto

TORONTO—One of the most successful runs ever enjoyed by a theatrical production here was the local staging of "Hair," which ran for almost 12 months at the Royal Alexandra Theatre.

Now there's an encore. "A Best Of . . ." national U.S. company, fresh from playing Chicago, Cleveland, Pittsburgh and Baltimore will arrive here July 6 for a one-month run. The production features many of the most popular performers from the various U.S. "Hair" casts.

However, there are no Canadians in the cast.

From The Music Capitals of the World

TORONTO

Tuesday's **Steel River** arrived back in Toronto this week after a 14-state U.S. tour which included appearances with **Three Dog Night**, the **James Gang** and **Steppenwolf**. Manager **Bob Beames** says the group, whose current single is "Southbound Train" (released in the U.S. by Stereo Dimension), will return to the U.S. in August. The single was a recent winner on the MLS. . . . **The Bells** into Andre Perry Studios in Montreal this week to work on their third album. . . . Polydor also busy with personal appearances by **Wilma** and **Paul Geremia**. . . . **Karen Marklinger**, well-known Winnipeg TV star, is to cut an album for the Canadian Talent Library at Toronto Sound with producer-arranger **Garry Gross**, also of Winnipeg. . . . **Doctor Music's** GRT single, "Try a Little Harder," was a winner on the MLS this week on its second time around. The single had been turned down four weeks ago but ensuing chart action in Calgary, Winnipeg, Montreal and Toronto forced a resubmission.

Crowbar acted as official emissaries from Mayor **Vic Copps** of Hamilton to **Richard Hatfield**, premier of New Brunswick recently. The group took a special gift package from Hamilton (which is celebrating its 125th anniversary) to New Brunswick, where they were playing a concert in Lord Beaverbrook's Grand Ballroom. Later **Crowbar** were special guests at a party thrown by the Premier and his wife.

Hamilton's **CHAM** played a major musical role in the city's anniversary celebrations. The station hosted a special top Canadian talent concert featuring **Lighthouse**, **Crowbar** and the **Five Man Electrical Band**. . . . **Harry Belafonte** cut several tracks at RCA Studios here last week with producer **Jack Pleis**, who flew in from Los Angeles for the date. RCA was also planning to record some in-concert Belafonte material at O'Keefe Centre.

London's promotion director, **Mike Doyle**, arranging extensive promotion on the next **Chilliwack** album, a double-record set, the first by any Canadian group. The Vancouver band is released in the U.S. on Parrot. . . . **CHUM** has dropped **The Cycle's** "Waitin' for the Miracle" after giving it the highest MLS vote it has ever given a Canadian disk—10 out of 10. . . . Warner Bros. pushing the first single by **Sun Band**, "Where

Have You Been?," which was produced by **Randy Hachman**. . . . New **Guess Who** album, "So Long Bannatyne," due in three weeks. . . . New single by Vancouver's **Seeds** is called "Cryin' the Blues."

Much Productions' **Brian Chater** has set up a U.S. distribution deal with Big Tree Records for the release of "Fast Train" by **April Wine**. . . . **Daffodil's Christmas** in the studios this week cutting a new single. . . . A&M's **Tundra** also cutting new single.

Over 5,000 attended a Toronto presentation of Super Star songs last weekend. The first Canadian Super Star effort was launched two months ago by **Don Barabash** out of Edmonton—it recently drew 8,900 patrons in Portland, Ore.

Keith James reports that the **Rock Canada** radio documentary is in its final production stages, and a U.S. syndication deal will be announced shortly. James has just returned from a trip to Los Angeles where he had meetings with several radio packagers.

A & M's West Coast man, **Liam Mullan**, in Los Angeles this week for five days of meetings with A & M executives. Canadian managing director **Jerry LaCoursiere** also flew in at the end of the week. A & M's latest Canadian release is "Sunshower in the Spring" by **Terry McManus**. . . . **CKLG** Vancouver premiered new albums by **Tom Northcott** and **Chilliwack** during last weekend's 54-hour on-air rock festival. . . . **Lighthouse** and the **Flower Travelling Band** (making their first Canadian appearance) pulled 9,000 people to Ontario Place this week.

