

08120

NEWSPAPER

BBDBORDE100DES026 H JUN 73  
ORDER DIVISION LIBRARY  
DES MOINES PUB  
50 LOCUST ST  
50309  
LAWNES IA

NEWSPAPER

# Billboard

AUGUST 5, 1972 • \$1.25

A BILLBOARD PUBLICATION

SEVENTY-EIGHTH YEAR

The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 63

HOT 100 PAGE 80

TOP LP'S PAGES 82, 84

## TMC Quickening Hot LP Service to Racks

By ANNE DUSTON

CHICAGO — Transcontinental Music Corp. (TMC) has inaugurated a geared-up distribution system called "Money Line Merchandising Program" that may get product into its more than 13,000 accounts the day of release, according to Matt Edwards, advertising and promotion manager of TMC here.

In a test example of the program, which involves artist appear-

ances and supporting advertising, Montgomery Ward stores here received 1,300 copies of "Chicago V" the day of release and sold 1,600 by the end of the week, Edwards claimed.

Elements of the program involve advance prepared invoices and the fixing of price stickers right in TMC trucks enroute to stores. Last week, TMC used the program for the new Rod Stewart LP.

The new program, heralded by way of a birth announcement, was the idea of John Jossey, formerly vice president, Capitol Records, and now regional vice president of TMC.

The key, said Edwards, is good communication lines. "We can know as much as a month ahead what albums are being prepared for release. This gives us a head start on planning our merchandising and advertising."

Radio advertising on WCFL, in the local instance, coincide with date of release. Posters of the LP (Continued on page 86)

## British Crisis Over Pressing

By PHILIP PALMER  
Staff Member, Music Week

LONDON—British record manufacturers, experiencing one of the heaviest selling seasons ever for this time of year, are involved in a crisis over pressing. Usually regarded as a quiet period, June was a boom month for record firms and many companies are confident that this sudden upsurge in sales is mainly due to an unexpected demand for singles, which could carry through to the heavy Christmas selling season.

In many cases, before the current annual break, pressing plants have been working day and night to meet the heavy demand and some firms have had to place pressing orders with competitors (Continued on page 71)

For Details of  
Columbia-Epic Convention  
See Page 4

## WCI Top Corp.; Col, Atl Champs

LOS ANGELES—Warner Communications, Inc., corporately topped both the "Hot 100" singles and the "Top LP's & Tapes" charts of Billboard from Jan. 1 through June 30, 1972. WCI includes Warner Bros., Reprise, Elektra and the Atlantic family of labels.

Atlantic, which ranked fourth for the same period in 1971, rose to first among the 20 Top "Hot 100" Chart-Action labels (see chart on page 13). The Midyear Industry Performance Report shows Columbia repeating its 1971 top performance among labels on the "Top LP's and Tapes" charts.

Impressive gains in ranking on the "Hot 100" singles compilation were scored by A&M, which rose from 13 to 4; UA from 18 to 5; Elektra, 9 to 6; WB, 12 to 7; Epic, no rating to 12; Reprise, 22 to 13; Sussex, 32 to 15; Kapp and Avco Embassy, no rating to 18 and 19, respectively; and Polydor, 36 to 20.

Notable improvement in the "Top LP's & Tapes" chart during

1972 over the corresponding period a year ago were shown by WB, which rose from 6 to 2; A&M from 7 to 4; UA, 35 to 6; Elektra, 13 to 8; Ode, 38 to 10; MGM, 26 to 14; and Kapp, no rating to 17.

## KEY U.S. RACKS HOLD TALKS, COL CONFAB

NEW YORK—Key American rackjobbers attending the Columbia-Epic convention at the Grosvenor Hotel here last week held informal chats on manufacturers who have been raising product prices at the wholesale level.

A source at the convention stated that the talks were on a one-to-one basis.

It's expected the talks will continue state-wide.

## RCA Classical Sales Up 35%

By ROBERT SOBEL

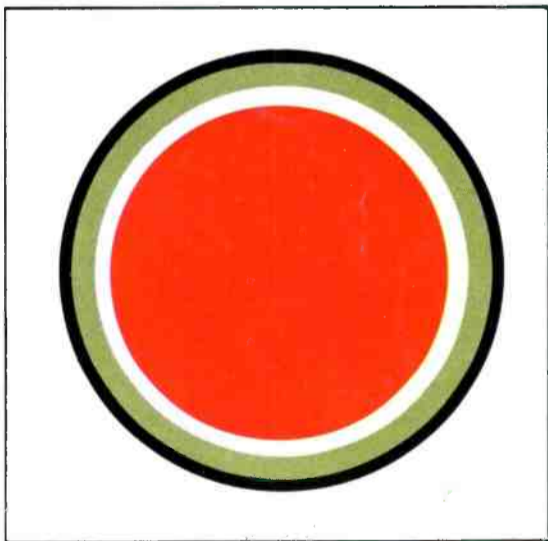
NEW YORK — RCA Records classical sales have soared 35 percent in the five-month period ending in May over the similar period in 1971, according to Peter Munves, RCA's director of classical product. Munves attributes seven major factors for the increase:

1. Young people are no longer just interested in rock but have broadened their buying horizons. "Anyone can find young buyers if he approaches them intelligently," he said.
2. RCA's catalog, now being ex-

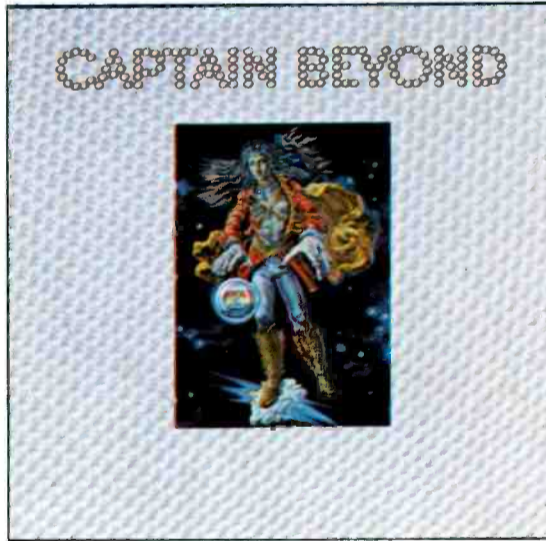
(Continued on page 42)

## Record Crowd At Radio Meet

LOS ANGELES—The fifth annual Billboard Radio Programming Forum may be the largest gathering of program director and programming-oriented general managers ever held in radio. As of last week, registrations were coming in from all parts of the nation and many of the leading programming people abroad are registering, including a contingent from Japan. Several firms are registering almost their entire staff, such as Drake-Chenault Enterprises and AIR Productions. Warner Bros. Records has also registered (Continued on page 13)



Houston did it . . . Detroit knew it . . . "Smokin' Does It" . . . BOB SEGER is it. A lot of people are "Smokin' O.P.'s," are you? The man who won over the Detroit Market with a 45 in each hand has now spread Nationally with his new album Smokin' O.P.'s, on Palladium. Houston proved that a lot of people are "Smokin' O.P.'s" are you? (Advertisement)



Tomorrow came sooner than expected with the arrival of Captain Beyond, hard rockers Rod Evans (formerly of Deep Purple), ex-Iron Butterflies Lee Dorman and Larry "Rhino" Rhinehart and former Johnny Winter bandmember Bobby Caldwell. Captain Beyond is the album. Future rock on Capricorn Records, manufactured by Warner Bros. (Advertisement)

## 2 S.F. Chains Adding Outlets

By PAUL JAULUS

SAN FRANCISCO—With separate and simultaneous announcements, The Maya Corp. and the Record Factory, Inc., both Northern California record retailers, have confirmed major expansion moves in this market.

The Maya Corporation, founded by its president Pat Bell in June, 1969, opened its first outlet in Palo Alto approximately 18 months ago. Last week it opened a downtown San Francisco store and within the next four weeks will open five additional outlets throughout the Bay Area. Maya has now under construction retail sites in Walnut Creek, San Mateo, Fremont, San Jose and Oakland, all of which are scheduled to open by early

(Continued on page 10)



Take advantage of one of the most dynamic visual performers when he tours your area.

August 3, Ritz Theatre, Staten Island, NY; August 4, Constitution, Washington DC; August 5, Arena, Commack, NY; August 6, Pitts. Stadium, Pittsburgh, Pa.; August 9, Elk Grove H.S., Elk Grove, Ill.; August 11, Armory, Rock Island, Ill.; August 14, Boston Commons, Boston, Mass. (Raindate, Commons, August 15); August 17, Farm Show Arena, Harrisburg, Pa.; August 22, Memorial Audit., Greenville, S. Carolina; August 25, Ellis Audit., Memphis, Tenn.; August 26, Park Center, Charlotte, N. Carolina.

**RORY GALLAGHER LIVE!**

Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

PD5513

**GET LONG JOHN SILVER  
BEFORE LONG JOHN SILVER  
GETS YOU!**

**LONG JOHN SILVER is  
the new Jefferson Airplane single.  
It's on GRUNT Records & Tapes.**

(Long John Silver by Milk Train 65-0506)

Manufactured and Distributed by RCA Records

**GRUNT**  
RECORDS · TAPES

## MUSIC CITY SWINGS TO DIRECT BUYING POLICY

LOS ANGELES — Music City Stores, Los Angeles-based nine-outlet chain, becomes the latest volume retailer to swing from being serviced by a rack jobber to buying direct through distributors. The move is effective Aug. 1.

The Music City chain had purchased its inventory through NMC since September, 1969. Clyde Wallich, head of Music City, said NMC did not rack the chain but served as the stores' central source of supply.

The Music City chain consists of seven stores in Southern California and two in Arizona. All stores will be inventoried under the direction of Lloyd Burke, the chain's buyer. Burke moves his headquarters from Music City's offices at Torrance, Calif., to the Sunset and Vine store which had served as the buying center prior to NMC taking over as sole supplier.

Wallich told Billboard that three reasons prompted his reverting back to direct buying through distributors: Price, tighter inventory control and stronger advertising programs.

Wallich said he was pleased with the service his stores received from NMC, and should Music City ever decide to go back to a central source of supply, he would use NMC again. However, he said, Music City stores are unique in that they carry 10,000 titles as part of their complete inventory consumer image, and only direct buying can maintain that standard.

## Anthony-Ranwood Link

LOS ANGELES—Ray Anthony has signed with Ranwood for distribution of his Aero Space label. The trumpeter formed the company two years ago to sell albums at his hotel and nightclub engagements.

Under the new plan, Aero Space will sign other artists and be offered commercially around the world. Anthony himself is setting up individual foreign licensees, and has set EMI in Australia and is talking with EMI for England and German representation and Toshiba for Japan. GRT will handle tape duplication.

First product out is a single, "A-Non-Ni-Mo Veneziano" which will appear in Anthony's forthcoming album, "Dream Dancing Around the World." The LP features Anthony's full orchestra and a new sound for him based on the old Claude Thornhill saxophone format.

Anthony's last commercial disk

## Gortikov Host To Tenn. Trade

NASHVILLE — Stan Gortikov, permanent president of RIAA, will make his first appearance here in that capacity tomorrow (Tuesday) at Richland Country Club.

Hal Neeley, president of Starday-King and a board member of RIAA, said the purpose of Gortikov's visit was to acquaint the people of this area with the organization, and with Gortikov personally.

Gortikov has been active here in the past through his work as an officer and board member of the Country Music Association. He served during his tenure with Capitol.

Neeley said Memphis music executives also would be coming in for Gortikov's visit.

"It's an effort to explain why the industry must stick and act together through these times," Neeley said.

The luncheon will be hosted by the First American National Bank here. Neeley plans to provide talent for the luncheon.

## Fantasy Up To \$5.98 LP Base

BERKELEY, Calif.—As of August 1 all Fantasy LP product, carrying a base retail price of \$4.98, was increased to a base of \$5.98. This increase, according to a company spokesman, was necessitated by rising production and merchandising costs.

Prestige product is not affected by this increase.

was the LP "My Sweet Lord," released one year ago on Ranwood. There are six LP's in the can on Aero Space which have been available at locations where the Anthony show has been appearing. But he is not inclined to re-release all of them through Ranwood distribution.

Anthony's second act is Liferaft, a local rock band in the Blood, Sweat and Tears mold. It will be released after Anthony's LP.

Anthony plans releasing two of his own LP's each year. "The label will cover the full spectrum of what's going on," he said. "You'd be foolish to just start a label for middle of the road music."

To promote his LP he plans two TV commercials, video imagery for the 2:14 single and a 30-second spot. The commercials will be slotted on dance type shows and are institutional in nature.

In maintaining an active in-person schedule with his 14-16 piece troupe, Anthony hopes to find new acts for his label. He found his new single in a discotheque in Acapulco. His bookings include Harrah's, Reno; the El Patio, Mexico City; the Princess, Acapulco; Marco Island near Miami and six weeks in Germany next June for the Maritin hotel chain.

## Buddah Enters Deals With RAK, Creedmore, Silver House

NEW YORK—Bob Reno, vice president of Buddah Music, has concluded negotiations for publishing agreements with Mickie Most's RAK Music, Ltd., Creedmore Music, and Silver House Music. The arrangements provide for sub-publishing rights for the RAK and Creedmore catalogs, while the agreement with Silver House Music is a co-publishing arrangement.

Buddah will not handle exclusive North American representation for Mickie Most's RAK Music, Ltd., via the first agreement. Material previously recorded by artists such as C.C.S., Julie Felix, Christopher Neal, and Sweet will now be exploited by the Buddah publishing companies. The catalog includes most of the compositions released on RAK Records, distributed in the U.S. by CBS.

The Creedmore arrangement brings exclusive U.S. and Canadian representation for Creedmore Music, a division of Island Music, to Buddah. The catalog includes compositions by Scott English, Janus Records artist, who composed such works as "Bend Me, Shake Me" and "Brandy."

Negotiations with Silver House

# Copyright Exemption Section In Focus in 'Superstar' Rule

By DAN BOTTSTEIN

NEW YORK—A Civil Court action in the U.S. District Court, New Haven, Conn., in which The Robert Stigwood Group Ltd., Leeds Music Ltd. and Leeds Music Corp. filed suit for copyright infringement against John T. O'Reilly, Jack Coyne and Robert Cassidy, has raised "interesting and novel questions with respect to the so-called 'charitable and educational exemption' in Section 104 in the Copyright Act."

This statement was made by U.S. District Judge Robert C. Zampano, who granted the plaintiffs a preliminary injunction against the use of infringing performances of The Stigwood Group's "Jesus Christ, Superstar" by O'Reilly, Coyne and Cassidy. "The plaintiffs will probably succeed at trial (and) irreparable harm has been demonstrated," said Judge Zampano. "The Plaintiffs' copyrights should be protected, and the defendants should be enjoined from any further infringements of these copyrights."

The judge noted, however, that "the defendants contend that (1) they and their company are exempt from the provisions of the Copyright Act under Section 104; (2) injunctive relief violates their rights under the First Amendment; and (3) the use which is made of the opera is 'fair use.'"

"Section 104 has been characterized by scholars as 'meaningless,'" Zampano observed. "curious," and having 'inept phraseology.' It provides in effect an exemption to the copyright laws when certain religious and secular works are performed by public schools, church choirs, or vocal societies, if the

performances are given for charitable or educational purposes and not for profit."

### Is It Applicable?

The judge concluded that the first issue that must be resolved is whether Section 104 is applicable at all. The plaintiffs, Zampano

continued, were relying on an outstanding authority on copyright law, arguing that the provision appears "to be a meaningless exemption since even without it a performance of a musical work not for profit will not constitute

(Continued on page 86)

## Perception Ventures Is Sued by Ampex

NEW YORK — The Ampex Corp. has filed suit for \$1 million in Federal Court here against Perception Ventures and its president, Terry Philips.

The action alleges fraud, misrepresentation, breach of contract and accounting discrepancies, and arises out of a 1970 agreement in which Perception and Philips were contracted to supply Ampex with master tapes on the Holland-based Red Bullet and Dwarf labels, for which Perception had U.S. distribution rights.

According to the suit, filed by Botein, Hays, Sklar & Herzberg, the Ampex/Perception contract spanned a three-year period and involved the supply by Perception of a minimum of 10 long-play albums. Ampex's role was to manufacture and market cassette and 8-track recordings of the master tapes.

The suit also claims that in the contested contract, Perception had granted the plaintiff exclusive rights to manufacture, duplicate, advertise, distribute and/or sell in

the U.S. and Canada, prerecorded tapes of the recordings.

The Ampex/Perception agreement covering product from the Red Bullet and Dwarf labels was, according to Ampex attorneys, an extension of an earlier long-term contract signed between the two

(Continued on page 13)

## Magtec Getting RCA Open Reel

LOS ANGELES—RCA has appointed Magtec as the duplicator for its open-reel tape product, with Magtec's Stereotape division handling exclusive domestic distribution. The first release of 50 titles in current pop, catalog pop and some classical material is scheduled for Oct. 1.

Term of the agreement is for 15 months, which provides Stereotape with access to its first major classical catalog, "which we haven't had before," notes Gerry Stone, the company's president.

The RCA product, as well as other new product from other firms handled, will be released in the 7½ i.p.s. mode. For the past three years all Stereotape product was issued in 3¾. The initial RCA tapes will be 2-channel stereo. After that the material will be available in 4-channel.

RCA formerly handled its own open-reel product.

### REVIEW

## Stones: Rock With Power

NEW YORK—Let's face it. Any band that compels Truman Capote to sway deftly at the corner of the stage, to do le poulet au funque while 40,000 hands flutter in the darkness of Madison Square Garden and as many feet stumble, shuffle, slap and slide across the sticky concrete floor, is one strong band. And even the most infantile remarks about higher energy levels are somehow true, somehow right.

Questions of mere technique are appropriate but inadequate in any response to the Rolling Stones, for the Stones are so much more than just music. They are, rather, a globally visible exercise in pure style, that rare and still awesome moment in popular culture when the image and the actuality of those five men are virtually impossible to separate.

They make you shake. Stevie Wonder's opening sets on Monday (24) and Tuesday (25) at the Garden had been longer, freer than

(Continued on page 24)

## Black Development Pilot Firm Sets Up Varied Music Complex

BUFFALO, N.Y.—What is considered to be the pilot regional project for the national program to develop small business in the black community, Black Development Foundation here, has announced formation of a record label and management firm. BDF, which is partially funded by Community Development Corp., a federal agency, has the nation's only

27-month grant. All the other 42 regional projects were only granted 12-months' funding.

Everett (Leonard) Smith, general manager of BDF Productions, the music-talent wing, said the label would be called De-Val (Billboard, July 22). Smith said the endeavor would also include Audrey and Del's, a three store record retail chain started eight years ago here by Del Broward; Soul Record One-Stop, a more recent wholesaling firm set up by Broward; and two local TV shows. The weekly show on WKBW-TV is "Building A Decent Future," a discussion segment; and a daily five-minute news show, "Around the Black World," on WGR-TV.

### Executives Assist

Smith singled out Logan Westbrook and Jim Tyrrell, Columbia; Rick Willard, Atlantic; and Harold Burnside, Stax, for helping to create the new label. Benny Clark, local producer, and Gene Dozier, Los Angeles, will do early producing, with Smith reporting he has "four name producers" negotiating to help.

Talent, thus far, includes: The Monticellos; Danny Hamilton; Jackie Henfield; Ann Harris; B.W. Soul and Walter Meeks. Meeks is an inmate at Attica state prison. BDF Prodn. worked with the judge, who presided at Meeks' trial, and prison officials, so that the inmate, who is in on an indeterminate to five-year sentence, can be released from the penitentiary any time his record starts to break to help promote it.

BDF has also established an ASCAP publishing firm, Pro-Val. Eunice Huff will administer Foundation Enterprises, the management firm.

Smith has conferred with Ron Alexenburg of Columbia about distribution of the label.

Music have resulted in a worldwide co-publishing agreement. Principal at Silver House is Joe Reed, a composer, producer and Columbia artist.

In announcing the agreements, Reno pointed to the continuing up-

(Continued on page 10)

## Capitol Bolsters Country Wing

LOS ANGELES — Five moves designed to bolster Capitol Records' country music operations nationally were announced by Bhaskar Menon, president of Capitol Industries at the label's recent Nashville meetings.

The moves include: Identification and concentration of all Capitol country activities into a distinctive operation with separate budgets for country recording, artist acquisition, merchandising, advertising, promotion, and related activities; Ken Nelson, head of the label's country A&R activities since 1951, and who recently announced intentions to retire, will remain in this capacity through June, 1973;

(Continued on page 14)

# Col's 1st Overseas Sales Parley Draws 800; Challenges Cited

LONDON—Columbia and Epic Records held their first overseas sales convention here July 26-29, centered on the theme, "The World of the Music People." In a keynote address to some 800 delegates and guests Thursday (27) morning, Clive Davis, president of Columbia Records, focused on the challenges faced by the music industry in recent years, as well as the challenges facing Columbia in the years ahead. (For complete text, see Columbia supplement.)

Walter Yetnikoff, president, CBS International, chaired Friday's U.S./International Seminar, while Bruce Lundvall, vice president, marketing, opened the first business day on July 27 with an address stressing the need for continued innovation in marketing. Lundvall emphasized the continuance of Columbia's past standards.

Sales staff meetings on Wednesday were opened by Jack Craig, vice president, sales and distribution, who addressed sales man-

agers, regional directors and members of the New York sales staff. Craig stressed the need for creativity and innovation in sales. "Through understanding your marketplace," Craig stated, "through intelligent merchandising concepts, through creative advertising, record product will be marketed and sold to the customer and stay sold."

Also featured at the convention were creative product presentations prepared by Columbia and Epic's merchandising and promotion staffs. Following speeches by Davis and Lundvall on July 27, delegates and guests heard excerpts from a rock version of Handel's "Messiah," utilizing a 54-piece orchestra and 40-voice choir, as well as upcoming releases from Masterworks/Odyssey. (See classical section.) Attendees also saw "The Godfather" as a promotion man presenting singles to radio stations.

## Custom Label

Saturday morning's Columbia Custom Label presentation was preceded by a speech from Ron Alexenburg, vice president, Epic/Columbia Custom Labels. Alexenburg noted that Epic has doubled its performance with a 106 per cent sales growth over the past five years.

"The reason all this excitement

is taking place is because of the dedication from Epic's field force in breaking new artists in all new categories of music, particularly r&b," Alexenburg stated.

Following that presentation, a 90-minute color film, illustrating upcoming album releases, was screened. Prepared by creative director Arnold Levine and directed by Stephen F. Verona, the film highlighted 30 artists from all categories of music.

## Four Shows

The convention's four dinner shows showcased a variety of label artists. The opening night show featured many of Columbia's and Epic's English artists, including

(Continued on page 14)

# Pa. Piracy Law Upheld

NEW YORK—The U.S. District for the Middle District of Pennsylvania has dismissed a suit which sought to halt enforcement of the newly enacted state anti-piracy law.

The action, heard by Chief Judge Michael H. Sheridan, was brought by the Independent Tape Merchants Association against the Pennsylvania State Attorney General, and all district attorneys within the state.

In the suit, the ITMA had asked that the state statute be declared unconstitutional because its subject matter had been pre-empted by the enactment of a Federal Copyright Law protecting sound recordings from unauthorized duplication.

The suit also sought to have the Attorney General and the various district attorneys enjoined from enforcing the state statute.

In his decision, Sheridan refused to declare the state statute unconstitutional before any prosecutions had been brought under the law, and before the state courts had been given the opportunity to interpret their own state's statute.

He said, "In the exercise of federal equitable discretion, it is of controlling significance that it is in the public interest to avoid needless determination of constitutional questions, and the endless obstruction of the domestic policy of states by forestalling state action in applying its own statutes."

Sheridan also refused to enjoin enforcement of law by state authorities, despite the plaintiff's claim that this would destroy the business which its members have developed in Pennsylvania.

# Chess Tabs Aug. Natl. Blues Time

NEW YORK—Chess Records, in conjunction with all King Karol record stores, will begin a month-long local blues LP promotion during August under the theme "Chess Blues Is the Mother of it All." The company will also use local retail chains in specific markets.

The promotion, which will include window displays and radio spots (WNEW-FM and WPLJ), will feature Muddy Waters, Howlin' Wolf, Chuck Berry, Bo Diddley and Little Walter, plus the "Heavy Blues," and "Jazz Vintage 400" series.

# Menon on NARAS Advisory Board

NEW YORK—Bhaskar Menon, president of Capitol Records, is the 16th record company executive to join NARAS' President's Advisory Board. According to Wesley Rose, NARAS president, Menon's acceptance marks the completion of board membership.

# Executive Turntable



CHAUMP



JONES



TATTERSALL

**Donald G. Champ** has been appointed director, commercial operations planning, for RCA Records. In this newly created position, Champ will be responsible for both short and long-range planning. He will coordinate the development of forecasts and operational plans for new product releases, working closely with the heads of a&r, graphic design, marketing, sales, promotion, manufacturing and distribution, and will coordinate manufacturing capabilities and inventory requirements for the commercial operations department of the company. Starting with RCA in 1963 as a corporate specialized finance trainee, Champ was manager, manufacturing control and quality in RCA's home office in New York until his most recent appointment. . . . **George R. Jones** has been elected vice president of operations for MCA Records. Formerly with Capitol Records for 16 years, Jones was responsible for developing and building Capitol's automatic record plants and tape duplicating facilities. In Japan last year, in association with Toshiba, he assisted in building a new plant for records and tapes in Gotemba. Jones is now serving as a director of the American Management Association.

★ ★ ★

**Wade Pepper** has been named vice president, country sales and promotion, for Capitol. Pepper, who has been with the label for 20 years, was most recently country promotion manager, and will continue to work from his headquarters in Atlanta. He will supervise promotion, merchandising and sales of country product. President of the Country Music Association in 1971, Pepper is on the board of directors of the association. He won Billboard's award for Best Country Record Promotion in 1971-72, and for the past four years has received the Gavin Award for Special Promotion, Country. . . . **Ken Nelson**, who has headed Capitol's a&r activities in the country field since 1951, and who had previously announced his intention to retire in the near future, has agreed to remain in his post through June 1973.

★ ★ ★

**Marnie Tattersall** has been appointed assistant to the director of special markets for Epic/Columbia custom labels. Miss Tattersall will assist the director, **Logan Westbrook**, in all the administrative functions of the overall marketing efforts of Columbia and Epic/Columbia custom label r&b singles and album product. The new executive assistant recently graduated from the Harvard School of Business where she earned her MBA. . . . **Bunky Sheppard**, veteran soul producer and promotion executive, has joined Cutlass Records, Nashville, where he will direct r&b activity for the newly formed label. Most recently with Tangerine Records, Los Angeles, Sheppard headed his own label, Bunky, and was a national soul promotion executive with VeeJay, Mercury and Capitol Records. Replacing Sheppard at Tangerine is **Steve Swain**, formerly in personal management with **John Levy Enterprises**. Prior to his stint with John Levy, Swain was Tangerine's national promotion director.

(Continued on page 86)

# Fantasy Inks With GRTape

LOS ANGELES—GRT Music Tapes and Fantasy Records have entered into an exclusive tape duplication agreement for the United States and Canada.

Under the agreement, which is effective immediately, Fantasy will continue to sell Fantasy Record distributors while GRT will act as a master distributor selling through their own network of 200 distributors.

Fantasy formerly had placed its tape rights with Ampex. According to Saul Zaentz, the label's president, the new agreement will maximize exposure and profit. Ampex will continue to manufacture and distribute the Prestige label under a separate 1971 agreement.

Tom Bonetti, GRT president, said, "With the acquisition of the Fantasy label, including Creedence Clearwater Revival, plus other recent agreements, we can assure our distributors of a broader product line and continued growth."

Among the recent agreements entered into by GRT are an extension of the firm's contract with ABC, which they have been sharing with Ampex. As of Jan. 1, 1973, GRT will have exclusive rights to ABC tape duplication through 1980. GRT also recently acquired the Famous Music tape rights.

Ampex will have a six-month sell-off period in which they cannot release new Fantasy product. GRT is now mastering product for the line and will begin taking orders later this week.

# COL, BYG IN DISTRIB TIE

NEW YORK—Columbia Records will distribute France's BYG Records in the U.S. and Canada as a Columbia custom label.

Headed by Jean Luc Young, president, and Jean Georgarakos, executive vice president, BYG Records was formed over seven years ago in France to merchandise American jazz for the European market. BYG Records maintains offices, studios and a manufacturing plant in Trocy-en-Multien, near Paris.

The BYG catalog includes U.K. rock music from before the emergence of the Beatles, as well as later music, including works by Rod Stewart, the Animals, Jimmy Page, Julie Driscoll, the Yardbirds and Sonny Boy Williamson.

Columbia plans its initial BYG releases for September.

# Motorola, 3M To VidExpo '72

NEW YORK—Motorola Systems Inc. and the 3M/Wollensak Co. have joined other video hardware exhibitors who will show their wares at VidExpo '72, the international video marketing conference sponsored by Billboard Publications, Inc. scheduled for Aug. 21-24 at the Hotel Roosevelt.

Motorola will also display its new software lines, while 3M will have its new Sony compatible 3/4-inch U-Matic unit, which it will ship to dealers later this year as part of the Sonocraft exhibit.

As exhibitors, 3M and Motorola join such companies as Akai, Concord, Mitsubishi/EVR, Panasonic, Retention Communication Systems, and Sony in the hardware display booths of the exhibition.

Depending on marketing progress, RCA, Sanyo, JVC and Shiba-den may also show their new product lines.

# London Opens Ohio Branch

CLEVELAND—London records has departed the Record Sales of Ohio adjunct of UDC, the UA distributing outlet here, to open its own sales branch here. Sam Trofe, chief of branch operations, London, said Joseph (Bud) Rieland, veteran Columbia sales representative, will helm the operation, which will also include Cincinnati resident salesmen and a promotion man there.

Both Cincinnati and Cleveland will be serviced by the London branch warehouse in Chicago. Trofe said the label is actively scouting labels to distribute in the area.

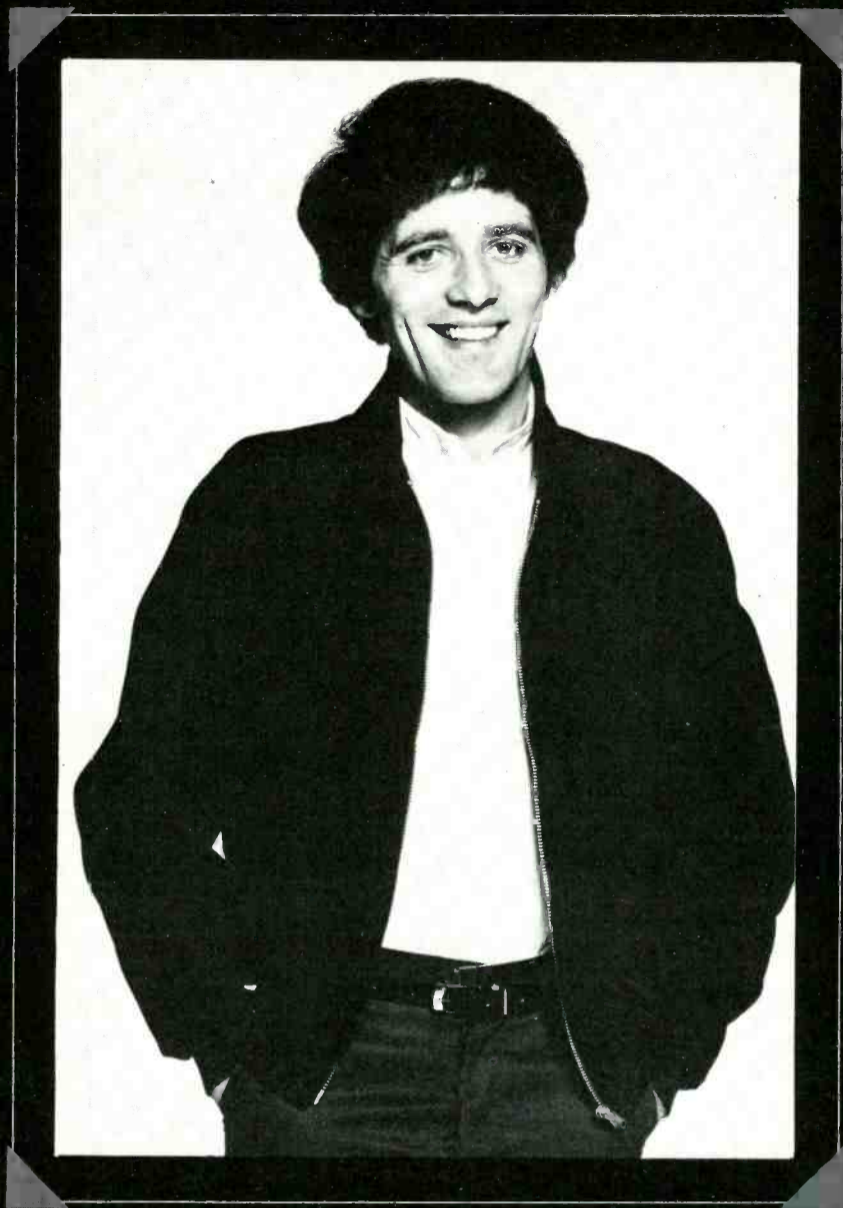
# Elektra Push On 'Best Of'

NEW YORK—Elektra Records has launched a six-week major campaign to promote four "Best of" records featuring The Doors, Paul Butterfield Blues Band, and Judy Collins.

The Doors' albums "Weird Scenes Inside the Gold Mine" and "13" as well as "Golden Butter: The Best of the Paul Butterfield Blues Band" and "Colors of the Day: The Best of Judy Collins" are being featured in the promotion.

# In This Issue

CAMPUS	12
CLASSICAL	42
COUNTRY	32
GOSPEL	40
INTERNATIONAL	70
JUKEBOX PROGRAMMING	68
MARKETPLACE	67
RADIO	26
SOUL	30
TALENT	23
TAPE/AUDIO/VIDEO	63
TV CARTRIDGE	66
FEATURES	
FM Action	73
Stock Market Quotations	14
Vox Jox	27
CHARTS	
Action Records	76
Best-Selling Soul Albums	31
Best-Selling Soul Singles	30
Classical	42
Hits of the World	72
Hot Country Albums	36
Hot Country Singles	34
HOT 100	80
Top 40 Easy Listening	40
Top LP's	82
Jazz	76
RECORD REVIEWS	
Album Reviews	74, 76
Pick Singles & Radio Action	78



## Gilbert O'Sullivan Himself.

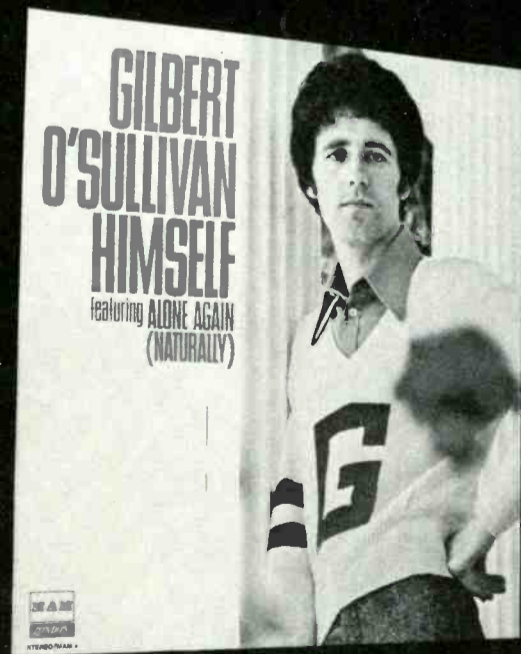
"Alone Again (Naturally)" has made us all aware of a talent that is undeniably unique. Gilbert O'Sullivan... the writer... the singer. Sensitive. Melodic. Adventurous.

Gilbert O'Sullivan "HIMSELF" featuring "Alone Again (Naturally)" is now available. It's one of those LPs that can reach everyone.



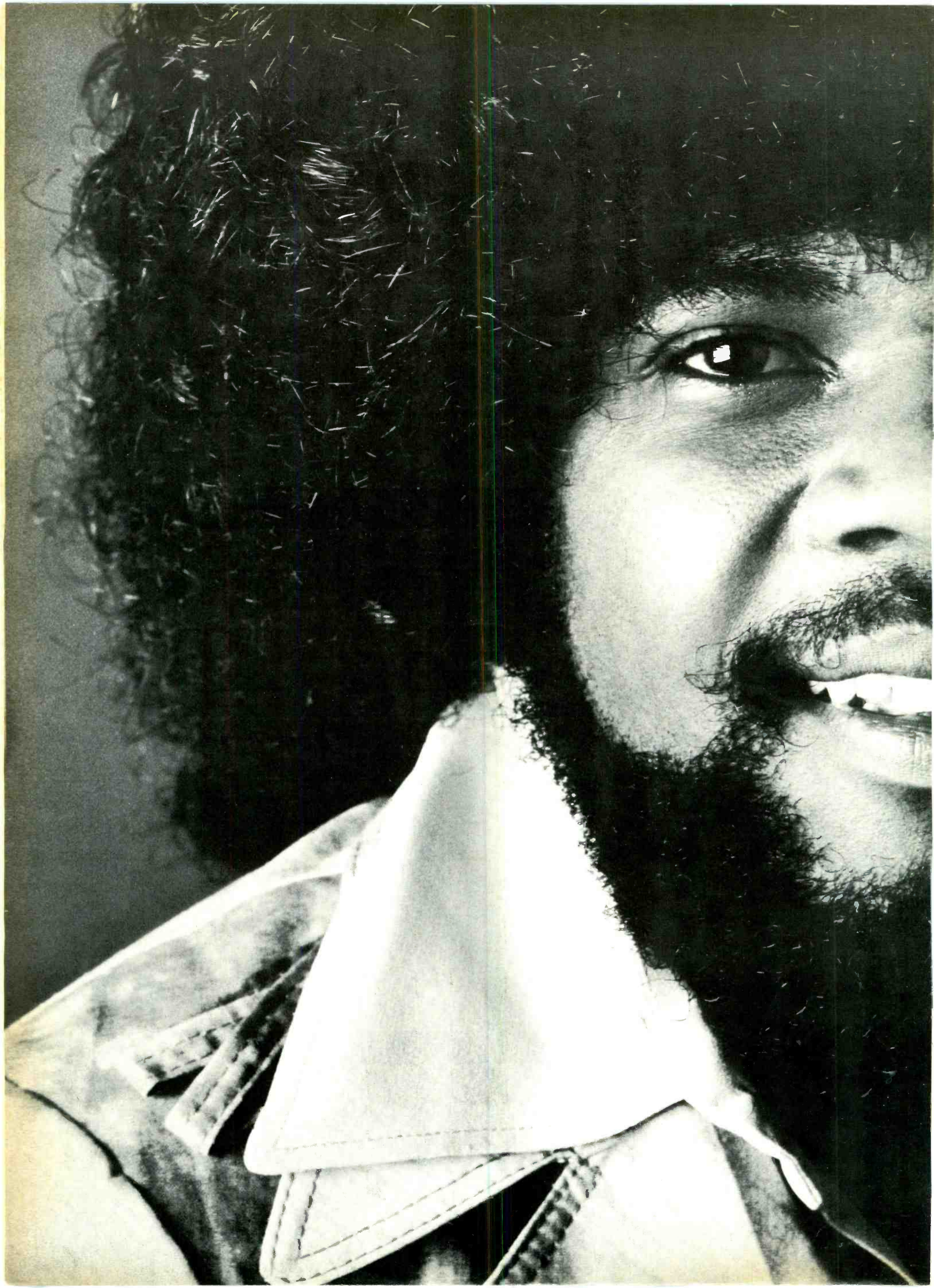
LONDON

AMPEX  
STEREO TAPES



MAM 4

Produced by Gordon Mills

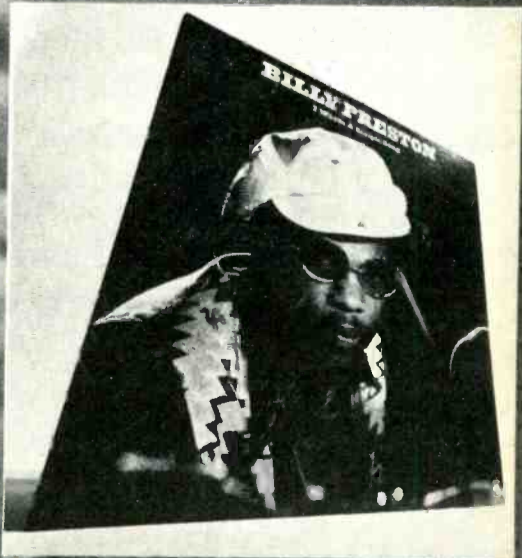




## **Big.**

With the success of his single, "Outa-Space," and his album, "I Wrote A Simple Song," Billy Preston is getting huge.

**Billy Preston SP3507  
On A&M Records**



Letters to the Editor

• Continued from page 6

work Orange," etc., do *not* encode properly because we refused to limit ourselves in these ways. The

phase and amplitude shifts that make sophisticated quadrasonic possible here work to confuse and disable encoding. And what you can't encode never gets to disk so

the new logic systems are no help. 12) Finally, these logic schemes, clever as they are, become, in fact, more complicated and expensive than the carrier system decoders so put-down with heated prejudice by the many individuals Billboard has faithfully reported on. Without committing myself to the obvious front-runner of carrier systems, JVC/RCA, may I add: a) The complaints of new cartridges necessary, less playing time, lower signal level, etc., are so similar to 1958's anti-Westrex propagandizing that one wonders what the commotion is all about. A lot of current high-quality stereo cartridges work fine, and that's more than the mono cartridges of 1958 could do for stereo. Ironically, lower signal levels are also heard on most matrix disks, due to asymmetrical level peaks from the matrix (which cannot be inconspicuously limited during cutting) so the overall level cut is reduced. In 1958, the same complaint was made about stereo, don't forget. b) CBS Labs originally developed a carrier disk. It was aborted temporarily due to the limitations of available plastics and other reasons. The newest record materials already are not affected by even fairly abusive playing on cheap phonographs. A carrier system then is possible. Dirt, not wear, may cause trouble. If you think you've worn out the carrier, just reach for the record cleaner! In any case, again this is all old crying a la 1958, and the situation is nowhere near as bleak as Westrex 45/45 seemed. Then there's still the option of converting the Teldec video disk to a quadrasonic disk of four or more hours per side! c) Actually, even the carrier systems are "matrix" systems. The two left channels are mixed, ditto

(Continued on page 86)

# Billboard

A BILLBOARD PUBLICATION  
The International Music-Record-Tape Newsweekly

## SUBSCRIBE SUBSCRIBE SUBSCRIBE SUBSCRIBE SUBSCRIBE SUBSCRIBE

Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214  
Please fill me in on your exclusive Radio-TV Programming coverage and authoritative coverage of all phases of the international music industry first thing, every Monday.