GRT's resident, **Ross Reynolds**, in New York this week for discussions with GRT U.S. . . . **Cat Stevens** sold out Massey Hall Friday (25). . . . **SOS Promotions** and **Bruce Allen Talent** present **Detroit** featuring **Mitch Ryder** in Vancouver July 16-23. . . . **Tabac** single of "Turn Around" now picking up play in Canada. . . . **The Grease Band** play Sudbury July 17 and Toronto (18). . . . **The Ides of March** in Winnipeg this weekend (26) and **Deep Purple** and **Faces** in Hamilton July 6. . . . Latest survey shows that 57 percent of Canadian homes have at least one transistor radio. . . . Polydor putting a strong push behind the **Strange Movies** single of "Summer in the City." Another new Canadian entry from Polydor is "Hum Song" by **Cloudy Sky**.

Warner Bros.' **Al Dubin** in Montreal this week. . . . Polydor rushed out the first **Joey Gregorash** album, "North Country Funk." **Poppy Family's** "Where Evil Grows" is now London's best selling single in Ontario. **Capitol's Sea Train** in Toronto Aug. 21.

RITCHIE YORKE

TOKYO
Warner Bros. veep **Phil Rose** paused long enough in Tokyo on his way home from IMIC to introduce **Brigitte Peschko** to the staff and management of the Warner Bros.-Pioneer Corporation, the Japan limb of the Kinney Group. She will reside in Japan and represent Warner's 50 percent share in the joint-venture firm. She speaks no Japanese, a fact that may be to her advantage. . . . Chicago's two performances in the Osaka Festival Hall (capacity 3,300) and one performance in Tokyo's Nippon Budokan (capacity 14,000) were completely sold out. Industry sources indicate total gate was around \$150,000 and that Chicago was paid around \$40,000, some \$5,000 more than was paid to **Blood, Sweat & Tears** for their three performances here recently.

(Continued on page 45)

JULY 17, 1971, BILLBOARD



MATHEW RICKETTS, chairman of Chappells (center), at the celebrations in London on June 14, to mark his 90th birthday. Industry executives from all over the world converged on the Westbury Hotel to attend the luncheon. With Ricketts are Teddy Holmes of Chappells, left, and British Decca chairman Sir Edward Lewis, Coen Solleveld, president of PPI, and Jacques Chabrier, president of Chappells Inc.



FIRST IN THEIR CLASS. MOTOWN U's MUSIC MAJORS.

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

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

2nd Row Bob Ganim • Motown Regional Promotion Chuck Young • Motown Regional Promotion Weldon McDougall • National Promotion Al DiNoble • Rare Earth National Promotion Stan Fantich • Regional Promotion Rare Earth Jim Davenport • Program Di-

rector WFOM, Marietta, Ga. Jerry Boulding • Operations Director WWRL, New York City Marv Johnson • Regional Promotion • Motown Ira Trachter • Billboard Magazine Ed Gilreath • Regional Promotion • Rare Earth Ritchie Yorke • Billboard Magazine

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

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

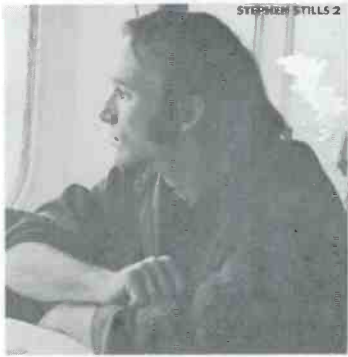
5th Row Moe Shulman • New York City Roy Volker • St. Louis Bob Schwartz • Detroit Bruce Williams • Houston Bruce Bowles • Memphis Milt Oshins • Miami Bill Leaner • Chicago



FIRST CLASS

Billboard Album Reviews

JULY 17, 1971



POP
STEPHEN STILLS 2—
Atlantic SD 7206

Stills has outdone himself with his second LP. His spectacular vocal style coupled with outstanding lyrics and music make this a must for every pop music fan. Best cuts include "Change Partners," "Marianne," and "Word Game." This LP is destined for the number one spot on every chart in the nation.



POP
BYRDS—Byrdmaniax.
Columbia KC 30640

By now, the flight of the Byrds is legendary, familiar and eagerly anticipated as they play the stages of the U.S. delighting those who have shared their growth from their "Mr. Tambourine" days. And the Byrds play on, ever-changing, smooth and refreshing, as numbers like "Jamaica Say You Will," "Glory, Glory" and "Pale of Blue" bid to become favorites in the repertoire of one of America's best and beloved rock institutions.