- 1 year \$40     3 years \$90     new     renewal  
 payment enclosed  
 bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

- |  |  |
|--|--|
| <input type="checkbox"/> 1. Retailers of Records, Tapes, Playback Equipment  | <input type="checkbox"/> 6. Schools, Colleges, Libraries, Audiophiles  |
| <input type="checkbox"/> 2. Distributors, Operators, One-Stops, Rack Jobbers | <input type="checkbox"/> 8. Music Publisher, Songwriter, Unions        |
| <input type="checkbox"/> 3. Radio/TV Management & Broadcasters               | <input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines |
| <input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment     | Other _____  |
| <input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers     | (please specify)   |

Name \_\_\_\_\_  
Company \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ State & Zip \_\_\_\_\_  
Type of Business \_\_\_\_\_ Title \_\_\_\_\_ #6199

## Seeks Artists to Perform In Cook County Jail

By DAN BOTTSTEIN

NEW YORK—To aid in the rehabilitation of prisoners, the Cook County Department of Corrections is appealing to record artists to perform at its facilities in Chicago.

"It's obvious that the artist appearing in person is far more important than someone just sending records," said Geoffrey Harding, entertainment coordinator for the department, which includes the House of Corrections, where convicted felons and other offenders are imprisoned; and Cook County Jail, whose inmates are awaiting trial for felonies only.

He asserted that Cook County's educational-vocational training program has reduced its sentenced population recidivist (returnee) rate from 70 percent to something less than 15 percent within the past two years. In two years, a new recreation building will be constructed, he added.

"We care," said Harding, "and our programming is geared toward the safe and secure incarceration of our inmates, and the reduction

of our total population recidivist rate by 50 percent this year."

### Artists Care

Recording artists also care, Harding stated. Talent that has come to Cook County includes Joan Baez, Roberta Flack, Redd Foxx, Aretha Franklin, Isaac Hayes, Dick Gregory, B.B. King, who recorded an album there, "B.B. King, Live in Cook County Jail," Dionne Warwick, Muddy Waters and Flip Wilson.

Artists who will perform at Cook County are the Temptations (on Labor Day) and Lou Rawls, who is making a return visit to the jail. Harding credited ABC/Dunhill Records with donating several hundred albums to the jail.

"On behalf of the more than 3,200 inmates and 1,100 employees of the Cook County Department of Corrections," Harding said, "I cordially invite artists to come to the Department and perform. We feel we have one of the most appreciative and needy audiences in America."

## Two Bay Area Retail Chains Simultaneously Expanding

• Continued from page 1

September. The retailer is also planning another San Francisco city store and one in Hayward. Additional Northern California sites are now being scouted. All of these branch stores will be in heavily traffic areas. Each store in the chain will be individually unique in design and decor. As their Palo Alto store tends to the plush so the just-opened San Francisco location appears simple and uncluttered in decor.

### Banana Link

All the stores in the Maya chain carry the trade name of Banana Records and are keyed to this theme. Record bins are simulated to resemble banana crates and the fruit, through a promotional tie-in with the Chiquita Banana Co., is being handed out at no cost to all who enter their stores. In addition, other promotions based on the trade name are being employed. Frank Blackwell, the company's vice-president of marketing and operations, has established a basic discount pricing policy for the entire chain predicated on the competition in the immediate neighborhood. In-store sales efforts require that their clerks be on the selling floor to aid and direct the customer in the selection of merchandise as opposed to self-service merchandising much in vogue today. The main thrust of Banana Records advertising for all of their locations will be directed into radio with print media being a secondary consideration. Ordering of merchandise is being placed on a daily basis through a recently established company warehouse located in the city.

The Record Factory, founded last year, with retail record stores in San Jose and Walnut Creek, is expanding its Bay area operations with the opening of three prime locations in residential areas of San Francisco early this month. These new stores, the first San Francisco proper locations for the retailer, will specialize in records, tape and accessories. Grand opening incentives for the three new stores will be a store-wide \$2.99 sales on the bulk of LP merchan-

dise. Record Factory President H. John Iott attributes the company's retail growth to "the great emphasis we place on personalized customer service which is vital in today's retail market."

The Record Factory Corporation also does business as Mighty Fine Distributing, a wholesaler servicing various retailers throughout the states of California, Oregon and Washington.

## Why pay an answering service when you can own your own?



Dictaphone has a machine to make sure you never lose another cent through a missed phone call or a garbled message. In fact, we have a whole line of them.

They're called Ansafones. You can buy one outright or possibly lease it for about what you're paying your answering service now. And it works for you 24 hours a day. 7 days a week.

For a free brochure describing how much an Ansafone can help you, mail this coupon now.

### ▶ Dictaphone

Box L 8-107, 120 Old Post Road, Rye, New York 10580

Please send me full details of the Ansafone line.

Name \_\_\_\_\_  
Company \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Ansafone and Dictaphone are registered trademarks of Dictaphone Corp.

## moving?

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

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

Place your old mailing label here.

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_  
state \_\_\_\_\_ zip 4344

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

## Buddah Inks Pact

• Continued from page 3

ward trend of the company as seen in the success of writers Bobby Flax and Lanny Lambert, completing their first year with the company. Flax and Lambert have composed such songs as "Do You Know What Time it Is," "White Lies, Blue Eyes" and "Bed and Board."



IF WE WERE PUBLISHING YOUR MUSIC  
YOU MIGHT BE DOING THIS FOR FUN  
INSTEAD OF FOR A LIVING.

MONEY

to

LOAN

DIAMOND  
BROKER

WATCHES REPAIRED

\$1.50<sup>UP</sup>

PLEASE HELP  
PAY THE  
RENT!

We have more singles and albums on the charts this week than a lot of our friends have in a year; which means a lot of airplay; which means a lot of sales; which means songwriters who publish their songs with Warner Bros. Music are doing all right for themselves.

**You know it don't come easy, but we can make it a whole lot easier.**



WARNER BROS. MUSIC

6922 Hollywood Blvd., Suite 704, Hollywood, California 90028 (213) 466-1641  
488 Madison Avenue, New York, N.Y. 10022 (212) 759-4422

## Studio Track

By SAM SUTHERLAND

Several weeks ago, this column offered a brief glimpse of some of the more personalized, informal studio installations in the East and Midwest. One studio mentioned only in passing was **Full Compass Sound Studios** in Madison, Wisconsin.

As they say, now it can be told. **Mike Kuehl**, one of Full Compass' crew of producers-cum-engineers-cum-heads, first offered some idea of what that installation was headed for several months back. But, as Kuehl noted then, the studio's operation has been handled slowly, carefully, in an effort to evolve into a studio which would have its own distinct personality in terms of its relationship to the community and the artists using its services.

Madison has long been a community noted for creative energy, with any number of first-rate contemporary musicians having first worked on the university campus there. The four original partners in Full Compass hoped to tap some of that energy by creating a professional 8-track facility on a shoestring budget.

With construction and debugging finally behind them, Full Compass was ready to roll. And here, of course, one might have expected severe setbacks, particularly in a year of booking problems for many studios. Somehow, Full Compass appears to have succeeded in drawing clients from Milwaukee, Chicago and elsewhere.

While the facility may be hand-hewn, the designers and builders worked toward creating the best overall sound for the room. A large control room houses the custom console (20 input, 14 output), along with an Ampex eight-track machine and a variety of two-track machines and "the usual complement" of necessary equipment. An ARP 2600 synthesizer is also available.

The studio itself is divided into two sections, providing different sections of the room with slightly different acoustics and advantages in isolation.

At present, Full Compass is tooling up for conversion to 16-tracks, possibly by early Fall, and an agreement with **Metropolitan Sound Studios** in Milwaukee has resulted in more diversity for the entire operation.

Among the first dates there were sessions with a veteran of Madison's musical world, **Ben Sidran**. As a keyboard artist and composer, Sidran was closely associated with Steve Miller's bands, both at the university and later in San Francisco. Sidran has been actively involved with the studio, and he has finished his second album there, importing a 16-track for those sessions and calling on two more Madison notaries, **Tim Davis** and **Curley Cooke**, to play. **Phil Upchurch** and **Clyde Stubblefield** also played, with Bruce Botnick engineering the album, slated for Blue Thumb release.

With a number of local bands using the facility, and various in-house production agreements being set up to unite the studio more closely with area musicians, Full Compass has been steadily developing.

Some Nashville quickies: **Gene Eichelberger** appears to be covering quite a bit of ground around Nashville, with recent engineering credits at a number of area studios.

First, at **Cinderella Recording Studio**, were sessions with **McGruff and Potter**, produced for Epic Records by **Rob Galbreath**. Eichelberger also worked at Cinderella on albums for **Charlie McCoy**, **Barefoot Jerry** and **Jubal**.

Also in the works for Eichelberger are sessions with **Kenny Rogers and the First Edition**, recorded at **Glaser Recording Studios**; and dates at **Soundshop** with Capitol's **Grand Funk Railroad**.

You Don't Have to Be Big to Get Good Sessions, Revisited: Yet another report of professional standard sessions on simpler equipment has appeared, this time from **Sound Associates** in Grand Rapids, Mich.

**Jim King** has described the first several new jazz albums to be recorded at this facility, which is a four-track operation slated for conversion to eight tracks. Producer **Bob Crawford** of Grand Rapids is bringing in top jazz performers, with the final mixdown just completed on the first work, a new album by **Sonny Stitt**.

King engineered the sessions, which included **Eddie Rush** and **George Brown** among the sidemen. Tunes cut included some recent pop hits.

Sound Associates' president is **Bob Miller**.

**Bullet Recorders**, a new 16-track facility, has just opened at 6272 Sunset Boulevard in Hollywood. The owner is **George Tobin**, formerly a staff producer for A&M Records who had also cut quite a figure as an independent producer.

Bullet is a fully equipped facility, centering around a Quantum Custom Console and Scully tape machines. There are isolation booths integrated into the design as well.

**Bob Scherl**, formerly National Promotion Director for Mercury Records, and West Coast a&r Director for Vanguard, has been working out of Bullet as producer, along with sales and customer assistance, and Scherl notes that the studio will also be involved in production activities and artist acquisition. Three projects are apparently already under way.

Scherl noted that the studio's rates are the lowest 16-track figures in the city, with a permanent low figure set to help keep the facility solidly booked. Independent producers are also expected to find the studio attractive because of those rates.

From Detroit, **Marty Jakubowski** of **Metro Audio**, the remote recording operation situated in Royal Oak, has reported that the Metro truck is in the midst of a promotional junket to Nashville, Miami, and any points between those cities and Detroit where producers and studio people might be interested in checking out a new remote operation.

If you're interested in seeing the truck, call Metro in Detroit at (313) 549-6165, and they'll put you in touch with the itinerant recorders.

# Campus News

## What's Happening

By SAM SUTHERLAND

The continuing saga of **WBAU-FM, Adelphi University** in Garden City, N.J., seems to have finally reached a climax of sorts: the station should finally be on the air this week, following some spirited legwork on the part of the Adelphi people.

Equally important is **WBAU-FM's** time-sharing arrangement with **WHPC-FM, Nassau Community College**, also in Garden City. The latter station will be holding the frequency from 9:00 a.m. to 5:00 p.m., with **WBAU-FM** taking over from 5:00 until 1:00 a.m.

While **WBAU-FM's** Joe Lewis reports generally excellent service, **WHPC-FM** could use some help. That station's program director is **Ed Conti**, and he may be reached c/o the station, Nassau Community College, Garden City, N.Y. 11530.

**Jack Ross** of **Chess/Janus Records** has reported what he feels is an encouraging upsurge in black music on campus. Like many promotion men involved with black product, Ross had expressed some disappointment in his earlier dealings with the campus market. But he has detected in recent months an increase in soul and rhythm and blues, both on Chess and elsewhere.

Ross wants to extend his gratitude to those campus people who have taken that plunge, and, for those people who are "coming around." He may be reached at the Chess offices in Los Angeles.

For those campus folk needing service from **Poppy Records**, **Neal Whitton** of **Morton Wax & Associates** is still the man to talk to. Whitton may be reached at 1650 Broadway, New York, N.Y., or at (212) 247-2159.

**Film Flashes:** With the return of the hordes in September, Campus News will be broadening its perspective to include film on campus. A number of 16mm distributors have already begun corresponding, and new releases, catalog changes and publications, and special programs will be regularly featured.

At the same time, directors of campus film societies, film students, and filmmakers are all encouraged to let Billboard know what they're doing, and what they would like to see covered.

**PICKS AND PLAYS: EAST—Massachusetts—WRBB, WRBB-FM, Northeastern University, Boston, Donna Hochheiser reporting: "Carney" (LP), Leon Russell, Shelter; "Son of Schmilsson" (LP), Nilsson, RCA; "Trilogy" (LP), Emerson, Lake & Palmer, Cotillion. . . . WERS-FM, Emerson College, Boston, Paul Cuzzi reporting: "Raspberries" (LP), Raspberries, Capitol; "Waterbeds in Trinidad" (LP), Association, Columbia; "David Buskin" (LP), David Buskin, Epic. . . . Connecticut—WHUS, WHUS-FM, U. of Connecticut, Storrs, Les Morrell reporting: "Go All the Way," Raspberries, Capitol; "Rock Me on the Water," Jackson Browne, Asylum; "Geronimo's Cadillac" (LP), Michael Murphey, A&M. . . . New York—WBAU, Adelphi U., Garden City, Joe Lewis reporting: "Earth Omen" (LP), Frijid Pink, Lion; "Tracks" (LP), Heads, Hands & Feet, Capitol; "Grave New World" (LP), Strawbs, A&M. . . . "Carney" (LP), Leon Russell, Shelter; "Son of Schmilsson" (LP), Nilsson, RCA; "Sail Away" (LP), Randy Newman, Reprise. . . . WRFH, Hunter College, New York; "Gladstone" (LP), Gladstone, ABC; "Bags and Things" (LP), Dennis Lambert, Dunhill; "Tramp," Sugarbus, Polydor. . . . Pennsylvania—WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "Ooh, Baby, Baby," Donnie Elbert, Avco; "Rock and Roll, Part 2," Gary Glitter, Bell; "Then Again Maybe," Gary Lewis, Scepter. . . . WDFM, Penn State U., University Park, Barry Drake reporting: "Dialogue" (LP cut, Chicago V), Chicago, Columbia. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Chicago V" (LP), Chicago, Columbia; "Rock and Roll, Part 2," Gary Glitter, Bell; "Heavy Cruiser" (LP), Heavy Cruiser, Family. . . . Maine—WNCY-FM, Nassau College, Springvale, Lil Deming reporting: "Lunch" (LP), Audience, Elektra; "John Hurley Delivers One More Hallelujah" (LP), John Hurley, Bell.**

**MIDWEST—Illinois—WPGU-FM, U. of Illinois, Champaign, John Parks reporting: "Reelin' and Rockin'" (LP cut, the Chuck Berry London Sessions), Chuck Berry, Chess; "Me and Baby Jane" (LP cut, Carney), Leon Russell, Shelter; "Phantasmagoria" (LP), Curved Air, Warner Bros. . . . WRSE-FM, Elmhurst College, Elmhurst, Dick Cullom reporting: "Joplin in Concert" (LP), Janis Joplin, Columbia; "Long Cool Woman," Hollies, Epic. . . . Michigan—WMD, Kalamazoo College, Kalamazoo, John Hampel reporting: "Faro Annie" (LP), John Renbourn, Reprise; "Jimmy Heath the Gap Sealer" (LP), Jimmy Heath, Cobblestone; "Cosmic Tones for Mental Therapy" (LP), Sun Ra, El Saturn Research. . . . WKMIX, Schoolcraft College, Livonia, Sherry Tibus reporting: "The City of New Orleans," Arlo Guthrie, Reprise; "I'm Still in Love With You," Al Green, Hi; "Wang Dang Doodle," Dr. John, Atco. . . . WMUK-FM, Western Michigan U., Kalamazoo; "Carney" (LP), Leon Russell, Shelter; "Waka/Jawaka" (LP), Frank Zappa, Reprise; "Trilogy" (LP), Emerson, Lake & Palmer, Cotillion. . . . Missouri—KRC, Rockhurst College, Kansas City, Pete Modica reporting: "The Guitar Man," Bread, Elektra; "This World," Staple Singers, Stax; "Love Song," Tommy James, Roulette. . . . Minnesota—WMMR-FM, U. of Minnesota, Minneapolis, Michael Wild reporting: "Breezin'," Gabor Szabo and Bobby Womack, Blue Thumb; "Benedictus," Strawbs, A&M; "Free-Four," Pink Floyd, Harvest. . . . Wisconsin—WSUW, U. of Wisconsin, Whitewater, Dick Clayton reporting: "Live" (LP), Carlos Santana & Buddy Miles, Columbia; "A Song for You" (LP), Carpenters, A&M; "Chi Coltrane" (LP), Chi Coltrane, Columbia.**

If you were not listed this week, your picks should appear in the next column.

## For Quadraphonic Mixing AdVantage Sound Studios

Our System Designed Especially For Us By Peter Scheiber The "Father" and Patent Holder of Quadraphonic Matrix.

911 Eighth Ave.  
New York, N.Y. 10019  
(212) 757-0388

COME TO STOCKBRIDGE for low cost

STUDIO TIME  
\$45 hr.  
16 or 8 track

You'll never know until you've tried us how innovative recording can be!

RESERVE NOW, CALL:

(413) 298-3621

NYC 765-3707

Only 2½ hrs. from NYC

SHAGGY DOG  
Studio: Stockbridge, Mass.

I-STOP



GALGANO  
DISTRIBUTING  
CORPORATION

## FOR ALL YOUR MUSICAL NEEDS!

- **RECORDS**  
Pop, Rhythm & Blues, Country & Western, Heavy Rock, Soul, Classical. Full line Budget.
- **TAPE CARTRIDGES**  
Pre-recorded and Blank 8-Track, Cassette, Reel to Reel, All labels, Blank 8-Track and Cassettes, Scotch Reel Blank Tapes.
- **ACCESSORIES**  
Diamond & Sapphire Needles, Batteries, Full Line of 8-Track, Cassette Players, Phonos.

Call or Write for the **LOW Galgano Price!**

4135 W. Armitage, Chicago, Il. 60639

312/227-6110

LITTLE ELMO  
IS COMING



Watch This Magazine

# TOP ARTISTS, MID-YEAR

## SINGLES CATEGORY

Top Female Singer: **Melanie**, Buddah/Neighborhood (Famous)  
 Top Male Singer: **Al Green**, Hi (London)  
 Top Group: **The Stylistics**, Avco  
 Top Instrumentalist: **Dennis Coffey**, Sussex (Buddah)

## TOP NEWCOMERS ON SINGLES

Male Singer: **Don McLean**, United Artists  
 Female Singer: **Beverly Bremmers**, Scepter  
 Group: **Stylistics**, Avco  
 Instrumentalist: **Dennis Coffey**, Sussex (Buddah)

## ALBUMS

Top Female: **Carole King**, Ode (A&M)  
 Top Male: **Cat Stevens**, A&M/Deram (London)  
 Top Group: **Yes**, Atlantic  
 Top Instrumentalist: **Dennis Coffey**, Sussex (Buddah)  
 Top Comedy: **Cheech & Chong**, Ode (A&M)

### THE 20 TOP "HOT 100" CHART-ACTION LABELS

(Jan. 1 through June 30)

1972 RANK	LABELS	% SHARE OF CHART	NO. SINGLES ON CHART (72)	1971 RANK
1.	Atlantic	6.4	19	4
2.	Columbia	4.7	20	1
3.	RCA Victor	4.4	17	2
4.	A&M	3.8	12	13
5.	United Artists	3.8	10	18
6.	Elektra	3.8	12	9
7.	Warner Bros.	3.6	13	12
8.	MGM	3.4	10	10
9.	Motown	3.3	8	5
10.	Bell	3.2	14	3
11.	Dunhill	2.9	11	8
12.	Epic	2.8	14	none
13.	Reprise	2.5	8	22
14.	Apple	2.4	7	6
15.	Sussex	2.3	5	32
16.	Uni	2.2	7	14
17.	Stax	2.2	7	16
18.	Kapp	2.1	6	none
19.	Acvo Embassy	2.1	4	none
20.	Polydor	1.9	8	36

### THE 20 "TOP LP's & TAPES" CHART-ACTION LABELS

(Jan. 1 through June 30)

1972 RANK	LABELS	% SHARE OF CHART (72)	NO. OF ALBUMS ON CHART (72)	1971 RANK
1.	Columbia	8.7	62	1
2.	Warner Bros.	7.1	30	6
3.	Atlantic	6.9	23	4
4.	A&M	5.1	20	7
5.	Reprise	4.2	25	5
6.	United Artist	3.7	20	35
7.	RCA Victor	3.5	23	2
8.	Elektra	2.9	13	13
9.	Apple	2.7	7	11
10.	Ode	2.6	4	38
11.	Epic	2.6	10	14
12.	Bell	2.5	9	10
13.	Decca	2.3	11	12
14.	MGM	2.0	9	26
15.	Capitol	2.0	28	3
16.	Motown	2.0	8	15
17.	Kapp	1.8	5	none
18.	Atco	1.8	10	17
19.	Dunhill	1.6	10	8
20.	Enterprise	1.5	2	23

### THE TOP 10 "HOT 100" CHART-ACTION RECORD CORPORATIONS

(Jan. 1 through June 30, 1972)

RANK	CORPORATION	% SHARE OF CHART	NO. OF CHART SINGLES
1.	WCI	22	71
2.	CBS	8.6	39
3.	Motown	6.2	26
4.	RCA	4.9	19
5.	MCA	4.7	15
6.	Buddah/Kama Sutra	4.6	20
7.	Stax/Volt	4.6	18
8.	A&M	4.4	14
9.	United Artists	3.8	10
10.	MGM	3.7	10

### THE TOP 10 "TOP LP's & TAPES" CHART-ACTION RECORD CORPORATIONS

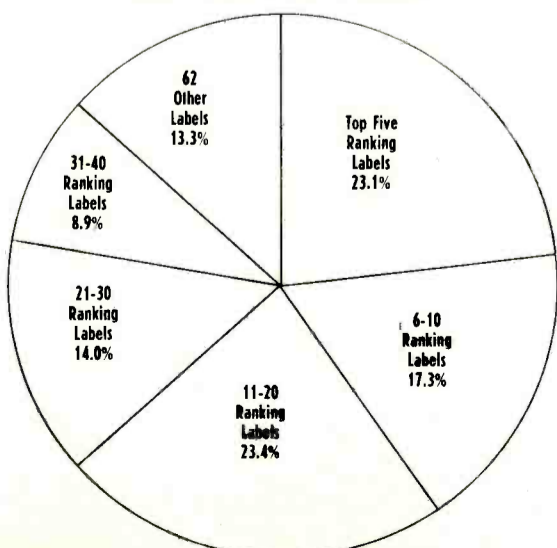
(Jan. 1 through June 30, 1972)

RANK	CORPORATION	% SHARE OF CHART	NO. OF LP'S ON CHART
1.	WCI	26.7	118
2.	CBS	11.9	79
3.	A&M	7.7	24
4.	MCA	5.5	21
5.	Capitol	5.3	41
6.	Motown	4.9	23
7.	RCA	4.3	29
8.	London	4	18
9.	United Artists	3.7	21
*10.	ABC/Dunhill	3	17
*10.	Bell	3	13
*Tie			

## MID-YEAR INDUSTRY PERFORMANCE REPORT—1972

### ALBUMS

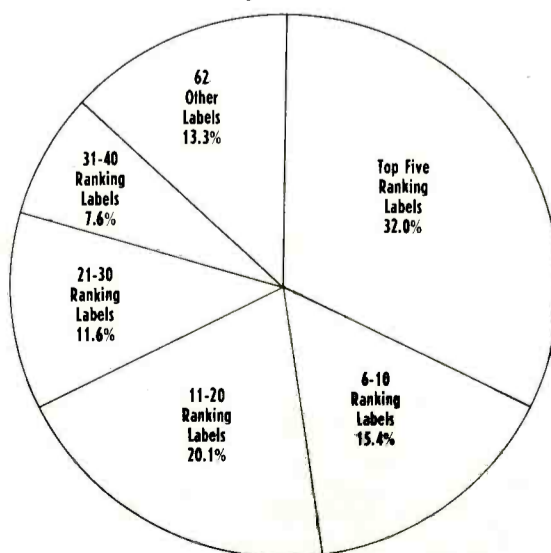
102 Labels Share the Hot 100 Action



## MID-YEAR INDUSTRY PERFORMANCE REPORT—1972

### SINGLES

102 Labels Share the Top LP's Action



## Ampex Sues Perception

• Continued from page 3

companies, and necessitated advance royalties by Ampex to Perception in the sum of \$150,000.

The suit claims that Perception failed to comply with the obligations of the contract over a two-year period despite renegotiations and modifications in 1971.

"As a result of Perception's failure to comply with provisions of the agreement, Ampex was unable to sell more than a negligible number of prerecorded tapes, and was able to recoup only a negligible percentage of the \$700,000 advanced to Perception under the various agreements," the suit charges.

Ampex is further claiming that as part of the basic agreement between the two companies, Perception was under obligation to submit itemized bills, statements, invoices and receipts to Ampex for advertising, promotional expenses and other related financial outlay at the end of each contract year. Ampex argues, however, that this was never done by Perception.

The suit has been filed with Judge Bauman in the U.S. District Court of New York. Perception has until Wednesday (9) to answer the charges.

## Big Gathering

• Continued from page 1

istered a large number of their national record promotion personnel.

But the major percentage of the registrants, as in past years, is from radio stations coast-to-coast and Canada.

The roster of speakers and chairmen was completed last week. New speakers include: Chuck Blore, president of Chuck Blore Creative Services, Los Angeles; Bruce Wexler, program director of WBEN, Buffalo; Gary Allyn, program director of XHERS-FM, San Diego; George Davies, programming consultant, Victoria, B.C., Can.; Bill Robinson, program director, WIRE, Indianapolis; Gene Taylor, general manager, WIXY, Cleveland; Ric Libby, operations manager, KENR, Houston; and Elma Greer, music director, KSFO, San Francisco.

The two keynote speakers of the Forum this year will be Jerry Wexler, executive vice president of Atlantic/Atco Records, who will discuss music trends and Ron Jacobs, program director of KGB, San Diego, who'll speak about radio programming trends.

All aspects of radio programming and music will be covered during the three-day meeting, including country music, progressive, MOR, Top 40, and soul. The very best authorities in each category will be on hand.

To register for the Forum, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. The fee includes all luncheons, work material, a cocktail party honoring various recording artists, and continental breakfasts.

## Chelsea, Argon 'Memories' Pact

NEW YORK—Chelsea Records has signed a new artist-recording agreement with Argon Productions, calling for the release of Willie Roundtree's single, "House of Memories," according to Chelsea president, Wes Farrell. He said that "House of Memories" will be distributed within six weeks by Chelsea.

The transaction was concluded by Clyde Otis, president of Argon, and Farrell.

# Off the Ticker

**Video Tape Network Inc.**, New York, distributor of video tape programming to colleges and universities, has filed with the Securities & Exchange Commission to offer 100,000 common shares at \$6. Proceeds are for working capital and other corporate purposes. **A. C. Kluger & Co.**, New York, is the underwriter. . . . **Pickwick International** posted \$6,230,533, or \$1.48 a share, in profits for the year ended April 30, up from \$4,892,478, or \$1.22 a share, the year before. The 1971 figures are restated to reflect the selling of its musical instrument division.

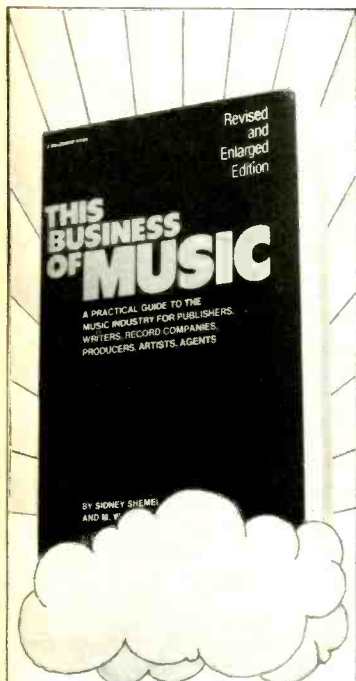
New corporations in California include the following: **Sylmar Sound Services**, music recording, and **Alpheus Music Corp.**, music publishing. Both firms are listed in Los Angeles. . . . **Creative Management Associates**, talent agency, expects to report second quarter earnings of about \$85,000, or nine cents a share, on revenue of about \$550,000, said Freddie Fields, president.

**National General Corp.** increased its quarterly dividend to 12½ cents a share from 5 cents, payable Aug. 25 to shareholders of record on Aug. 4. . . . **Twentieth Century-Fox** said its preliminary second quarter results were "at least equal" to the 16 cents a share earned in the like 1971 quarter.

**Marvin Josephson Associates** postponed its planned combination offering of 354,883 common shares because of market conditions. The company said neither it nor stockholders were willing to offer shares at current prices. . . . **North American Philips** voted to declare the company's regular quarterly dividend of 25 cents a share payable Oct. 3 to stockholders of record Sept. 13.

**Gulf + Western**, given a major boost by **Paramount's** "The Godfather," expects per share operating profit for the year ending July 31 to reach \$3.30, up from a comparable 1971 figure of \$2.61. . . . **Telecor Inc.**, Los Angeles, said it intends to file with the Securities and Exchange Commission a proposed combination offering of 250,000 common shares. The company will sell 100,000 shares and certain stockholders will offer the other 150,000 shares. . . . Second quarter net income rose 18 percent over comparable 1971 figures, and both sales and earnings during the quarter set records at **Minnesota Mining & Manufacturing**. Sales during the first half of 1972 hit the billion-dollar mark for the first time. Harry Heltzer, chairman and chief executive, said that both U.S. and international operations showed strong gains during the second quarter. . . . Color television sales continued to be the major contributor to increased total sales at **Zenith Radio Corp.** In addition, console stereo, tape recorders and radio sales also increased for both the second quarter and first half.

**Schaak Electronics**, Minneapolis, said it intends to file with the Securities & Exchange Commission a proposed offering of 90,000 common shares. The company will sell 80,000 shares and Richard L. Schaak, president, will hold the other 10,000 shares. Schaak Electronics has eight retail stores and has signed leases for five new outlets. . . . **Superscope** is spending \$300,000 in advertising to introduce its new product line. **Viewlex** has posted an extra ordinary \$1,050,000 after tax write-off for the year ended May 31. The total includes a loss of \$200,000 in the CBS-Viewlex teaching system, about \$250,000 from its record pressing subsidiary, and the remainder from discontinuance of another product category. . . . Music played an instrumental role in the six-month profits of **Warner Communications**, parent company of **Warner Bros.-Atlantic-Elektra Records**. It reported six-month gains of \$24,262,000, or \$1.15 a share, up more than 21 percent from restated \$19,985,000, or 97 cents a share, a year earlier. Gross surged about 32 percent to \$230,244,000 from restated \$174,526,000 in the half-year period ended June 30. Music publishing and record sales increased about 37 percent in the period. In the division breakdown, music sales zoomed to \$102,704,000 from \$75,152,000 in the six-month period; second quarter saw sales up 27 percent to \$52,533,000 from \$41,279,000.



## THE GOOD BOOK A Bible of the Music Industry

**THIS BUSINESS OF MUSIC**, by Sidney Shemel and William Krasilovsky, is the book that has quickly become the most relied-on guide to the music-record-tape industry. The New York Times has called **THIS BUSINESS OF MUSIC** "a bill of rights for composers." It is this and much more. Whatever your connection with the music industry, **THIS BUSINESS OF MUSIC** gives you a better understanding of all levels of music activity. Order yours today!

BILLBOARD Book Division  
2160 Patterson Street  
Cincinnati, Ohio 45214

Please send me \_\_\_\_\_  
copy(ies) of **THIS BUSINESS OF MUSIC** at \$15 each.  
 Bill when shipped, plus postage and handling.  
 I enclose payment (check or money order only). Publisher pays postage and handling. Add sales tax where applicable.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_  
ZIP \_\_\_\_\_

# Earnings Reports

BELL & HOWELL		
2nd qtr. to June 30	1972	1971
Sales	\$ 87,196,000	a\$ 80,669,000
Net income	4,253,000	3,698,000
Per share	.77	.68
six-month		
Sales	167,278,000	a151,562,000
Net income	7,325,000	6,059,000
Per share	1.33	1.11

PICKWICK INTERNATIONAL INC.		
Year to April 30:	1972	1971
Sales	\$117,673,963	b\$ 99,246,467
Net income	6,230,533	4,892,478
Per share	1.48	a1.22
Avg. shares	4,210,973	a4,003,661

MOTOROLA INC.		
2nd qtr. to June 30:	1972	1971
Sales	\$281,586,612	\$219,260,709
Net income	13,663,383	7,927,130
Per share	1.01	.59
six-month		
Sales	530,311,061	418,842,274
Net income	21,771,352	13,336,351
Per share	1.61	1.00

WABASH MAGNETICS INC.		
2nd qtr. to June 30	1972	1971
Sales	\$ 7,431,309	\$ 5,736,555
Net income	195,087	93,647
Per share	.11	.06
six-month		
Sales	14,330,194	11,315,976
Net income	387,573	134,073
Per share	.22	.08

MINNESOTA MINING & MFG.		
2nd qtr. to June 30	1972	1971
Sales	\$524,700,000	\$448,200,000
Net income	a59,800,000	50,700,000
Per share	a.53	.45
1st half to June 30:		
Sales	1,021,000,000	883,500,000
Net income	114,500,000	97,700,000
Per share	1.02	.87

GRT CORP.		
1st qtr. to June 30	1972	1971
Sales	\$ 5,521,174	\$ 5,401,653
Net income	102,518	d398,823
Per share	.03	

TELECOR INC.		
Year to May 27	1972	1971
Sales	\$ 63,593,114	\$ 49,336,281
Net income	3,173,049	2,368,454
Com. shares	2,877,007	2,732,302
Per share	1.10	a.87

ZENITH RADIO CORP.		
2nd qtr. to June 30	1972	1971
Sales	\$140,316,000	\$105,990,000
Net income	3,735,000	1,653,000
Com. shares	19,037,000	19,021,000
Per share	.20	.09
six-month		
Sales	322,034,000	255,295,000
Net income	13,843,000	9,527,000
Com. shares	19,034,000	19,021,000
Per share	.73	.50

ARVIN INDUSTRIES		
2nd qtr. to June 30	1972	1971
Sales	\$ 48,928,000	\$ 42,975,000
Net income	1,748,000	1,469,000
Per share	.32	a.27
six-month		
Net income	3,215,000	2,794,000
Per share	.58	a.51

# Sales Parley

Argent, Colin Blunstone and Johnny Nash, as well as the all-British big band of Maynard Ferguson. July 29's concert featured Bill Quateman, Pamela Pollard and the Kenny Loggins Band with Jim Messina. Loudon Wainwright III headlined the July 30th evening entertainment, while July 31's performance included Ferguson, Maxine Weldon, Ramsey Lewis, Vikki Carr and Andy Williams.

Convention chief coordinator was Roz Blanch, who worked with a committee including David Wynshaw, co-coordinator; Bunny Freidus, Columbia Records International coordinator; Don DeVito, assistant coordinator; and Hank Altman, in charge of audio/visual presentations. Lundvall, vice president of marketing, served as convention chairman.

# Market Quotations

As of closing, Thursday, July 27, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	373	18¾	16½	167½	- 2
A&E Plastik Pak Co.	127½	3½	221	6¾	6	6	Unch.
ABC	80¾	25	955	80¾	74½	77½	+ 37½
Ampex	257½	7	566	7½	7	7	- ¾
Automatic Radio	14¼	5	139	7½	6¾	6¾	- ¼
ARA	178	117	242	174¼	165	171½	+ 7½
Avco Corp.	207½	12½	676	16¼	14¼	15½	+ ½
Avnet	15½	8¼	580	11½	10¾	11½	+ ¾
Bell & Howell	72	32½	287	65½	62½	62¾	- 3¼
Capitol Ind.	217½	6¼	71	7	6¾	67½	+ ½
Certron	8¾	2½	194	3¾	3	3½	+ ½
CBS	61	30½	2102	61	557½	59¼	+ 3¼
Columbia Pictures	179½	6½	203	115½	111½	113½	Unch.
Craig Corp.	9	2½	921	77½	65½	6¼	- 1¼
Creative Management	17¾	7½	65	11½	10¾	11¼	+ ½
Disney, Walt	196	77	554	1947½	184	190½	+ 4¾
EMI	6	3	93	4¾	4¼	4¼	Unch.
General Electric	70¼	527½	2610	65½	62½	63	+ ¾
Gulf + Western	44¾	19	1537	37	33¼	36¾	+ 2½
Hammond Corp.	137½	8½	223	101½	9½	95½	- ½
Handleman	47	29	2025	14¼	12¼	13½	+ ¾
Harvey Group	87½	3½	221	5¼	4¾	47½	- ½
ITT	67¾	457½	2553	52¼	49½	49½	- 2
Instruments System Corp.	12	4½	282	4½	4½	4¼	Unch.
Interstate United	13½	6	294	8¾	7½	85½	+ 1
Macke	16½	8¾	296	13¾	127½	127½	- ½
Matsushita Electric Ind.	28½	16¼	730	24½	237½	249½	+ ½
Mattel Inc.	52¼	18½	1111	23½	20	20½	- 1¾
MCA	35¾	17¾	114	25	24¾	24¾	Unch.
Memorex	79½	19¼	1127	26½	23½	23¼	- 7½
MGM	267½	15½	191	187½	167½	18¼	+ 1¾
Metromedia	39	17¾	188	36	35¾	35¾	- 5½
3M (Minn. Mining & Mfg.)	83¾	74¼	1131	82½	77½	82	+ 3¼
Motorola	122¾	51½	578	125	113¼	120½	+ 7½
No. American Philips	39¾	217½	170	36½	35¼	35½	Unch.
Pickwick International	51½	32	215	45¾	42½	45½	+ 1½
Playboy Enterprises	25½	16¾	146	18¾	17	17½	- ¾
RCA	45	26	2364	35¾	34¼	34¾	+ ¾
Servmat	40¼	25½	326	33	32	32¼	Unch.
Sony Corp.	44¼	14¼	1360	41½	38½	40½	+ 17½
Superscope	32½	9½	195	14¼	12¾	13	Unch.
Tandy Corp.	49	30¾	784	39½	36½	38½	+ 2¼
Telex	22¾	7	1819	8¼	7	7½	- 1
Tenna Corp.	11½	4¼	188	7½	6¾	7¼	+ ½
Transamerica	22½	137½	2104	18¼	179½	18	+ ½
Triangle	22¼	14¾	58	157½	14¾	15	- 5½
20th Century-Fox	17	17½	623	10	9¾	9½	- ½
Vendo	19½	97½	66	165½	15¾	16	+ ½
Viewlex	127½	5½	278	7¼	65½	65½	Unch.
Warner Communications	15¼	257½	910	46¼	42½	45¼	+ 2¾
Wurlitzer	20¼	10½	26	165½	16	16¼	+ ½
Zenith	547½	36¾	648	43¾	42	42¾	+ ½

As of closing, Thursday, July 27, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	6¾	6½	6½	Koss Electronics	11¼	10¾	10¾
Bally Mfg. Corp.	49¾	45¾	47¾	Magnetic Tape Eng.	5½	4	37½
Cartridge TV	24½	237½	24	M. Josephson Assoc.	15	147½	14¾
Data Packaging	6½	6¼	6¼	Mills Music	13	12	12½
GRT Corp.	3½	3¼	3¼	NMC	11¾	11	10¾
Gates Learjet	14	13¼	13	Recoton	4	37½	37½
Goody, Sam	7	6¾	67½	Schwarz Bros.	-	-	8¼
Integrity Enterta.	5¼	2½	5	Telecor, Inc.	28½	26½	27
				Teletronics Int.	14	10	14¾

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

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

# Capitol Bolsters C&W Wing

• Continued from page 3

Wade Pepper, the firm's country promotion manager for the past four years has been named to the newly created post of vice president, country and western sales and promotion, reporting to marketing vice president Brown Meggs; Pepper's group of regional country promotion managers will be increased and additional funds will be allotted to the promotion budget in support of new country releases; and Capitol will strengthen and enlarge its A&R staff in Nashville.

## Menon Emphasis

Menon added that "Country music is a most important segment of repertoire to our label . . . and it is our intention to expand our efforts in both the A&R and marketing areas."

Others attending the meetings, which marked Menon's first visit to Nashville, included: Mauri Bathower, vice president, A&R; Brown Meggs, vice president, marketing; Ken Nelson, vice president, country and western; Barry Kimmelman, Capitol Industries' vice president, administration; Wade Pepper, national country and western promotion manager; Dan Davis, country and western merchandising manager; Happy Wilson, manager of the label's Nashville office and professional manager of Central

Songs; Earl Ball, country A&R producer headquartered in Nashville and Steve Stone, country A&R producer from Hollywood.

# Zenith Buys S.F. Indie Dist.

SAN FRANCISCO — Zenith Radio Corp. has purchased H.R. Basford and its Independent Music Sales record distributorship subsidiary. The move by Zenith marks its first purchase of an independent record distributing firm. Jack Solinger, Independent's president, indicated the current staff and policies of the company would continue under the new ownership. Independent was established as a subsidiary of Basford two years ago. Basford has been a distributor of Zenith products for 35 years. It was founded in 1906 as an appliance distributor but was a manufacturer during World War II.

Since 1950, both Basford and Independent, which has been in the record business 27 years, have been employee-owned.

Among the lines, which Independent handles are, A&M, Chess/Janus, Bell, Stax/Volt, Motown, Vanguard, and Metromedia.

# THE WORLD OF THE MUSIC PEOPLE



**On Columbia and Epic Records**

## LOOKING BACK TO TOMORROW

Columbia Records 1972 Convention

Address by

Clive Davis, President

You know, as I sat down the other day to consider what I wanted to say to you today, I got an immediate pang of concern that I might have exhausted the really vital subjects in my past talks to you. But fortunately this business we live and breathe daily is fascinating; challenges are new every day, if not every hour. The pace is frenetic—the involvement is intense and the potential possible business swings are quite violent. So we come to work every day—or wake up at work each day—as the case may be—and race through the bullets, the hitbounds, the calls, the gossip, the highs, the lows, the deadlines and in a final state of exhaustion try to relax at night in bed with Gavin, Rudman, Hamilton, Music Week, Melody Maker, Rolling Stone, Cash Box, Record World, Billboard, Variety, Crawdaddy, Rock and Creem. Just contemplating all this gave me a clue about today. How about a breather—a reflector—a planner—how about a step backward and a step forward at the same time that will help illuminate the present. How about a speech entitled “Looking Back to Tomorrow”?

In the world outside of music we have just left behind a year during which Rolls-Royce went bankrupt, an 18-year-old was elected mayor of a city, the incumbent President of the United States made trips to Peking and Moscow, the Newport Jazz Festival took place in New York City, an automobile manufacturer recalled over a million cars, a black woman made a significant run for the Presidency of the United States. It was a year in which many things that could not happen *did* happen. It was a year of transformations, of surprises, of contradictions.

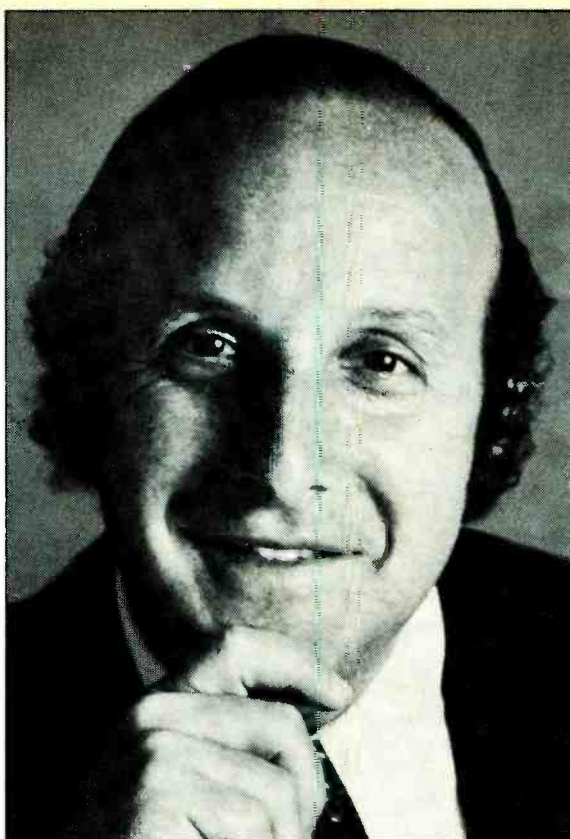
In the sphere of religion, many theologians, learned men mind you, buried God and declared him dead for all intellectual intents and purposes. But then, out jumped the Jesus freaks, a giant movement in T-shirts and blue jeans who sing hymns to the twang of electric guitars. And those who haven't been able to go quite that far have lapsed into an incredible revival of witchcraft, metaphysics and astrology.

Yes, outside the world of music, it has been that kind of a year for all of us since Los Angeles. The tides of change have been running—fast. Transformations in public tastes, inconsistencies in industry practices, unforeseeable calamities and unexpected windfalls. A year of contradictions, of differences. But also of reorganization, of reassessment, of resolve.

It's funny how the two worlds in which all of us here today live resemble each other, mirror each other, affect each other. In the musical world that we inhabit, we surely have come a lot farther in the past year than the 8,000 miles from Los Angeles to London. But in this period of radical society shifts and changes, it is wonderfully refreshing and indeed therapeutic that we should be here in this truly civilized land.

It's the first time we have held our annual convention out of the Western Hemisphere. It's the first time many of you ever have had the opportunity to visit a foreign land. It's the first time I ever saw a desk sign which read: “Piccadilly Circus is not a pornographic book store.”

It is also the first time we have been far enough away to sit back—to really sit back—and take a reflective view, to reexamine what we have done to meet the changing times, to spell out our attitudes, philosophies and strategies, to restate our commitments. In short—London now, this week, seems most appropriate to gain perspectives,



to contemplate, to take a look back to see where we are going. Let's be nostalgic for a moment or two. Not to beat our chests about how good we have been or how nice and pleasant the past has been. Let's leave that euphoria to others. But to gain insight, to achieve clarity of thought and purpose, to understand where we are today.

Let's go back to 1966, another year of change and changeover. Goddard Lieberman—the man who started us on the road to the leadership we enjoy today, the man who set patterns, who established traditions, who taught all of us how to meet the challenges of our times. . . .

Goddard Lieberman set a tempo, a rhythm of accomplishment to live up to. We applaud his presence.

Columbia had built a great legacy by 1966. First, we had the finest sales and marketing organization in the industry. Second was the number of great middle-of-the-road artists who gave us consistency and continuity: Andy Williams, Barbra Streisand, Mitch Miller, Ray Conniff, Tony Bennett. Third was the pre-eminence on Broadway, a vital musical center, housing on our label, “My Fair Lady,” “South Pacific,” “Sound of Music,” “West Side Story,” “The Most Happy Fella,” “Flower Drum Song,” “Kiss Me, Kate,” “Camelot”—a golden treasury. And fourth was the quality of the contemporary artists: Bob Dylan, Simon and Garfunkel, The Byrds.

Columbia was selling at least one out of every nine records then. We were consistently at the top of our industry. But signs of change were in the air all around us. The sing-a-long concept was losing its chorus of voices and Broadway hits just did not have the same luster. These two bulwarks of strength for Columbia were losing vitality and fast. Also, classical war-horses in their twelfth different edition had lost their zing and escalating costs made the housing of three symphony orchestras an impossible burden.

Skirts were going up. Restraints were coming down. “Sound” stirred the young masses as never before. Man was preparing to walk on the moon or march on Washington. Youth was awakening—and music was their main method of communication. Energy was to be the hallmark of the music. All the signs were clear that although we had to concentrate on maintaining the stature and sales of our significant MOR and country roster, the key was to create a company from scratch that would be attractive to the piercing new voices and virtuosos that were bubbling out seemingly everywhere.

Diagnosis is one thing.

Remedy is quite another.

The faces all around this room today show the result of working tirelessly to change—change from within—to help the best of those with us grow and change and adapt to the revolution that was occurring—and to reach out on the outside

for those who could bring fresh injections of new ideas and vitality.

We created a home for the brilliant careers of Blood, Sweat & Tears, Chicago, Santana, Janis Joplin, Laura Nyro, Sly & The Family Stone, Leonard Cohen, Donovan, Johnny Winter—just part of an unparalleled list of great talents. We were maintaining the brilliant careers of the stars we had from 1966—then profiting additionally from the musical format of many television shows that exploded the careers of Andy Williams, Jim Nabors and Johnny Cash to sensational heights—and lastly, broke more new artists than most of our competitors combined. We led the rest of the industry in the marketing world and changed the future course dramatically. We rapidly moved into total Columbia wholly owned distributorships for the Columbia label and then for the Epic label. We established a variable pricing policy based on common sense economic principles. We phased out the monaural record. We accelerated our ownership of our companies in every major market of the world.

By the end of the decade, our position as leader of the industry was acknowledged by all. No other company had ever reached such heights. A roster of major artists, superstars if you will, unmatched in numbers and importance. Repertoire that covered all aspects of the industry. (Someone remarked once that “the only thing we didn't sell was silence. . . .” though Paul Simon might even argue that conclusion.)

In addition, we had a field force with a beautiful feel for the market.

Columbia was Number One. Period. With one out of every five records sold by it.

The decade we had just left was a phenomenon. Perhaps the most revolutionary decade in history. Perhaps not or perhaps a forerunner of things to come.

The sixties had begun with the end of Nixon. And ended with the beginning of Nixon. It was an age of Kennedys and kings. Of White Houses and white elephants. The sixties were a desperate age—and an age of contradictions. Songs came from everywhere. “Sound,” quote “sound,” stirred the young masses more than ever. Technical development, techniques of recording, availability of equipment and the ease of setting up studios almost anywhere brought an amazing number of nomenclatured “sounds” to the fore. New York, Los Angeles, Nashville and Detroit continued as popular recording centers. But suddenly there was the “English sound” and the “San Francisco sound” and “Memphis” and “Muscle Shoals.”

The young turned the decade around and took almost total control of the music of the times—almost total control of the times themselves. Unpredictable. Explosive. Concerned. Damaging. Hopeful. And so we moved into the seventies—with a spirit of adventure, with an anticipation of change, recognizing that departures from custom occur in these times as rapidly as a heart beats.

1970, however, showed disturbing signs that all was not totally upbeat. The taking of drugs with abandon threatened the life force of many and also the life blood of the music world. Great stars died to the shock and grief of millions, with our own Janis Joplin one of the victims. Others became incapacitated, going through life and music only on momentum of the past. The disruption caused to society reflected itself in festivals—few communities wanting their parks and space used

## CBS RECORDS INTERNATIONAL

Since the advent of the 70's, CBS Records International has become the fastest growing music operation in the world. Our business has multiplied by almost 2½ times in this very short period. I attribute this to the effort and understanding of all our people who recognize the importance of music as a cultural phenomenon transcending national and language barriers.

Today, our market share in a country like Japan, where CBS/SONY is only four years old, is already more than 15 percent, and where we have companies established for longer periods of time, as in certain areas of Latin America, our market share sometimes approaches 50 percent.

Our physical expansion is keeping pace with the growth of our business, as illustrated by the recent construction of new recording studios in Mexico City, followed by the opening last month of the most technically advanced recording studios in London.

I wish to thank all those associated with CBS Records International for their deep devotion and involvement. With the knowledge, professionalism, imagination and drive that has characterized this organization, I feel sure that we will continue as the leader of the world's music industry.

Walter Yetnikoff

President, CBS Records International



## A FOREIGN AFFAIR—A LOVE AFFAIR

In Germany the poster reads *Johnny Cash in Deutschland, Star der Fernsehendung*. In Mexico City the graffiti says *La Musica de Janis Joplin Vivará Siempre*. In Tokyo the top female vocalist is Mari Amachi on CBS/SONY.

They are part of the scene that makes up CBS/International. A small part.

There are other sounds, other voices criss-crossing their excitements back and forth around the globe from the U.S. to Australia, from Greece to Hong Kong, from Milano to Rio de Janeiro. The voices of salesmen, promoters, music men, recording engineers. This, too, is CBS/International.

So are the 60 subsidiaries in 26 markets, the thousands of people in more than 100 countries, a multi-lingual orchestration of the sound of growth.

It's all very new. The telephones sang out yesterday or early this morning: "The tapes arrived this morning from half way 'round the world." "Our country's star will record tonight." "The artwork for the album cover is at the engravers . . . shipment is set for tomorrow."

This, too, is CBS/International. This is action. Business. A feeling of size and security and stability. There is another feeling—of trust, of person-to-person relationships, of accord and we're-all-part-of-one-big-happy-family.

The family began about ten years ago. A hit record was shipped from New York to London and reached the Top Ten. A rock group marched out of a studio in Germany with a hit that made it in Argentina. A song was air-mailed from Venezuela to Sweden. The era of cooperation had begun. The growth was pregnant with ideas. Retail stores were purchased. Studios. Resident organizations were started. Nationals were employed to manage CBS affairs in their homeland.

There was nothing magical about the plan and the program. There was and is something magical about the way it was put into effect, the way it worked, the way it keeps on growing.

Ten years ago there was a void internationally in the record business. Recording artists in the U.S. were limited to a very few companies organized well enough to spread their hits over the world, to handle the manufacture and promotion, to guarantee collection of royalties, to furnish complete and professional services in every phase of the record and music business.

CBS/International stepped into the void. And filled it.

Andy Williams had a hit in the United States with the "Godfather" theme. Now it is on its way under such titles as *Parla Più Piano* in Italy, *Parle plus bas* in France, *Sprich zart von Liebe* in Germany and *El Milagro del Amor* in Spain.

The artist in each case is still Andy Williams; the foreign language versions are his.

Simon & Garfunkel's "Bridge Over Troubled Water" reached the 4,000,000 mark outside the continental limits of the U.S. There are dozens of other evidences of the great movement of American hits to foreign lands—and the CBS artists are enjoying new acclaim—international acclaim . . . and sales.

It works in other directions, from there to here, from there to there. And back again.

Massimo Ranieri is a CBS star in Italy. His record is a hit in South America. Chicory Tip is a major rock group in England. It, too, is on the top of the Latin American and European charts.

CBS stars appear at the Grand Gala du Disque Populaire in Holland. And their records sell in Canada. Canadian stars like Bruce Cockburn and Space Opera are about to be popularized in the U.S.

Johnny Cash is as popular in Europe as he is in America. Johnny Nash, an American, is now based in London. His recent recordings there are smash hits. And CBS/U.S. is helping make him a star all over again in his homeland.

There are other stars in the CBS/International galaxy. In France—Joe Dassin, Marcel Amont, Gilbert Montagne and Gerard Lenorman. In Spain—La Compañia. In Germany—Mary Roos and Roberto Blanco. Throughout Europe—Ivan Rebroff. In Brazil—Roberto Carlos, and in Argentina—Sandro.

The growth continues. CBS/International opens a new office in a new country. Management is hired. Personnel is recruited and trained. And the mushrooming begins. In programs. In cooperation. In sales.

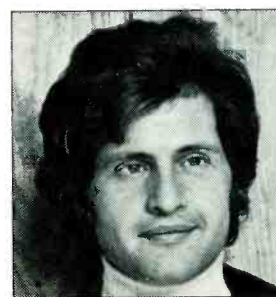
The outlook for one world for CBS/International is most encouraging. Organizations are in the planning stage in Yugoslavia and in Hungary. Conversations are in progress in other Iron Curtain countries. The defenses are coming down. The atmosphere of cooperation is warming up.

The CBS/International sound is a very special one. "Giuseppe, it's Klaus?/Où est 3, Rue Freycinet?" "Walter, where is Chicago? Have they finished their live recordings in Osaka yet?" Phone calls. Teletypes. Radio messages. Music. Music. Music.

The history of CBS/International is just beginning. The eyes and ears of the world are focused on its future. One world. One world for the world of The Music People at CBS/International.

By the way, that sign in Mexico translates to read:

"Janis Joplin—Her Music Lives On."



Joe Dassin



Roberto Carlos



Ivan Rebroff



Johnny Nash



La Compañia



Mary Roos



Bruce Cockburn



Chicory Tip

# THE WORLD OF ROCK



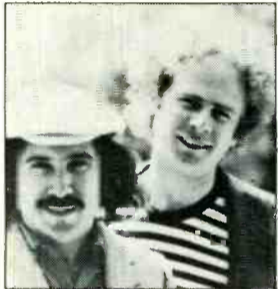
Bob Dylan



Sly



Chicago



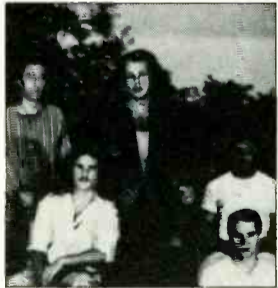
Simon & Garfunkel



Kris Kristofferson



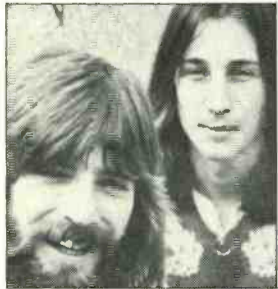
Santana



Manavishnu



Dr. Hook



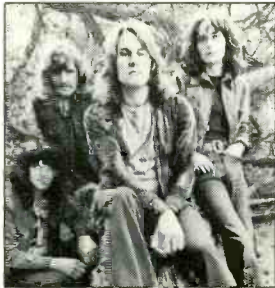
Loggins & Messina



Edgar Winter



B&T



Ten Years After

If Columbia-Epic were not a place where young, unknown or unestablished artists could come and carve out their own identity—with help, but not interference—would the following things have happened?

— Would an unheard-of young poet who wrote and sang and played guitar and didn't revere anybody, except maybe Woody Guthrie, have come to Columbia as Bob Dylan?

— Would anybody have been able to walk in with an acetate of a group that mixed an R&B rhythm section and rock lyrics that raised serious questions in a combination that sounded like nothing else in the world and establish Sly Stone?

— Would Janis Joplin have given us the time of day?

The point is this: we know enough to know that you can't close down the patent office because everything has already been invented.

— Would a group with a sound based on 12-string guitar who wanted to make rock out of folk songs have been allowed to get off the ground as The Byrds?

— Would Chicago, Blood, Sweat & Tears and Chase have brought their horn innovations and new rock possibilities here, and supposing they did, what would have happened if we'd believed the people who said "it would never sell?"

— Would a young woman who wrote songs with lyrics that probed a little too deep for comfort have been heard as Laura Nyro?

— And what impelled two young men named Simon and Garfunkel to bring their recording careers to Columbia?

— Would Santana?

Of all the categories of music, rock is the *most* variegated, the *most* diverse.

Of all the categories of music, rock is the most volatile—the most subject to change, the most potent in causing other changes to happen. Perhaps evidence that we know this is the list of artists who have broken through during the past year:

- The Mahavishnu Orchestra
- New Riders of the Purple Sage
- Loggins & Messina
- Looking Glass
- Doctor Hook and the Medicine Show
- Nils Lofgren + Grin
- Argent
- Redbone
- The Firesign Theatre

Look at the variety of different expressions in these few—from the electrifying vitality of The Mahavishnu Orchestra to the compelling drive of New Riders of the Purple Sage and the rocking harmonies of Loggins & Messina. And these are just *some* of the paths that rock music is taking.

Billy Paul—who has almost created a new style, something like Easy-Listening Soul—is getting incredible air play. Nancy Wilson wrote of him: "Billy Paul is singing great stories, but with a new approach. It is truly beautiful."

Harold Melvin and the Blue Notes are getting across-the-board R&B play and chart prominence with considerable Top 40 as well. After 15 years of dues-paying, they are breaking through into national recognition.

The O'Jays—with their first album release—look destined to be in the Top 10. Only out a few weeks, the album's got bullets on all R&B and pop charts and jumping up numbers every week.

Add to this the continuing strength of artists who have broken through before, some who have changed directions, all of whom have grown:

- Johnny Winter — The Chambers Brothers
- Ten Years After — Spirit
- Tom Rush — Billy Joe Royal
- Jeff Beck Group — The Association
- The Hollies — Ian and Sylvia
- Boz Scaggs — PG&E
- Argent — Tim Hardin
- Edgar Winter — John Paul Hammond
- Poco — P.F. Sloane
- Taj Mahal — Crazy Horse
- Leonard Cohen — It's a Beautiful Day

There are also major artists who, we feel, have not reached the mass audiences which their work deserves, although they have achieved critical acclaim and have established reputations. Eric Andersen, with the recent release of his first Columbia album, *Blue River*, is about to achieve wider popularity than he has ever known before.

Loudon Wainwright III, one of the finest songwriters today, will also find the listeners he should have with his forthcoming Columbia album.

Kris Kristofferson was emerging as an artist when he joined us, but the incredible flowering and recognition of his talent that has come to him recently is a satisfying realization of that talent.

There are also artists who have had some firm, substantial success in the past, who are now about to move in their own individual directions:

Bonnie Bramlett and Delaney Bramlett, who are both moving on to solo careers, are making that move on Columbia.

Colin Blunstone, former lead singer with The Zombies, caused a stir with his recent album on Epic, fusing music forms and displaying a distinctive talent.

Barry Mann, Mac Davis, successful songwriters, have started their own performing careers—each have debuted an album with us and both are preparing their next records.

Other new artists have just begun to make their mark, but we will be hearing much more from them. The Rowan Brothers; Chi Coltrane; Bill Quateman; Pamela Polland; Mother Night; Blue Öyster Cult; David Bromberg; Sweathog; David Buskin; Shel Silverstein.

Gentle Giant, appearing on the horizon like an English Paul Bunyan, is a group of sophisticated rock musicians. As of now—until the release of their first Columbia album later this year—all we can say is that they are highly melodic and the buzz-of-mouth on them is loud enough to be heard across the ocean.

And—bringing it all back home—we have a new solo artist in the studio. New, that is, as a solo artist. Art Garfunkel.

There are no buttons we hang on people at Columbia. There are as many divisions of rock, as many styles, as many approaches, as many possible mathematical mixes as there are people.

And people are what we record, not styles, sounds, images or categories.

It works out pretty well, for one reason: *people* are around a whole lot longer than trends.



# THE WORLD OF COUNTRY

It's surprising that everybody seems so surprised about country music. Did they think it would be left behind as the rest of music continued to spread over international borders, across oceans, across generation gaps and language barriers?

If anything, it seems to be leading the way!

A few weeks ago, 20,000 music fans—youngsters with long hair, middle-aged couples wearing ties, older folks holding hands—filled a huge auditorium, screaming their enjoyment at the sound of country music. The concert, a big night in a big city, wasn't happening in Houston or somewhere way down south of the Mason-Dixon or any place that had the air of country. This event was in New York City. Madison Square Garden.

This past season another concert, similar in content, was one of the major attractions in London, England. In Japan, local talent is tuning into the sounds of Nashville as radio stations program more and more of "the Grand Ole Opry kind of music."

Country music has overflowed to Canada, enlivened the populations of Mexico City and Paris, attracted new listeners by the millions around the world. It's moved from Nashville to Nagasaki, from Memphis to Mandalay, and beyond.

In a world of young people, of older people, of people, in a world of changing times and friendlier attitudes, country music is a phenomenon. It makes it.

We hear Johnny Cash or Tammy Wynette or Lynn Anderson and accept them for what they are saying, for the truths they are singing, the everyday emotions of love and turmoil, of wanting a man or a woman too much, or wanting out forever.

They are singers with universal messages. The songs are no longer just about a gingham gown in Kentucky, or a drunken night in New Mexico, or a prison riot in any prison in any border town.

Johnny Cash aroused a nation with his appearances at Folsom Prison. He is probably the most charismatic singer alive as he sings a message song, as he talks about poor people to let them know he cares about them. There are poor people all over the world. They hear him.

Tammy Wynette's style is described in a national magazine: "Authenticity of feeling, shared feeling, is what makes . . . her hits so *real*. You can see the faces as she sings—the lonely women; the randy, transiently repentant men; the kids somewhere in the shadows trying to figure out what it all adds up to."

Lynn Anderson grew up listening to the turn of phrase, absorbing the techniques of articulating the meanings of country music. When a great song came her way, she was ready for it. So was a world of listeners. "I Never Promised You a Rose Garden" became an international anthem.

Ray Price shook up the traditionalists. Some country contemporaries gave him hard times when he began to use new sounds and modern arrangements. He was the first country artist to add a contingent of horns to his back-up band. All doubts were quickly dispelled when he started a new string of hits that included "For the Good Times."

In 1951 Carl Smith was voted the Top Country Singer of the Year. His successes continue after two decades. He has now sold more than 15,000,000 records.

From the beginning, George Jones sang of life as it is day by day—high joys, deep sorrows, the ups-and-downs of love, personal reflections, songs packed with human errors that even have a happy ending. The way he sings seems to reveal the truth, mind-cushion the pain, label the sentiment. It comes down to a voice that sounds totally biographical. Obviously, he believes in love.

Earl Scruggs earned a universal reputation as the greatest, 5-string banjo player. He has influenced a whole generation who recognize him as a virtuoso. Now, he and his new group have moved in new directions in a blending of country and rock.

Boots Randolph, saxophone virtuoso, has the proven ability to play any and all styles of music, magnificently. Charlie McCoy is probably the top harmonica player in the world.

The Chuck Wagon Gang's forte is old favorites and inspirational music; David Houston brings a contemporary approach to a traditional background; Bob Luman ranges across the boundaries of country music, crossing out limiting life styles, cross-breeding experiences. Add to the traditionalists David Rogers, Johnny Paycheck, The Carter Family, Johnny Duncan, Arlene Harden, Sandy Posey, and Tommy Cash, who sings songs about getting drunk, about getting in trouble, about not running down the country, about going home.

Then there is "the new breed." Stylists who reach back to their country roots but use "modern country" sounds, amplified instruments, hoe-down beats with a trace of rock. Barbara Mandrell, Freddy Weller (not too long ago he was a rock star, the lead guitarist of The Raiders), Jody Miller, Charlie Rich and a teenager, Tanya Tucker. They come from varied backgrounds, rural and citified. The modern touch underscores the widening appeal of the songs they sing, songs of simplicity, of "reality."

Sonny James, who recently joined Columbia's country music people, has his own formula. "He was the first to make it to the top of the pop charts with a song called 'Young Love'—not a country song, not rock n' roll, but the kind of stuff *the kids* wanted, and paid for." His talents have won him great awards. One concluded its reason with "his creation of a 'stream' of music all his own."

Country music has come country miles in the past few years. And as it has blossomed and burgeoned and spread its special joys around this world of ours, Columbia has increased its involvement, expanded its energies, embraced its future.

As the influence of the music and the country music people and the atmospheres dance across the boundary lines, Columbia will keep time, will stay in step.

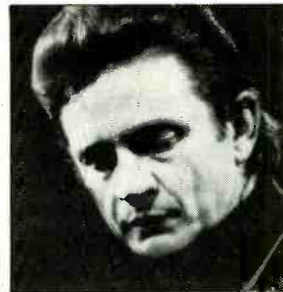
Country music grows more sophisticated each day. Urbanized. Internationalized. Changes occur. Traditions hold fast. Phenomena. And whatever the phenomenon is, it is growing and growing and growing.

Creators are not losing sight of their country origins. But they are making modifications. The result is a better, more pertinent music.

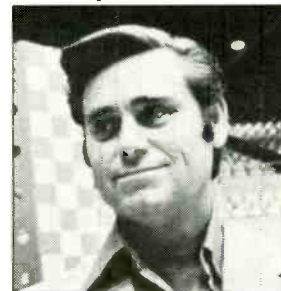
The change and the growth and the traditional and the new are coming out of Nashville's music row And moving all over the world.



Lynn Anderson



Johnny Cash



George Jones



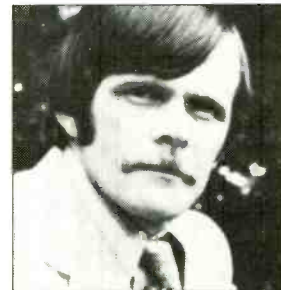
Tammy Wynette



Earl Scruggs



Boots Randolph



Johnny Paycheck



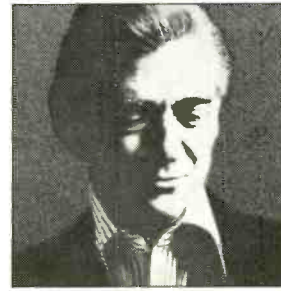
Ray Price



Jody Miller



David Houston



Carl Smith



Sonny James

# THE WORLD OF MOR.



Barbra Streisand



Andy Williams



Percy Faith



Tony Bennett



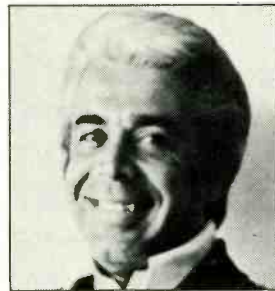
Vikki Carr



Johnny Mathis



Jim Nabors



Jerry Vale



Peter Nero



Liza Minnelli

The MOR family is the First Family of music. And for a long time the music business was a family business.

Back when there was—more or less—only one “popular” music, it was a more tightly held operation. A good deal of it is said to have come out of the Brill Building. It was possible to have a hit show on Broadway spawning songs that became favorites in dance halls, on radio and via sheet music on the living room piano. This can still happen, but the family has spread out a lot since those days. It’s moved south and west. But Middle-of-the-Road remains the heartland of music.

Andy Williams has got to be president of this country. For Columbia, Andy has sold over twenty million records. A dozen of his LP’s (to date) were Gold Records. Today he records his hits in German and Japanese, as well as English, having picked up followings in those far-away places that wait for every release as enthusiastically as people in Sacramento and Pittsburgh. If that doesn’t prove the universal love of MOR—and Andy—it can’t be done.

Barbra Streisand is something else. She seems to be the only celebrated singer in the world who designed herself, including her name. She is her own stylist—in her vocal delivery, her choice of songs, her arrangements, her clothes, her hair—you name it. And what Barbra does for Barbra is, incredibly, always right. Her voice—whether used for song or in a comedy role—is a three-octave woodwind unlike any other in the world. She is an amazement who can entertain audiences of all ages; who can transpose her stardoms from culture to culture; who can articulate, in song, the cause and effect of contemporary life styles.

Johnny Mathis has the distinction of having joined Columbia twice, a fact often obscured by his many other distinctions, such as having had a Greatest Hits album on the charts for an incredible eight years! On Columbia, he has released nearly 50 albums. Expect 50 more, for the popularity of Johnny Mathis is a constant. And what record label is not appropriately grateful for an artist like that!

Tony Bennett inspires his millions of fans with an emotional loyalty that is fearsome. To tell one that there is another singer is to risk mayhem and is really not worth arguing about. When Bennett finds a tune that is “his,” there isn’t anybody else. And Tony has, again and again, found material that not only gives him another trademark tune but gives the world a song it might otherwise not have had.

As if it were necessary to prove the power of MOR music, Columbia, last year, booked the vast Madison Square Garden for a Festival of Stars. It headlined Johnny Mathis, Vikki Carr, Peter Nero and Percy Faith’s Orchestra. Not only was the turnout extraordinary, the volume and intensity of expressed enthusiasm were what you might expect from a rock audience for their pet group. The lineup that night was reviewed as “all undisputed champions in the romantic music division.” And yet it was a lineup that, from the Columbia-Epic roster of MOR stars, could have been put into the field many times over.

Jim Nabors has risen from the lowly Gomer Pyle to a towering star, ready now to show the true power and magnitude of that big voice. Ray Conniff has assembled a vocal/instrumental ensemble that has played every living room in America—including the White House. Jerry Vale and Bobby Vinton continue year after year, hit after hit, to remind the world that having your heart in your throat can be a good thing. And from the world of country and western, brilliant luminaries such as Lynn Anderson and Ray Price can ride into MOR territory and make us wish they settled down forever.

And now, Liza Minnelli has come to the fold. Watch out. It’s a rare thing when great musical talent descends from one generation to the next. When it does happen, the effect is apt to be cumulative, like a snowball that becomes an avalanche. And that—by the reaction she gets from audiences—is what’s coming down the hill right now.

The hallmark of these artists—these potent, long-range hit-makers, is their individual power to grab hold of a tune and make it “theirs” forever. *Nobody* can sing “I Left My Heart in San Francisco” now that Tony Bennett has stamped it forever with his enormously evocative style, his ability to make every word he sings totally believable. Johnny Mathis put his brand on “The Shadow of Your Smile” in like permanent manner. Barbra Streisand’s “People” is the only “People” there should ever be. And the master himself, Andy Williams, captured the theme from “Love Story” as if he’d had a contract on it before it broke.

The same phenomenon happens in instrumental music. Ray Conniff established “Lara’s Theme” from *Doctor Zhivago* as his own. And more recently, Peter Nero broke into the best-selling category with “Summer of ’42.”

Response from MOR-lovers is apt to be a fond smile rather than a shout, a soft look in the eyes instead of foot-stamping. But once that rapport is established between a great MOR artist and the audience, it is cherished long after the shouting and the foot-stamping have died away.

Because love is forever.

# THE WORLD OF CLASSICS & PROGRESSIVES

There is no longer—if there ever was—a hard line between “classical” and “popular” music. There still remain—and always will, we believe—certain qualities: musicianship, originality, timeliness, interpretive genius. These qualities, without any other restrictions, are what keynote the Columbia Masterworks approach to classical music.

In recording classical music, just as much as in recording rock or the jazz-oriented “new music,” a sense of “today”—what is exciting to the public—is of primary importance. Not only the “air of the century,” but the spirit of the decade, the year, even the season in which we presently live.

The presence of genius in our midst, in our time, is in itself, perhaps, the most invigorating and stimulating musical experience we can have. And, therefore, prime importance is given to the work of the greats we have been fortunate enough to know as contemporaries. Heading that list in this century is Igor Stravinsky; and Columbia Masterworks is immensely proud that it has been privileged to record the entire repertoire of this composer—a great deal of it under his personal supervision.

The presence of great interpretive talent is always awesome. We do not have a Vladimir Horowitz among us by virtue of any quality *we* bring to the world; a Horowitz is a kind of miracle. It is our business only to recognize it and make available to that talent the finest we can bring to it in terms of recording techniques.

If there is an area of music that Leonard Bernstein has not—in some way—touched on during his career to date, it is certainly an obscure one. Such a man is beyond classification or comparison. He is a phenomenon. Without him, not just *one* area of music would be vastly the poorer, but all areas of music in our century.

The success that Columbia Masterworks has enjoyed in the field of classical music has not been gained by the severe application of rigid or pre-digested rules and attitudes. The only music worth having is music that lives, that literally in some way enchants us. There is a mixture of magic in what great performers and interpreters do. Magic based on great skill, on earnest training, on enormous insight into traditional sources of music—plus an element of personal involvement that marks what they do with a stigmata only they can contribute. Pablo Casals, Glenn Gould, Isaac Stern, Rudolf Serkin, Philippe Entremont, E. Power Biggs, Pierre Boulez—all these musicians—interpretive creators—accomplish this. And this is everything.

We must be open to enchantment from more improbable sources. A young man playing an electronic synthesizer plays Bach, and the results are something never experienced before. Walter Carlos has broken the ground for a new, sometimes bewilderingly evocative, realm of musical sound.

On the other side of that coin, there are established artists whose appeal seems timeless. Such an artist—if you can call that many people an artist—is the Mormon Tabernacle Choir. They contribute in a way that is pertinent today principally because the faith of our fathers becomes increasingly more precious and rare.

From the host of bright, inventive, interpretive talents that emerge in every decade, it is our job to find and encourage the few that communicate to all our senses: kinetic, emotional, esthetic, technical, etc. We believe that Nelson Freire and Pinchas Zukerman are astonishing examples of what individuals can do—basically alone—before recording companies, or the public, even become aware of them. They deserve their acclaim. We simply record their excellence.

“Progressive” has two meanings, according to the fat dictionary on the special stand. One, an adjective, denotes the constant use of new ideas, changes, moving with the times and—in music—new time signatures. The second, a noun, denotes a person who believes in change as a basic tenet of life.

In the original sense, “progressive” music has been going on since records began. Gershwin picked up diminished chords and used them in pop context. Ellington and Basie brought a whole range of sounds and accents never heard before. Dave Brubeck didn’t stick in 4/4 just because he started out in it, and he got onto campuses before most music business people knew they were there. While there are those who will tell you that Miles Davis made it because he was playing quarter-tones, the rest of us simply heard the intensity, the soul-searing personal statement that Miles was making, and maybe felt something from that message we’d never felt before.

We are feeling something, experiencing something new, because of John McLaughlin and The Mahavishnu Orchestra. We get vibrations in lobes that haven’t lit up since maybe childhood. More than anyone except Miles, perhaps, they have gotten the young audience, the rock audience, to accept the progressive elements in music. Playing the rock circuit in concentrated bookings, they have succeeded in stretching imaginations and lighting fires in minds so well, it’s a wonder they’re still legal. They present not one but a whole galaxy of ideas whose time has come.

Ramsey Lewis plays a mix of his own, a few parts rock, a few parts gospel, plus dollops of classical and blues. The recipe is his own, and he keeps it under his hat. But he’s turned people on because—whatever they are and whatever their “favorite music” is—there’s some of that in his cooking *plus* that magic ingredient that is called improvisation.

Weather Report weaves a different kind of fabric, made up to a great extent from the interplay of the individuals in the group. With Wayne Shorter coming at you one way on sax, Josef Zawinul punctuating on piano, and Miroslav Vitous walking all over the bass, the interplay and inner voicings that arise demand all the ears you can bring. And the total is more than the sum of its sensational parts; there’s a hint of the wild world of science fiction in it. The title of their new album, *I Sing the Body Electric*, comes out of Ray Bradbury via mad Walt Whitman.

This is not the intellectualization of music, it’s the musicalization of intellect (*brains*). How else to understand the altitudes reached by Ornette Coleman in his new *Skies of America*? Or the massive message that comes through—both in the music and his writing about it—in Charles Mingus’ *Let My Children Hear Music*. Read what the man says; it’s all there.

Or listen to what Bill Evans does with the piano, communicating ideas while taking you for a joy ride. With George Russell, with whom he played as far back as the 50’s, he’s produced *Living Time*—and makes the title words mean just that, extended compositions that aim for the scope of the classics.

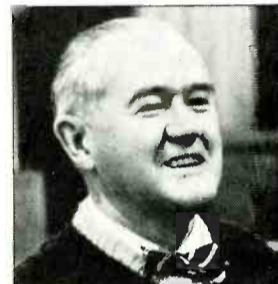
Albert Dailey, Keith Jarrett, Don Ellis and bands like Soft Machine and Compost—all these people are alike in one way: they are forever reaching, growing, pushing on past barriers so that the rest of us can come too.



Leonard Bernstein



V. Horowitz



E. Power Biggs



Stern



Walter Carlos



Gould



Entremont



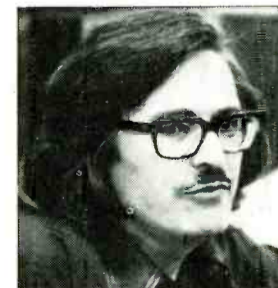
Zukerman



Miles Davis



Ramsey Lewis



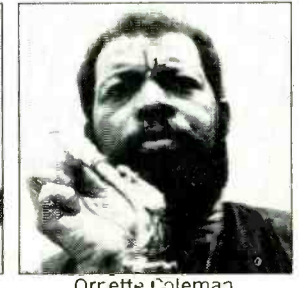
Bill Evans



Weather Report



Charlie Mingus



Ornette Coleman

for drug taking or the life style of the liberated. Bill Graham became disillusioned with his audiences, leading to the closing of the Fillmore operations. What was happening to rock? "Was rock dying?" became a most favored headline piece. It seemed as though all of music was being threatened. Television interest in middle-of-the-road and country music began to decline for reasons of its own, and gradually, our tremendous success with Andy and Jim Nabors and Johnny Cash would be facing a new challenge. The signs began showing themselves very clearly that 1966 was upon us again. These signs continued into 1971 with personnel changes taking place in Blood, Sweat & Tears and the pursuit by Paul Simon of a solo album. All of a sudden our depth was shaky.

And now I get to the point of this retrospective, and that is that your management spotted this early on—before the street would begin any speculative wonder of whether we had had it. That would come later, but by that time we were already on our way to recovery so our momentum was never totally stopped.

There is no substitute for hard work, and we all just rolled up our sleeves and got to work. Late hours, weekends, morning to night effort—dedicated effort—to keep Columbia at the forefront. More pressure to be put on the field who hadn't felt hungry pressure for years. If skin was thin, if loyalty superficial, if belief was shaky, the people left. I personally felt relieved. The best way to have healthy attrition is to lose those shifty ones to whom the grass always looks greener elsewhere plus the others who aren't committed

to fight when the going gets tough. When Bruce Lundvall was appointed to head our marketing team, he said, "When the going gets tough, the tough get going." Now, that's an attitude for Columbia Records. That's the only attitude. And so we began to work and plan and the artist roster began to be strengthened, a little at a time, perhaps imperceptibly, but then quite noticeably, right up until today. Some established artists were signed—but only those we believed had long futures in front of them: Lynn Anderson, Ten Years After, George Jones, Ramsey Lewis, Sonny James and Liza Minnelli.

New vitality was felt and experienced by some of our great stars who were encouraged time and again never to get complacent. And look what happened when inventive producing and great songs reached Ray Price, Bobby Vinton, Peter Nero, The Hollies, Andy Williams and, of course, Barbra Streisand.

But the key to a company's success must be the development of artists, the projection of new faces. We started in 1971 with the launching of New Riders of the Purple Sage, then Kris Kristofferson, then the emergence of Edgar Winter, Johnny Paycheck, Jody Miller, and now the pace has quickened tremendously with the chart success of: Doctor Hook and the Medicine Show, Loggins & Messina, The Mahavishnu Orchestra, Argent and Looking Glass.

Consider these names and then the new artists that you'll see during this convention week, and you'll recognize that the corner has been turned and the momentum is there once again. Established stars staying with it and growing, new stars developing for the future and, of course, the

long-term careers, image building that we're famous for. What better proof than the continued brilliant musical leadership we uniquely enjoy from the genius of Bob Dylan, Sly, Santana, Chicago and the man who did pull it off beautifully, Paul Simon.

Those are some of the differences from last year to now. New artists. Changing artists. Established artists moving with the tides. People.

Music People. Blood, Sweat & Tears/Johnny Mathis/Eric Andersen/Mac Davis/Tammy Wynette/Jeff Beck/Leonard Bernstein/Vladimir Horowitz/Walter Carlos/Boz Scaggs/Miles Davis/E. Power Biggs/The Firesign Theatre/Ray Conniff/Redbone/Chase/Spirit/The Association/Tom Rush/Taj Mahal. Music People.

I can go on and on and on.

Well, looking back to tomorrow is hindsight and foresight. It is examination and expectation. It is the reading of yesterday to help us write tomorrow.

Looking back to tomorrow permits me to venture into this belief:

We will write tomorrow's news.

We will innovate.

We will change.

We will meet the inevitable strains and conflicts we know must come.

We will change whatever, whenever, however is necessary to make certain that in this world of changes, nothing will change our position as the complete record company. One that is both youthful and mature, bold with a sense of tradition, innovative with an awareness of the past and, above all, committed in every sense to music.

## Columbia Records

would like to thank the people who make our business a pleasure.

**ALBUM GRAPHICS, INC.**  
745 North Dearborn Street  
Chicago, Illinois 60610

**AUDIO DEVICES, INC.**  
100 Research Drive  
Glenbrook, Connecticut 06906

**AUDIO MAGNETICS CORPORATION**  
14600 South Broadway  
Gardena, California 90248

**BERT-CO ENTERPRISES**  
1855 Glendale Boulevard  
Los Angeles, California 90026

**CRAIG-NEW ENGLAND, INC.**  
Box 8  
Bolton, Massachusetts 01740

**CREATIVE LITHOGRAPHY, INC.**  
207 West 25 Street  
New York, New York 10001

**CROWN PAPER BOX CORPORATION**  
1201 West Washington Street  
Indianapolis, Indiana 46222

**DAF CONTROL, INC.**  
22 Valencia Avenue  
Staten Island, New York 10301

**GRAMERCY LANE PHOTOENGRAVING CORPORATION**  
131 East 23 Street  
New York, New York 10010

**HARVEY RADIO PROFESSIONAL AUDIO/VIDEO SYSTEMS DIVISION**  
444 Madison Avenue  
New York, New York 10022

**HUDSON CITY PAPER CO.**  
519 Paterson Avenue  
Wallington, New Jersey 07055

**IMPERIAL PAPER BOX CORPORATION**  
252 Newport Street  
Brooklyn, New York 11212

**IRISH MAGNETIC RECORDING TAPE**  
Division of Morhan National Sales  
270 Newtown Road  
Plainview, New York 11803

**KEYSOR CENTURY CORPORATION**  
26000 Springbrook Road  
Saugus, California 91308

**LEEDAM PLATE SERVICE**  
199 Jay Street  
Brooklyn, New York 11201

**LYRIC PRESS, INC.**  
54 West 21 Street  
New York, New York 10010

**NASHUA CORPORATION**  
44 Franklin Street  
Nashua, New Hampshire 03060

**NEWTON FALLS PAPER MILL, INC.**  
1221 Avenue of the Americas  
New York, New York 10020

**THE PANTASOTE COMPANY**  
26 Jefferson Street  
Passaic, New Jersey 07055

**PIONEER MOSS, INC.**  
460 West 34 Street  
New York, New York 10001

**QUEENS LITHOGRAPHING CORPORATION**  
52-35 Barnett Avenue  
Long Island City, New York 11104

**ROLLER CORPORATION OF AMERICA**  
3601 South Clinton Avenue  
South Plainfield, New Jersey 07080

**SHOREWOOD PACKAGING CORPORATION**  
724 Fifth Avenue  
New York, New York 10019

**SOLO PRODUCTS CORPORATION**  
Cedar Lane  
Englewood, New Jersey 07631

**STERLING MOUNTING & FINISHING CO., INC.**  
305 East 45 Street  
New York, New York 10017

**TENNECO CHEMICALS, INC.**  
c/o J. C. Anglum Co.  
20 DeForest Avenue  
Hanover, New Jersey 07936

# Talent

## Michigan Fest Sept. 8-10 Widens Range of Talent

ANN ARBOR, Mich.—Top jazz and rock performers have been added to the concert schedule for the Ann Arbor Blues & Jazz Festival, Sept. 8-10, at Otis Spann Memorial Field.