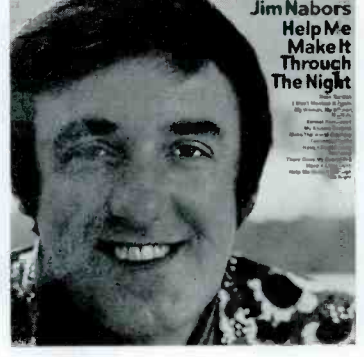
POP
ASSOCIATION—
Stop Your Motor.
Warner Bros. WS 1927 (S)

Sophisticated rock in complex vocal harmonies and arrangements continue as the Association's entertaining trademark. They haven't had an LP release in a long time and love and care are evident. Highlights include "P.F. Sloan," "Bring Yourself Home," "Silver Morning," "The First Sound," and "It's Gotta Be Real."



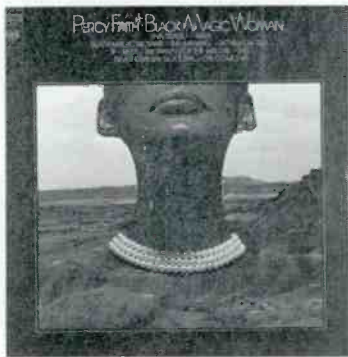
POP
TOM PAXTON—
How Come the Sun.
Reprise RS 6443

Paxton debuts on Reprise with all new material which he wrote or co-wrote with David Horowitz. The songs are strangely beautiful whether they speak of morality or love, feeling or concern. "Prayin' for Snow," "Icarus," "I Had to Shoot That Rabbit," and the title song represents the best cuts in the LP.



POP
JIM NABORS—Help Me Make It Through the Night.
Columbia C 30810

Nabors has had a string of best selling albums and this latest entry is sure to make it even longer. With a collection of some of the best of today's hit songs, the comedian-turned singer comes up with exciting treatments of "Rose Garden," "Help Me Make It Through the Night," "I Won't Mention It Again" and "My Woman, My Woman, My Wife." Headed straight for the top of the charts.



POP
PERCY FAITH AND HIS ORCHESTRA—
Black Magic Woman.
Columbia C 30800

Once more Percy Faith has added his inimitable style to some of the hit tunes of the day to come up with some really cool music. Using an exciting arrangement of strings, brass and woodwinds, Faith lends a new and magical touch to tunes like Santana's, "Oye Como Va," and "Black Magic Woman," "Big Yellow Taxi" and "Never Can Say Goodbye."



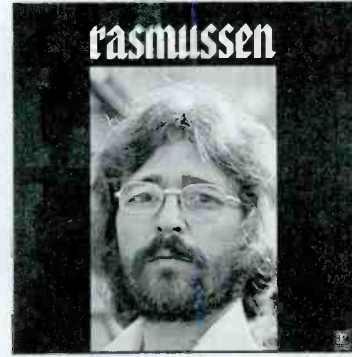
POP
FANNY—Charity Ball.
Reprise RS 6456

Exciting new femme group that should be assured of riding high on the best selling charts. They are at their best with their rocking treatments of "What's Wrong With Me," "Soul Child," "Cat Fever" and the album's title tune "Charity Ball." The Richard Perry production work and the vocals are first rate.



POP
JERRY YESTER, JUDY HENSKA, CRAIG DOERGE, JOHN SEITER—
Rosebud.
Reprise RS 6426

Rosebud is pleasant soft-rock and spotlights together Lovin' Spoonful Jerry Yester and folk songstress Judy Henske. With Craig Doerge, John Seiter and David Vaught, Rosebud offers middle of the road rock that sounds like a cross between Judy Collins and the Mamas & Papas, which is not bad. Sophisticated sweet-rock with plenty of group harmony is the fare.



POP
FLEMMING RASMUSSEN—
Reprise RS 6449

This seems to be a good album on which to take a chance. Rasmussen was born and raised in Copenhagen, and his music for the most part is simple rock and folk, probably picked up from other pop records and visiting artists. There is a good naive flavor about the music and Rasmussen seems terribly involved with all of the tunes. Best bets include "Love Song," "Sunday She's Leaving," and "Lady Sunshine."