While the festival has focused primarily on blues artists in past years, this year's roster, assembled by the Rainbow Corp., seeks to broaden the audience through a wider range of talent. Concerts on Friday, Saturday and Sunday will offer mixed bills, with jazz artists sharing the stage with rock and blues acts.

The first concert, Friday eve-

ning, will feature Howlin' Wolf, Junior Walker and the All-Stars, Sun Ra and his Arkestra, the Contemporary Jazz Quintet, and the Siegel-Schwall Blues Band.

### Saturday

Saturday afternoon's concert will highlight "Music of Chicago," with Muddy Waters, Hound Dog Taylor, the Art Ensemble of Chicago, and Mighty Joe Young, among others.

Saturday evening performers will include Bobby "Blue" Bland, the Charles Mingus Ensemble, Dr. John, and Little Sonny.

Sunday's first concert, in the

afternoon, will present Archie Shepp, Freddie King, Sippi Wallace with Bonnie Raitt, Luther Allison and his Band, and the Moho Boogie Band of Ann Arbor.

The final concert is scheduled to include Miles Davis, Otis Rush, Leo Smith with Marion Brown, Lightnin' Slim, Lefty Diaz and Boogie Woogie Red with the Boogie Brothers.

Master of ceremonies for all shows will be Jesse Crawford, and Saturday afternoon's concert will include a special memorial service dedicating the Festival site to the memory of Otis Spann. Spann's widow, featured in Mighty Joe Young's band, will participate in the service.

Ticket sales and advertising will be limited to the Ann Arbor area until early August, when ticket sales will then be made in Detroit and elsewhere.

Sound, lighting and stage man-

(Continued on page 69)

## From The Music Capitals of the World

### DOMESTIC

### NEW YORK

Duke Ellington and his orchestra have returned to the Rainbow Grill at Rockefeller Center. The composer-conductor-musician, recipient of the Presidential Medal of Freedom, this country's highest civilian honor, will perform at the Rainbow Grill through Aug. 24.

RCA's Jimmy Castor, on the charts with his gold single "Troglyde (Cave Man)" and his LP "It's Just Begun," is on a summer tour, in conjunction with the release of the artist's latest single, "Luther the Anthropoid (Ape-man)." Dates include Constitution Hall, Washington, July 29; Stanley Theater, Jersey City, N.J., Friday (4); Hampton Coliseum, Hampton, Va., Saturday (5); Greensboro Coliseum, Greensboro, N.C., Sunday (6); Palace Theater, Washington, D.C. (18-22); Cobo Hall, Detroit (26); Humble Park, Buffalo, N.Y., Sept. 2; Denver Coliseum, Denver (9); Miami Jai-Alai Fronton, Miami, Fla. (30); and Jai-Alai Fronton, Tampa, Fla., Oct. 1.

The New Seekers, Elektra group, are part of "Wow!", a summer television show on ABC. . . . Elektra artists on tour: JF Murphy & Salt appear at South Street Seaport, New York City, Saturday (5); Rockland County Folk Festival, Rockland, N.Y., Saturday (12); and Virginia Beach Dome, Virginia Beach, Va., Aug. 16. The Doors swing open at Summer Thing, Boston, Aug. 16, then on to Dillon Stadium, Hartford, Conn., Aug. 18; Loews Theater, Providence, Aug. 19; and Constitution Hall, Washington, Aug. 20.

The second of a series of outdoor concerts in Baltimore, entitled "On Stage Downtown" features Lionel Hampton, Wednesday (2); the Caldwell, Wednesday (9); Muddy Waters, Aug. 16; Greg Smith Singers, Aug. 23; and the Charlie Byrd Quintet, Aug. 30.

The Staple Singers, Stax artists, whose third single, "This World," was recently released from their "Beatitude: Respect Yourself" album, will be at Harlem's Apollo Theater through Tuesday (1). . . . Danny Kalb, formerly of Danny Kalb & His Friends, and his brother Jonathan, are at Cafe Lena, Saratoga Springs, N.Y., Friday-Sunday (4-6) and at Smiling Dog, Cleveland, Aug. 15-20. . . . RCA's Eddy Arnold, heavy-selling country artist, headlines the Waterloo Music Festival concert on Saturday night (5), Stanhope, N.J. . . . Trude Heller's nightclub is now open seven days per week, after having been shuttered on Mondays.

Taj Mahal on the road: the Main Point, Bryn Mawr, Pa., Tuesday-Wednesday (1-2); Black Experience Recital, Alice Tully Hall, Lincoln Center, N.Y., Thursday (3); Wildwood Central Center (with Mahavishnu Orchestra), Wildwood, N.J.,

Friday (4); Schaefer Festival, Central Park, NYC, Saturday (5) (also with Mahavishnu); Pittsburg Festival, Pittsburg, Sunday (6), with Billy Preston and Savoy Brown; My Father's Place, Old Roslyn, N.Y., Tuesday-Thursday (8-10); and Lenox Arts Center, Lenox, Mass., Saturday (12). . . . Dick Lavasky of The Music House has composed the electronic score and special sound effects for five different types of pain which run the gamut from pressure headache through swollen membranes. These sounds to suffer by may be heard on a 30-second TV commercial for Sinus Headache Formula. The spot is being aired in test markets in the Midwest.

Steve Metz and David Lipton of Victrix Productions have hired Lew Shapiro to promote "All the Time in the World," Bruce Roberts' Bell single. Shapiro will henceforth promote all new Victrix product. At the same time, Metz and Lipton have produced the music for Faberge's "Music" campaign. Scepter's Beverly Bremers sings all the vocals. . . . "Usually 43 commercials take longer than one day to complete," said the Music House's Dick Davsky, "but we were anxious to get back to our chess tournament that afternoon." The company's president was referring to the 43 TV and radio spots for S.D. Lauder Cosmetics, mixed and edited by Mike Michaels, Bob Riley and Richard Wach. Lavsky created the original music for the commercial package.

RCA's Julie Budd plays the Holiday House in Pittsburgh, Friday-Saturday (4-12). . . . Jerry Alters has written the theme for two 60-second radio spots for Mrs. Paul's Frozen Foods.

DAN BOTTSTEIN

### LOS ANGELES

Len Chandler's songwriter workshop may be holding weekly sessions at a major record label's studios, with free admission and wine. . . . Both Jimi Hendrix Experience alumni now heading their own groups, Mitch Mitchell's Ramatam on Atlantic and Noel Redding's Road on Motown's Natural Resources label.

Tom Jones finally decided to cut back his earnings a little and star in a film. . . . John Kay playing some dates with Three Dog Night. . . . Magic Grass the new house band at Magic Mountain amusement park. . . . New Orleans promoter Bill Johnston had a dixieland band meet Procol Harum at the airport. . . . Teddy Randazzo, star of "Hey, Let's Twist," returns to Las Vegas for four weeks at the International.

Yes drummer Bill Bruford said no to the group's music and split. Replacement is Al White, from the Joe Cocker tour. . . . Looking Glass here for the Whisky

(Continued on page 24)

## Charles Singers Make Debut

LAS VEGAS—For 20 years Ray Charles has used a rotating group of voices to make up his choral group, "The Ray Charles Singers." There were no permanent voices. With Perry Como returning to the Hilton Hotel July 18, a permanent 12-member night club act, the Ray Charles Singers, made their debut.

"This is perhaps the most difficult of my lifetime challenges," said Charles. "Competition is difficult. I'm doing this because I believe so strongly in the need."

Como instructed Charles to "either buy or put together a group" for the Hilton and Lake Tahoe engagements. Charles, who intends to record the new group, selected to form his own. The group includes 10 whites and two blacks. Following Como's September Tahoe engagement, Charles will book the singers as a night club act.

## Wishbone Ash Sampler Album

LOS ANGELES—In conjunction with Sampler Album tour of the U.S. by Wishbone Ash, MCA Records has released a sampler album for promotional use and delivered it to radio stations on the route that the group is taking across the country.

The sampler contains cuts from the group's three albums, including "Blowing Free" from their "Argus" LP, which has been re-recorded and scheduled to become a single. The British group was back in live action July 27 at the Armory in Minneapolis. Their first part of the tour ended when their equipment truck was hijacked recently in St. Louis.

## Reed Doing Weekenders

NEW YORK—Jerry Reed, RCA Records artist, is on a series of weekend concerts in August. Three dates will be guest appearances with Glen Campbell: MidSouth Coliseum, Memphis, July 29; Veterans Memorial Coliseum, Jacksonville, Fla., Friday, Aug. 4; and Curtis Hixon Convention Hall, Tampa, Fla., Saturday (5).

Other stops include Ozark Empire Fair, Springfield, Mo., Saturday (12); Lane County Fair, Eugene, Ore. (19-20); Kalamazoo County Fair, Kalamazoo, Mich. (24); Lake County Central States Fair, Crown Point, Ind. (26); Bucklake Ranch Fair, Angola, Ind. (27); California Expo State Fair, Sacramento (31).

## Talent In Action

### JAKE & THE FAMILY JEWELS

Kenny's Castaways, New York

The Night Owl Cafe is gone, the Lovin' Spoonful came, grew, changed and went, the other mid-60's legends made it and moved on, or gave up. But the good old days aren't over yet. Not if Jake can help it.

Veteran of two Mercury albums as half of the much-beloved Bunky and Jake duo, and of two Polydor albums as leader of Jake and the Family Jewels, the singer, songwriter and syncopated philosopher played at the Castaways last week, proving conclusively that Jake, as always, has the power to cloud men's minds. New York is a benevolent place sketched in as it is by Jake's loose lumpy rhythms and narrated with deadpan intensity in images that would do a mad cartoonist proud. Jake's always close enough to rock 'n roll to reach out and touch it, but he doesn't lean on any style but his own, a non-homogenized salad of street-singing, pop-country, jug band music and wry, absurd humor. Yes, there are doo-wops still to be found in the heart of Manhattan. May they never fade. NANCY ERLICH

"Grand Hotel" builds into a crescendo of audio flashbacks, it is a majestic contrast of music and moods. Encoring with "A Whiter Shade of Pale," they brought the audience to its feet, concluding a memorable evening.

Eagles was genuinely laid-back and mellow although their casualness in no way indicated a lack of expertise. Drawing their strength from former alignments with Poco, the Flying Burrito Bros., Linda Ronstadt and Dillard & Clark, they proved that their resources engulfed a great deal more than merely a hit single. Band members Don Henley, Randy Meisner, Glenn Frey and Bernie Leadon trade off vocal duties with ease, all singing in a pure and unstrained manner. Favorites with the audience were "Nightingale," "Early-bird" and "Train Leaves Here in the Morning."

Claire Hamill's short opening interlude showed here to be a winsomely engaging free spirit. Her

(Continued on page 24)

### PROCOL HARUM EAGLES CLAIRE HAMILL

Santa Monica Civic Auditorium, Los Angeles

Procol Harum again proved to be performers of consummate artistry and taste. They delivered an hour-and-a-half set that was unassumingly brilliant, full of range and atmosphere. Vocalist and pianist Gary Booker is the focal point of the group, his deep, sonorous stylings setting the mood for the rest of Procol's accomplished embellishments. Lyricist Keith Reid is a master of the morbidly mystical, his images dark, grey clouds of perplexity.

Two new numbers stood out in particular. "Fires Which Burns Brightly" is resplendently eloquent exuding an oddly magical aura.

Unsurpassed in Quality at any Price

**GLOSSY PHOTOS**

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

**COLOR PRINTS**  
100—8x10 ..... \$89.00

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

**Mounted Enlargements**  
20"x30" \$4.50  
30"x40" \$9.50

**COPYART**  
Photographers

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

## GENE TRACY

Comedy Star in the

## TRUCK STOP SERIES

- 1 A TRUCK STOP IS THE BEST PLACE TO EAT
- 2 69 MILES TO GENE TRACY'S TRUCK STOP 2
- 3 GENE TRACY SERVES YOU TRUCK STOP 3
- 4 A NIGHT OUT WITH GENE TRACY'S TRUCK STOP 4
- 5 GENE TRACY'S TRUCK STOP'S NO. 5 IN ENGLAND also FUNNY FACE FUNNY MAN

TAPES, LPs AND BOOKINGS AVAILABLE THROUGH

## PARTY TIME PRODUCTIONS

P.O. BOX 1574 CHARLOTTE, N.C. 28201 PHONE 704/392-0223

## From The Music Capitals of the World

### DOMESTIC

• Continued from page 23

and the Anaheim Warehouse. . . . **Jim Kale** to **Guess Who's** management office and replaced on bass by **Bill Wallace**.

**Rare Earth** drew over 17,000 to the Mississippi River Festival at St. Louis, breaking the record. . . . **Franki Valli** and the **Four Seasons** first MoWest label LP is "Chameleon" . . . **Leon Russell** grossed \$500,000 in his first 12 summer concerts. . . . **Ann Noland** in town, recording session for her rock ballet, "First Time Out," staged by the San Francisco Ballet Aug. 14. She's the choreographer.

**Black Oak Arkansas** to headline a benefit series for **Ralph Nader** this fall. Profits will go to start a nationwide network of consumer law centers at colleges.

**Heywoods** joined **Osmonds** at Madison Square Garden. . . . **Billy Preston** gets the main title theme for **Jim Brown's** "Slaughter." . . . **Carry On** does it weekends at Japanese Village.

**Tim Rose** at the Paradise Ballroom, showing off his new "Goin' Down In Hollywood" single. . . . **Ralph Story** narrated "Peter and the Wolf" at Hollywood Bowl. . . . **Marty Robbins** stars in "Country Music" for Universal. . . . **Oliver** at the Century Plaza Hong Kong Bar, a departure for the jazz room. . . . **George Carlin** and **Dan Cassidy** of the Little David label teamed at the Chicago Mill Run Theater. . . . **Billy Marvin** at the Playboy Club. . . . **Sue Raney** wrote all her own gospel tunes on "People Tree," for Light Records. . . . **Edgar Winter** joining **Jeff Beck** for three dates.

**Johnny Otis Show** on their biggest European tour yet. . . . **Neil Diamond** at San Diego Sports Arena Saturday (12).

NAT FREDLAND

**CINCINNATI**  
The **Three of Us**, who opened July 5 at the Holiday Day Inn Riverfront, Covington, Ky., have had their run extended indefinitely. Booking was made by **Don Sheets** of the D/S Talent Agency. Comprising the trio are **Mike McGuire**, organ; **Ron Leichman**, guitar, and **Glenda Helton**, piano and singer. McGuire, of Artist's Recording & Record Pressing here, is managing the group. . . . **Bob Braun**, host of the "50-50 Club" heard five days a week on Avco Broadcasting's four-city network via WLW-T here, due back this week from a 15-day tour of Hawaii on which he played host to a tour group numbering 240 people. Singing star **John Davidson** was guest host on the Braun show during Bob's first week away.

**Jim Scott**, one of the top deejays hereabouts, leaves WSAI Aug. 14 to take on the 3-7 p.m. drive-time duties at WNBC Radio, New York, where he replaces **Ted**

**Brown**, who returns to WNEW. . . . Promoter **Bob Bageris** has set **Yes** plus **Black Oak Arkansas** for a single shot at Hara Arena, Dayton, Ohio, Aug. 10. . . . Headed for the Reflections Club, suburban rock spot, are **Brownsville Station** plus the **Whiz Kids**, Aug. 2; **Cold Blood** and **Zephania Cross**, Aug. 3, and **Eagles** plus **Asule**, Aug. 17.

**Dino J. Santangelo**, producer of the **George Wein** 11th Annual Ohio Valley Jazz Festival, which chalked a record-breaking 55,000 attendance at Riverfront Stadium here Friday and Saturday (21-22), leaves here this week, accompanied by Mrs. Santangelo, for a three-and-a-half week business and pleasure tour of Italy. Santangelo has been producer of the local jazz fest since its inception.

BILL SACHS

### MEMPHIS

**Mary Nell (Tiny) Bonds**, a 358-pound bundle of rhythm, has a new release, "Don't Scratch for It," backed with "Too Much of a Man." The songs were written by **Ray Griff** and **Larry Kingston**, both of Nashville, with **Lewis Willis**, owner of Allied Studios, the producer. Tiny has just signed a contract with **Coleman Records**. . . . **Knox Phillips** of Sam Phillips Studio has produced a new single on the **Gentrys**, "Rock-and-Roll Queen," for Capitol. . . . **Jose Feliciano**, who has spent some weeks working at Trans-Maximus, will return next month for another album session.

The Mid-South Fair has completed the lineup of artists for its upcoming renewal with the addition of **Burl Ives** for a pair of Sept. 26 performances in the Mid-South Coliseum. . . . **Sidney Foster**, veteran concert pianist, played his first Memphis gig July 24 at Memphis State University. . . . The **Osmonds** played the Mid-South Coliseum July 11. Appearing with them were **The Heywoods** and **Jan Baker**.

JAMES CORTESE

## Signings

**Copperhead**, a four-man rock group based in San Francisco, has signed with **Just Sunshine Records**, which is manufactured by **Famous Music Corp.** The act includes **John Cipollina**, formerly of **Quicksilver Messenger Service**; and **Gary Phillipet**, guitar; **Jim McPherson**, piano and bass; and **David Webber**, drums. An album is scheduled for release in late fall. . . . Writer **Rory Michael Bourke** has signed with **Chappell**. Most recently national sales and promotion director for **Mercury's** country product, Bourke, while headquartered in Nashville, worked with such artists as **Jerry Lee Lewis**, **Faron Young** and **Tom T. Hall**. . . . **The Spinners** (**Billy Henderson**, **Pervia Jackson**, **Bobby Smith**, **Henry Fambrough** and **Fellipe Wind**) have signed with **Atlantic**. The group's first Atlantic single was recently released. Titled "How Could I Let You Get Away," the disk was produced, arranged and conducted by **Thom Bell** who has worked with the **Delfonics** and the **Stylistics**. The Spinners, formerly with **Motown**, are now at work cutting material for an upcoming album. . . . **Dennis Doherty**, formerly of the **Mamas & the Papas**, has signed with **Columbia**. He will be recording in August with producer-writer **Gary Zekley**. . . . **Gene McDaniels** has signed with **Sidney A. Seidenberg** for personal management, and is being lined up for performing, writing and producing assignments. . . . In addition, Seidenberg has signed a new group, **Universal Jones**, to a management contract. The act's current **MGM/Verve** single is "River," written by **Gene McDaniels**. **Universal Jones' LP**, which bears the group's name, has also been released. Members of the new set are **McDaniels**, **Sister Charlotte**, **Leon Pendervis**, **Bobby Woos** and **Maurice McKinley**. . . . **Don Gregory & the Soul Trainers** have signed with **APP Records**, **ABC/Dunhill's** soul label. The Midwest group's debut single, "Soul Line," was produced by **Carl Maduri** of **Belkin-Maduri Productions**. . . . **Ocno**, a Latin jazz-rock octet led by **Chico Mendoza**, has signed with **UA Latino**. Their August release will focus on Cuban standards with contemporary arrangements.

## 'Talking Bio' Is Happy Talk

LOS ANGELES—A "talking bio," developed by **Fat Kids Inc.** and **MCA Records**, is a major contributing factor in the growth of **Geronimo Black**, according to **Fat Kids** partners **Warren Duffy** and **Kathrine Reynolds**. Rather than turn out the usual printed biography, **MCA Records** executives thought about doing something special and **Duffy**, an ex-radio man, headed for a recording studio with group leader **Jimmy Carl Black**. In two hours, plus eight hours of editing and splicing, a talking bio was produced and 5,000 copies of a single pressed for \$300.

The next step was to set up a display in **Tower Records** on **Sunset Boulevard**. The display was a huge die-cut picture of the group and a jingle, playing on a cassette machine behind the picture said: "See this box of records. Take one. It's probably the last thing in the world for free." The box of the talking bio singles was in front of the picture of the group.

"Because of this, we gave away 500 copies of the talking bio single," **Duffy** said, "and the next week 300 copies of the album were sold. So, we know the talking bio works."

The bio single was also used in **San Francisco**, where a press party was held last week. Some 400 were given out.

"The talking bio has even been

put on the air," **Duffy** said. "It serves as a good intro to one of the cuts of the group from the real album."

So strong is **Duffy** behind the talking bio concept, that a press kit focusing on **Murray Roman**, another act managed by **Fat Kids**, will have a vinyl disk of his talking bio pressed into the front of the kit.

**Snowcone Productions**, another division of **Fat Kids**, is getting deeper into radio syndication, **Duffy** said. **Duffy**, once at **KMET-FM**, is a 15-year radio man, having worked at **WMEX** in **Boston** and in the **Washington** market.

## Astrodome Jazz Draws 48,000

HOUSTON—The first annual **Astrodome Jazz Festival** held recently in the **Astrodome** drew 48,000 to hear nearly two dozen jazz and blues artists perform. **George Wein** was producer.

Among the artists appearing included **Roberta Flack**, **Lou Rawls**, **Herbie Mann**, **Dave Brubeck** with **Paul Desmond** and **Gerry Mulligan** and the **Giants of Jazz**, **Dizzie Gillespie**, **Sunny Stitt**, **Thelonious Monk**, **Art Blakey** and **Elmer Kibson**, **Ike** and **Tina Turner**, **B.B. King**, **Cannonball Adderley** and the **Jimmy Smith Jam Session**.

## Stones: Rock With Power

• Continued from page 3

elsewhere on the tour, but **Wonder's** supple, soulful music met with some resistance as it beamed across the vast space of the hall. No, everyone was waiting for the big guys to jump into the pool.

That expectancy created a sense of communal tension that shot nervous sparks into the air and wrinkled brows throughout the security force; if that many kids react that strongly to the mere sight of **Keith Richard's** **Les Paul** being gingerly placed atop an amp, what will happen when they hit the stage?

What happens is awesome. **Chip Monck's** lighting flares, pulls back, and shafts of colored light roll across the stage as the band takes up its offensive position. **Watts** in the backfield bathed in red, **Nicky Hopkins** playing right end behind that grand, **Bill Wyman** properly inscrutable on the other edge.

And then, those first two chords, **Keith Richard** creating those same coarse wedges of rhythm that lock into "Brown Sugar," while the **Ultimate Frontman** wriggles up to the mike and the audience palpably reduces the air pressure in the hall with a single, collective intake of breath.

### High Drama

Moments of high drama are not uncommon in rock'n'roll, for high drama, pure feeling against controlled intellectuality, lie at the heart of this music. When that opening drama is somehow sustained, supported for ninety minutes, something nearly as mythical as those eight years of black vinyl and television and films and tough portraiture is being witnessed.

The **Stones** direct each moment of their act, each element of their music, toward that possibility for catharsis, and it is not unfair to suggest that, for the most part, they subordinate the individual ideas of most of their tunes to that over-all effect. Consequently, their music is as immediate, as compelling, as transitory as pop music can be, demanding a response of pure motion and uncomplicated feeling.

**Peter Rudge's** sound system and that futuristic lighting array, both extend this style, making the band appear literally larger than life. At least as vital to their music this time around are **Bobby Keys**, **Jim Price** and **Nicky Hopkins**. **Keys** and **Price** have developed a rapport on reeds and brass that is exceptional for electric music. And **Hopkins** remains one of the most stylized, immediately exciting piano players in rock, balancing funky

barrelhouse against rippling lyricism.

On specific nights, and on individual tunes, there were weak moments when **Charlie Watts** was slow on the uptake, whole phrases of **Keith Richard's** solo on "Happy" that were lost in the sauce, but, well, that's hardly surprising at the tail end of a tour.

More important has been the emergence of **Mick Taylor** as a dominant voice for the band, turning in lead guitar lines that immediately invite every emphatic modifier normally reserved for the purest and most energetic of guitarists. He's not the world's fastest, but, **Lord**, is he strong and tasty.

The tunes were primarily from the last two albums, which might dismay those who find their more recent compositions less muscular than the raw songs which first impressed the audience with their overt dynamism. As for **Jagger**, it would be pointless to rave: his presence, whether it is evaluated as a symbolic cultural value or an extension of his music, is now so firmly imprinted on our minds as to be beyond description.

### Jagger

In short, **Jagger** is, on stage, everything we want him to be, majestic satanist and icon of supple decadence. Even, for brief moments, as in "Love in Vain" and "You Can't Always Get What You Want" (treated here with a more earthbound arrangement that has abandoned those rolling, floating accents of the studio version), a voice of sensitivity, evoking a reflective despair rather than an unrefined **Will To Boogie**.

At the end, **Stevie Wonder** returns to the stage with **Jagger**. And **Wonder**, easily one of the most vital musicians in contemporary music, joins **Mick** to fuse the overdrive power of his own "Uptight" with **Jagger/Richard's** "Satisfaction." In that moment, **Wonder's** superbly articulated musicality is both displayed and overshadowed by **Mick Jagger**, by **Jumpin' Jack Flash** and that exaggerated drawl.

Because, quite simply, the **Rolling Stones** are the most powerful band in the world. Whether that power is a consequence of mere longevity, or a coincidence of musical and cultural ideas, or a media fantasy, is debatable but ultimately impossible to determine. They're the strongest. And that strength can pull 20,000 people together for two hours, leaving them dazed and weary. If a sense of loneliness hangs in the air when it's over, who's to say where that desolation originates?

SAM SUTHERLAND

AUGUST 5, 1972, BILLBOARD

## Talent In Action

• Continued from page 23

giddy laugh and lilting voice framed songs, the contents of which belied her 17 years.

SHELLY HEBER

### FOUR SEASONS JAY & THE AMERICANS

Schaefer Festival, New York

It was nostalgia night at the **Schaefer Festival** as **Jay and the Americans** and **Frankie Valli** and the **Four Seasons** brought their "super oldies" show to a wet, enthusiastic capacity crowd who had endured a brief thundershower for a journey through the past via their musical **Time Machine**.

An enjoyable evening was experienced by the audience, anxious for good, clean entertainment. On more than one occasion they sang and clapped to both groups as the nostalgia wave swept them higher and higher.

**Jay and the Americans**, minus fourth member, **Kenny Vance**, who was hospitalized, provided an extended set while waiting for the delayed **Frankie Valli**. "Only in America" and "Magic Moment" were both winners, while "Cara Mia" and "Come a Little Closer" earned them encores.

Backed by a five-man group, featuring new member **Clay Jordan**, the **Four Seasons** escorted the starry-eyed crowd down memory lane with selections such as "Rag Doll, Sherry" and "Bye, Bye

**Baby.**" Still an active recording group (**Mowest**) the **Seasons** varied their program with "Love the One You're With" and "You're a Song I Can't Sing," all new material that got favorable audience reaction. **Valli** was featured on a ballad, "If a Picture Paints a Thousand Words," which would have been better if the audience had allowed him to perform it. But it was the oldies that evoked the most enthusiastic response, gaining for both groups numerous standing ovations. **THAD MADDEN**

### THE PERSUASIONS BILLY JOEL

ELLEN McILWAINE  
Bitter End, New York

A wet, slow Friday night found a small, somewhat sullen crowd waiting for the evening's music. But a fine clutch of performances, covering a broad range of styles, made the trip worthwhile indeed, as street corner funk and polished pop music shared the air with blues and jazz.

The **Persuasions** turned in their usual strong set, but there was a surprisingly small contingent of dedicated fans present, resulting in a bit less of the feeling that group had hoped to elicit from the audience. While the crowd timidly bounced in their seats, the **Persuasions**, who had come to play, found themselves unaided by the reaction they were striving for. (Continued on page 69)

TOP QUALITY  
8X10  
PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s  
500--\$20.75 1000--\$31.75

COLOR PRINTS  
1000--\$200.00

SEND FOR SAMPLES AND PRICES  
PRICES EFFECTIVE UNTIL OCTOBER 1972

ABC PICTURES  
1867 E. FLORIDA ST.  
SPRINGFIELD, MO. 65803

THE SONG CONTEST THAT PULLS THE WORLD'S HEARTSTRINGS



Stardom can be yours.

Write us a popular song — any kind of popular song. It can be an ode to a salami sandwich with everything on it, or a boogie around your mother-in-law. Whatever makes your glowworm glitter the most. Send it to the World Popular Song Festival.

If you're a finalist, you and your singer get an expense-paid trip to Japan. If you win in Japan, you'll get three thousand dollars, and your singer will get one thousand dollars.

To enter, record your song on  $\frac{1}{4}$  inch tape at  $7\frac{1}{2}$  I.P.S., prepare three copies for voice (in English) and piano accompaniment, three copies of lyrics only; enclose your photo, your singer's photo, brief personal histories, and both your addresses and telephone numbers, and mail it all to:

Mr. Junichi Yanai, Vice President  
Yamaha Foundation for Music Education  
1-1-1 Ebisu Minami  
Shibuya-ku, Tokyo, Japan.

Entries must be in by August 31, 1972.  
Entries must be original, unpublished popular songs.

TRANSPORTATION & ACCOMMODATIONS BY

**Y A M A H A**



For contest brochure, write Yamaha Foundation for Music Education, C/O Yamaha International Corp., P.O. Box 6600, Buena Park, Calif. 90620

# Radio-TV programming

## INTERVIEW

### Sage Ponders Personalities; Mgt. vs. Programming & Women

**EDITOR'S NOTE:** This is the latest installment in an in-depth interview with George Wilson, vice president of programming for Bartell Broadcasting. Wilson has probably programmed more No. 1 radio stations than any man in the history of radio. The interview was conducted by Claude Hall, radio-TV editor of the Billboard.

**HALL:** Why is it, that in spite of the fact every good program director believes in the "personality" approach for radio, the stations that aren't personality prone seem to be the winner as often as not? Because you can look at market after market and it's usually the station that does everything by the rote, like a jukebox, that's winning.

**WILSON:** For example?

**HALL:** Well, I was going to say the typical Drake station, but Bill Drake has always argued with me that he had great personalities on all of his stations . . . and, to some extent, he has had some very excellent personalities on his stations.

**WILSON:** I think one of the greatest Top 40 personalities . . . I don't think so anymore, but I did until a year or so ago . . . was the station KHJ in Los Angeles . . . one of the greatest personality stations anywhere. Whether it was a hard Drake station or not, it was a dynamite radio station with phenomenal personalities. The only radio station that I can think of which didn't have personalities as such, in my estimation, was WABC in New York . . . my favorite station in the country other than my own . . . I've always felt that

WABC was the best Top 40 station in the nation, yet it's not a personality station in spite of the fact that anybody who listens to radio in the afternoon in New York knows Dan Ingram and he does things between the sets. In Chicago, Larry Lujack, lately of WLS, is a personality. I think Top 40 has changed in the last few years, especially in the morning, where you've got to have a personality who does more than just play the music. On all of our stations in the morning, we're heavily personality—not the typical Top 40 station. WOKY in Milwaukee, for example, is quite middle-of-the-road in the morning. And to an average radio man, I would assume, Charlie Tuna, both when he was in Los Angeles and on our KCBQ in San Diego, is a very good personality.

**HALL:** In other words, a Drake station can have personalities?

**WILSON:** Definitely.

**HALL:** And they were fun to listen to; that's why he was a winner?

**WILSON:** Well, it was a combination of many things. If you listen to a radio station that just plays the hits, it's a very dry sound and obviously you can't listen to it for a very long period of time. People like to be entertained and that's why we're there, I feel. Radio has got to be an entertainment medium and not just a music machine.

**HALL:** How do you feel about women taking a stronger role in radio?

**WILSON:** As long as it's not forced. There have been two girls who've worked with me that I felt could have been program directors. Marti Nearboss is very aware of radio.

**HALL:** Who is she?

**WILSON:** She's Jack McCoy's secretary now in San Diego. She was in Milwaukee.

**HALL:** One woman who has always impressed me as being pretty good in radio was Gini Hobbs, who's married to Ron Nichol in the Drake organization. There're about 20-25 women program directors around the country.

**WILSON:** Betty Breneman was always very aware. She used to take phone requests at KTRN in Denver when Tom, her husband, was my night-time jock. Back in about 1960, I guess.

**HALL:** Well, I've helped bring about the move of more blacks into Top 40 and MOR radio. Maybe I should try to push women into general radio a little more. Do you know there are about five black jocks in country radio now?

**WILSON:** Well, certainly Charley Pride has opened some doors in country music for more black jocks. Maybe the reason there aren't more black air personalities is not so much they weren't wanted but that they didn't want the job.

**HALL:** A good point. Back to Top 40 radio, what do you see happening in the future? Any trends developing . . . any problem areas?

**WILSON:** If there is a problem, and I don't know if there really is one, it's that the people who're programming the stations aren't sticking to Top 40 formats. In other words, everybody's scared because they're getting so specialized that they think they're going to rip off some 18-24 year old men if they don't play album cuts and, if you don't do this, you're going to lose those and, if you don't do this, you're going to lose these . . . and everybody gets worried about everything except what they should be worried about and that's: To mirror their community. If there's any problem at any Top 40 station, it's because they're not doing what they're supposed to do.

(Continued on page 31)



**BB — RADIO — WGN — McLean Pic — 8/8 NG — 23 1/2 P**  
WGN'S ROY LEONARD interviews composer-singer Don McLean (right) on a recent radio show. Chicago listeners loved the show.

## Alene McKinney Upholds KMPC

LOS ANGELES — KMPC is taken too much for granted by record promotion men in regards to breaking records, according to Alene McKinney, music director of the middle-of-the-road station. Speaking here on a panel Monday (24) with Ron Martin, program director of KGBS, and Sharon Nelson, recently music director of KHJ, Mrs. McKinney pointed out that her station has been first to play several new records and been responsible for breaking many records. MOR stations, she said, can afford to play a wide variety of product, which Top 40 stations can't. Martin referred to KGBS as featuring a Best of Everything format rather than MOR. Miss Nelson pointed out that KHJ doesn't need that much information from promotion men because of the extensive research carried on by the station on records. What KHJ does like is to be tipped off about new records that might fit its format.

These three radio people were speakers at a dinner organized by the Southern California Record Promotion Men's Association. Among the 25 promotion executives attending the meeting were Jan Basham of Record Merchandising, Rich Paladino of Elektra Records, Randy Brown of Columbia Records, and Stu Yahm, Capitol Records.

Yahm, leading off the meeting, said that he'd hear from all segments of the record industry in regards to promotion men—from radio stations, rack jobbers, retailers, concert promoters, artist managers, club owners, "and the management of our own record companies." In general, the attitude was: "You promotion guys only care about your couple of records and some hype. You don't know anything about all of the other things that make up a radio station, nightclub, or large rack jobber."

(Continued on page 29)

## 2 RADIO SHOWS YOU CAN AFFORD

### CAMPAIGN '72

a Top 40 look at this election year  
spirit • humor • fun

- Voiced by **CHARLIE TUNA**
- One Hour • Street Interviews
- Top Music • Promos • Ex. Rights

Small Markets \$54  
Medium Markets \$64  
Large Markets \$84

## CHRIST & ROCK & ROLL

a Top 40 look at the Jesus Movement

- Voiced by **CHARLIE TUNA**
- Three Hours • Star Interviews
- Unlimited Use • Exclusive Rights

Small Market \$125  
Medium Market \$175  
Large Market \$225

A Jeff Alan/Charlie Tuna Production  
Money-Back Guarantee

For Information, send coupon to:

JEFF ALAN RADIO SYNDICATION  
P.O. Box 5539  
Sherman Oaks, California 91413  
(213) 463-4195

Name \_\_\_\_\_ Title \_\_\_\_\_  
Station/City \_\_\_\_\_  
Address \_\_\_\_\_ Phone \_\_\_\_\_  
Interested In \_\_\_\_\_

12-13-59	47	10	WHAT ABOUT US	Atco 6153
12-27-59	36	8	RUN RED RUN	Atco 6153
5-8-60	70	3	BESAME MUCHO	Atco 6163
6-26-60	51	9	WAKE ME, SHAKE ME	Atco 6178
10-9-60	83	4	SHOPPIN' FOR CLOTHES	Atco 6186
2-5-61	37	8	WAIT A MINUTE	Atco 6192
4-30-61	23	12	LITTLE EGYPT	Atco 6204
8-20-61	96	2	GIRLS, GIRLS, GIRLS	Atco 6287
3-28-64	64	6	TAINT'N NOTHIN' TO ME	Atco 6287
3-13-57	18	13	COCHRAN EDDIE	Liberty 55056
9-7-57	82	6	SITTIN' IN THE BALCONY	Liberty 55087
3-1-58	94	1	DRIVE IN SHOW	Liberty 55123
8-10-58	8	16	JEANNIE, JEANNIE, JEANNIE	Liberty 55144
11-30-58	35	12	SUMMERTIME BLUES	Liberty 55166
3-22-59	99	1	CMON EVERYBODY	Liberty 55177
9-6-59	58	9	TEENAGE HEAVEN	Liberty 55203
			SOMETHIN' ELSE	Liberty 55203
11-16-68	88	6	COCKER JOE	A & M 991
6-21-69	69	6	WITH A LITTLE HELP FROM MY FRIENDS	A & M 1063
10-4-69	69	6	FEELING ALRIGHT	A & M 1112
12-6-69	30	12	DELTA LADY	A & M 1147
			SHE CAME IN THROUGH THE BATHROOM WINDOW	A & M 1147

lists by artist  
every record  
to hit every Billboard  
"Hot 100" chart

## THE NATION'S FIRST COMPLETE REFERENCE BOOK TO POP/ROCK MUSIC 1955-1970.

Includes: • Date (month/day/year) record first hit the charts  
• Highest numerical position record reached  
• Total number of weeks on chart • Label and number of record  
Lists OVER 10,000 records and 2,200 ARTISTS!!

Please send me \_\_\_\_\_ paper back Record Research, 1955-1969 @ \$15.00 each.  
Please send me \_\_\_\_\_ hard bound Record Research, 1955-1970 @ \$25.00 each.  
Please send me \_\_\_\_\_ copies of Record Research 1970 supplement @ \$5.00 each.  
Please send me \_\_\_\_\_ copies of Record Research 1971 supplement @ \$5.00 each.

Send only checks or money orders. All prices include postage.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send to: **Record Research** P.O. Box 82, Menomonee Falls, Wis. 53051



# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

George Burns is now consulting at WORD, Spartanburg, S.C., for a few days and Paul Drew was in at KAKC in Tulsa last week as a consultant. Drew has taken over consultation of the station now that Drake-Chenault is lined up with RKO General Broadcasting on a more direct basis. By that, I mean that Bill Drake is now a vice president of RKO General Broadcasting and this precludes him consulting for other operations. Anyway, Drew is bringing back Scott Seagraves at KAKC as program director; former program director Johnny Lang is going to Fort Collins, Colo., to program a station but he refuses to say which one. However, KCOL is block-programmed and KIIX is a rocker in Fort Collins, so take your pick.

\*\*\*  
Bruce Bradley is now doing the morning show on WHN, New York, and Herb Oscar Anderson has departed the station. LeBaron Taylor is now an a&r producer for Atlantic/Atco Records. As most of you know, he was one of the legendary soul jocks and has been station manager of WDAS, Philadelphia, for some while. He had produced some records a few years ago and did fairly well with them, according to a mutual friend. Now, he's going at the record business full steam. We wish him all the luck in the world.

\*\*\*  
Harry Scarborough is the new morning man at KIMN in Denver; he'd been a top-ratings gatherer at KCBQ in San Diego. Jack Stewart from Canada dropped by the office the other day; a very nice guy. He's now consulting

CFRN in Edmonton, Alta., Can. He'd been general manager of CJOR in Vancouver, B.C., Can. Clark Race, once a top Top 40 air personality in Pittsburgh at KDKA, will be on television come Sept. 16. For a whole year. His half-hour game show, "The Parent Game," will be on the ABC-TV stations in markets such as New York and Chicago and elsewhere in all. It's a weekly Chuck Barris show. Race, of course, has been working on KMPC in Los Angeles and will continue working swing shift there.

\*\*\*  
A country music station is only a few months away in New York City. Two FM stations now are evaluating the possibilities of going country and it's just a matter of time before the city will have at least one country station. Johnny Darin is slated to be the program director of KROQ (if those call letters get approved), the old KBBQ, Los Angeles. Air personalities on the new rocker, besides Charlie Tuna, include Steve Lundy, Jay Stevens and Jim Wood. Pretty heavy lineup. But, as one former heavy on the station when it was known as KBLA put it, "We were pretty heavy, too, and we didn't make it." The undercurrent feeling is that the station is somehow going to improve its signal. Whether that becomes a reality or not is still up for debate.

\*\*\*  
Lavern Drake, for a ton of years the music director of KVI in

Seattle, is shifting to KNBR in Los Angeles as music director. KNBR must have paid her a lot of money to get her to move from Seattle. Anyway, there was a big nostalgic type of dinner party for her in Seattle and George Furness and Harold Childs flew up to be among the 85 people there wishing her a fond farewell. Carl Hirsch, who'd been station manager of WCUE in Akron, is now general manager of WRCP in Philadelphia and informed me of what he intends to do with WRCP and WRCP-FM. Bob Lockwood is the new morning man at WRCP incidentally. Jack Woods, program director at KFMB in San Diego, is teaming up again with Paul Menard. Menard, known as Harrigan in the team of Hudson & Harrigan on KILT in Houston, will be part of the team now of Charlie & Harrigan on KFMB. Understand they're going to do a KHOW-type format. Kris Stevens, program director of WMYO-FM, Miami, has a single out on the Sunlight label called "Training Wheels." Why don't you guys give it a listen?

\*\*\*  
Lou Manson, studio manager of Radio Waikato, P.O. Box 9300, Hamilton, New Zealand, sent me an air check of his station and requests air checks from U.S. stations. Would some of you guys send him some tapes? George Wilson, national program director of Bartell Broadcasting, is shifting his headquarters in the near future to New York, which means that he's giving up the managership of WDRQ-FM in Detroit in order to spend more time in programming.