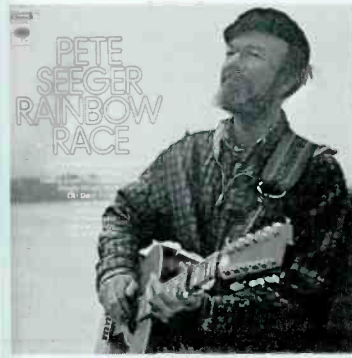
POP
DAVID WHITE TRICKER—
Pastel, Paint, Pencil & Ink.
Bell 6062

Here is a new singer and songwriter who can look at a scene and really make one feel the experience through his words and music. He asks many questions and offers some answers and his piano is pleasing to the ear while not too repetitive. He has a sincere voice and gathers good musicians to back him. "Barry and Brenda" is a very telling tune and "Home," "Just the Same," and "Creation."



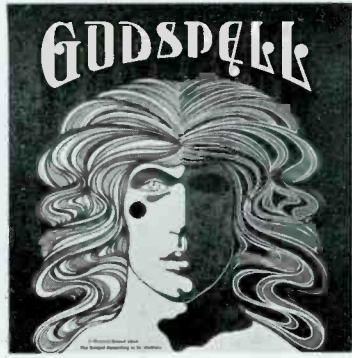
SOUL
CHI-LITES—(For God's Sake)
Give More Power to the People.
Brunswick BL 754170

Each disk has brought Eugene Record and the Chi-Lites nearer to the kind of broad acceptance that rewards individuality, as the smooth, versatile foursome begin to establish their own musical identity with hits like their "Give More Power to the People." Record, an award-winning songwriter and producer for Brunswick, plus Marshall Thompson, Bob Lester and Red Jones, specialize in loose, easy, informal soul outings that flow like soul should on "Yes I'm Ready."



FOLK
PETE SEEGER—
Rainbow Race.
Columbia C 30739 (S)

Seeger's latest LP is full of those optimism/pessimism songs with which he has stirred young people for so long. His expressive voice and superb guitar work make other similar LP's seem overproduced. His own "My Rainbow Race," "Uncle Ho," "Snow Snow," Bud Foote's "The Clearwater," and the old favorite, "Hobo's Lullaby," deserve radio programming attention.



ORIGINAL CAST
GODSPELL—
Original Cast.
Bell 1102 (S)

Godspell is a highly imaginative rock musical based on the Gospel According to St. Matthew. The excellent score is the thing with an exuberant ensemble performing the material in a joyful manner which the songs require. "Day by Day" and "Save the People" make commercial single possibilities while "By My Side" is a haunting ballad.



SOUNDTRACK
SOUNDTRACK/ROD MCKUEN—
Scandalous John.
Vista STER 5004

The Brian Keith starrer, a tale of a modern day Don Quixote, produced by Bill Walsh, is enhanced by the musical score by Rod McKuen. The McKuen name alone will do much to put this soundtrack LP up the chart. Walsh is also the producer of such hits as "Mary Poppins," and together, Walsh and McKuen should prove even more successful. The theme, "Pastures Green," is a beauty.



COUNTRY
LYNN ANDERSON—
You're My Man.
Columbia C 30793

Her last LP, "Rose Garden" took her right to the No. 1 spot on the chart, and this dynamite follow-up album has all that sales potency and then some. With appeal for pop as well, Miss Anderson turns in top readings of "Joy to the World," "Help Me Make It Through the Night," "I'm Gonna Write a Song," and of course her smash hit single, "You're My Man."



COUNTRY
BUCK OWENS and The Buckaroos—Ruby.
Capitol ST 795

With his Top 10 single, "Ruby (Are You Mad)" included for top sales, Owens has a winner in this program of some of the greats of the bluegrass field. He delivers exceptional treatments of Bill Monroe's "Uncle Pen," the traditional "Rollin' in My Sweet Baby's Arms," and "Sally Dog Blues." Other standouts are "Rocky Top," Buddy Alan's "Corn Liquor," and Owens own "Heartbreak Mountain."