(Continued on page 30)

## Chuck Blore Consults KIIS

LOS ANGELES—Chuck Blore, one of the most creative men in radio at one time and a leading creator today of commercials with more than 500 award-winning spots to his credit, is returning to radio as a programming consultant. For several years, Blore has operated a programming consulting division called Programming db, but this has been in the hands of Ken Draper. Now, for the first time, Blore will take an active role in programming KIIS, a station that has been largely a nonentity in the Los Angeles market.

In regards to the format of KIIS, he said: "It'll be a remarkable radio station—dedicated to the glorification of love and living." His pet peeve, he said, was that when you asked more program directors what kind of radio station they had, they answered with the type of music they played.

"You'd expect that kind of answer from a music director, but not from a program director. KIIS will be a radio station—not as rocky as the rockiest, but the music will be incidental." He takes over control of the programming as a consultant Monday (31).

## WCBS-FM to Oldies Format

NEW YORK—WCBS-FM under new general manager John Catlett has switched to an oldies format. Other oldies formats have worked quite well in the market, specifically WOR-FM. Catlett said that his station will be different in that it will specialize in oldies typical of the New York market. "And I feel that WOR-FM has backed off this particular format approach to a great extent."

At present, WCBS-FM is not playing any new product, "although I think we'll gradually evolve into some new product later . . . in a few months." The station is still

(Continued on page 29)



**CHECK AIR POLLUTION!**  
WITH A SUBSCRIPTION TO

*Programmer's Digest*

THE BROADCAST INDUSTRY'S  
FIRST AUDIO TRADE MAGAZINE

covering airwork, promotions, contests, production, formats, history, community involvement, engineering, sales, continuity, traffic, management, FCC and many others...

6 mos. - \$35. 1 year - \$60.

send for complimentary issue and subscription rate card



P.O. Box 15721  
Nashville, Tenn. 37215  
Phone (615) 834-1951

# DON'T BE LEFT OUT IN THE COLD!

## Send Your Radio Programming Forum Hotel Reservations to the Century Plaza Now!



This year's 5th Annual Radio Programming Forum promises to be the hottest radio conference yet. But a lot of the guys who plan to attend may be left out in the cold.

You see, we've been receiving your Forum registrations without any problems. But there are a few of you who haven't sent in your hotel reservations. We've arranged some special room rates with the Century Plaza for the people who will attend the Forum. Without those reservations, you won't be able to take advantage of these special room rates. So, we suggest you send in your hotel reservation now!

Send them to:  
Century Plaza Hotel  
Los Angeles, California 90067

## Do It Now! You'll Sleep a Little Easier.

# FORUM REGISTRATION LIST

*EDITOR'S NOTE: The following is a list of a few of the people who've registered for the fifth annual Billboard Radio Programming Forum during the past weeks.*

Michael Kievman  
Vice President, Programming  
Cox Broadcasting  
Atlanta, Ga.  
James La Fawn  
Program Director  
KPRI-FM  
San Diego, Calif.  
Jack Lane  
General Manager  
KPRI-FM  
San Diego, Calif.  
John Mazer Jr.  
Program Manager  
WDEE  
Detroit, Mich.  
Michael Leventon  
National FM Promotion Director  
A&M Records  
Los Angeles, Calif.  
Andrew Myer  
College Director  
A&M Records  
Los Angeles, Calif.  
Ed De Joy  
Administrative Assistant for  
National Promotion  
A&M Records  
Los Angeles, Calif.  
Brad Cramer  
Program Director  
KRHC  
Rio Hondo College  
Whittier, Calif.  
Chris Hampson  
KRHC  
Rio Hondo College  
Whittier, Calif.  
Rick Kapko  
Rio Hondo College  
Whittier, Calif.

John Rook  
Programming Consultant  
Los Angeles, Calif.  
Red Schwartz  
Director, Special Projects  
United Artists Records  
Los Angeles, Calif.  
Perry Bullard  
Director, Radio-TV Department  
USAF Recruiting Service  
Randolph Air Force Base, Tex.  
Jim Elliott  
Assistant Program Manager  
CJOC  
Lethbridge, Canada  
Robert A. Martin  
MSG  
U.S. Army Radio  
Washington, D.C.  
James Van Orden Jr.  
Major  
U.S. Army Radio  
Washington, D.C.  
Ken Malden  
Program Manager  
WGBS  
Miami, Fla.  
Chris Jonz  
National Promotion Director  
Scepter Records  
New York, N.Y.  
Mike Shepherd  
National Promotion Director  
Monument Records  
Nashville, Tenn.  
Tex Davis  
Country Promotion Director  
Monument Records  
Nashville, Tenn.  
Dave Marshall  
National Promotion Director  
London Records  
New York, N.Y.  
Mel Turoff  
Regional Promotion Director  
London Records  
New York, N.Y.

Del Roy  
Local Promotion Director  
London Records  
Los Angeles, Calif.  
Allan Hotlen  
Program Director  
WHN  
New York, N.Y.  
Ron Mosley  
Vice President  
Sussex Records  
New York, N.Y.  
Chuck Fassert  
National Sales and Promotion  
Sussex Records  
New York, N.Y.  
Charles Kipps  
Regional Sales and Promotion  
Sussex Records  
New York, N.Y.  
Jim Stowe  
General Manager  
KVOY  
Yuma, Ariz.  
Robert Meyers  
President  
KVOY  
Yuma, Ariz.  
Chris Jonz  
Yuma, Ariz.  
Bruce Wexler  
Program Director  
WBEN  
Buffalo, N.Y.  
August Blume  
Grunt Records  
San Francisco, Calif.  
William Kelley  
Director National Radio Sales  
Storer Broadcasting  
New York, N.Y.  
William McCormick  
McCormick Communications  
Boston, Mass.  
Paul Hedberg  
Announcer  
KFJC  
Los Altos Hills, Calif.

Harold Berkman  
President  
Marina Records  
Los Angeles, Calif.  
Ron Martin  
Program Director  
KGBS  
Los Angeles, Calif.  
Tom McGinley  
Program Director  
KGVO  
Missoula, Mont.  
Al Herskovitz  
Operations Manager  
KPOL  
Los Angeles, Calif.  
Bill Gavin  
Publisher  
The Bill Gavin Report  
San Francisco, Calif.  
Janet Gavin  
The Bill Gavin Record Report  
San Francisco, Calif.  
Kay Mende  
Owner  
KUTY  
Palmdale, Calif.  
Mike Kagan  
General Manager  
Sunflower Records  
Los Angeles, Calif.  
Patrick Shanahan  
Program Manager  
WJW  
Cleveland, Ohio  
Dave McGillen  
Program Director  
WIUS  
Bloomington, Ind.  
Steve Aitken  
Sales Representative  
Watermark  
Los Angeles, Calif.  
George Savage  
Director of Marketing  
Watermark  
Los Angeles, Calif.

Don Bustany  
Producer  
Watermark  
Los Angeles, Calif.  
Tom Rounds  
President  
Watermark  
Los Angeles, Calif.  
George Jenkins  
Air Personality  
KWLS  
Barstow, Calif.  
Stan Roth  
Music Coordinator  
KFOG-FM  
San Francisco, Calif.  
Joe Myers  
Program Director  
KOYY  
El Dorado, Kan.  
Dave Klemm  
Director of Marketing  
Blair Radio  
New York, N.Y.  
Bill Huie  
Director of Radio  
Presbyterian Church in the U.S.  
Atlanta, Ga.  
Rick Donovan  
Manager, Special Projects  
Custom Fidelity  
Los Angeles, Calif.  
Ron Lewis  
Operations Director, Special  
Projects  
Custom Fidelity  
Los Angeles, Calif.  
Donald Leytz Jr.  
General Manager  
KLA  
UCLA  
Los Angeles, Calif.  
Lynn Higbee  
General Manager  
KOMO  
Kansas City, Mo.

# The British Are Coming

## A 12-Hour Radio Rock Review

PENCER DAVIS GROUP ROLLING STONES THE BEATLES MANFRED MANN I  
THE KINKS MARK FOLLY J. KRAMER DEEP PURPLE THEM CILL  
THE HOLY WHEELERS THE FONTANA YARDBIRDS LULU JONATHAN  
GEORGE HARRISON'S HERMITS TREMELOES JEFF BECK  
E FOR ALL THAT E DRISCOLL PETER & GORDON FREDDY  
THE ZEPHYRS MINDBENDERS MARY HOPKIN THE WHO  
GERRI AND THE PACEMAKERS SPRINGFIELD TRAFFIC THE BEE GEES  
PROCACIOUS KIDNEY THIEVES VID & JONATHAN GUESS WHO PROCOL HAR  
THE MOUNTAIN GOAT THE WHO THE TROGGS CREAM GEORGE  
SCAFFOLD MARIANNE FRENCHFUL JOE COCKER SMALL FACES SEEKERS FRE

The greatest hits of the sixties by the most successful British talent of that decade.

Created & Produced by: Cliff Wayne  
Narrated by: Terry McManus

CALL FOR PRESENTATION DISC (503) 686-9371  
Or Mail Coupon To:

Radio Services Division, Film House International, Inc.  
No. 16 Oakway Mall Eugene, Oregon 97401

I'd like to learn more about exclusive broadcast rights  
in my market. Please send presentation disc.

NAME & TITLE \_\_\_\_\_  
STATION \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# Alene McKinney Upholds KMPC

• Continued from page 26

Yahm countered by saying that most of those facets of the record business "don't know anything about a promotion man's job. All they see is the delivery of the latest records and the latest information on those records. They have no idea of what we do for a living. But, ponder this: We are the only people in the industry who must deal with every other phase of the business on a daily basis. This takes an extraordinary amount of knowledge and experience, an ability to converse intelli-

gently with all radio formats, sales-people, artists and managers on topics ranging from artwork on album jackets to the quality of various trombone players.

"I don't know any other segment of this business that works longer hours or more days!

"And I don't know any segment of the industry so maligned as the working promotion man."

He ended by advocating that promotion men: Educate your manufacturer, know your radio stations, relate to the human being.

The association is making an all-out drive to further the professionalism of the record promotion men through educational seminars as well as an occasional "roast" of some leading entertainment figure.

# WCBS-FM to Oldies Format

• Continued from page 27

experimenting with the music blend and the categories that will be used. At this time, the categories include pre-Beatles, post-Beatles, and the music indigenous to New York. Another CBS-FM station, WCAU-FM in Philadelphia, has been successful with an oldies format. At present, WCAU-FM is playing some current product.

Catlett was recently general manager of WBBM-FM in Chicago which has done quite well. "but just because I was successful in Chicago doesn't mean I deserve to be successful here," he said. Staff of WCBS-FM includes program manager Dick Bozzi and air personalities Johnny Michaels, Ed Williams, Bobby Wayne, Bill Brown, Don Kaye Reed, and John Vidaver.

## Yesteryear's Hits

### POP SINGLES—Five Years Ago August 5, 1967

- 1 Light My Fire—Jose Feliciano (RCA)
- 2 I Was Made to Love Her—Stevie Wonder (Tamla)
- 3 All You Need Is Love—Beatles (Capitol)
- 4 Windy—Association (Warner Bros.)
- 5 A Whiter Shade of Pale—Procol Harum (Deram)
- 6 Can't Take My Eyes Off You—Frankie Valli (Philips)
- 7 Mercy, Mercy, Mercy—Buckingham (Columbia)
- 8 White Rabbit—Jefferson Airplane (RCA)
- 9 Pleasant Valley Sunday—Monkees (Colgems)
- 10 Little Bit o' Soul—Music Explosion (Laurie)

### POP ALBUMS—Five Years Ago August 5, 1967

- 1 Sgt. Pepper's Lonely Hearts Club Band—Beatles (Capitol)
- 2 Headquarters—Monkees (Colgems)
- 3 Surrealistic Pillow—Jefferson Airplane (RCA)
- 4 Flowers—Rolling Stones (London)
- 5 The Doors—(Elektra)
- 6 Sounds Like—Herb Alpert & the Tijuana Brass (A&M)
- 7 I Never Loved a Man the Way I Love You—Aretha Franklin (Atlantic)
- 8 Born Free—Andy Williams (Columbia)
- 9 Revenge—Bill Cosby (Warner Bros.)
- 10 Dr. Zhivago—Soundtrack (MGM)

### POP SINGLES—Ten Years Ago August 4, 1962

- 1 Roses Are Red—Bobby Vinton (Epic)
- 2 Breaking Up Is Hard to Do—Neil Sedaka (RCA)
- 3 Sealed With a Kiss—Brian Hyland (ABC-Paramount)
- 4 The Wah-Watusi—Orlons (Cameo)
- 5 Ahab the Arab—Ray Stevens (Mercury)
- 6 Speedy Gonzales—Pat Boone (Dot)
- 7 I Can't Stop Loving You—Ray Charles (ABC Paramount)
- 8 Loca Motion—Little Eva (Dimension)
- 9 The Stripper—David Rose & Orchestra (MGM)
- 10 Theme From Dr. Kildare—Richard Chamberlain (MGM)

### POP ALBUMS—Ten Years Ago August 4, 1962

- 1 Modern Sounds in Country & Western Music—Ray Charles (ABC Paramount)
- 2 West Side Story—Soundtrack (Columbia)
- 2 Stranger on the Shore—Mr. Acker Bilk (Atco)
- 4 Peter, Paul & Mary— (Warner Bros.)
- 5 West Side Story—Original Cast (Columbia)
- 6 Breakfast at Tiffany's—Henry Mancini (RCA)
- 7 Rome Adventure—Soundtrack (Warner Bros.)
- 8 Best of the Kingston Trio—(Capitol)
- 9 The Stripper & Other Fun Songs for the Family—David Rose & Orchestra
- 10 Bashin' the Unpredictable Jimmy Smith—(Verve)

AUGUST 5, 1972, BILLBOARD

# Program Directors TAKE THE DAY OFF! We'll take care of your programming worries LET RSI BRING YOU THE HITS!

RSI's Hot 100 subscription service\* will provide you with ten new singles every week, picked on the basis of advance chart data and the recommendations of Billboard's review panel. These are the records—according to Billboard—that have the best chance of becoming the future chart-toppers, delivered while they're on the way up. They're what your audience wants to hear. And they'll be delivered to your door automatically, once a week . . . every week . . . for as long as you want them.

To introduce you to the largest programming service in the world, we're offering a special trial subscription: ten singles a week for 18 weeks, 180 singles in all, for only \$72.00, including all shipping costs.

Or, you may prefer our regular full-year subscription, 10 singles a week for 52 weeks, only \$195.00. It's still more of a bargain.

**RSI SERVICES ARE SOLD ON  
GUARANTEE OF COMPLETE SATISFACTION—  
FULLY BACKED BY BILLBOARD**

\* . . . or country . . . or easy listening . . . or soul



## ORDER FORM

RSI Record Source International  
2160 Patterson St., Cincinnati, Ohio 45214

Please enter my order for:

Hot 100 singles service

18 weeks (\$72.00)  52 weeks (\$195.00)

Country singles service

18 weeks (\$72.00)  52 weeks (\$195.00)

Easy listening singles service

18 weeks (\$72.00)  52 weeks (\$195.00)

Soul singles service

18 weeks (\$72.00)  52 weeks (\$195.00)

and begin my subscription immediately. I understand that if I am not completely satisfied, you will refund the full amount of the remaining portion of my service.

### REMITTANCE MUST ACCOMPANY ORDER

Please add the following taxes, where applicable:

Massachusetts . . . . .3% Sales Tax  
Tennessee . . . . .4 1/2% Sales Tax  
Ohio . . . . .4 1/2% Sales Tax  
California . . . . .5% Use Tax  
New Jersey . . . . .5% Sales Tax  
New York City . . . . .7% Sales Tax  
New York State,  
outside N.Y.C. . . . .3% Sales Tax

Airmail and  
foreign rates  
are available  
on request.

Payment for Services Ordered Above	+	Sales or Use Tax (see table on reverse side)	=	TOTAL PAYMENT HEREWITH
\$		\$		\$

SHIP RECORDS TO:

Station or Company

Attention of

Address

City, State, Zip

Ordered by

Title

PLEASE TYPE OR PRINT

## Soul Sauce

### BEST NEW SINGLE OF THE WEEK:

**"PLAY IT BY EAR"**

**SAM RUSSELL**

(Playboy)

### BEST NEW ALBUM OF THE WEEK:

**"JERMAINE"**

**JERMAINE JACKSON**

(Motown)

By JULIAN COLEMAN

Sidney Seidenberg, president of SAS/INC, announced the signing of the new group, "Universal Jones," to management. Members of the group are Gene McDaniels, Sister Charlotte, Leon Pendarvis, Bobby Woosce and Maurice McKinley. The group's current single release on MGM-Verve is a Gene McDaniels-penned tune, "River."

Jerry (Iceman) Butler is composing the musical score for Metro-Goldwyn-Mayer's "Melinda," an action suspense drama underscored by a poignant love story starring Calvin Lockhart and Rosalind Cash.

Joe Tex has decided to quit show business to become a minister in Muslim faith. Tex dropped his last name, adopted the traditional "X" and is now known as Joseph X. He received a platinum record for his recent Dial single, "I Gotcha." Tex preached his first sermon before an audience of 700 in Cramton Auditorium, Washington, D.C.

Bunky Sheppard, veteran soul label executive, is reportedly joining Cutlass records, Nashville. The label is owned by Charley Schaffer. Label has Screamin' Jay Hawkins and is ready or has signed Brook Benton. Sheppard, who had his own Bunky label, was last with Tangerine in Los Angeles. . . . Berry Gordy reported headed back to the studio full time.

#### Bits and Pieces:

Roland Bynum, program director of KGfJ, Los Angeles, will be one of the key speakers at the Billboard Radio Programming Forum Aug. 17-19 at the Century Plaza Hotel, Los Angeles. Smokey Robinson will be part of a panel of artists discussing "An Artist Looks at Radio Programming." Don Owens, Billboard's Director of Charts and Reviews, will oversee this session. . . . Mercury Records picked a hot master out of New York by The Mark IV. Title is "Honey I Still Love You."

Aretha Franklin/James Cleveland's "Amazing Grace" album has been certified as a million seller. It is our understanding "Whole Holy" will be the single from this exciting LP. . . . New Kool & The Gang on Delite is "Good Times." . . . Arthur Conley's "Rita" will be his biggest in long time, already getting good airplay in Detroit, Washington and New York. . . . Abet Records has re-released the Bettye Swann hit of 1967, "Make Me Yours" . . . while B.B. King has a blues reading of Jesse Belvin's "Guess Who" on ABC. . . . Albert King's "I'll play The Blues Review" will be at the Beach House in Venice, Calif., Aug. 2-5. . . . Martha Reeves is the newest solo act at Motown or is she still with the label?

#### New and Action LPs:

Z.Z. Hill, "The Best Thing That's Happened To Me," (U.A.); Mahalia Jackson, "The Great Mahalia Jackson," (Columbia); Ike & Tina, "Feel Good," (U.A.); Valerie Simpson, (Tamla), Labelle, "Moon Shadow," (Warner Bros.); Curtis Mayfield, Superfly, (Curtom); Cornelius Brothers & Sister Rose, (U.A.); Kool & The Gang, "Music Is The Message," (Delite); JB's, "Food For Thought," (People); Chicago, "V," (Columbia); James Brown, "There It Is," (Polydor); Ramsey Lewis Trio, "Upendo Ni Pamojos," (Columbia); Isley Brothers, "Brother, Brother, Brother," (T-Neck); and Cannonball Adderley Sextet, "Soul Zodiac," (Capitol).

#### Soul Sauce Picks & Plays:

Emotions, "I Could Never Be Happy," (Volt); Lynn Collins, "Think" (People); Whispers, "I Only Meant to Wet My Feet," (Janus); Lonnie Youngblood, "Sweet Sweet Tootie," (Turbo); Millie Jackson, "My Man Is a Sweet Man," (Spring); Geraldine Hunt, "Baby I Need Your Loving," (Roulette); Staple Singers, "This World," (Stax); Ann Peebles, "Somebody's On Your Case," (Hi); and Chi-Lites, "The Coldest Days of My Life," (Brunswick).

Billboard SPECIAL SURVEY for Week Ending 8/5/72

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	8	27	28	FUNKY MUSIC SHO' NUFF Temptations, Gordy 7119 (Motown) (Jobete/Stone Agate, BMI/Jobete, ASCAP)	4
2	1	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	10	28	26	WAS I JUST A FOOL Tyrone Davis, Dakar 4507 (Brunswick) (Julio/Brian, BMI)	6
3	3	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	10	29	32	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	4
4	4	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	9	30	33	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	4
5	6	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	9	31	36	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	4
6	8	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	6	32	40	I ONLY MEANT TO WET MY FEET Whispers, Janus 184 (Equant/Talk & Tell, BMI)	3
7	7	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Islip, BMI)	6	33	34	LOOK WHAT THEY'VE DONE TO MY SONG, MA Ray Charles, ABC/TRC 11329 (Kama Rippa/Amelanie, ASCAP)	3
8	13	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucha/Belinda, BMI)	4	34	44	CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	2
9	11	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	4	35	35	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	6
10	10	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	8	36	24	BED & BOARD Barbara Mason, Buddah 296 (Kama Sutra, BMI)	8
11	14	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	5	37	37	TEAR IT ON DOWN Martha & the Vandellas, Gordy 7118 (Motown) (Jobete, ASCAP)	4
12	9	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 5420 (Motown) (Jobete, ASCAP)	9	38	43	SWEET SWEET TOOTIE Lonnie Youngblood, Turbo 026 (All Platinum) (Gambi, BMI)	3
13	5	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	10	39	42	JUST BECAUSE HE WANTS TO MAKE LOVE (Doesn't Mean He Loves You) Moments, Stang 5041 (All Platinum) (Gambi, BMI)	3
14	20	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	3	40	—	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucho/Belinda, BMI)	1
15	16	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	11	41	41	SOUL TRAIN Ramrods, Rampage 100 (Kilyn, BMI)	5
16	12	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	15	42	45	WE'RE ALMOST HOME Solomon Burke, MGM 14402 (Hastings, BMI)	3
17	21	THE COLDEST DAYS OF MY LIFE (Part 1) Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	3	43	48	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	2
18	19	IS IT YOU GIRL Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	7	44	49	SITTIN ON A TIME BOMB (Waiting For The Hurt To Come) Honey Cone, Hot Wax 7205 (Buddah) (Gold Forever, BMI)	2
19	22	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Presley, BMI)	7	45	39	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Williams/Excellorec, BMI)	7
20	29	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	6	46	—	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	1
21	15	TELL ME THIS IS A DREAM DeFonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	10	47	—	GROOVE THANG Jr. Walker & the All Stars, Soul 35097 (Motown) (Jobete, ASCAP)	1
22	23	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	6	48	—	BABY, I NEED YOUR LOVING Geraldine Hunt, Roulette 7129 (Jobete, ASCAP)	1
23	25	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	5	49	50	WE THE PEOPLE Soul Searchers, Sussex 236 (Buddah) (Interior/Fern Cliff/Sheriff, BMI)	2
24	17	OUTA SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	14	50	—	SOMEBODY'S ON YOUR CASE Ann Peebles, Hi 2219 (London) Jec, BMI)	1
25	27	SCHOOL OF LOVE Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	7				
26	18	PEOPLE MAKE THE WORLD GO ROUND Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	9				

## Vox Jox

• Continued from page 27

WCLS in Baton Rouge, La., is losing Michael O'Conner to KTSA in San Antonio so WCLS vice president of programming Gene Nelson is looking for another air personality. Good market for a man wanting some damned good training.

★ ★ ★

The fifth annual Billboard Radio Programming Forum, which will be Aug. 17-19 at the Century Plaza Hotel in Los Angeles, is shaping up as the biggest and the best yet. Two men have really pitched in and helped me—David Moorhead, general manager of KMET-FM in Los Angeles, and Ernie Farrell, director of special projects for

MGM Records, Los Angeles. Several other men have been helpful with advice, etc., including old comrade George Furness, regional promotion man for Atlantic Records, Los Angeles. But Farrell and Moorhead have done everything from helping line up speakers to running interference. Anyway, most of the speakers and chairmen are set at this point, except for a couple of slots that demand a person outside of programming. I expect to have those slots filled by the time you read this; it's just a matter of choosing the right man. Besides all of the sessions during the day, I will have a penthouse suite in the hotel and would like to invite everyone up for a beer during the Forum. Incidentally,

Bernie Torres called my girl Saturday (she's so busy she doesn't get finished by Friday like most females do), her name is really Monica Kelly and about six or seven of the guys coming in for the Forum have already lined up dinner dates with her (boy, is she gonna get FAT). Anyhow, for those of you who don't know who Torres is, he's on the staff of Bill Drake. And he told Monica that Drake and everybody else over there was going to be on hand for the Forum. Ted Atkins, program director of KHJ in Los Angeles, is bringing most of his air personality staff (and that includes Robert W. Morgan, I guess) to the Awards Luncheon of the Forum.

(Continued on page 31)

# Sago Ponders Personalities; Mgt. vs. Programming

• Continued from page 26

HALL: This is your third venture into management . . . and you're also national program director. Isn't it difficult to do both?

WILSON: Yes.

HALL: Which one are you going to give up?

WILSON: If I have to make a choice, I prefer to stay in programming. We have a unique situation in our company at this time. Although I'm the group program director and we have meetings on basic philosophies and formats, I let each program director program his own station. It's not like they have to do anything . . . it's not all Wilson. They operate their own show. Gary Price programs WOKY in Milwaukee, Al Casey programs WDRQ-FM in Detroit, Kris Stevens WMYQ-FM in Miami, Jack McCoy KCBQ in San Diego. For example, I spend very little time in San Diego now, because we don't have any problem there. Jack McCoy is handling the station very well. He's been with me before. We know each other very well. He knows what to do. Our only problem right now is in Detroit, but Al Casey is in there and he did quite well in Miami with WMYQ-FM.

HALL: Do you get on the street much to sell?

WILSON: I do some, but selling, as such, is not one of my strong points. The fact that I'm so familiar with what we do . . . the audience we're attracting . . . I can help with sales calls and I do make calls. But I feel very strongly that the manager of a radio station has to delegate authority. The sales manager's job is to make the sales and help him whenever I can, but that's his ball game and I let him play it. I do that with everybody. I have a very strong feeling against people interfering. I feel you hire a man to do a job and if you go in and interfere it just doesn't work out. Never has any place that I've ever worked. In any case where there has been someone at a higher level who was overbearing, you just don't succeed as well.

HALL: How much involved are you in the music now at the radio stations?

WILSON: I keep very involved . . . well, I don't do the actual playlist, although I did that last week in Milwaukee . . . but please don't put this in there . . . our sheet was screwed up so I went in and straightened it out . . . made store calls and did the whole thing myself. To make sure we were playing the right records. Music is the backbone of our radio station, so if I feel we're not playing the right records or if we're staying on some records too long or too short or whatever.

HALL: Can I put some of this into our interview?

WILSON: Well . . . okay, go ahead and use it. I'll call the guy at WOKY to make sure he doesn't get upset.

HALL: How were you able to feel that they weren't playing the right records?

WILSON: I don't know . . . just a feeling. I added 13 records.

HALL: Jesus Christ! In one week.

WILSON: And they were all chart records. We just weren't playing them. One I noticed immediately was the Bill Withers record. I don't see how anybody could not play the Bill Withers record. And there was an Elton John record I added. And all of the 13 records were selling records.

HALL: Do you still have as good a rapport with the record industry as you had in the old days?

WILSON: You think I had a good rapport? I believe my situation with the record industry fluctuates. I've learned, maybe as a program director or music director or whatever category you want to put me into, that the guy promot-

ing records is doing a job, making a living for his family and so, as long as they're honest . . . well, this fellow walks in and says: Hey, man, I'm getting heat from New York on this record. Well, as long as there's a place to play the record, I'll put it on for him. But if we find out he's just shucking and jiving and it isn't true . . . doing a number, then the next time he comes in, he's cut off. But I feel that most of the guys out there in the field are just making a living and we try to treat them all as nicely as we can. It's very funny. Sometimes you're up with one company for a year and then you're down, for whatever reason. But basically, I think we try to keep a pretty good rapport.

HALL: I've always thought that, contrary to the old cliché about a record having to have it in the grooves, a radio station could influence sales of any record.

WILSON: I don't think so at all. Very definitely no. If it doesn't have it, you could play it all day long and nothing will happen. If a record is a hit and you're on it early, then you can sell it, meaning that you don't have to wait until it's a proven bit before you play it, but you certainly can't make people buy a bum record.

HALL: How much of a shot does a record get on . . . say . . . WOKY?

WILSON: It depends on the type of record. If it's a slow record, we tend to play it a little longer. If it's an upbeat type of record and it doesn't catch on with the public in a couple of weeks, well, we probably quit playing it. But I think we're pretty lenient about going back on a record if it makes it somewhere else. I think that many program directors feel against going back on a record, thinking: Well, we tried it and it didn't make it. But, well, with Billy Joe Royal records, they're usually slow starting in Milwaukee but strong finishing. We go on them, go off, then go back on them again. As long as the people want them, why not?

HALL: Do you think that WOKY is a big factor in record sales in Milwaukee?

WILSON: It is in the total sales of a record. If a record is a hit and we don't play it, we will affect the sales. I don't think we break that many records. Sure, we've broken some records, but most of the time we don't even try. Occasionally we'll try to break a record, but it's not our thing to break records, really. But, as far as the total potential sales of a record, if WOKY doesn't play it, it's not a hit.

HALL: Are you playing many album cuts?

WILSON: Never have played an album cut and never will.

EDITOR'S NOTE: More next week about the album cut in Top 40 radio.

• Continued from page 30

Wonder what it's going to be like to meet Robert W. Morgan face-to-face? Both you and I know that people never turn out to look like the mental impression you build up of them. Wouldn't it be funny if he was a fat little old lady?

★ ★ ★  
Bob (Tim West) Crandall, WIRL, Peoria, wants Norm Davis to contact him. . . The lineup at WDOL in Athens, Ga., includes new general manager Don Purvis, program director Randolph Holder, and music director Jerry Gerson. On the air, it goes like this: Chuck Giddens 6-10 a.m., Holder until 2 p.m., Lenny Christian 2-6 p.m., Gerson 6-10 p.m., Bob Rivers until 2 a.m., and David Graham 2-6 a.m., with Johnny Williams and Doug Hatch helping out on week-

ends. The station is stereo on its FM side and needs stereo singles. . . Good Lord, I think I forgot to mention that Mike Button, who used to program KNBR in San Francisco, is now program director of CKY in Winnipeg, Man., Can.! Well, it's too late now, I suppose.

★ ★ ★  
If you want to check into the possibility of renting or buying an old Lone Ranger or Shadow radio show, call Charles Michelson at 212-757-0695. Mention me and he'll give you all of the details. . . Jerry Reed has left KGKL in San Angelo, Tex., and the new program director there is Greg Williams. New music director is Dave Dumas. Reed went to New York, but hasn't reported in yet on his location up there in the giant concrete outhouse. . . Mike Mitchell has shifted from WOKY in Mil-

waukee to WKIX in Raleigh, N.C.

★ ★ ★  
Come to think of it, it wouldn't be so funny if Robert W. Morgan WAS a little old lady. As all of the guys who've lined up dinner dates with my girl Saturday will find out. But she ain't too smart either, come to think of it—'cause how is anybody to eat six dinners in three days of the Forum. Gotta be something sorta wrong there. Anyway, to get back to Robert W. Morgan, I wish I could think of something funny to say about him. If I were only Charlie Tuna, I'd have a witticism on the tip of my toenail.

★ ★ ★  
WORK in York, Pa., has been doing something pretty interesting to capitalize on the craze for nostalgia sweeping the nation. It started last March when station

Billboard SPECIAL SURVEY for Week Ending 8/5/72

## BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	12	26	25	STYLISTICS Avco AV 33023	36
2	2	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	13	27	29	BUMP CITY Tower of Power, Warner Brothers BS 2616	3
3	3	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	9	28	28	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt)	52
4	5	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	7	29	35	LONDON SESSIONS Chuck Berry, Chess CH-6002	6
5	4	A LONELY MAN Chi-Lites, Brunswick BL 754179	15	30	30	ALL DAY MUSIC War, United Artists UAS 5546	37
6	6	FIRST TAKE Roberta Flack, Atlantic SD 8230	18	31	—	MUSIC IS THE MESSAGE Kool & the Gang, Delite DE 2011	1
7	8	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	19	32	33	DELLS SING DIONNE WARWICK'S GREATEST HITS Cadet CA 50017 (Chess/Janus)	2
8	9	UNDERSTANDING Bobby Womack, United Artists UAS 5577	6	33	—	FEEL GOOD Ike & Tina Turner, United Artists UAS 5598	1
9	12	BROTHER, BROTHER, BROTHER Isley Brothers, T Neck TNS 3009 (Buddah)	6	34	34	MANDRILL IS Mandrill, Polydor PD 5025	8
10	11	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	17	35	—	FOOD FOR THOUGHT JB's, People PE 5601 (Polydor)	1
11	7	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	21	36	40	JACKSON 5'S GREATEST HITS Motown M 741 L	27
12	26	THERE IT IS James Brown, Polydor PD 5028	3	37	—	CORNELIUS BROS. & SISTER ROSE United Artists UAS 5568	1
13	14	UPENDO NI PAMOIOS Ramsey Lewis Trio, Columbia KC 31096	5	38	31	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	34
14	24	SOUL ZODIAC Cannonball Adderley Sextet, Capitol SVBB 11025	3	39	39	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	34
15	17	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	3	40	41	MALO Warner Bros. WS 2584	23
16	16	SOUL CLASSICS James Brown, Polydor SC 5401	7	41	43	SYREETA MoWest MW 1131 (Motown)	2
17	13	PEOPLE . . . HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	9	42	42	I HAD IT ALL THE TIME Tyrone Davis, Dakar DK 76901 (Brunswick)	2
18	10	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	15	43	38	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	25
19	18	FLOY JOY Supremes, Motown M-751L	10	44	—	CRUSADERS I Crusaders, Blue Thumb BTS 6001 (Famous)	17
20	19	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	25	45	46	L. A. MIDNIGHT B.B. King, ABC ABCX 743	23
21	21	DONNY HATHAWAY LIVE Atco SD 33-386	22	46	47	COMMUNICATION Bobby Womack, United Artists UAS 5539	38
22	23	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	7	47	36	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755 TRC	12
23	15	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	7	48	45	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	25
24	20	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	15	49	—	CHICAGO V Chicago, Columbia KC 31102	1
25	22	AMERICA EATS ITS YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	7	50	50	BITTER SWEET Main Ingredient, RCA LSP 4677	7

## Vox Jox

# Country Music

## Buddy Lee's Bookings Rise in '72

NASHVILLE—A phenomenal upsurge in bookings is reported by the Buddy Lee Agency here, which shows business in country music up 21% over this same period in 1971.

During the first six months of the year, the eight agents working for Lee booked 3,689 dates and will go beyond that figure in the second half.

The agency, eight years old, has 19 people on staff. In the past year, the agency has expanded its operation to the point that it can offer the artist every service from

promotion and publicity to a self-contained studio where artists may record spots for buyers to use for upcoming dates. Lee also has ties with various concerns, and can outfit an artist and his or her group with equipment, or do such diverse activities as negotiating a movie contract or TV and radio commercials.

In addition to his bookings, Lee now manages Danny Davis and the Nashville Brass, Tommy Cash and Hank Williams Jr.

Roger Jaudon, vice president of

the organization, said there will be future expansion during the coming year. Last year the agency grossed more than \$4,000,000. This year the figure will be even higher, perhaps by a million dollars.

Tommy Cash and Mel Tillis are two of the artists who will work a minimum of 200 dates this year.

## KSON To Music Pub.

NASHVILLE—Dan McKinnon, president of KSON, San Diego, has formed a publishing company to deal with songs submitted in a writing contest conducted by his station.

McKinnon already carried out a special promotion involving talent. His talent contest winners, the Brush Arbors, made their debut on the "Grand Ole Opry" last week, and won ovations. The six young men, who constitute the group, now are negotiating with Capitol.

McKinnon now has formed the House of Hits publishing firm. He has encouraged amateur songwriters to submit their material, and that found suitable will be placed with major record manufacturers. He said he already had discovered some outstanding writing.

His talent contest, conducted over a long period of time, was called "Country Star."

## Mex/Country Mix Aids R. Gonzales

SAN ANTONIO—Chicano music is making its move into country.

To the Tex-Mex people, rancho music is regarded as the Spanish-speaking version of country, much like that recorded by Ray Price in the Anglo country field, but without the fiddles or steel guitars.

Now the first record with Spanish lyrics set to an Anglo country soundtrack has been produced by Foy Lee, and features Rudy T. Gonzales. The song is called "Mandame Tu Carino."

"We had a country soundtrack of 'Send Me Some Loving' all worked out to be released by country singer Chuck Price when Hank

Williams Jr. released his version," Lee said. "So we took Rudy and recorded a Spanish version over that soundtrack and released it in the Tex-Mex field."

Gonzales, who reached prominence throughout Texas in the mid-sixties with an English version of "Together Again" when recording as Rudy & the Renobops, is excited at the results of this new experiment. According to Gonzales, the Chicano people are demanding the same type of sound on the bandstand.

"It's hard to imagine a steel guitar as part of a Chicano orchestra," Lee says. "But the sales success of this release proves that it may have a place on the Chicano music scene."

## Twin Cities' Club Folds; New Ballroom Emerging

MINNEAPOLIS — The Flame Club, a 15-year country night club in this area, has ended its country music policy. Owners Abe and Ray Perkins now will feature female impersonators.

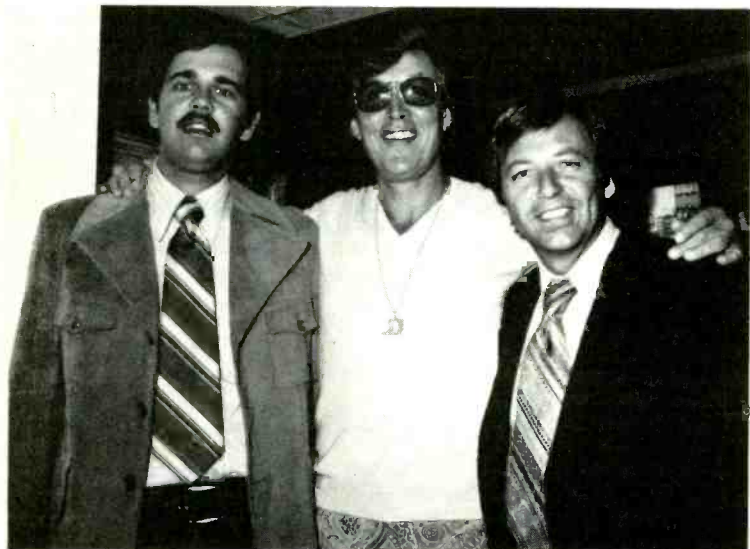
The Flame featured the leading country acts in America, with an exclusive booking by the Moeller Talent Agency of Nashville. The Perkins blamed the move on exorbitant prices.

In Nashville, veteran agent

Lucky Moeller called the Perkins "two of the finest and most honest businessmen in the industry." "But they took their biggest beating on those acts which sold between \$1,000 and \$1,800," Moeller said. "Many of them just did not bring in the business."

In neighboring St. Paul, a new club, The Nashville North, has begun operating, featuring Nashville talent. At one of the first

(Continued on page 36)



JIMMY DEAN called on KEEN Radio, San Jose, Calif., to promote his new country sausage product. He is shown here with disk jockey Bill England, left, and PD Steve Snell.

Faron Young's latest hit tells of the love of a man for his child

## 'This Little Girl Of Mine'

MERCURY #73308

*If in these trying days and time, you some times feel there isn't a God;  
Just look into the eyes of a child and you'll get a better outlook on life.*

*Have you ever noticed when someone holds a baby, they  
Always say GOD IT FEEL'S GOOD.*

*Who are they talking to then!!!!*

*I've recorded songs about cheating women and bar rooms, etc.*

*I think this piece of material is the purest I've ever sung.*

*It may not sell one record, but I feel better inside, for having done it.*

YOUR FRIEND,

*Faron Young*



BOOKINGS:  
BILLY DEATON AGENCY  
1314 Pine St.—Nashville, Tenn. 37203  
(615) 244-4259

Exclusively On  
MERCURY RECORDS

# "If This Is Goodbye" is the reunion of two giants that you demanded.

The first Carl Smith/Cam Mullins single, "Don't Say You're Mine," met with overwhelming public and radio station approval.

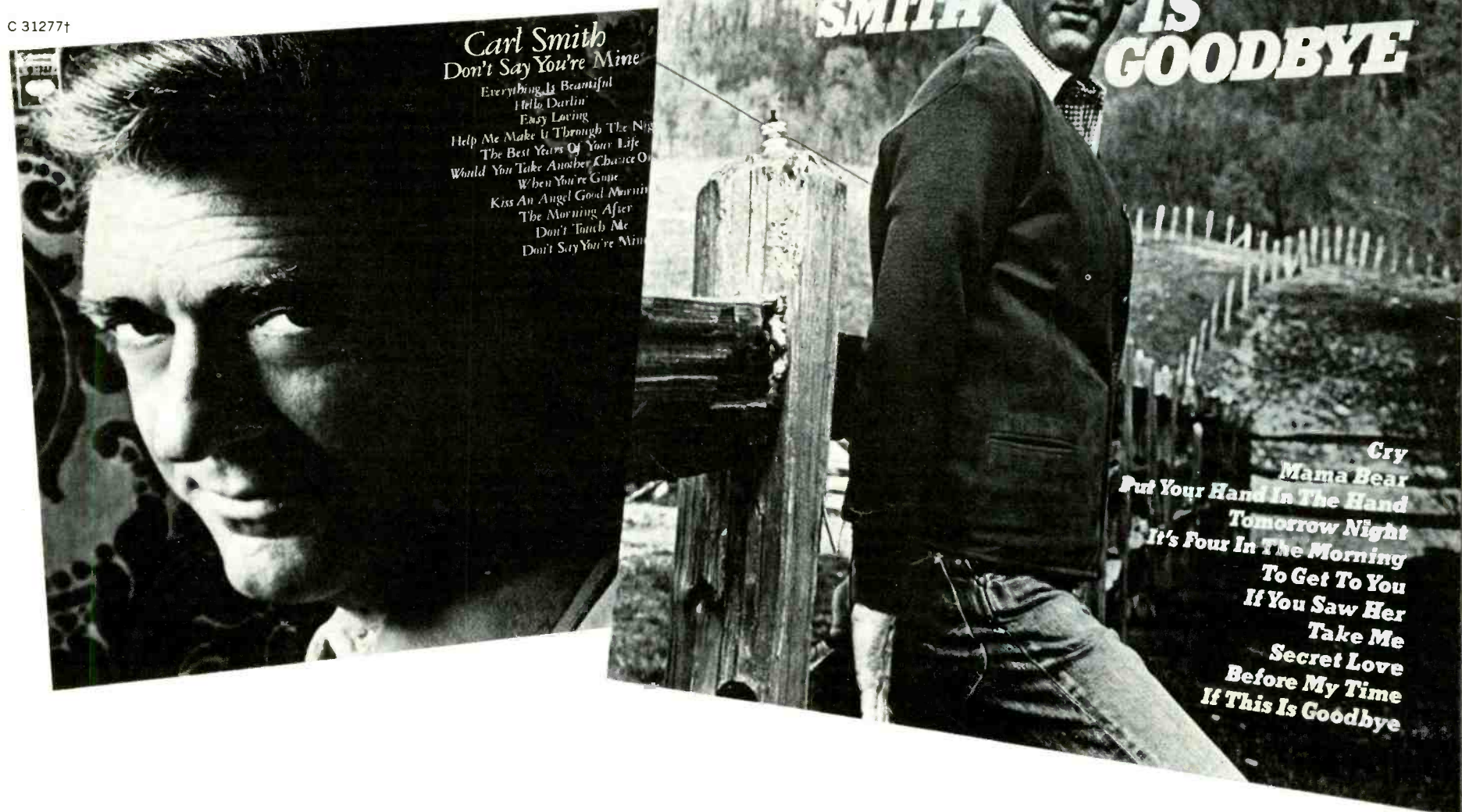
So here they are again. Carl Smith's firmly entrenched, country vocal style meets the silken hit sound

of a Cam Mullins arrangement. Singing a Cam Mullins song.