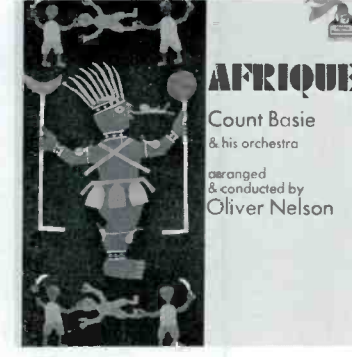
COUNTRY
TOMMY OVERSTREET—
Gwen (Congratulations).
Dot DOS 25992

Overstreet broke through the singles chart with solid sales impact via the title tune of this debut LP. His sound and feel is unique and exceptional and the performance included here will put him right up the LP chart his first time out. Strong cuts include his readings of "Help Me Make It Through the Night," and new ballads, "I Remembered You Baby," "Girl (You Came and Eased My Mind)."



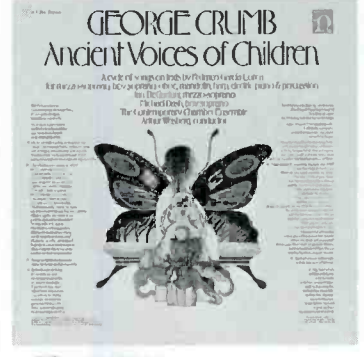
JAZZ
WILLIS JACKSON—
Blue Gator.
Prestige PR 7850

Talk about a fascinatin' rhythm and everything that goes along with it. Willis Jackson makes sparks with his sidemen Brother Jack McDuff on organ, and Bill Jennings on guitar, while Buck Clark provides rhythms on many tracks which are still being used today. Prestige has once again come through with an outstanding LP for all audiences. "Blue Gator," "East Breeze," and "This Nearly Was Mine."



JAZZ
COUNT BASIE & HIS ORCHESTRA—
Afrique.
Flying Dutchman FD 10138

The flavor of the East and all of its mysterious personality is captured well here through the arrangements of Oliver Nelson, with the help of the Count Basie Orchestra and the Count himself. Side 2, the entire side, has that mysterious yet believable and understandable flavor which really makes this LP outstanding. It is not only a big band jazz LP, it is an LP for all audiences who want to delve further into the music and culture of black America.



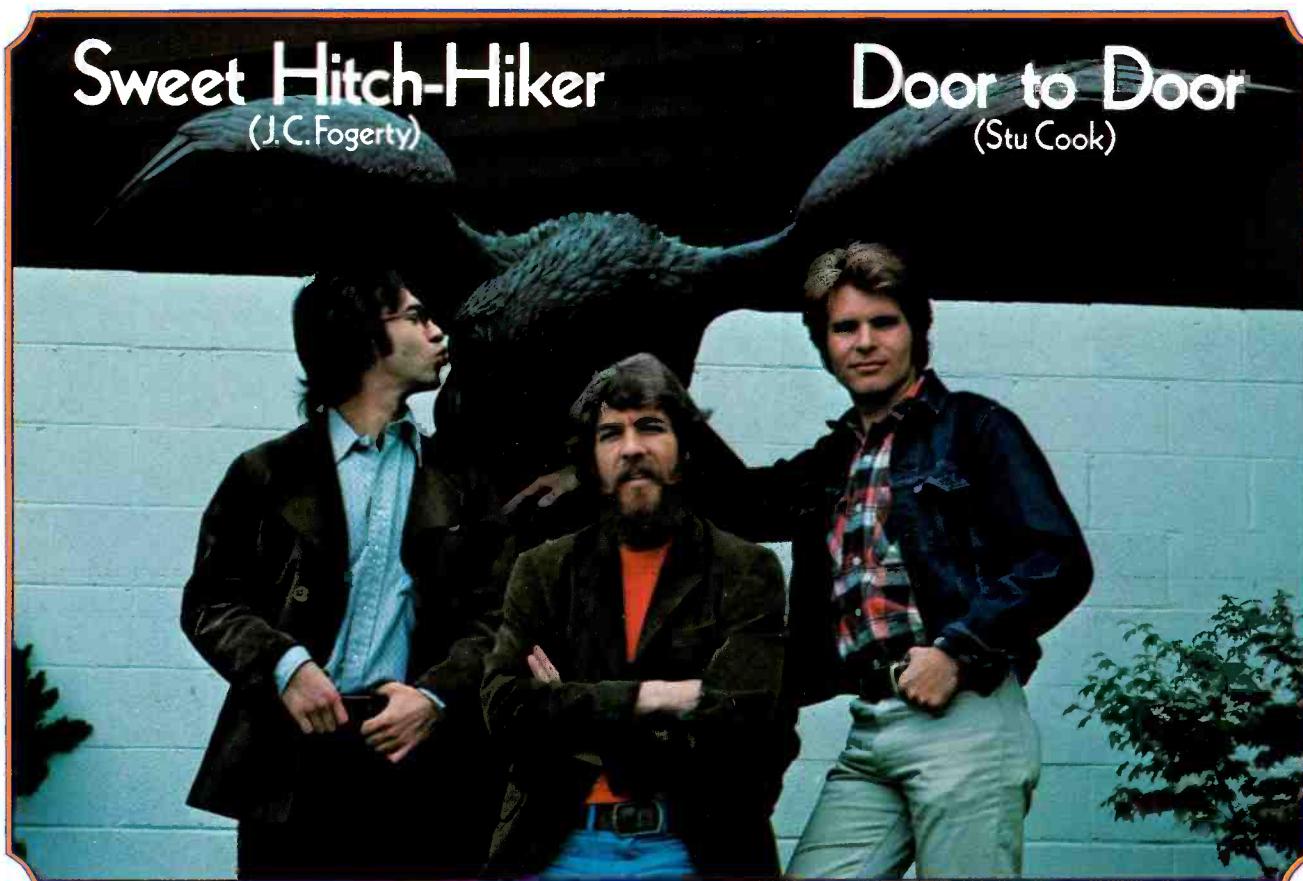
CLASSICAL
GEORGE CRUMB—
Ancient Voices of Children.
Nonesuch H 71255