"If This Is Goodbye" is Carl Smith's gorgeous new single. And it's the title track to the new Carl Smith (arranged and conducted by Cam Mullins) album.

KC 31606†

C 31277†



**"If This Is Goodbye."\*** 4-45648

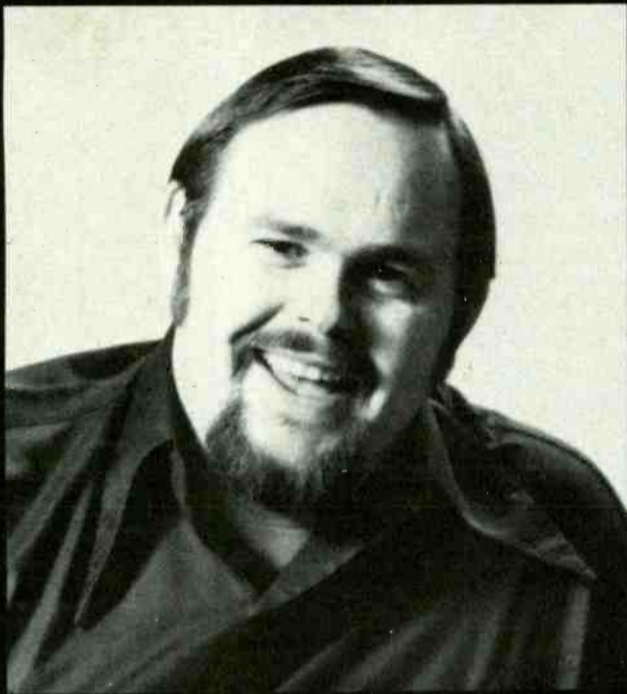
**The new Carl Smith single On Columbia Records.**

**\*Written by Cam Mullins. Published by Seaview Music, Inc.,  
5719 Knob Road, Nashville, Tenn. 37209**

fast breaking  
for a hit

# 'RAIN FALLING ON ME'

RCA 74-0729



# Johnny Russell

published by  
**HUSKY MUSIC**

Exclusively On  
**RCA RECORDS**

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 8/5/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	10	38	40	I'M SO LONESOME I COULD CRY Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	5
2	3	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI)	12	39	41	BIG BLUE DIAMOND Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI)	9
3	5	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	7	40	48	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	4
4	6	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI)	9	41	43	RAIN FALLING ON ME Johnny Russell, RCA 74-0729 (Husky, BMI)	6
5	4	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	9	42	24	GONE (Our Endless Love) Eily Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP)	11
6	7	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	13	43	35	IT TAKES YOU Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP)	10
7	8	SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	9	44	47	ALABAMA WILD MAN Jerry Reed, RCA 74-0738 (Vector, BMI)	4
8	9	SOFT SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI)	9	45	55	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	3
9	15	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	8	46	57	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	2
10	11	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	11	47	49	PRIDE Jeannie Seely, Decca 32964 (MCA) (Cedarwood, BMI)	8
11	12	LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	8	48	50	I'M IN LOVE Buddy Alan, Capitol 3346 (Blue Book, BMI)	7
12	13	LOVE IS A GOOD THING Johnny Paycheck, Epic 5-10876 (CBS) (Jack & Bill, ASCAP)	7	49	58	IT MEANT NOTHING TO ME Diana Trask, Dot 17424 (Famous) (Green Apple/Sunbeam, BMI)	4
13	18	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	5	50	30	LET'S ALL GO DOWN TO THE RIVER Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	11
14	2	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	12	51	—	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	1
15	16	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	8	52	—	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Owepar, BMI)	1
16	17	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	12	53	—	UNEXPECTED GOODBYE Glenn Barber, Hickory 1645 (Acuff-Rose, BMI)	1
17	22	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	6	54	64	YOU'VE GOTTA CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	3
18	23	THE ROADMASTER Freddie Weller, Columbia 4-45624 (Young World/Central Star, BMI)	7	55	60	ALWAYS ON MY MIND Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	5
19	20	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	8	56	56	THAT'LL BE THE DAY Kenny Vernon, Capitol 3331 (Nor-Va-Jak, BMI)	8
20	28	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	5	57	53	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia 4-45596 (House of Gold, BMI)	11
21	26	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	8	58	65	I'M GONNA BE A SWINGER Webb Pierce, Decca 32973 (MCA) (Brandywine, ASCAP)	4
22	29	THE MONKEY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (Hallnote, BMI)	5	59	66	BEAUTIFUL PEOPLE Pat Daisy, RCA 74-0743 (Ismael/Coors, BMI)	2
23	36	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	3	60	62	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	4
24	27	AIN'T IT ALL WORTH LIVING Tompall & the Glaser Bros., MGM 14390 (Milene, ASCAP)	8	61	61	SPREAD IT AROUND Brian Collins, Mega 615-0078 (Jack & Bill, ASCAP)	6
25	32	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	3	62	—	HAPPY EVERYTHING Bonnie Guitar, Columbia 4-45643 (Duchess, BMI)	1
26	10	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol 3327 (Screen Gems-Columbia/Mandan, BMI)	11	63	68	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, ASCAP)	7
27	14	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)	14	64	—	GOODBYE David Rogers, Columbia 4-45642 (Pix Russ, ASCAP)	1
28	33	A WHOLE LOT OF SOMETHIN' Tony Booth, Capitol 3356 (Blue Book, BMI)	5	65	—	IF THIS IS GOODBYE Carl Smith, Columbia 4-45648 (Sea View, BMI)	1
29	25	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	15	66	—	NEVER BEEN TO SPAIN Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	1
30	21	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	20	67	69	RAIN — RAIN Lois Johnson, MGM 14401 (Acoustic, BMI)	4
31	19	MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	15	68	—	CALL ON ME Jeanne Pruett, Decca 32977 (MCA) (Moss-Ross, BMI)	1
32	34	IF I HAD A HAMMER Johnny Cash & June Carter, Columbia 4-45631 (Tro-Ludlow, BMI)	4	69	74	NORTH CAROLINA Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	2
33	38	THAT CERTAIN ONE Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	4	70	70	SIX PACK OF TROUBLE O.B. McClinton, Enterprise 9051 (Stax/Volt) (Song City, BMI)	6
34	39	THE LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	3	71	73	200 LBS. O'SLINGIN' HOUND Billy Ed Wheeler, RCA 74-0739 (United Artists, ASCAP)	2
35	37	STONIN' AROUND Dick Curless, Capitol 6527 (Cedarwood/Sawgrass, BMI)	6	72	75	TORN FROM THE PAGES OF LIFE Stonewall Jackson, Columbia 4-45632 (Algee, BMI)	2
36	45	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	2	73	—	LUCY Eddy Arnold, RCA 74-0747 (United Artists, ASCAP)	1
37	42	I WANT YOU Johnny Carter, Epic 5-10872 (CBS) (Green Grass, BMI)	7	74	—	YOU'RE BURNIN' MY HOUSE DOWN Warner Mack, Decca 32982 (MCA) (Page Boy, SESAC)	1
				75	—	I DON'T MIND GOIN' UNDER (If It'll Get Me Over To You) Charlie Walker, RCA 74-0730 (Hill & Range/Blue Crest, BMI)	1



Many thanks for your outstanding support of my new single and latest two albums. The sales and air play response have just been great and they're growing stronger every day.

Lorella Lynn

"HERE  
I AM  
AGAIN"

Decca 32974

—LATEST ALBUMS—



DL7-5351



VL7-3925

## Country Music

# Nashville Scene

By BILL WILLIAMS

One of the longest continuous performances ever staged at the Opry House took place last Friday night. First, there was the regular "Friday Night Opry" show which ran from 7:30 to 11:00. This was followed by the "Grand Ole Gospel" show which ran to midnight, featuring the **Johnny Cash** entourage. And this was followed by a special show on stage which lasted until five in the morning, during which artists honored **Ralph Emery**, who was in the last night of his all-night WSM show. He abdicated the post after many years in favor of **Haril Hensley**, so he could start adjusting to normal hours.

The **Duke of Paducah** (Whitey Ford) has a malignancy, but still feels he can keep working for a long time at a lessened pace. He's now 71, and has been at it for 50 years. . . . **Bobby Wright** has signed with Cutlass, and that firm has released his first tune, "Getting Ready to Die." Coincidentally, Decca has just released a song by his wife, **Peggy Sue**, and it's called "Bread Upon the Water."

Ain't it funny how time slips away? **George Morgan** had a hit song some years back called "Candy Kisses." His daughter born at that time, was named Candy. Last week Candy herself became a mother. . . . On the subject of mothers, two more country artists are expecting. One is **Barbara Fairchild**, the other is **Connie Eaton**. **Jeannie Pruett** has been called upon on occasion to fill in for both of them on show dates. . . . West Plains, Mo., will have a **Jan Howard** Day Aug. 3. She recalls that it's the place where she wasn't allowed to sing in the high school glee club because she couldn't read music. Now, among other things, the town will name a street for her.

**Jimmie Gately** has a new release on Million Records, with whom he's just signed. It's called "Sweet, Sweet Lover." . . . After 47 years on the "Opry", **Alcyon Beasley** went off on a vacation. She caught a string of salmon in the Pacific Northwest, and then returned to begin her second 47 years. . . . **Lester Flatt** is cutting a new session at RCA. . . . **Donna Fargo** is at the **Jack Clement** Studio doing another LP already. . . . Hilltop has leased an LP to **Pat Boone's** label, Lamb and Lion, by a group called the **Nashville Jesus Band**. It's made up of several session musicians. A single will be released from the album, the first for that label.

**Richard Garrett**, one of the **Four Guys**, lost seven pounds performing at the King of the Road roof. . . . **Dolly Parton** spent her five weeks of vacation mostly antique hunting. She and her husband have bought a house, and they want everything in it to be old. So she drove all over the country, and now needs some rest. Among other things, they bought a 1929 Chevy. . . . **Porter Wagoner** spent four of his five weeks fishing, and then hurried back to turn out 15 songs in the week he had remaining.

**Jimmie Skinner** came into Nashville to cut a new session with Brite Star, and did several of his old time great songs. **Tex Clark**

(Continued on page 38)

## Twin Cities'

• Continued from page 32

shows in the ballroom-type establishment, Stonewall Jackson drew a crowd of 2,600 in two performances. Moeller feels that country music is very much alive in the area. He feels that location and limited seating capacity also hurt the Flame.

# Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 8/5/72

★ 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	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	20
2	13	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	4
3	4	REAL McCoy Charlie McCoy, Monument Z 31329 (CBS)	19
4	6	BEST OF JERRY REED RCA LSP-4729	6
5	5	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	9
6	8	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	6
7	2	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	15
8	3	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	13
9	12	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	6
10	7	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	15
11	9	CRY Lynn Anderson, Columbia KC 31316	18
12	10	GEORGE JONES Epic KE 31321 (CBS)	11
13	11	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	9
14	16	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	13
15	14	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL 75344 (MCA)	9
16	15	HANK WILLIAMS, JR.'S. GREATEST HITS, VOL. 2 MGM SE 4822	10
17	17	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	18
18	23	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	6
19	18	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	9
20	26	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	3
21	35	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	2
22	28	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	5
23	25	GREATEST HIT, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	5
24	19	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	9
25	27	ASHES OF LOVE Dickie Lee, RCA LSP 4715	7
26	20	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	16
27	30	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	5
28	38	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	3
29	22	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	12
30	21	FOR THE GOOD TIMES Ray Price, Columbia C 30105	101
31	34	ROY CLARK COUNTRY Dot DOS 25997 (Famous)	2
32	32	MY HANG-UP IS YOU Freddie Hart, Capitol ST 11014	22
33	—	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	1
34	—	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia KC 31594	1
35	31	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	18
36	24	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	19
37	37	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	5
38	40	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	16
39	39	JUST PLAIN LONELY Ferlin Husky, Capitol ST 11069	7
40	36	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol ST 11055	8
41	—	STONEY EDWARDS Capitol ST 11090	1
42	29	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	13
43	—	THE BEST OF JOHNNY BUSH Million 1001	1
44	45	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	2
45	44	NEED YOU David Rogers, Columbia 45551	4

# BY SPECIAL REQUEST 'YOU'VE GOTTA CRY GIRL'

Mercury #73309

Written By: D. DUDLEY-R. BARISH

Published By: SIX DAYS MUSIC

B/W

# "THE ARMS OF A SATISFIED WOMAN"

Written By: R. BAHAM

Published By: NEWKEYS MUSIC

# Dave Dudley



From His New Mercury LP  
"THE ORIGINAL TRAVELING MAN"  
Mercury #SR-61365

Exclusively On MERCURY RECORDS

**A#1 album to  
follow a#1 single**

**Hank Williams, Jr.  
'ELEVEN ROSES'**

**MGM SE 4843**



806 16th Ave. So.  
Nashville, Tennessee 37203  
(615) 244-4336

Exclusively On  
**MGM RECORDS**

# Nashville Scene

• Continued from page 36

and Jim Baker did the production. . . . The Statler Brothers drew 20,000 at their big home town celebration in Staunton, Va. . . . The Osborne Brothers appearance at Lakeside Park in Salem, Va., drew the largest crowd ever in the 52-year history of the park. . . . David Rogers is the newest bus owner in the business, a 35-foot Flexible, custom designed vehicle. . . . Don Williams of J-M-I Records is on a five state, ten-day promotional tour to push his record, "Don't You Believe." . . . Lynn Anderson will appear on the Dean Martin Show during the first part of October. On August 7th, she will be in concert at the Saratoga Arts Center in Saratoga Springs, New York. . . . Tommy Cash will be on the Mike Douglas Show in the fall, and is in line for four major television programs, according to Frank Campana. . . . The WPNX sponsored show at Columbus, Ga., drew sell-out crowds for a program which included Merle Haggard, Donna Fargo and Ray Griff. This was despite the fact it was held on a Thursday night.

Joe Allison, with Woodland Sound Studio engineer Jim Williamson, recorded the Roy Clark live album at the Landmark Hotel, Las Vegas. Joe then signed a new artist to Capitol—Virgil Warner from Arizona. Now he goes to Wheeling, W. Va., to produce the Dick Curless live album. He's taking Nashville pickers along. . . . Joe Bob Barnhill, from Turkey, Texas (home of Bob Wills), has signed as a solo artist with Alshire International. . . . Jeff Young, from Yakima, Wash., recently had a hit with "Sweet City Woman" on Rice Records. His new release is "California Label." Young currently is working a steady set of bookings. . . .

Kenny Roberts has a new Star-day release with an old sound. He is very strong in the northeast,

## Kustom Snares Fest's Events

NASHVILLE — Kustom Electronics has been contracted again this year to handle virtually every event for the "Grand Ole Opry" Birthday Celebration and CMA convention this fall.

Kustom will handle the shows for Capitol Records, Decca, RCA, Mega, MGM, Columbia, United Artists, Dot, the "Grand Ole Opry" show, and the CMA banquet.

This will be the third consecutive year for this arrangement. Bud Ross, president, and Chuck McKinney, executive vice president in charge of sales for Kustom, will actively take part. Earl Owens, national director of Kustom's country promotion, handled arrangements.

## Wembley Trial Oldies' Festival

MEMPHIS—Ray Brown of National Attractions here has set Jerry Lee Lewis and a 12-person entourage for a giant "oldies" all-star show at 70,000-seat Wembley Stadium, London, Aug. 5. Lewis will receive \$17,500 plus round-trip transportation for his company.

Brown said that Art Concert Prodn., London, promoters of the date with whom he negotiated, said they are using the gig as a pilot for a possible series of continental concerts. Others to appear are: Chuck Berry, Little Richard, Bo Diddley, the Platters and Bobby Vee.

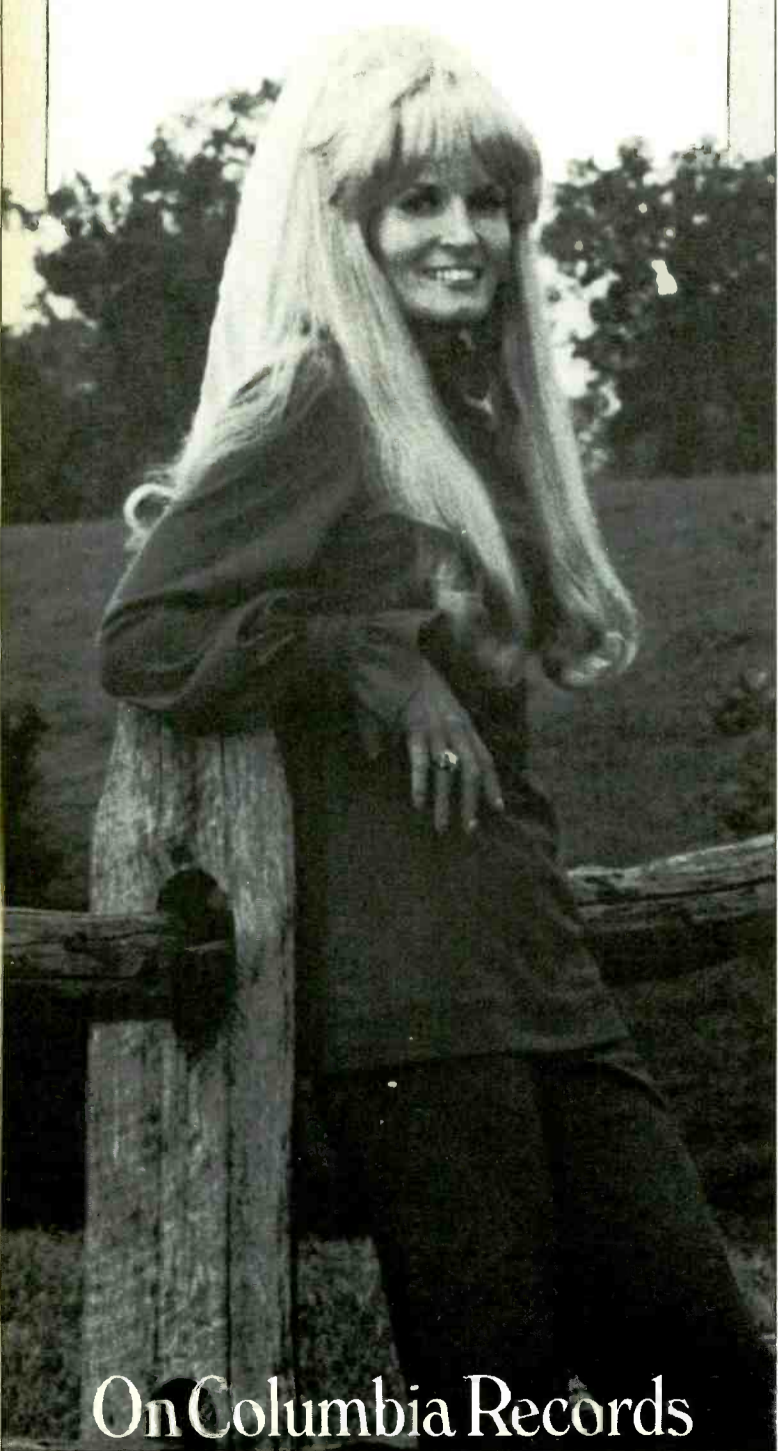
where traditional country music is exceedingly popular. . . . Jack Barlow, Charlie Harris and Jack Reno, all of the Buddy Lee Agency, join forces Aug. 4 in Bloomfield, Ia., to perform for the annual county fair. . . . Hank Williams Jr., has a new album named "Eleven Roses" to follow his hit single of the same name. . . . Doyle Holly opens at the Stateline Club in Wendenover, Nev., this week. It will be

his fourth engagement at the Nevada nightspot. . . . Diana Trask & the VIP's will be working military installations during the months of July and August, in between fair dates. . . . Billie Jo Spears will tour the Northwest in November. . . . Peggy Little is on a string of one-nighters through the midwest. . . . Jeannie C. Riley plays more than 20 days of fairs in August alone.

Another chart-topping Lynn Anderson single becomes another chart-topping Lynn Anderson album.

**"Listen to a Country Song" by Lynn Anderson.**

KC 31647\*  
**LYNN ANDERSON**  
**Listen To A Country Song**  
 INCLUDING:  
 THERE'S A PARTY GOIN' ON/REASON TO BELIEVE  
 IF I CAN'T BE YOUR WOMAN/JUST KEEP IT UP  
 THAT'S WHAT LOVING YOU HAS MEANT TO ME



On Columbia Records



PLANS ARE FORMALIZED for the second annual NARAS-sponsored Music Row Carnival in Nashville. Committee members standing are, left to right, Charlie Monk (ASCAP), Walter Heeney (Amusement Business); Bill Fitzgerald. Seated are public relations agent Maggie Cavender, BMI's Roger Sovine, and Emily Bradshaw, executive-director of NARAS in Nashville. The meeting was the first held in the new music room of the Commerce Union Bank on 9th Avenue.



DON GANT, assistant to the president of Acuff-Rose publications, has signed a writer-affiliation agreement with BMI. Present at the signing were Roger Sovine, left, co-director of writer administration, and Frances Preston, vice president of the Nashville office of BMI.

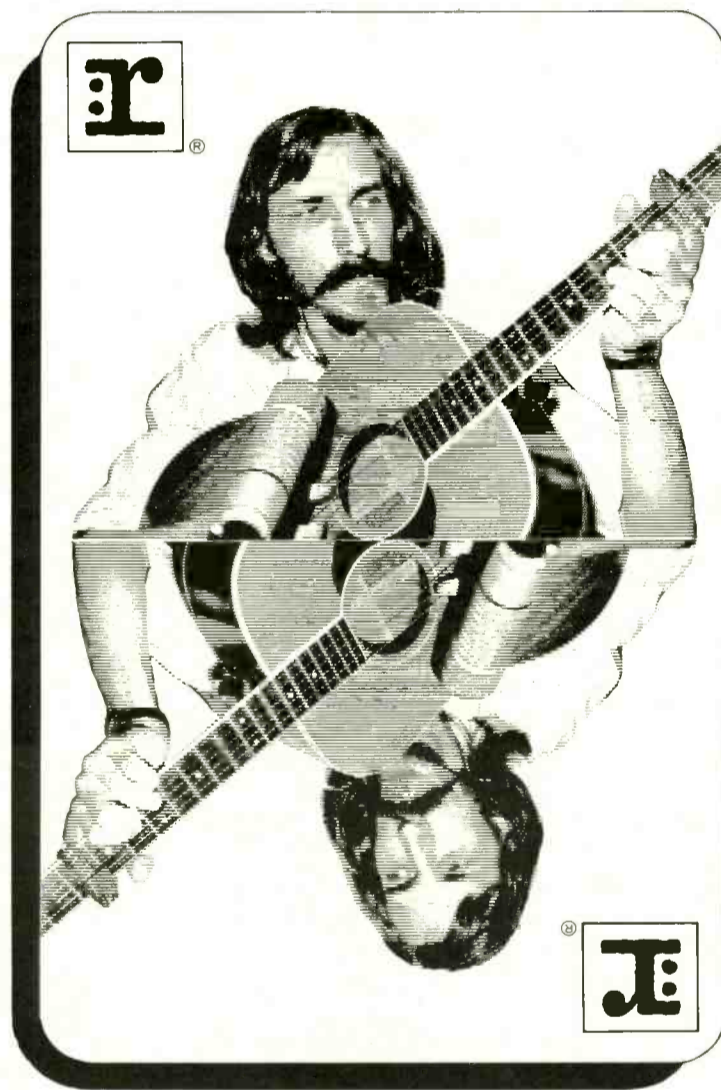
## Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

- "(I KNOW) WE'LL MAKE IT"  
 Bill Phillips—(United Artist)
- "MOVIN"—Bitter Root—(Dor Don)
- "SUCH A FOOL"—Charlie Hewitt—(Syndicated)
- "BONY MORONIE"—John Henry III—(Circle B)
- "THERE MUST BE A REASON"—Tom Jesse—(Music Towne)
- "DON'T LET ME GO"—Earl Connley—(Maycon)
- "YOUR TEARS WILL FIND YOU OUT"—Billy Means—(Picture)
- "LAVENDAR BLUE"—Danny Bowens—(Oneida)
- "I DON'T NEED YOU ANYMORE"—Ann Reno—(Mountain)
- "HERE WE GO AGAIN"—Ervin Williams—(Jaf Tone)
- "HIYO LEON"—Murry Kellum—(Epic)
- "SUSAN'S FLOOR"—Mac Wiseman—(RCA)
- ALBUM OF THE WEEK:  
 "PENNY"—Penny DeHaven—(United Artist)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today: SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

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

# **"Queen of My Heart" REP 1088 Is Making a Star out of Benny Whitehead and a Country Label out of Reprise.**



Atlanta, Hartford, Minneapolis, St. Louis, Cleveland, Buffalo, Detroit, Dallas, Houston, New Orleans, Philadelphia and Washington are among the countryfied cities boosting "Queen of My Heart," Benny Whitehead's fine first Reprise single.

# Gospel Music

## Giant Gospel & Country Memphis Fest

By BILL WILLIAMS

MEMPHIS—A gospel and country music spectacular is slated here Aug. 18 in Blues Stadium, with all proceeds going to the Memphis chapter of the National Kidney Foundation.

The benefit will feature top talent in gospel, soul gospel and country, according to Terry Bock, whose production company is co-sponsor of the sundown to sunup show.

The country segment of the show will feature Jim Ed Brown, a member of the "Grand Ole Opry," who records for RCA.

Gospel music will be represented with the sounds of the Imperials, the Blackwood Brothers, Hovie Lister and the Statesmen, the Speer Family, the Prophets, the Singing Hemphills, the Klautd Indian Family, and London Parris and The Apostles. All gospel talent was booked by John Mathews of Sumar in Nashville.

Special guest appearances will be made by J.D. Sumner of the Stamps Quartet, which lately has been appearing with the Elvis Presley Show.

Representing the soul-gospel cate-

gory will be the Spirit of Memphis, the Monumental Baptist Church Choir, the Volentine Baptist Church Choir, and the Morning View Baptist Church Chorus.

A live album will be cut during the all-night sing, with all proceeds from the sale of the recording also going to the Kidney Foundation chapter. Bock will serve as master of ceremonies for the event.

The recording will be done by Arlu, Inc., of Jackson, Tenn., and will feature most of the groups. Each will donate royalties from one song to the Foundation.

"We will be taking orders that night for the record, also," Bock said. "All of the money will stay in the Memphis area." Co-sponsor of the show is the Memphis Chapter of the National Kidney Foundation.

Felton Jarvis, Nashville producer who is a victim of kidney disease, is contributing Elvis Presley albums which will be given away as door prizes.

Bock said the promoters are anticipating an attendance of 50,000. Tickets may be obtained in advance from Bock Productions and from the Blackwood Brothers Record Shop, both in Memphis.

## Randy's Radio Show Helps Label's Growth

GALLATIN, Tenn. — Randy's Spiritual Record Co., a division of Randy's Record Shop here, has been organized for releases directed at sermons and gospel music. The label has steadily grown in the past year, with a catalog of 26 albums and five singles.

Gilbert Brown of Randy's Record Shop heads the company. Vic Frazier directs production and distribution of the label. After many years of broadcasting sermons and spirituals on Randy's program, they formed the label.

Chief outlets for the spirituals are mail order and independent distributors throughout the nation. They are now set up in Nashville, Atlanta, Memphis, Charlotte, Dal-

las, New Orleans, Boston, Baltimore, Richmond, Milwaukee, St. Louis, Shreveport, Houston, Chicago, Miami, Detroit, Los Angeles and Cleveland.

The biggest selling product to date has been sermons by Rev. Cleophus Robinson, Rev. Thomas Barrett, Rev. Edmond Blair and Rev. Marvin Holt. Gospel artists on the label are Sister Alessie Barney, the Heavenly Five, Golden Gospel Singers, Bronner Brothers, Mighty Wonders, John Edmond Gospel Truth, and the Spirit of Memphis.

Randy's Record Shop is still owned by Randy Wood, president of Ranwood Records.

## Shaped Notes

It's state and county fair time for the gospel people, and their move into this market keeps many of them busy. Preparing for the Iowa State Fair later this month are the Blackwood Brothers, the Blackwood Singers and the Prophets. At the same time, The Statesmen, Imperials, London Parris and The Apostles will be entertaining at the Indiana State Fair. . . . The big Pop Echols Day in Clovis, N.M., was a great success. Recognized for his outstanding contributions to the field of gospel music was Odis "Pop" Echols, an original member of the Stamps Quartet. The day featured The Stamps, J. D. Sumner, The Blackwoods and the Statesman. New Mexico Governor Bruce King proclaimed the week in his honor. Now it will become an annual event.

The annual Albert E. Brumley Singing in Springdale, Ark., set for August 4-5, has been extended this year. Slated to perform are the Blackwoods, Statesmen, Speers, Prophets, London Parris, the Lewis Family, the Thrasher Brothers and the Blue Ridge Quartet. . . . The Speer family spent several days taping guest appearances on the Gospel Singing Jubilee in Nashville. . . . The Blackwood Brothers and the Speers will play the New York State Fair at the end of this month. . . . J. D. Sumner and the Stamps are booked again to appear with Elvis Presley, this time at the International Hotel, Las Vegas, July 31-Sept. 4. Then they'll go on their first tour in northern Ontario. The Stamps' baritone and business manager, Ed Enoch, has a disturbing allergy that causes his body to swell. Yet, he hasn't missed a date.

The Blackwood Singers have returned to Nashville from their second big engagement at Knott's Berry Farm, Buena Park, Calif. And they were booked right back for a California tour in September. . . . The Prophets recently played at the Shepherd of the Hills pageant in Branson, Mo. Bob McCollum played a major role in the production. The group has just

completed a new album at Monument Studios. . . . Rozie Rozell and the Searchers are the newest members of the Sumar Talent roster of top gospel acts. Rozie, former tenor with the Statesmen, organized the Searchers several years ago. The group records for Calvary Records.

The Oak Ridge Boys, Wendy Bagwell and the Sunlighters and the Orrells headlined a sundown to sunup gospel sing last week at Bush Stadium in Indianapolis. . . . Dottie Rambo is doing well after a short stay in the hospital. . . . The Florida Boys have set the month of September for a California tour sponsored by Polly Grimes. . . . The Thrasher Brothers hosted the TV show, "America Sings," taped this past weekend in New Orleans. Their guests included the Cathedral Quartet. . . . The Thrasher Brothers and the Singing Goffs headline the Georgia Mountain Fair in Hiwassee, Ga., this month. . . . Wendy Bagwell and the Sunlighters play Shoal Creek Park in Lavonia, Ga., Aug. 20.

Celebrating 15 years on the air with the "Elmer Childress Show," the TV personality and his family were presented in a 45-minute special, live and in color, on the Kansas State network last week. This is the nation's longest running daily gospel music program. Greetings from the top groups in America were delivered during the telecast. There also were messages from various ministers. . . . Jimmy Wheeler has taken over as personal manager for Marve Hoerner, gospel artist on Escambia Records. He will manage Hoerner's new road show, "The Now Gospel Revival," and will do some recording of his own in the gospel field. . . . Ailene Hart, has received her degree in the ministry from the Emmanuel Bible College of Nashville. She now becomes co-pastor of an interdenominational church in Detroit with more than 4,000 members. She, her husband and children, make up the Musical Hart Family. Another daughter is a member of the New Christy Minstrels.

## John Benson Heads Assn.

NASHVILLE — The International Association of Gospel Music Publishers, in a recent meeting here, elected John T. Benson III president of the organization. Hal Spencer was named vice president, Duane Allen treasurer, and Mary Davis secretary.

The publishers discussed the problem of illegal duplication of copyrighted material and failure of record companies and custom record labels to pay proper royalties.

Representatives of the association will be attending the Christian Booksellers Convention in Cincinnati in August, and will ask the cooperation of those members operating retail stores in helping to solve the problem of duplication.

The next meeting of the IAGMP will be held here Oct. 2.

## Bluegrass State Gospel Sing Set

FRANKFORT, Ky.—The big state-wide gospel sing has been set for here Aug. 26-27, with more than 100 gospel singing groups slated to take part.

This will be labeled the first annual Kentucky Gospel Singing Convention.

Groups will compete for a grand prize of \$1,000 in cash, a recording contract, championship trophy, and another \$1,000 in various prizes.

The site of the convention will be the city's \$60 million Capital Plaza Complex.

## Erv Lewis Wins Municipal Honor

MYRTLE BEACH, S.C.—Impact artist Erv Lewis has won the National Communications Award, given by this city, for having promoted "basic human understanding in the nation."

A folk artist since 1965 and later, a religious singer, musician and songwriter, he also is producer of the annual Canadian-American Folk Festival.

Lewis has one album, "The Erv Lewis Experience," on Impact, with a second release scheduled in about two months.

# Billboard TOP 40 Easy Listening

These are the best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	WEEKS ON CHART
	1	2	3		
1	1	2	3	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	9
2	3	4	5	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	10
3	17	19	36	WHEN YOU SAY LOVE Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	4
4	4	5	6	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	11
5	2	1	2	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antasia, ASCAP)	9
6	7	7	10	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	12
7	8	8	8	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	9
8	16	17	18	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	6
9	9	10	11	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	10
10	10	11	17	BRANDY (You're A Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/Spruce Run/Chappel, ASCAP)	6
11	14	14	21	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	8
12	13	13	14	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	10
13	6	6	9	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	7
14	20	33	—	GOODBYE TO LOVE Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)	3
15	21	27	33	MOTORCYCLE MAMA Sailcat, Elektra 45782 (Singing Wire, BMI)	5
16	30	—	—	GUITAR MAN Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	2
17	18	20	32	SIMPLE MAN Lobo, Big Tree 141 (Bell) (Kaiser-Famous, ASCAP)	5
18	19	21	29	SWEET INSPIRATION/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	5
19	5	3	4	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	14
20	22	25	38	MAKE IT EASY ON YOURSELF Johnny Mathis, Columbia 4-45635 (Famous, ASCAP)	4
21	15	16	16	SEE YOU IN SEPTEMBER Mike Curb Congregation, MGM 14391 (Vibar, ASCAP)	8
22	12	12	19	TAKE IT EASY Eagles, Asylum 11005 (Atlantic) (Benchmark, ASCAP)	8
23	23	24	24	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	6
24	29	—	—	BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	2
25	11	9	1	SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	14
26	35	40	—	YOU DON'T MESS AROUND WITH JIM Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	3
27	28	30	31	CIRCLES New Seekers, Elektra 45787 (Ampco, ASCAP)	6
28	26	26	27	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	7
29	—	—	—	IN TIME Engelbert Humperdinck, Parrot 40071 (London) (C.A.M.-U.S.A., BMI)	1
30	32	34	—	BREAKING UP IS HARD TO DO Partridge Family, Bell 45-235 (Screen Gems-Columbia, BMI)	3
31	31	32	34	BIG HURT Vikki Carr, Columbia 4-45622 (Gladys, ASCAP)	6
32	34	36	—	GOODBYE AGAIN John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	3
33	33	35	—	DUNCAN Paul Simon, Columbia 4-45638 (Charing Cross, BMI)	3
34	—	—	—	MacARTHUR PARK Andy Williams, Columbia 4-45647 (Canopy, ASCAP)	1
35	36	—	—	IN THE QUIET MORNING Joan Baez, A&M 1362 (Almo/Chandos, ASCAP)	2
36	—	—	—	A SUNDAY KIND OF LOVE Lenny Welch, Atco 6894 (Leeds, ASCAP)	1
37	37	—	—	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	2
38	39	—	—	HOW DO YOU DO Mouth & MacNeal, Philips (Mercury) (WB, ASCAP)	2
39	40	—	—	THAT'S WHAT FRIENDS ARE FOR B.J. Thomas, Scepter 12354 (Almo, ASCAP)	2
40	—	—	—	RUN TO ME Bee Gees, Atco 6896 (WB, ASCAP/Casseroles, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 8/5/72

# Sonny James

# T R A C E S

...another hit single by The Southern Gentleman



Publisher: Low-Sal Music Company, Incorporated/BMI

Available from  
Capitol Records

3398

# Classical Music

## EMI to Issue History of Sadler's Wells & Old Vic

LONDON—As an offshoot of its recent Treasury series of reissues of historic old recordings, EMI will release later this year a three-record set giving the most comprehensive recorded history of Sadler's Wells and the Old Vic ever issued.

Titled "Stars of the Old Vic and Sadler's Wells," it will feature recordings of some of the famous names who contributed to the development of the Sadler's Wells Opera, ranging from a Heddle Nash performance recorded in 1925 to hitherto unpublished recordings by the original Wells cast of Britten's "Peter Grimes," which re-opened the Wells after the war in 1945. Britten has given permission for this to be included.

Surprise inclusion will be the famous Melba final night recording from Covent Garden on June 8, 1926. Melba never sang at Sadler's Wells; but in 1926, six months after her Covent Garden farewell, she sang in "La Boheme" at the Old Vic theater in a performance to raise funds for the establishment of Sadler's Wells.

### Dame Teyte

Another star included is Dame Maggie Teyte, who, in 1932, a year after the opening of the Wells, sang there in "Madam Butterfly"—and returned her fee to help the

infant opera company on its way. Her recording with Gerald Moore at the piano, also hitherto unpublished, is from Tchaikovsky's "Joan of Arc."

Joan Hammond, Heddle Nash and Owen Brinnigan are heard in excerpts from Gounod's "Faust," and Edith Coates, before the war one of Britain's greatest mezzos, in the role of "Carmen" and a star of Sadler's Wells, sings the "Habenera" and "Seguidilla" from the opera with the London Symphony Orchestra under Walter Goehr in a recording made in the opening year of the Wells, 1931.

Other names include Joan Cross singing from "The Bartered Bride," with the Philharmonia Orchestra conducted by the then Wells musical director Lawrence Collingwood in a 1935 recording; Gwen Catley singing the Act 2 "Queen of Night" aria from Mozart's "The Magic Flute" (1937); a 1948 excerpt from the historic Wells performances of Verdi's "Simon Boccanegra" with original singers Arnold Matters, Howell Glynn, Joyce Gartside and James Johnson; the early Amy Shuard (1950) in "Cavalleria Rusticana," Charles Craig and Peter Glossop at the beginnings of their careers.

The 1945 "Peter Grimes" excerpts are sung by Joan Cross and Peter Pears with the Covent Gar-

den orchestra under Reginald Goodall.

### Special Resume

The set will be prefaced by a special resume of the life and work of Lilian Baylis, who developed the Old Vic and was solely responsible for the establishment of Sadler's Wells.

"We are specially grateful to opera historian and enthusiast Grenville Eves, who helped us in planning the issue," said EMI classical promotion manager Douglas Pudney. "We feel that the issue will be part of British musical history, valuable in itself, but also wanted by the many Sadler's Wells opera fans and those interested in fine performances of the past, particularly as some of the recordings have never been issued before."

The three LP's, containing some 24 different items and excerpts, will come as a boxed set at a special price, probably in autumn.

## Westminster Will Issue S. African LP

JOHANNESBURG—A trio of South African artists will soon have their locally recorded LP's issued and promoted in the U.S. and Canada by Westminster Records. The trio, Kathleen Alister (harp), Lucien Grujon (flute) and Walter Mony (violin and viola), recorded a program of works by Israeli composers Ami Ma'ayani and Marc Lavry, Sir Arnold Bax and Germany's Friedrich Voss, which was sent to Westminster. Now the company is interested in more of this work.

Matt Mann, chief of RPM, the local recording company which used the recordings for negotiations with Westminster, said: "I am sure this harp-trio recording is the first of its kind ever produced in South Africa for promotion by an overseas company. It is likely that other classical recordings by the trio will follow and it could begin a new export trade in classical music."

Mann said it would obviously not be as profitable as pop records, but it will be prestigious to the players, our company and the musical reputation of South Africa in countries overseas where little is known about our standards and activities in this field.



CONDUCTOR Seiji Ozawa directs the San Francisco Symphony for both his and the orchestra's recording debuts on Deutsche Grammophon. Ozawa, newly signed to the classical label, has recently completed two albums for DGG, both of which will be released after the first of the year. Selections on the albums range from "Three Views of 'Romeo and Juliet,'" including the works of Tchaikovsky, Berlioz and Prokofiev, and Bernstein's "Dances from 'West Side Story,'" as well as William Russo's "Pieces for Blues Band and Orchestra," with the Siegel-Schwab Band.

## RCA Sales Up 35% in 5 Mos

• Continued from page 1

exploited through proper merchandising.

3. Films. Soundtracks such as "Elvira Madigan" have brought Mozart to people who never heard the name before, opening a new classical world to them.

4. Our greatest hits series has opened buyers' hearts to the most memorable parts of the selection, thereby adding these composers to a wider audience.

5. Contemporary sounds a la the moog have made classical music intriguing . . . such as "Switched on Bach" . . . and the great current interest in guitars has made a hero out of Julian Bream.

6. Budget labels with greatest hits series have been revitalized. These classical lines also are beginning to interest rackjobbers.

7. Full-line record dealers have begun to re-emerge, strengthening classical outlet potential.

In 1971, Munves said, RCA effected a turnaround. For the first time in more than a decade, the classical division operated in the black. Sales increased more than 25 percent in this country alone. This turnaround, he said "has given us breathing space, latitude, and we have been able to look around and take on new recording projects we couldn't have thought of even a year ago.

"In this vein, we have a Caballe Norma coming up; important recordings of a more speculative repertoire such as "Ilya M," and new works such as the premieres of the Shostakovich symphonies performed by the Philadelphia; and Milna conducting Domingo and vice-versa."



PETER MUNVES

Billboard SPECIAL SURVEY for Week Ending 8/5/72

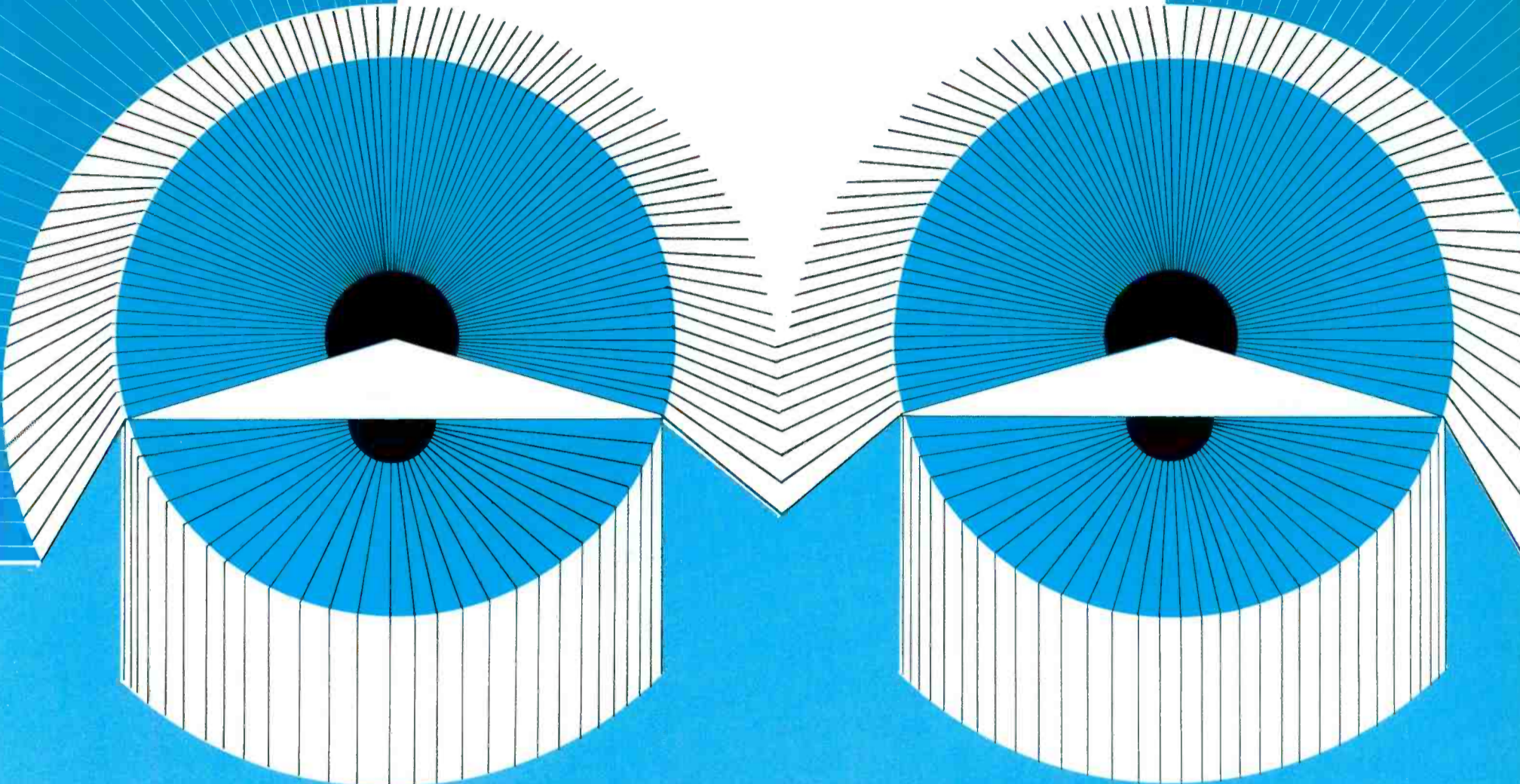
## BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

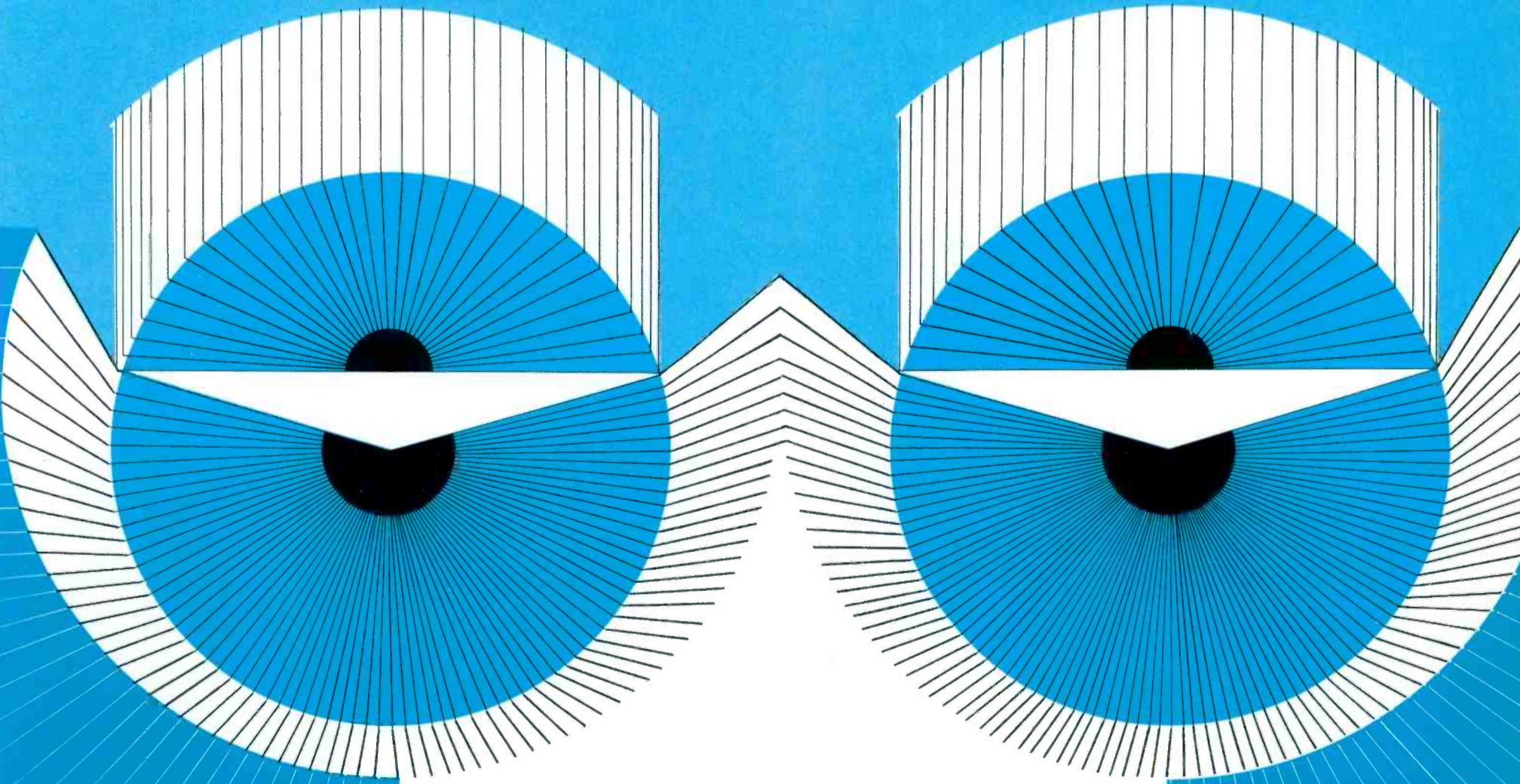
- 1 BERNSTEIN: MASS  
Columbia M2 31008
- 2 HOLST: THE PLANETS  
Los Angeles Philharmonic (Zubin Mehta), London C 56734
- 3 HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA HONORING SIR RUDOLPH BING, VOL. 1  
Various Artists, DGG 2530 260 (Polydor)
- 4 MY FAVORITE CHOPIN  
Van Cliburn, RCA Red Seal LSC 2576
- 5 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH  
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 6 VERDI: LA TRAVIATA  
Sills/Gedda/Panerai/John Alldis Choir (Ceccato), Angel SCL 3780
- 7 SONIC SEASONINGS  
Walter Carlos, Columbia KG 32134
- 8 A CLOCKWORK ORANGE  
Soundtrack, Warner Bros. BS 2573
- 9 MAHLER: 8th SYMPHONY  
Chicago Symphony Orch. (Solti), London OSA 1295
- 10 A CLOCKWORK ORANGE  
Walter Carlos, Columbia KG 31480
- 11 HEAVY ORGAN  
Virgil Fox, Decca DL 75323 (MCA)
- 12 SOUNDTRACK: 2001: A SPACE ODYSSEY  
MGM SIE ST 13
- 13 THE CHOPIN I LOVE  
Artur Schnabel, RCA Red Seal LSC 4000
- 14 HOLST: THE PLANETS  
Boston Symphony (Steinberg), DGG 2530102
- 15 SCOTT JOPLIN: PIANO RAGS, VOL. 2  
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 16 BACH LIVE AT THE FILLMORE EAST  
Virgil Fox, Decca DL 75264 (MCA)
- 17 VERDI: I LOMBARDI  
Royal Philharmonic & Chorus (Gardelli), Phillips 6703.032
- 18 HOROWITZ PLAYS CHOPIN  
Columbia M 30643
- 19 BEETHOVEN: SYMPHONY #9  
London Symphony Orch. & Chorus (Stowkowski), London SPC 21043
- 20 MOZART: THE GREATEST HITS ALBUM  
Various Artists, Columbia 31267
- 21 GROFE: GRAND CANYON SUITE  
Boston Pops (Fiedler), RCA LSC 2789
- 22 STRAUSS: ALSO SPRACH ZARATHUSTRA  
Los Angeles Philharmonic (Mehta), London CS 6609
- 23 JULIAN & JOHN  
Julian Bream & John Williams, RCA Red Seal LSC 3257
- 24 BEETHOVEN: 9th SYMPHONY  
Philadelphia Orchestra (Ormandy), Columbia MS 7016
- 25 DELIUS: MASS OF LIFE  
London Philharmonic (Groves), Angel 3781
- 26 DONIZETTI: DAUGHTER OF THE REGIMENT  
Sutherland/Royal Opera House Orch. & Chorus Covent Garden (Bonyng), London OSA 1273
- 27 BACH CANTATAS: VOL. 3  
Concertus of Vienna Musicus (Harnoncourt), Telefunken SKW 3-12
- 28 BEETHOVEN'S GREATEST HITS  
Horowitz/Chicago Symphony (Reiner)/Boston Symphony (Leinsdorf), RCA Red Seal LSC 5010
- 29 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER  
Walter Carlos, Columbia MS 7286
- 30 PAGANNI: VIOLIN CONCERTO #3  
Henryk Szeryng, Philips 6500.175
- 31 VIRGIL FOX PLAYS THE CLASSICS  
Angel 36052
- 32 DONIZETTI: MARIA STUARTI  
Sills/Farrell/Burrows/Quillico/Ceccato, ABC ATS 20010/3
- 33 SINFONIAS  
Waldo de los Rios, United Artists 9-6802
- 34 TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY  
Various Artists/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3204
- 35 TCHAIKOVSKY'S GREATEST HITS  
Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7503
- 36 STRAUSS: ALSO SPRACH ZARATHUSTRA  
Berlin Philharmonic (Boehm), DGG 138001
- 37 MOZART: CONCERTI 17 & 21 (Elvira Madigan)  
Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG 138783
- 38 MOZARTMANIA  
Waldo de los Rios, United Artists UAS 5554
- 39 GREATEST HITS/THE PIANO  
Philippe Entremont, Columbia M 31406
- 40 SCOTT JOPLIN: PIANO RAGS  
Joshua Rifkin, Nonesuch 71248 (Elektra)



**ART IN MOTION**



**4 CHANNEL SOUND**



**A Billboard Spotlight**

# Introducing Series 44. A that handle any 4-channel

Panasonic looks at 4-channel sound from the same standpoint you do. Sales. So we took an approach to 4-channel that would give our models the widest possible appeal. We call our approach "Series 44." How did we come up with it? Well, let's start at the beginning. With a few words about 4-channel sound in general.



Everyone is talking about 4-channel sound. But no one seems to agree on what it is. Sure, you need four speakers. But all 4-channel systems aren't alike. They have different circuitry. They have different sounds. They even play different records. That's why selling a 4-channel system isn't as easy as selling a stereo. So Panasonic wants you to know exactly what you're getting into with 4-channel. To help you get more out of it.

## WHAT IS 4-CHANNEL SOUND?

The basic principle behind all 4-channel systems is pretty much the same. With stereo, the music you hear has been divided into 2 parts. 4-channel sound divides the music into 4 parts. So you get 4-speaker sound. Music all around you. But there are several ways to give music a 4-speaker effect. Let's talk about them.

First, there's *enhanced stereo*. Stereo made to sound like 4-channel by a simple phase shifting. It sounds pretty good, but it's not true 4-channel. Then there's *matrix*. 4 channels combined into two, then decoded and sent to 4 speakers. And finally, there's *discrete*. 4 channels. 4 amplifiers. 4 speakers.

## WHY PANASONIC PREFERS DISCRETE.

Panasonic's approach is discrete. Because it's the only way to get pure 4-channel sound. Matrix sys-

tems do divide the sound into 4 channels, but not 4 distinct channels. Speaker A also has some of the sound from speakers B and C. With discrete, it's different. Each speaker reproduces only its own channel. There's no crosstalk. So a musician can decide exactly what he wants you to hear from each channel. And you get the full benefit of his sound artistry.



## WHAT CAN YOU LISTEN TO IN 4-CHANNEL?

For a long time, the only way to hear 4-channel sound was on discrete 4-channel

cartridges. Then matrix 4-channel records came along. Now, improvements in record technology have led to discrete 4-channel records. Like RCA's Quadradisc. And soon, discrete 4-channel radio broadcasting will become a reality. So there are plenty of things to listen to in 4-channel. What you need is a 4-channel system that lets you take advantage of all the 4-channel software

available. Panasonic has four of them.

## SERIES 44. PANASONIC'S APPROACH TO 4-CHANNEL.

Panasonic Series 44 units take the con-



# line of 4-channel units software on the market.

fusion out of 4-channel sound. Because they can handle any 4-channel software

on the market. Starting of course, with discrete. Series 44 units reproduce true 4-channel separation from discrete 8-track tapes and discrete records (with our optional SL-800 turntable). But

Series 44 units also play matrix 4-channel records. And play them beautifully. Series 44 units enhance stereo records and tapes into 4-channel sound presence by means of built-in Quadruplex™ Circuitry. And play ordinary stereo, too. Even monaural. So no one's present record or tape collec-

tion is obsolete. Series 44 units play everything. That's the beauty of the Series 44 approach.

Right now, there are four Series 44 units. Four different models that play discrete 8-track tapes. And a record changer, model SL-800, that fits into any of the systems. Plus

four matching speakers for each model. Four separate volume controls, to give each channel its own personal adjustment. Even an optional 4-channel remote balance control. Everything a 4-channel listener could ask for.

And each of Panasonic's 4-channel

systems has something special going for it. The RE-8840 can play 4-channel tapes in your house. And also in your car. Because the 8-track player slides out and fits into an optional car bracket. And when you're home, the 4-channel balance scope lets you adjust the sound for anywhere in the room.

The bonus on the RS-864S is that you can record stereo 8-track tapes. As well as listen to 4-channel tapes. When you record, 2 VU meters let you see your balance at a glance. And Pana-Ject pops the cartridge out automatically at the end of the tape.

The RE-8420 looks as good as it sounds. Its receiver has a champagne gold face that makes the unit stand out in a crowd. And RE-7750A with its optional tape deck, RS-855US, has a modular wood-grain look. Beautiful on your shelf. And beautiful in your customer's home.

Finally, a word about our 4-channel turntable, model SL-800. It has a built-in 4-channel demodulator. So add it to any of the Series 44 models and you've got a complete 4-channel system. With *discrete record* capability. That's important, because discrete records are on their way. And so are discrete record sales.

## NOW THAT YOU'RE THROUGH READING, THINK.

4-channel is the sound system of the future. Don't let today's confusion over 4-channel formats prevent tomorrow's 4-channel sales. Panasonic Series 44 units play everything: discrete, matrix, enhanced stereo, ordinary stereo, even monaural. So doesn't the Series 44 approach make sense?



SL-800



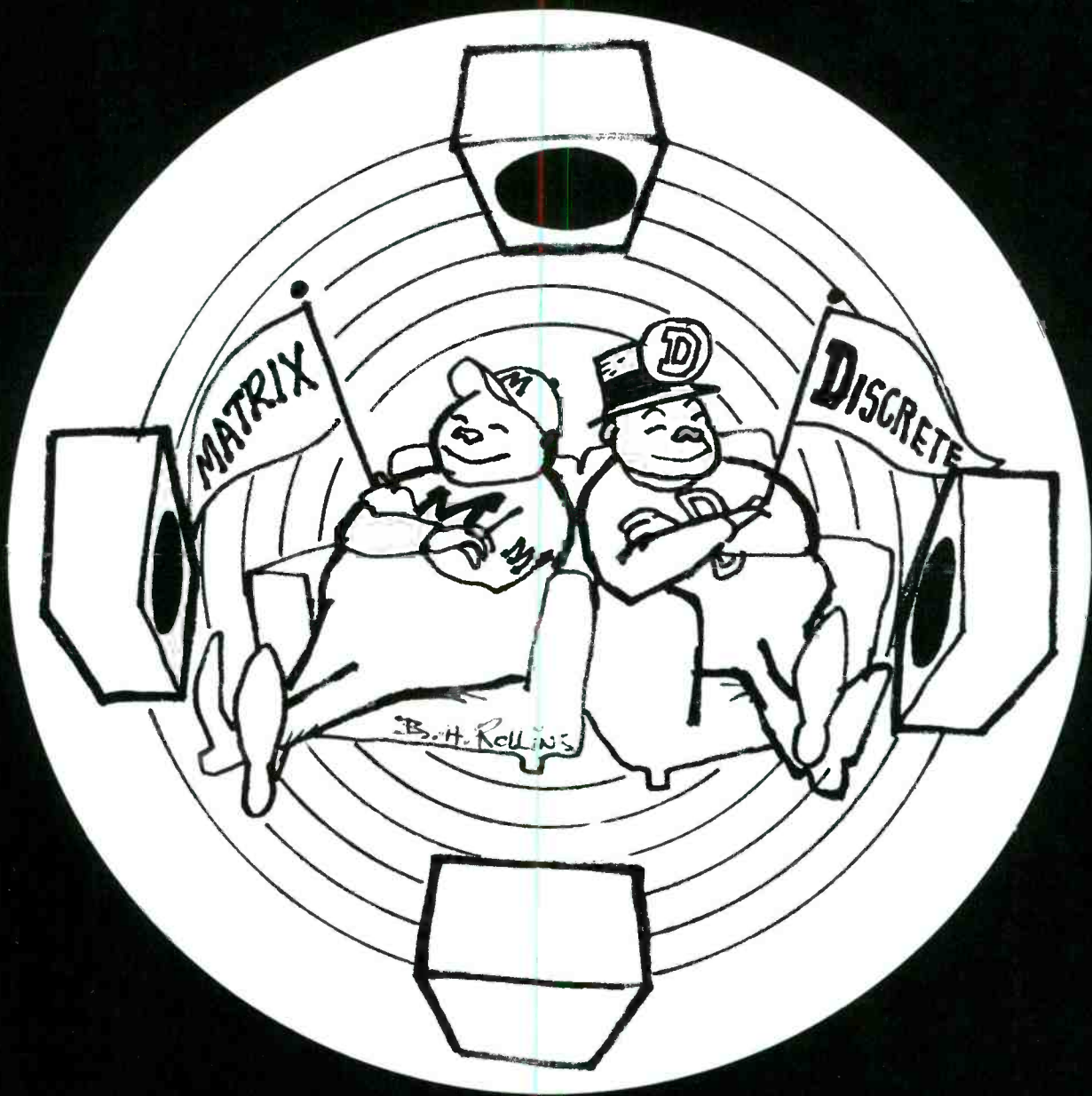
RS-864S



RS-855US

RE-7750A

**Panasonic**  
just slightly ahead of our time



## CO-EXISTENCE SUMS UP THE QUADRASONIC EQUIPMENT SITUATION NOW

By Earl Paige

**THE APPROACHING FALL SELLING SEASON** will be the first in which large quantities of 4-channel equipment are available. Aggressive retailers, many now veterans in promoting quadrasonic during its developing stages, will begin to move more impressive amounts of goods. In fact, some marketing experts in the industry are already talking about 4-channel in terms of mass merchandising, though this is probably another year away. Equipment, after all, is still relatively high-priced and there is the continuing question of enough available software.

For many in the industry, however, the larger question remains the outcome of the so-called battle of the systems—matrix versus discrete. Just the same, many people are coming to believe that the two systems will co-exist for some time to come. More and more manufacturers are announcing equipment suitable "for all quadrasonic applications." Most often, there is mention of the capability to reproduce matrix disks and discrete tapes but Japan Victor, to name just one company, has announced a line of players equipped for both disk systems.

Actually, there are three quadrasonic disk systems, or rather, two matrix systems and the discrete system developed by RCA, JVC, and Panasonic. CBS, which has been joined by Electro-Voice, has one matrix disk system and Sansui has the other. Both matrix systems are mutually compatible.

On the tape side, there is virtually none of the matrix versus discrete confusion because the tape format has always been discrete. Even CBS, which is strongly pushing its SQ matrix disk concept, elected to go discrete in 8-track tape, a fact discrete advocates like to point out. Even though there are some record companies that are making matrix tape available, by far the picture in prerecorded tape is discrete.

Thus, all the focus on the disk confrontation has caused some people to ignore the fact that 4-channel has put 8-track cartridges in a most favorable position, according to Oscar P. Kusisto, vice president, general manager, Motorola Automotive Products.

In fact, because many see 4-channel as a step-up item in consumer electronics, the relatively low price of automotive quadrasonic makes it an ideal avenue for retailers to move the consumer into 4-channel for the home, say Kusisto and others.

A number of industry observers have remarked about the new status of 8-track. At the last Institute of High Fidelity consumer show, the 8-track cartridge was referred to repeatedly. Panelist Bill Cawfield noted that heretofore 8-track had never been an audiophile item.

"It was totally accidental that 8-track had enough capacity for 4-channel," Cawfield said, "and of all places, you see 8-track 4-channel coming in through automobiles where players will be priced under \$100."

(Kusisto takes issue with the point about 8-track being accidentally capable, arguing that the introduction by RCA and Motorola of quadrasonic 8-track at the 1970 International Music Industry Conference was with "much forethought.")

During the past several months, several industry experts have alluded to high energy 8-track cartridges and even Dolbyized 8-track software. Ampex Stereo Tapes chief William Slover acknowledges that duplication with high energy tape and Dolbyization are under consideration by AST. TDK Electronics showed high energy 8-track blanks at the recent Consumer Electronics Show and TDK marketing director George Saddler has repeatedly said that 8-track is now a "hi fi medium."

Indeed, 8-track, once completely ignored by the audiophile media, blossomed forth this spring in 4-channel guides such as that from High Fidelity, which showed 8-track quadrasonic models from over two dozen manufacturers.

Still another reason why 8-track 4-channel is so suddenly respectable relates to the one factor almost everyone agrees is central to the success of quadrasonic, i.e., software.

As Kusisto, Cawfield and numerous others have pointed out, retailers respect 2-channel 8-track and are therefore more willing to stock another inventory of 4-channel in this configuration. The same would not be true of cassette, if 4-channel cassette were feasible. Nor would open reel 4-channel prerecorded inventories be welcome, considering the long existing flat plateau of open reel prerecorded sales.

Finally, it can be said of discrete 4-channel 8-track that the configuration enjoys a long history as quadrasonic goes. There are other formats. Ovation Records president Dick Schory notes his

label has matrix 8-track and cassette available. But when asked if this didn't add to the confusion, he says the two matrix configurations are not being touted. Ovation does have discrete 8-track and discrete open reel. So the lead of discrete 8-track is firmly established, so much so that this was the prime reason CBS went with discrete tape, says Stanley J. Kavan, CBS' chief quadrasonic spokesman, who was on the CES 4-channel seminar.

"We wanted to make a market, not divide one," Kavan told the audience. "We felt going along with Q8 (discrete cartridges) would keep the market stable."

"As RCA's John Pudwell was also on the panel, Kavan apparently didn't want his antagonist to smile too smugly, because he quickly added: "Although there were some who would have preferred CBS go with a matrix tape cartridge."

And so the debate was joined.

In the few intervening weeks since CES, many in the industry have looked back at the show as a sort of watershed event in terms of focusing more clearly on 4-channel and what to stock for fall.

Indications from the panel and from CES generally are heartening. Panelist Richard Schaak, Schaak Electronics, Minneapolis, went along with industry estimates that put 4-channel as comprising 10 percent of the industry volume this fall. Kusisto has since said this figure is probably accurate on an "annualized" basis for year-end '72.

Notes Schaak: "I just hope we'll be able to get enough equipment." He predicts 4-channel sales will jump 25 to 30 percent by year end.

Equally optimistic is Harold A. Weinberg, Lafayette Radio-Electronics, New York, a firm that pioneered in 4-channel. He offers the rationale of many who see matrix as the step-up to discrete and said Lafayette elected to go strongly with matrix because "it leads to more levels of pricing. We did not want to eliminate a large number of customers even if discrete is better."

Both agree that the average sale of a 4-channel outfit now is around \$500, considerably above the average price of a 2-channel system, which they said runs between \$200-\$300. The \$500 figure, while indicating retailers can expect higher dollar volume,

(Continued on next page)

# IN QUAD, AS IN LIFE ITSELF, THERE CAN BE ONLY ONE LEADER. PRESENTING SQ.

SQ is the leading quad system.  
There are more than 50 pieces of product  
on Columbia alone, including Barbra  
Streisand, Simon & Garfunkel, Miles Davis,  
Andy Williams and Leonard Bernstein, to  
name just a few (not to mention the  
product available on Vanguard and EMI).

There are more than 35 equipment-  
makers licensed to produce SQ hardware,  
including all the greats: Sony, Fisher, KLH, AR,  
Pioneer, Lafayette Radio and Masterworks,  
with more signing up every day.

And SQ is getting air play, lots of air play.  
There are a lot of quadraphonic  
systems. But SQ is the system.

## CO-EXISTENCE

• Continued from page 46

does put 4-channel as a mass market item further from consideration at the moment.

Nevertheless, 4-channel decoders and other so-called "stereo enhancement" products do allow for low-end merchandisers to participate in quadrasonic. Some decoders and ambience deriving units do not even require two additional amplifiers. There does, indeed, seem to be plenty of hardware for the retailer who views 4-channel as in an interim phase and there is also a growing amount of quadrasonic units around \$200 list.

But most people agree that hardware really isn't the question. While some equipment manufacturers are waiting, most have one or a few models at least in prototype stages if not introduced and many have several models in lines.

The question is software.

The CES audience was promised 100 SQ disk titles by year end, but more than that, the product will be by top rated artists, Kavan said.

Clearly, the emphasis in software is on quality.

Pudwell, in fact, said RCA released too much Q8 product in 1969. "Not all of the (68 titles were released) product should have been released," he said. Thus, RCA will come out with between 15 and 20 4-channel disks.

Sheer number of available titles is misleading, Kavan says. "One Andy Williams, John Lennon or Enoch Light is worth 10 Stanley Kavan's." But numbers will increase. Kavan believes 4-channel will be a mass market item, probably by late '73, and he forecasts 300 titles by then.

RCA also has long-range projections. At the recent IMIC, Rocco Laginestra, RCA Records president, said, "By this time next year (May), we plan all RCA records in discrete 4-channel."

Yet another long range projection was Kavan's comment that "we can look forward to one inventory." As for now, SQ disks cost more and will continue to be list priced at \$1 more, thus constituting a dual inventory.

In one respect, single inventory is the argument being raised by proponents of the Sansui matrix format. Schory says his firm committed to Sansui because there is only one inventory/one price. He also opted for complete compatibility, he notes. "I want our records to sound good in monaural, great in 2-channel and fantastic in 4-channel."

But Schory, a pioneer in RCA's early years in stereo, is quick to point out that he sees no confusion between the CBS-EV SQ and Sansui format. "The Sansui system is basically similar to early EV and that is where most of the hardware is at. There is no compatibility problem."

As for the discrete disk moving also to a more popular price level, Pudwell says the question of a phonograph cartridge capable of handling the carrier frequency of the discrete disk is being resolved. He says a \$12.95 price cartridge had been examined and found "very satisfactory."

Lou Dorren of Quadracast mentions a cartridge for the RCA "Quadrasonic" that is "\$5.95 OEM Japan."

Thus, while more and more manufacturers sign as SQ matrix licensees and therefore expand the number of models available for that system, the discrete concept gains followers too and promises to be far less expensive than first imagined.

What is discrete disk?

Pudwell says that essentially it is a system that allows for four discrete or separate channels to be placed inside that two-wall groove of a disk. The system uses a very wide bandwidth and multiplex concept. Involved are frequencies up to and beyond 45 kHz. There is a complete signal in the frequency range below 20 kHz, right front and back and left front and back. Thus, the disk plays normally in monaural players and on stereo players.

The frequency range above 25 kHz is handled via a modulated carrier signal, and as Pudwell explains this upper range carries the difference between the back and front on both

sides. Thus, quadrasonic is derived through use of a cartridge that can handle the wide frequency range and a demodulator.

Champions of the discrete format, such as Brad Miller, Mobile Fidelity Productions, Inc., contend that it provides more creative freedom than matrix.

"This issue (matrix vs discrete) must rest ultimately at the creative level, and not with the hardware," Miller says. "The discrete format allows the producer/artist the creative freedom to place any instrument, sound, or effect, anywhere, and I mean anywhere, within the 360 degree listening area, and when reproduced through a discrete tape deck or via the DC-4 disk system, remains exactly as the producer/artist intended."

"On the other hand, the various matrix concepts place serious restriction as to where instruments, sounds and effects may be placed. For ex-

ample, I place the bass of the Mystic Moods Orchestra in dead center rear. This instrument completely disappears in monaural, and is seriously degraded in stereo when matrixed."

Critics of discrete, whether having heard poorly produced recordings or not, generally complain of exaggerated channel separation. Sid Silver of Sansui told the recent IHF audience that a discrete version of "2001: A Space Odyssey" seemed to him to be "pulled apart, harsh, confusing, phony." He said, "The same sound track in 2-channel through a matrixing system that can synthesize is fantastic."

What is matrix disk?

Benjamin B. Bauer, vice president, acoustics and magnetics, CBS Laboratories, explains the system this way:

"The SQ record system retains the two basic stereo modulations. The left channel modulation becomes the left front quadrasonic channel and the right channel modulation becomes

the right front quadrasonic channel. In addition, the SQ system provides two new modes of modulation for the remaining two channels.

"To record an SQ master, all four channels of a quadrasonic master tape are passed through the SQ encoder. The encoder preserves undistorted the signals of the two front channels causing them to be recorded precisely like those of regular stereo record; it also produces two additional circular modulations.

"As the record rotates, and the groove advances, a clockwise helix is produced for the left back channel and a counter-clockwise helix is produced for the right back channel. These two helices carry the back channel information in the SQ record."

Matrix had gained ground primarily because it has been available longer in disk form and to a lesser extent because it has been used by FM stations. However, Dorren and other have said repeatedly that discrete FM broad-

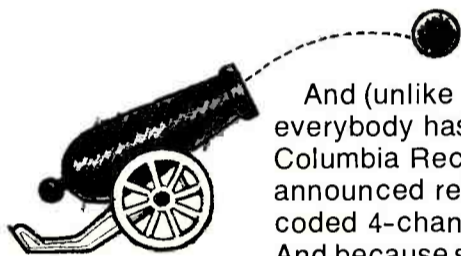
casting is viable.

Kusisto adds it will come sooner than expected because FM discrete technology will lead to multiple television audio channels, and thus will logically win Federal Communications Commission favor.

Meanwhile, far-sighted marketers of equipment and retailers are gearing for 4-channel in whatever mode. There is even more serious discussion of 4-channel cassette units being developed, indicating, if nothing else, that 4-channel is here to stay.

More and more manufacturers are tending to emphasize "universal" 4-channel capability. Thus, one finds the new line announced in Japan by JVC, a discrete proponent, described as being equipped with a CBS/Sony regular matrix decoder. On the other hand, new model from EV, a matrix proponent, is described in advertisements as having "full provision for 4-channel tape or future 'discrete' disk inputs. . . . It's all there."

# A report in the 4-channel war of the matrixes: The war is over!



And (unlike real wars) everybody has won. Columbia Records has announced release of encoded 4-channel records. And because support from major record companies

is essential to 4-channel, we welcome them. Columbia now joins the many pioneering record manufacturers who've already produced thousands of 4-channel discs.

We must admit that at first we were concerned. Because while most of the original matrixes were basically compatible, these new SQ discs were different. Which could have led to a battle of the matrixes and even more confusion in the marketplace.

But we knew our matrixing system was best, so what to do about this promised flood of seemingly incompatible discs? The answer: a new "universal" E-V decoder now in production. Not only does this improved decoder handle our STEREO-4™ (and all similarly-encoded material) but we've added sophisticated circuitry to decode SQ records accurately. It even does some things decoders built solely for the SQ format don't, like more correctly controlling the position of a front-center soloist.

So, now the E-V Decoder is the only one for all matrix 4-channel programs. And now — more than ever — matrixing (encoding four channels of sound into two) continues to grow as the method to get 4-channel sound on

records, FM, and tape to the listener . . . now and in the foreseeable future.

What about our "old" EVX-4 Decoder? Well, despite the algebra, it actually decodes SQ records remarkably well. It just doesn't offer complete rear directionality from these different discs. But unless it is directly compared with our improved decoding this has proved a minor issue for many listeners.

And what should the independent recording studio do now? Switch to the SQ system . . . or stay with STEREO-4? Well, with our universal decoder in the wings, we can be dispassionate (or nearly so). And our new encoder is equally universal. With a choice of STEREO-4, SQ, or a compromise encoding. You choose the encoding that best suits the recording at hand.

Just call or write and we'll be happy to talk to you (in English or algebra) about the relative merits of all of the current or proposed encode/decode combinations. Including what to listen for, and problems to avoid. And we'll tell you in detail how the STEREO-4 encoder fits so well into the present picture.

So, hopefully, order is restored. Record companies can now get on with production of software in increasing quantities . . . while we provide fully compatible hardware (plus some new models coming that will assure a permanently bright future for STEREO-4 matrixed sound). And consumers can begin to fully enjoy the fruits of all our labors.

Peace.

## THE EV STEREO-4 FOUR-CHANNEL FAMILY OF CONSUMER PRODUCTS



EVX-4 Stereo-4 Decoder



E-V 1244X Combined Stereo Amplifier/Decoder



New Universal Decoder



EVR-4X4 AM/FM Stereo 4-Channel Receiver

ELECTRO-VOICE, INC., Dept. 824W, 620 Cecil Street, Buchanan, Michigan 49107  
In Canada: EV of Canada, Ltd., Ganoquoque, Ontario  
In Europe: Electro-Voice, S.A., Römerstrasse 49, 2560 Nidau, Switzerland

a Gulton  
COMPANY

Electro-Voice®

# When your customer asks about 4-channel car stereo,

With Panasonic 4-channel car stereo, model CX-601.

It's not just stereo through 4 speakers, it's something new. It's the step up from stereo your customers have been waiting for. It surrounds them with music from 4 separate channels. In front and in back. For a musical effect that's incomparable.

The new CX-601 uses the advanced discrete 4-channel format. To bring your car stereo customers closer to the true sound of live performance than they've ever been before. It puts them right in the middle of the sound. Even while they're driving through the middle of nowhere.

And the CX-601 can even do its stuff in the middle of the living

room. Because its lock-right underdash bracket unlocks, and the unit travels home. To its optional home mounting cabinet and good-looking high performance speakers.

What's more, the CX-601 plays standard 2-channel as well as the special 4-channel tapes. So your customers can keep on enjoying the tapes they already have. Maybe enjoy them more. Because they'll have four speakers instead of just two.

The CX-601 has everything. All the controls needed to adjust the fantastic 4-channel sound precisely to taste. Sliding controls for tone, balance and volume. Push-button and automatic channel changers. Pushbutton ejection. And automatic repeat. It's all tran-

sistor. Solid state. Designed to last.

Best of all, the CX-601 comes from Panasonic. The name your customers know for excellent home entertainment. The name they know for quality. The name they trust.

Find out about selling the Panasonic CX-601. Start telling your customers about it now. It's the answer you've both been looking for.



## answer him.



**Panasonic**  
just slightly ahead of our time

IS THERE REALLY A DISCRETE/MATRIX WAR surrounding 4-channel sound, or is the controversy simply a philosophical and technological difference of opinion that will eventually evolve into peaceful co-existence between the systems?

The answer to this question differs, depending upon who one talks to. With RCA the major proponent of discrete software and CBS the big backer behind matrix disks and equipment, many observers tend to view whatever conflict there may be as "the same old thing, RCA versus CBS."

On the surface, this may appear logical. Both firms are producing hardware in their respective modes and both have lined up impressive lists of licensees to manufacture hardware. Both firms, along with their backers, have publicized their efforts widely and all involved point to the advantages of their own systems.

CBS has been releasing its albums in the SQ mode at a \$1 increase. RCA, which debuted two quadradiscs at the International Music Industry Conference in Mexico last May, had announced two additional titles in July. The first two releases—Hugo Montenegro's "Love Theme From The Godfather" and "The Fantastic Philadelphians" with Eugene Ormandy and the Philadelphia Orchestra—ran into problems in having the 4-channel LP match the sound level of regular 2-channel stereo disks, with the result that they weren't released to the public until this technical point was rectified. And that development occurred in late July. There were a few isolated promotional instances in which copies of these two first LP's were offered by retailers. But they were held back from general release at RCA president Rocco Laginestra's insistence until the levels matched.

In talking closely to RCA and CBS, as well as with some of their larger licensees, a number of interesting points emerge.

All firms involved seem concerned first with getting the 4-channel concept as a whole over to the public; no company wants to call the discrete/matrix controversy a war and no firm feels that it is a war; many key executives feel both systems will find a spot in the market and will co-exist, at least for the immediate future; many firms believe there is room for compromise; a number of manufacturers are involved in both discrete and matrix systems and several companies are licensees for both RCA and CBS.

The differences of opinion center around several points: what system is "true" 4-channel; what system is best artistically; who has the software availability; what is compatibility; and what is the "quality" system?

Briefly, what are the differences between discrete and matrix 4-channel?

In discrete 4-channel, the individual channels remain separate throughout the process. The channels are four independent signals. The master tape is reproduced by means of a tape player that can pick up the four channels and move them through four amplifiers to four speakers.

In matrix 4-channel, four channels of material are encoded into two channels through mixing. These channels can be put on a disk, broadcast on FM radio or recorded on tape. When the material is played back through matrixing equipment, the two channels are decoded into four channels and are heard from four speakers.

In addition, there are several methods of achieving derived 4-channel, through converters and adaptors.

There are also several matrixing systems, including the CBS SQ system (with Electro-Voice now working with CBS) and the Sansui QS system. RCA, JVC and Panasonic have combined efforts on the discrete system now in use.

All 4-channel tapes are discrete, but disks can be either matrix or discrete. It is in the disk area that much of the 4-channel controversy is centered.

Twelve firms are committed to manufacture players for the "Quadradisc" discrete system developed by JVC, Panasonic and RCA. These firms are: Harman-Kardon, Toshiba, Hitachi, Kenwood, Onkyo, Sanyo, Sharp, Pioneer, RCA, JVC, Panasonic and Nippon Columbia.

What do some of these firms say about the discrete/matrix "war?"

RCA's John Pudwell feels there "is no need for both systems but we can't find a common ground to go on. As 45's and 33's are existing for different purposes, and as cassettes and 8-track tapes co-exist, both discrete and matrix systems will co-exist."

Pudwell adds: "We have a system. We have not entered or won any war and there is room for compromise. Since there are hardware commitments on both sides, the systems will co-exist. We can live in peace together, and there will be consumers who will pick a system."

Pudwell also says, however, that he feels 4-channel brings about a new state of the art, and "we have made strong decisions based on our beliefs. A double inventory is something we don't want and we do not want old material reissued. This is not the way to present a new type of music."

Jeff Berkowitz, sales manager of Panasonic says that "There should be an industry feeling that before we iron out which system is going to be the system, we must educate the consumer. The CES didn't do that much

Berkowitz adds: "We think discrete will be the end system, but matrix is certainly viable for the interim period. Discrete is a true system, but matrix has a place. Discrete is also better from the creative standpoint for the artist. He mixes to get a certain effect and you can't do this with matrix. The artist loses control of his material once it passes through the encoder."

"But this lining up on side hurts our industry," Berkowitz continues. "We are not knocking matrix. Right now there is turmoil at the retail and consumer level and this has to be remedied. Four-channel is something the dealer should get into, but he has to understand what it is. We don't want to see another cassette and 8-track battle with dealers taking sides. What we have here is a fundamental technological disagreement, and it's only the consumer that suffers in a war. While we favor discrete, we will be offering matrix as well and we look for co-existence for sometime."

JVC's marketing manager Gerry Orbach agrees with much of what Berkowitz has to say. "The 4-channel situation should be a joint effort," Orbach says. "Matrix is a legitimate system, and it has a lot of software available. While we do think discrete is the better system, both systems are viable."

Orbach notes that it will take a while for discrete software to become readily available and that the special cartridge required to play discrete disks must be looked at in the proper light, meaning a little extra cost is required for a discrete system.

"The artist does have more control with discrete," adds Orbach. "But we feel the consumer has to make up his mind for himself. By next year there will be discrete and matrix receivers combined and the systems can live side-by-side for the next few years. Maybe they will continue to, such as cassette and 8-track. Ideally, the retailer should be able to demonstrate both configurations and this would reinforce the feeling of most firms that the consumer will have to make up his own mind."

CBS, which has been the major proponent of matrix 4-channel disks through their large SQ series of albums and hardware, feels that both systems can exist but believes matrix is the most logical one.

Firms who are licensees for the SQ system include: Acoustic Research, KLH, Benjamin-Concord, Electro-Voice, Fisher, Sony, Harman-Kardon, Kenwood, Marantz, Pioneer, Sherwood, Aiwa, Arvin, Connaught, Instruteck, Masterwork, Major, Metrotel, Morse, Teledyne Packard Bell, Pilot, Rotel, Sanyo, Soundesign, Releton, VM, and Waller.

Columbia's Stan Kavan, in discussing the SQ matrix system asks: "How can there be a war when one system is there and the other is not? It's hard for us to accept the fact that we are intensifying any war when we were there more than a year before the other system."