This cycle of songs based on the poetry of Federico Lorca received wide acclaim when performed in Washington and in New York. The songs were then put on this recording. Arthur Weisberg's conducting leads the way while the voices fuse in color, imagery and sound. The young Michael Dash's performance sparkles.

Here Comes Creedence Again!

Their New Single

CREEDENCE CLEARWATER REVIVAL



Sweet Hitch-Hiker
(J.C. Fogerty)

Door to Door
(Stu Cook)

PHOTOS: BOB FOGERTY

FANTASY #665

Their New Tour

JULY

- 10 Chicago
- 11 Detroit
- 13 Cincinnati
- 14 Syracuse
- 15 Providence
- 16 Boston
- 17 New York
- 19 Charlotte
- 21 Memphis

AUGUST

- 2 Tulsa
- 3 Shreveport
- 4 New Orleans
- 5 Houston
- 6 San Antonio
- 7 Fort Worth
- 8 Dallas
- 10 St. Louis
- 11 Wichita
- 12 Oklahoma City

WHERE EVIL GROWS

The Poppy Family

Vocal Susan and Terry Jacks

Breaking Detroit-
Seattle-
and s-p-r-e-a-d-i-n-g.
Already Top 5
Smash in Canada



148

LONDON
RECORDS

Produced by Terry Jacks for Poppy Family Prod., Ltd.



DIONNE WARWICKE

Her New Single Is Scepter 12326

"HE'S MOVING ON" "AMANDA"

(Theme From The Love Machine)

(Ruth Batchelor/Bryan Wells)

(Artie Butler/Mark Lindsay)

Produced By Burt Bacharach and Hal David

This Single Is Included In
The New Scepter LP SPS 595



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



On Scepter Records and Tapes

Continued from page 54

POSITIONS 106-200

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Lists records from position 106 to 136.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Lists records from position 137 to 168.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, Label, Number (Distributing Label), Weeks on Chart. Lists records from position 169 to 200.

Table with columns: ARTIST, Weeks on Chart. Lists records from Lynn Anderson to Neil Young & Crazy Horse.

“The United Artists” at The Hollywood Bowl June 30, 1971 99¢ Concert

DAILY VARIETY July 2, 1971
One-Niter Review
Hollywood Bowl 99¢

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

BILLBOARD
July 10, 1971
UA's 99¢ Concert
Is Top Dollar Affair

LOS ANGELES — United Artists packed the 17,000 seat Hollywood Bowl on June 30 with good music, a fun feeling and lots of happy, dancing people. The musical artistry of Canned Heat, War, Sugarloaf, the Nitty Gritty Dirt Band . . . together in a mass audience facility for just 99 cents admission.

A lot of time was allotted for the bands, so the solos flowed and the crowd responded with applause. The music was good; the sound system strong and clear so that everyone in the facility heard everything.

War had the crowd dancing to its Latin-oriented rock. Canned Heat had them clapping to its boogie woogie rhythms.

The Nitty Gritty Dirt Band and Sugarloaf displayed their own brand of pop music to launch the evening.

A jam session blended all the bands plus Spencer Davis, Peter Jameson, Jamene (a vocalist formerly with a group called Fantasy), Bobby Womack.

LOS ANGELES TIMES — July 2, 1971
MUSIC REVIEW
99-Cent R 'n' R
Marathon at Bowl

Six hours of nonstop rock 'n' roll from United Artists' stable of stars, Canned Heat, Nitty Gritty Dirt Band, War, Sugarloaf, was offered to the public for the unique price of 99 cents Wednesday night at the Hollywood Bowl. It was one of the more interesting pop music experiments.

It was billed as a “tribute” to the fans who hopefully buy United Artists records (and will hopefully buy more) it was a great success. A good show at a reasonable, or in this case, bargain-basement price may well encourage other record companies to follow suit.

The audience was certainly one of the liveliest and best-behaved for a large concert in many years. They gave the show a miniature Woodstock atmosphere of continuous dancing in the aisles.

LOS ANGELES HERALD-EXAMINER —
July 2, 1971
At Hollywood Bowl
Discount Concert A Success

. . . a rare festival-like experience for an unexpectedly large crowd of more than 18,000 at Hollywood Bowl.

. . . five UA Records artists in a concert for only 99 cents.

. . . featuring Sugarloaf, Canned Heat, the Nitty Gritty Dirt Band and War. But the evening, partly because of the tremendous response in terms of audience size, turned into a free form happening.

. . . a 45-minute jam that had the surging audience on its feet.

The Wednesday night concert, however, came off like something out of the Woodstock mold. There is no other word for what went down than “family”.

Spokesmen for other record companies leaving the bowl concert in awe, said the evening may change the entire record industry's outlook in terms of promotional activities.

Thank You,
CANNED HEAT
and Manager,
SKIP TAYLOR

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

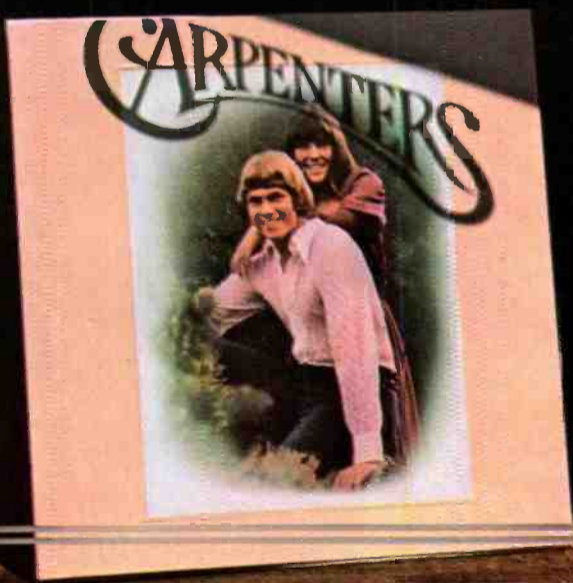
Thank You,
SUGARLOAF
and Manager,
JOEL BRANDES

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

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



CARPENTERS



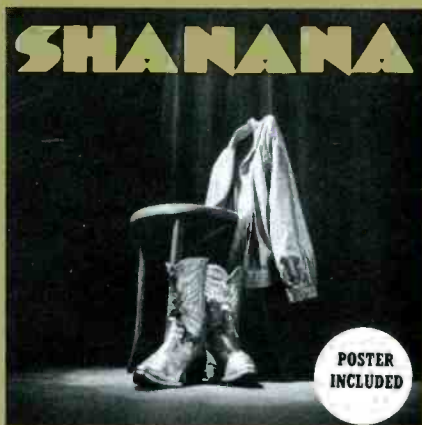
Already a gold record. SP 3502. Produced by Jack Daugherty. A&M Records and Tapes.



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




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