"As for co-existence, the question answers itself. Through SQ you can get 4-channel playback which is comparable to the master tape. What is the need for a system that does not return the stereo characteristic? With SQ you get all of these characteristics, including time, loudness, broadcast, retention of highs, same signal and noise ratio as on stereo and the same cartridge. Two systems just confuse the consumer at a time when education is vital."

"The forces of the marketplace require co-existence for now, but I don't see it as long term."

In answering the argument of discrete advocates that an artist can be more creative in discrete, Kavan replies: "The 4-channel dimension is as fully available to the artist in matrix as it is in any form."

Kavan has some other comments to make concerning SQ and 4-channel. "The consumer's concept of 4-channel is confused. This is a more sophisticated development than stereo and requires a more inclusive program—for dealer and consumer. To start, 4-channel means four different signals; you can listen the way you do in natural life. As for releasing some of our older product, they're all made from 16-track masters and we have the capability of making the 4-channel mix, so why not release them. I also feel the receiver unit carrying the decoder is good, rather than a free-standing decoder. The real market is in the integrated unit."

Kavan easily comments on the definition of discrete. "Discrete is a term of quality, not methodology. You can have SQ discrete performance in that sense."

Lafayette, which is one of Columbia's larger licensees, also disagrees with the "war" approach. Harold Weinberg, audio merchandise manager, says "We just wish the dealer would sell 4-channel. As for us becoming an SQ licensed, it was obviously because of the software availability."

(Continued on page 58)

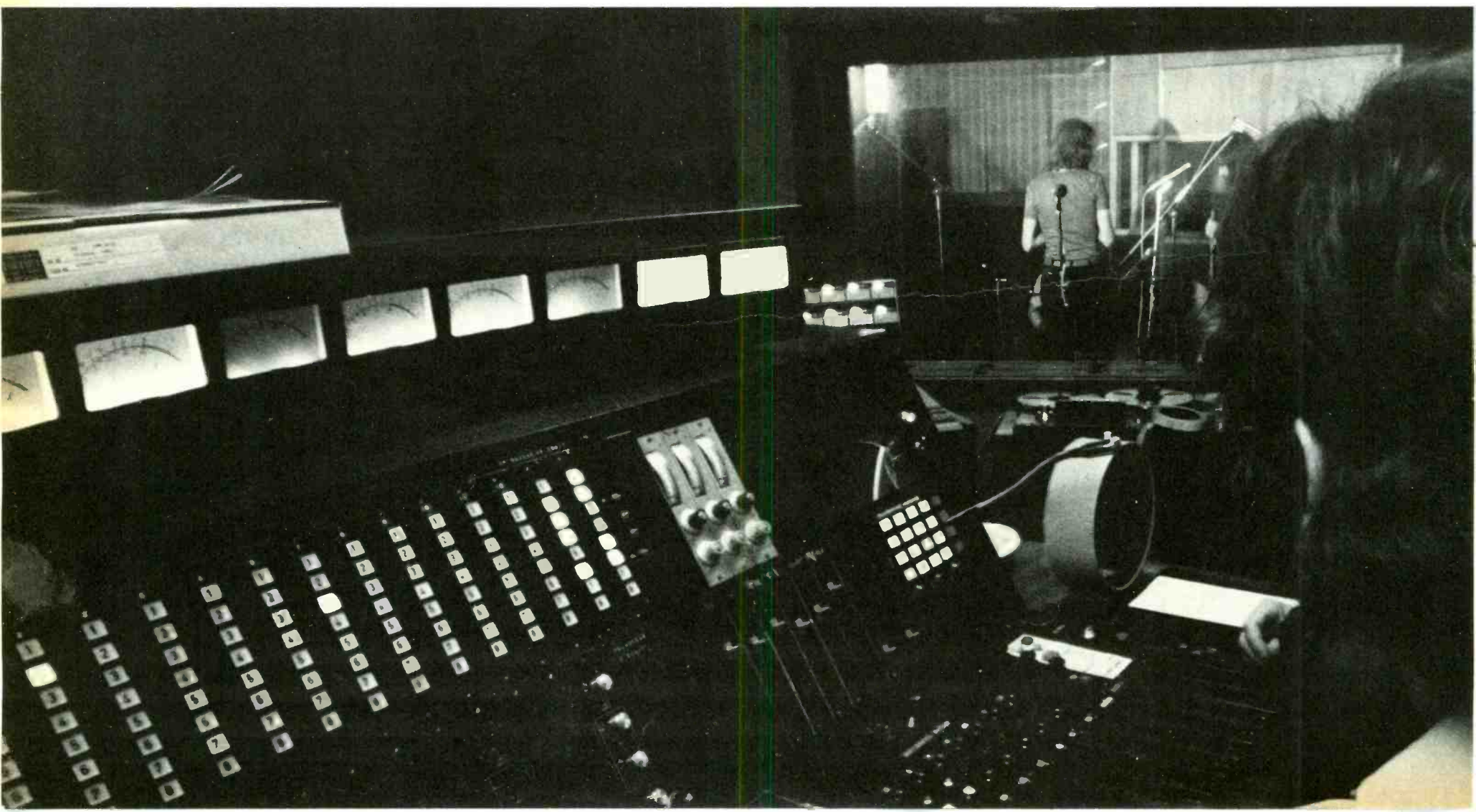
## MATRIX AND DISCRETE PROponents SHY AWAY FROM THE TERM WAR

By Bob Kirsch

in the way of education so it's up to the firms.

"As for war, this is not a war. The comparison we draw is the one between cassette and 8-track. Both 4-channel systems will find a space and they're both viable systems."

**The studio itself remains a non-controversial link in the quadradisc process. Artists, however, are starting to become aware of how their music can be changed around during the 4-channel mixdown for the discrete or matrix disk.**







## There goes his last excuse for not getting into 4-channel

Whatever reason might be holding a customer back from getting into 4-channel now, just won't hold water anymore. Not with the introduction of the Sony SQR-6650 receiver.

Compatibility with today's 4-channel systems? No problem. The SQR-6650 has everything he needs: FM, AM, four power amplifiers, simplified controls including 4 VU meters for balancing his system, and two separate four-channel decoding circuits. One is for SQ, and one is for all the other matrix systems on the market. Just plug in a turntable, connect four speakers, and he's ready to enjoy four-channel sound from discs (or tape with an additional quadrasonic

player deck). Or enjoy stereo or derived four-channel sound from stereo broadcasts and recordings.

Availability of records or tapes? Plenty! Schwann Catalog lists more than 100 four-channel records, 200 Quad 8 tapes and the list grows everyday. If FM is his favorite source of music, the hours devoted to 4-channel SQ and matrix broadcasting is growing.

If he's still a bit skeptical, demonstrate the 6650's built-in "Doubting Thomas" insurance. Flick a switch and the four-channel, 32 watt (RMS into 8 ohms) amplifier turns into a powerful 50 watt stereo amplifier (25+25W RMS), thanks to Double-Stacked Differential circuitry.

FM reception is superb: 2.2uV IHF sensitivity, 70dB selectivity, for example. And the preamp section has all the controls for stereo, four-channel, or mono: high filter, loudness compensation, independent bass and treble controls for front and back.

That leaves only cost as his last excuse. And it's a weak one. The SQR-6650 costs hardly more than stereo receivers of comparable facilities and specifications, \$329.50.\* Sony Corporation of America, 47-47 Van Dam St., Long Island City, New York 11101. \* Suggested retail price.

**SONY® SQR 6650**





# REMAINS A BIG QUESTION MARK FOR ENGINEERS

By Sam Sutherland



The recording studio: ready and willing to meet the challenge of quadrasonic sound. The question: where are the quadrasonic oriented companies?

**THE IMPACT OF QUADRASONIC REPRODUCTION** systems on the consumer market can be measured by a short trip to a local retail outlet. But, while the consumer's view of home products is dominated by the presence of quadrasonic systems, the recording industry, and those members of the industry involved in actually recording programs for records and tapes, remains non-committal in many cases.

The response of several veteran engineers at studios on both coasts demonstrates that, for the artist, producer and recording engineer, quadrasonic sound remains largely a question mark. And, while previously recorded product is being remixed for discrete and matrix releases, the actual volume of original quadrasonic material is very limited.

Certain labels and artists have committed themselves to one system or another. But the independent studio operator, and the recording engineer who is responsible for assembling a master mix that will be entertaining and convincing, are, more often than not, mystified by the equipment manufacturers' emphasis on consumer hardware when little software exists.

Dave Palmer is a veteran engineer at Electric Lady Studios in New York, where the state of the recording art has always been carefully monitored through the continual upgrading of equipment that competitive multi-channel studios have to follow. Yet Palmer notes that very little quadrasonic work has been brought into the studio, and what work has been handled has been primarily for discrete tapes.

"What it all comes down to is standardization," Palmer notes. He is discussing the relative values of discrete and matrix systems, and, in commenting on matrix systems, Palmer finds that the leading systems still pose problems for the engineer.

"The records that I've done have been mostly for discrete. It's nice to know that John Doe, sitting at home with his discrete system, if he has enough sense to just balance the speakers, will hear it the way I wanted him to." Which, Palmer continues is not quite the case with existing matrix systems.

"For matrix, it's different," Palmer says. And, from his viewpoint, the difference can be measured in terms of the problems encountered in locating information on rear channels. Palmer notes that, with early encoding systems, rear channel information was difficult to control, and occasionally signals were reversed.

In summarizing the differences for the engineer, Palmer states, "The engineer obviously has to know what's going on. And there are certain things that will show up on a discrete system that simply won't be there on a matrix."

Bill Robinson, chief engineer at Sunset Sound in Los Angeles, described similar experiences. "I've had some problems with placement in the matrix, as well as some out-of-phase problems that we managed to clear up later," he states, and, again, rear-channel information was cited as the most common source of difficulty.

Robinson also cites a low volume of quad work. "Very roughly, between 5 and 10 percent of our clients have inquired about quadrasonic. Yet I know that all the people manufacturing hardware and software are really pushing it."

Still, Robinson expresses his belief that quadrasonic product will have a powerful future—after there is an agreement on standardization. And after the remaining problems in matrixing are removed. While he notes that his experiences with discrete systems have been far less unsettling, with no problems in making the tape, Robinson notes, "that doesn't tell you anything about how the discrete record will sound."

Having listened to JVC's discrete records, Robinson comments, "I can't say I was overly impressed in terms of the sound, but I was particularly concerned about the amount of time available on each side, and the cost factor."

"Many equipment manufacturers don't seem to realize how the costs will affect the independent operator. They fail to recognize that the operator is forced to make an incredible investment. And that factor has to be taken into consideration." He notes that, with a conventional stereo production requiring anywhere from \$10,000 to \$100,000, and up to several months in mixing, it is hardly wise for the operator, the producer and the label to in-

crease those costs for quadrasonic formats when the actual market for a specific format might be questionable at present.

In this respect, Robinson points to matrix as having an advantage for the studio operator. Unlike discrete mastering, which requires a formidable investment in new equipment, "There's very little to add to the existing equipment for matrix. The investment is minimal. And that's a plus factor."

"I feel that the technical problems involved in matrixing systems at present will be solved. Once the differences are settled between the matrix systems, I think the whole thing will explode."

At New York's Record Plant, Shelly Yakus also reports a small volume of quadrasonic work. "People are scared to death. They just don't know which way to go."

"The thing is, if I mix to discrete 4-channels, everything's fine. Which is what we do, because there is no set system. So, we provide clients with the 4-channel tape, and let them take it from there." Which, for Yakus, appears to be less than satisfactory.

"Which system do you go through? It's up to the producer," he stated. That lack of agreement on a matrixing system makes such a decision questionable at best, and Yakus notes that, with Roy Cicala and Tom Flye, also engineers at the Record Plant, he had appeared on Alex Bennett's radio show and, in talking about engineering, the three men had focused on the question of quadrasonic work. Their consensus was, frankly, that "Mixing for it is just weird. And almost impossible to comment on until a final system is selected." Until then, the field is dangerous, and studio operators and labels alike are running risks in selecting formats.

At New York's AdVantage Sound Studios, Peter Scheiber, patent holder for quadrasonic systems, has been serving as that facility's quadrasonic consultant. And, while Scheiber confesses his own possible prejudices for various systems, he focuses on certain basic demands. "If you're mixing on a matrix system, it's important to monitor through the decoder, to hear precisely what the consumer will hear at home."

As for discrete systems, and discrete records, Scheiber suspects that the RCA disk will encounter some problems, simply because the record's output is six to 10 decibels below standard albums. "If you have a record and you throw it on an a&r man's turntable, it's to your advantage if it's loud. Which may sound a little ridiculous, but it's true." Even though that listener need only increase the volume for the right effect, Scheiber feels that some production people may encounter problems bringing that disk in.

Finally, though, Scheiber sees the issue as one of marketing, and the creation of a significant quadrasonic audience. As for the engineer, his challenge lies in developing a complete awareness of the capabilities of each system. Apart from that, the recording process, in terms of hardware alone, remains a tool for the creation of the aural product.

Once standardization is reached, what will quadrasonic recording represent? Dave Palmer notes that, "It's going to take some time for people to realize that quadrasonic sound isn't going to smack them in the head at first." That, he feels, is more a psychological barrier than an engineering problem, and he discusses the problem of back image contraction, a tendency in perceiving sound common to most listeners, in which rear channel information appears to leak from the sides around the listener.

Simply transferring two channels of information onto four may create problems as well, Palmer says, since further separation of

the elements may diminish a piece's impact. With certain kinds of program, the music might suffer. And, Palmer continues, there are existing discrepancies with regard to compatibility. He questioned why companies released both stereo and quadrasonic versions of albums when the quadrasonic disks were supposed to be compatible. "I've concluded that, in many instances, they must not be compatible."

Bill Robinson is more optimistic, and he feels that the potential excitement of quadrasonic recording is great. "Every major company is waiting to see what will happen, and which system will be used. And, at that point, the industry will start developing product."

That, Robinson notes, will be exciting indeed. "It's a new dimension in recording, as they say. And it's what we all try to do: to develop something that is entertaining." That entertainment is the real goal, Robinson says, and the technical questions are finally subordinated to the simple problem and promise of quadrasonic sound as a new approach to recording.

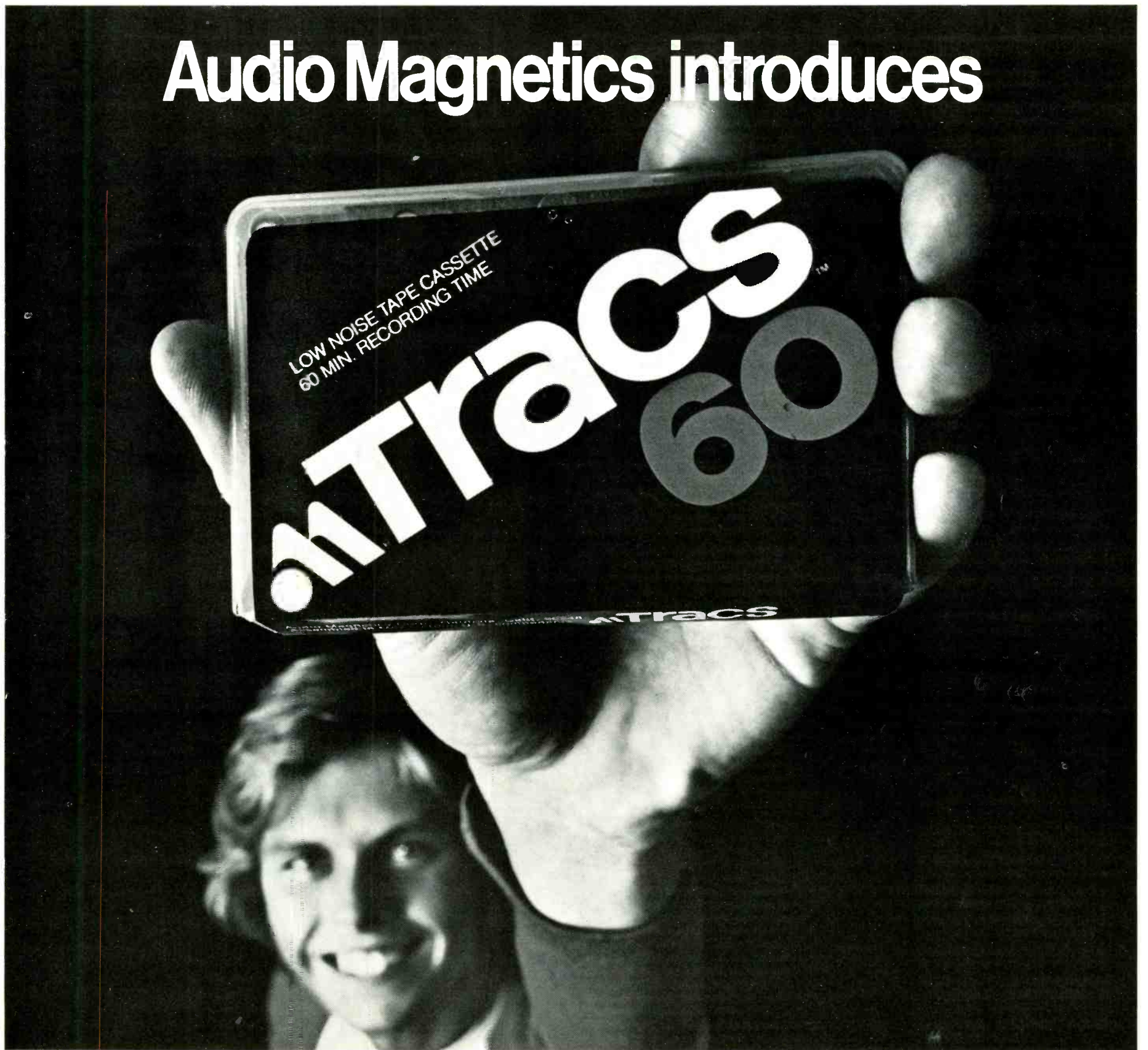
## IT'S ABOUT TIME THE TAIL STOPPED WAGGING THE DOG!

for a thoughtful commentary on the sad state of affairs facing our industry, regarding Discrete vs. Matrix 4-Channel, may we invite you to see page 50 and the open letter from our esteemed colleague

**WALTER CARLOS**

This industry service announcement paid for by Brad Miller, the Mystic Moods Orchestra, and CLARE (bless her heart).

# Audio Magnetics introduces



## The first nationally advertised popular-priced blank cassette aimed where the action is.

The action's with the young people — under 25. They buy or use 75% of all cassettes.

The action's with the under-\$1 cassette buyer. That's three out of four retail sales.

It's with the under-\$100 machine owner. And with the buyers of twelve or more blank cassettes a year.

*That's* where the action is. *That's* where it's going to stay. And *that's* where TRACS is aimed.

We've manufactured TRACS to rigid quality standards.

Produced it in all the most popular lengths.

We're going to merchandise it smartly. Advertise it nationally. And heavily.

So, for the first time they'll be asking for a popular-priced cassette.

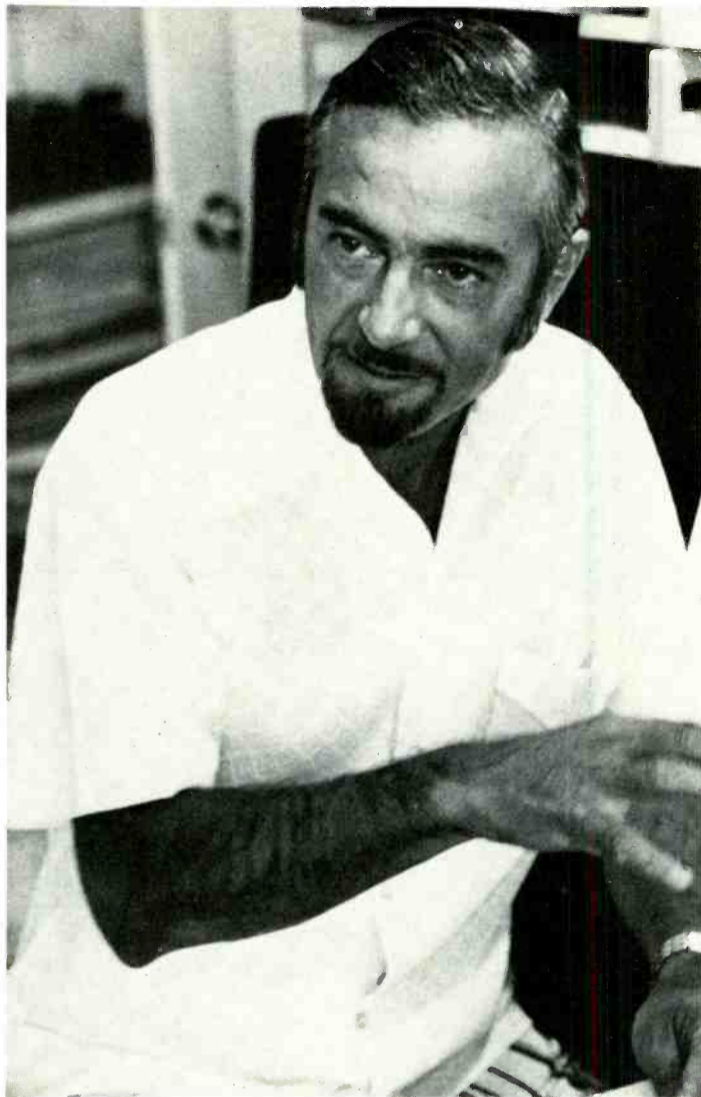
TRACS.

Be ready for them.

**TRACS**<sup>TM</sup>  
Audio Magnetics Corp., Gardena, Calif.

# HUGO MONTENEGRO OFFERS TIPS ON HOW TO COMPOSE FOR 4-CHANNEL

By Eliot Tiegel



OR

## YOU GUYS BETTER LISTEN TO THE QUADFATHER OR ELSE

IT IS 115 DEGREES in the Palm Spring's sun by the pool. Hugo Montenegro sits in a lounge chair looking tanned and comfortable and admits that if he hadn't been living in this quiet desert environment, he couldn't have completed RCA's first pop quadrasonic album within the short deadline proffered

him.

"If I had been living in Woodland Hills I would have been tight as hell writing it. I sat in the sun, relaxed and figured out my ideas. I spent one week thinking about the music and the effects I wanted and one week writing it."

Sitting around the pool he thought of material which could be interpreted in 4-channel sound. "Most of the planning of the arrangements was done outside. At night I'd put the arrangement onto score paper and send the arrangements by bus to my copyist in Los Angeles."

During the week the veteran composer/arranger/conductor spent "thinking" about material, he was focusing in on the psychophysics and psychoacoustic concepts he had learned from Dr. Archer Michael.

Montenegro had what amounted to a mini course in psychophysics with Michael, during which time the sub study of psychoacoustics became a new term for translation into musical composition.

The need was of prime importance.



Arrange cautiously, Hugo advises . . .

whose electronics background gave him expertise into the physical sciences and thus the understanding needed for 4-channel recordings. Pfeiffer explained the concept of ambience to Montenegro; Michael helped with an understanding of how the ear hears and what the brain can perceive.

When he first heard a discrete tape in May of 1971, Montenegro recalls feeling something was missing. He felt the potential was there to create a complete circle of sound, motion in all directions and a spacious environment, but those first tapes didn't achieve this.

In July of 1971 he talked with RCA engineers and producers and found it was very difficult to "get precise answers to questions about 4-channel. Everyone was experimenting and learning by trial and error."

So Montenegro flew a Los Angeles engineer to New York and tried to mixdown for quadrasonic an album he had just done. It didn't achieve the dramatic effect he felt should happen.

"The first conclusion I came to was that what I had written for 2-channel stereo was too much for four. I found myself distracted and having to turn around too much. It wasn't until the end of my research at RCA that I found Jack Pfeiffer and he told me why I felt those gaps in the music. He began expounding concepts and words new to me.

"The problem was I wasn't aware of psychoacoustics and how people react and perceive sound phenomenon around them."

Then after returning to the Coast he did an experimental session with Pfeiffer as the producer and consultant engineer. "My main purpose was to see if we could create motion in all directions and a feeling of depth and an environmental atmosphere. We focused in on three songs.

"On 'Norwegian Wood' I wanted to create a tranquil feeling of a spacious wooded area with antiphonal brass calls. I set up eight solo brass in the same four speaker configurations the listener would hear them. That was a mistake because there was too much leakage and this made it difficult to localize the source of each brass solo accurately. If I had set them up four and four widely separated, there wouldn't have been as much leakage, resulting in better localization. Then we went from the wooden area to a string quartet to show that the classical format could be distributed over four channels, that we could break away from the porscenium frontal arrangement of the strings.

"On 'Me And My Arrow' I wanted the environment of an amusement park and I



. . . and don't let gimmicks dominate over the music.

RCA wanted a pop quadrasonic album to debut before the world music community at the fourth International Music Industry Conference in Acapulco last April. And Montenegro seemed the right person to develop it. On his own, out of his own curiosity, he had done some experimentation last September in arranging music for 4-channel, but was only 30 percent successful and this puzzled him. Why couldn't he achieve the desired effects he had thought out and had carefully annotated on his sheet music? Why for example hadn't he been able to achieve a merry-go-round effect with sound in motion on "Me And My Arrow?" Why hadn't he been able to produce other movement and directional effects on the discrete tape?

The answers to these puzzles can be found on several levels. There wasn't any wealth of knowledge about 4-channel arranging available and Montenegro wasn't aware of the complex nature of how we psychologically perceive sound. He now has a broader scope of knowledge into the field of quadrasonic recording as a result of making a test tape, studying with Dr. Michael and having recorded the first pop 4-channel discrete disk for RCA.

During a trip to New York, Montenegro met Jack Pfeiffer, an executive producer in RCA's Red Seal division,

## HUGO'S TIPSHEET

The composer planning to develop a 4-channel album has to "learn what works and what won't come off in the mixdown," and the only way to gain this knowledge is to try things. According to Hugo Montenegro—who is the creative source behind all these attitudes—the composer has to try and plan those devices he knows will work musically, in a palatable way, for the listener.

"When a person's attention is constantly drawn to a gimmick, like too much motion or over use of four speaker electronic effects, the result is unsatisfying because the listener hasn't yet learned to listen to four channel sound."

Artistic devices like a four channel interplay between orchestra sections of percussion (a form of ping pong) should be carefully planned and spotted, but shouldn't be the whole effect. The song is the thing and the device should enhance it. Other devices to plan for carefully are motion between any pair of speakers and a spacious environmental sound.

Here are several tips which Montenegro offers to composers planning to write for the quadrasonic medium:

- Plan 4-track arranging layout with a description of the devices on a mastering chart before you write the arrangement. This chart will be a valuable time-saving guide during mastering.
- Use devices sparingly and well spaced, (not consecutively), or the mastering of one band will require days instead of hours.
- Create imaginative instrument placements that will entertain the listener not jar him.
- Go for maximum isolation on live recording sessions. Leakage will reduce the localization of the sound source and render motion devices ineffective.
- During playback of your finished master, if you can't visualize your device, it's not coming off. Test your work tape for leakage. If there is no leakage, determine if the device is being masked by something else in the arrangement. If so, make the necessary change and drop the masking components.
- If the device is not being masked, reduce the ambience, (both the time delay and the level). If it still isn't working, forget it and create a simpler alternate way of mastering your device.
- Above all, don't over arrange. The listener's mind can't attend to a lot of things going on at the same time and all around him.
- Learn as much as you can about recording and mastering techniques, both concepts and technology.
- Try to stay adaptable. If what you preconceive doesn't come off, try to effect a change even if it means moving to another speaker, or changing the direction of the motion, or even dropping a track to let something come through.

wanted motion, a merry-go-round effect. I wanted to utilize ping pong effects and tried motion across the sides with string runs."

"On 'I Feel The Earth Move,' I tried to create the effect of the room rocking back and forth and I wanted four timpani to play an exciting solo on four channels. We also used a vocal group to demonstrate a four speaker distribution of voices.

"When we got to the mixing stage, we got into a nightmare. In order to mix these three sides, we worked seven straight days and nights.

"We were able to create a feeling of a very spacious environment on 'Norwegian Wood,' but we couldn't accurately localize the brass calls because of leakage, though they had a feeling of depth. The string treatment came off great.

"On 'Arrow' we couldn't get the merry-go-round effect. I had used a caliope and xylophone, bells, and some synthesizer sounds. We felt it moving across the front, but lost it across the sides and back. The string runs didn't feel like they were moving on the sides either, only across the front.

"On 'I Feel The Earth Move' the timpani solo was exciting but wasn't accurately localized (again because of leakage). The room rocking effect was

(Continued on page 58)

# Ampex has a whole menu of discrete Q-8.

## NEW FOR FALL ON Q-8 MUSICAL TREATS TO TEMPT EVERY TASTE

- Music of the People •
- Benny Goodman Live on Stage •
- Ted Heath Plays Music of Glenn Miller •
- Edmundo Ross/This is My World •
- Frank Chacksfield/Music of Cole Porter •
- Stanley Black/Tribute to Charlie Chaplin •
- Caterina Valente/Love •
- Annunzio Paolo Montovani •
- Broadway Spectacular •
- London Phase 4 Sampler •

### Q-8 SPECIALS!

ABC  
B.B. KING/In London ..... L7730  
JOHN LEE HOOKER/Never  
Get Out Of These Blues Alive L7736  
B.B. KING/L.A. Midnight ..... L7743  
AMPEX  
MELBA MOORE Purlie/  
Original Broadway Score feat. L70101  
ETTORE STRATTA/  
Classic Film Themes ..... L71129  
CURTOM  
CURTIS MAYFIELD/Roots ..... L78007  
EVOLUTION  
VARIOUS ARTISTS/  
Quad Musical Sampler ..... L76502  
FAMILY PRODUCTIONS  
MAMA LION/Mama Lion ..... L72702  
OVATION  
DICK SCHORY/Movin' On ..... L7199  
PAUL HORN AND THE  
CONCERT ENSEMBLE ..... L7293  
PROJECT 3  
ENOCH LIGHT/  
Demo 4 Channel ..... L7700  
TONY MOTTOLA/  
Warm, Wild, Wonderful ..... L75025  
ENOCH LIGHT/  
Brass Menagerie ..... L75036  
ENOCH LIGHT/  
Brass Menagerie, vol 2 ..... L75042  
ENOCH LIGHT/Spaced Out ..... L75043  
ENOCH LIGHT/  
Permissive Polyphonics ..... L75048

ENOCH LIGHT/The Big  
Band Hits Of The 30's ..... L75049  
PROJECT 3  
ENOCH LIGHT/  
Spanish Strings ..... L75000  
ENOCH LIGHT/  
Hit Movie Themes ..... L75051  
Big Hits Of The 30's & 40's ..... L75056  
VANGUARD  
VARIOUS ARTISTS/  
Surround Stereo Sound ..... L71  
COUNTRY JOE McDONALD/  
Country Joe's Greatest Hits ..... L714  
STOKOWSKI/TCHAIKOVSKY:  
Symphony #4 in F Minor ..... L715

# Q



CHILDREN OF FRANCE  
La Chorale Des Enfants  
De L'Opera De Paris  
L 77150



FILM SPECTACULAR VOL. 4  
Stanley Black conducting  
Lond. Festival Orch. & Chorus  
L 77173



THE LATIN KING  
Edmundo Ros  
L 77169



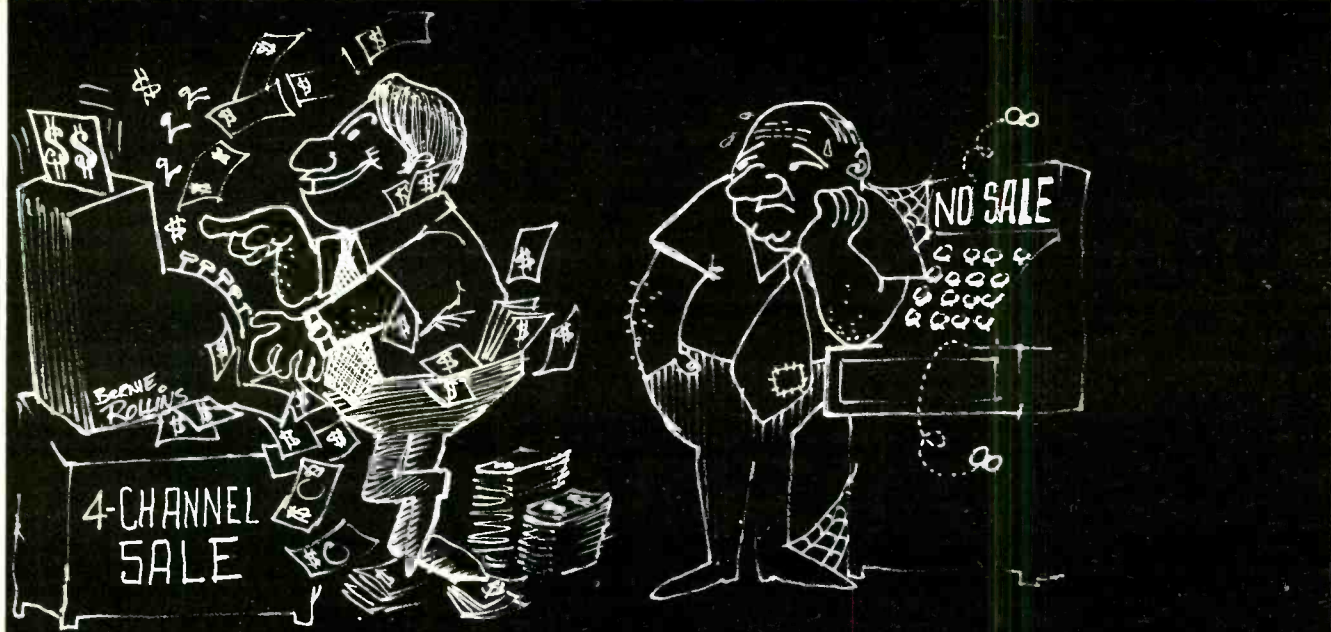
CHACKSFIELD PLAYS BACHARACH  
Frank Chacksfield and his Orch.  
L 77158



INVITATION TO LOVE  
Ronnie Aldrich & his Orch.  
L 77176

**AMPEX**  
STEREO TAPES

8-TRACK  
OPEN REEL



## RETAILING REPORT: GIVE US MORE 4, MANY STORES CRY; OTHERS AREN'T SO SURE

Quadrasonic sound is a big word which means a new inventory of equipment and programming to many retailers. The following grass roots sample indicates where many of America's retailers are in the current state of 4-channel awareness.

### Miami

Four-channel is here to stay, according to Alan Benjamin, owner of Alan's Stereo and Tape Center in North Miami Beach, Florida—with a provision.

"I feel that 4-channel will definitely go—if manufacturers can keep the cost of the equipment within a reasonable price range for the average consumer."

Benjamin claims in all probability he would not have gone into 4-channel if it weren't for the fact that Sanyo has come out with a complete home unit costing \$219.95.

"I am not a hi-fi type of store where customers come in and spend \$400 or \$500," he says.

His swing to 4-channel was created by Sanyo, although Benjamin stocks a few other manufacturers—Panasonic, CTI, a 4-channel receiver and 4-channel deck by Pilot and a few private label speakers including Dynaco and Creative Environment.

Sanyo products are a best seller in his store—due to price, quality and lack of problems with their equipment.

This low price will create sales which heretofore had been limited to 2-channel.

"Now, when an ordinary customer walks into the store—with the intention of buying 2-channel because that's all he can afford,

The average person interested in 4-channel needs no high sell sales pitch or lengthy explanations on its complex workings. Most of Benjamin's customers are knowledgeable on the subject and their basic questions are on availability and where they can get what they need.

There is a 4-channel unit set up in the store—a 4-channel receiver and 4 corner speakers and if a customer wishes to hear the sound, Benjamin switches it on for him. He often leaves it playing during rush hours to attract interest. This is particularly effective for wives whose husbands are 4-channel buffs, but who have a hard job convincing their spouses.

"Once the wife hears the sound, they forget about where they're going to put the speakers in order to achieve a certain look in decor," Benjamin says smiling. "And it's really no problem after that."

Other than price, the main problem of 4-channel has been the limited number of disks available. Benjamin has none, but hopes to remedy that in the near future.

"We're stocking more 4-channel tapes all the time—as fast as we can get them," he says. "And I find they're starting to sell much better now. The selection of tapes too has been limited and there isn't too much availability. A lot of times I've ordered them only to be back ordered because the company is out of the ones I want. Even though there is so much 4-channel equipment out, I don't feel tape manufacturers have kept up with the times or taken into consideration the demands of customers. They are going to have to keep increasing the selections if they want 4-channel to go over. I think they are making a sincere effort in this and it shouldn't be too long before more titles are on the market."

**Sara Lane**

### Kansas City

Though hobbled severely by the higher price of hardware and the smaller selection of tapes, National Auto Sound is getting a steady upward sales feedback on 4-channel.

The Kansas City-based firm specializes in automotive sound system and presently handles only 2-channel home stereo.

According to Mike Landy, advertising and marketing director, "We're getting consistently stronger in automotive 4-channel and only wish the software availability would improve. We are forced to tell people there isn't much out yet but the outlook for better

selection is promising. That doesn't make it easier to sell.

"Still signposts at our stores point to the same sales configuration on automotive quadrasonic as was experienced on 2-channel. If the price of hardware drops even a little and the tape selection improves sales will really catch on fire.

"Hardware price is also a rough hurdle. Many young people don't have those extra dollars. As result, the guy who invests in 4-channel is over 30 and has different musical tastes. His tape selection leans to Henry Mancini, the Enoch Light series, Hugo Montenegro, and some of the soft stuff released by RCA."

The degree of acceptance of 4-channel in various National Auto stores is in almost direct ratio to the enthusiasm of salesmen for quad, Landy says. Sales go up where salesmen are sold on 4-channel and pitch it enthusiastically. The chain uses demonstration booths in all its stores. Craig and Motorola are the 4-channel brands handled.

In an analysis of the individual who is the best prospect for 4-channel and the actual selling methods, Landy feels that intensive suggestive selling is essential. Few people come into National Auto stores saying "I want 4 channel sound." Instead, a salesman has to lay the groundwork for a sale by suggesting the customer try something new. The top prospect is the individual who is already sold on quality stereo and is wide open to ways of maximizing his music enjoyment. The low-end \$30 2-channel automotive unit customer is almost a waste of time.

**Grier Lowry**

### Washington

To retailers in this area, quadrasonic sound is variously regarded as a new hope, a headache, a wait-and-see proposition. To some it is a "tremendous" sound, bound to boom, but others ask "Who needs it?" All of them report "very little customer demand" at this early stage.

They all complain—as in the days of stereo break-in—that manufacturers have not put out nearly enough in promotion and information at consumer levels, and have not put out enough new hits in the quadrasonic recordings. "Create the demand!" is the message. They also accuse manufacturers of overloading retailers with proliferating varieties of disks and tapes. "Things are getting out of hand—the smaller retailer can't possibly keep up with it all."

Most feel that competing manufacturers will be cutting their own throats if they don't come together and settle on one dominant system for the new 4-channel product. Others say customers don't know matrix from discrete, so this aspect is not too rough on the retailer—unless double inventory becomes necessary in this one line of product, on top of all the others.

Here are some of the comments, often surprisingly frank, from area buyers, including buyers for the two dominant chains, Schwartz Bros., Harmony Huts, and Waxie Maxie's Quality Music stores. Also reporting are the hard-driving "middle-sized" downtown Super Music City group of three stores, and the one-of-a-kind uptown Disc Shop, run by Dan Danziger and patronized by government VIP's.

Harmony Hut buyer Mary Freeland says "Q" product is as yet a "very limited market, with very little customer demand." She blames some of the slow start on lack of top artists and new recordings in quadrasonic sound. "Capitol has no 'Q' records. We need an expansion in labels carrying the 4-channel sound."

Price doesn't bother the customers—and this is one thing all retailers agreed on. "They feel the extra cost is justified, at least in the beginning, just as they accepted it when stereo came in."

Harmony Huts are keyed to expansion in all ways, and so, even

with slight customer demand at this point, they have a 4-channel display set up in their big Columbia Mall store (between Washington and Baltimore in the new Columbia City), so the people can hear the new richer sound. Two other suburban stores have systems set up, said Ms. Freeland, and the smaller stores will have them when their expansion, now underway, is complete.

Bruce Portman, buyer for the Quality Music chain of 12 stores (soon to be 14) would rather hold off somewhat, until the quadrasonic sound comes down to one dominant type.

The whole scene is confusing. It doesn't appeal to the retailer to have to buy two different kinds of coding systems and equipment."

Portman says demand is low, so "Quality Music stores carry the bare essentials in 4-channel sound—the top 20 or big sale items. Less than one percent of our sales are in 'Q.'" He believes that after two or three years, "when system manufacturers decide on one dominant approach, we can all go in one direction and stock in depth."

Herb Fribush, co-owner and buyer for Super Music City's three discount stores, indicates he's all set to go heavily into quadrasonic sound as he did into stereo, when the time is right. "The time factor depends on the public demand." Nevertheless, like other area retailers, Fribush feels that the proliferation is seriously getting out of hand: "Only the big chains can afford to invest enough money to carry everything."

Manufacturers are going too slow in putting out "Q" recordings, he feels. Super Music City stores have a system set up for demonstration and a 4-channel recording to let people hear the new sound—but there is not nearly enough selections.

At the Disc Shop on Connecticut Ave. (Washington's counterpart to Fifth Avenue), buyer Nick Frammer says they are not selling much 4-channel—and carrying just a few, about 20 LP's and 8-tracks. "There is no 'Q' sound system set up in the store yet, because there is not enough customer demand. We have hardware, but no demonstrating."

**Mildred Hall**

### Charleston

This modest-size market, as it did during the big switch from mono to stereo, is taking a conservative approach to quadrasonic. Dealers have taken stock. Consumers are showing mild interest. Sales, expectedly, are modest.

"The public is barely becoming aware of this new type of sound here," observes Bernie Connelly, manager of the local Radio Shack. "You have a whole spectrum of awareness, of course. Some customers know more about the equipment than I do. We've sold a few units. But most listen to our demonstration unit, find out what the price is, and say something to the effect that the sound isn't quite that much better to justify spending \$200 to \$300 for the equipment yet."

The Charleston Radio Shack stocks the ElectroVoice-made (for Radio Shack) decoder (on sale recently as \$29.95) and the synthesizer add-on unit at \$24.95. The Fisher discrete 4-channel system is listed in the chain's catalog.

The decoder is outselling the synthesizer three to one locally, Connelly says.

Unlike other local dealers, Connelly feels there is enough 4-channel software available to stimulate playback sales.

Ronald McGill, a stereo salesman for Charleston's Galperin Music Company, agrees that the public is "still in the dark about 4-channel." He says he sees this time as being the watershed between 2- and 4-channel.

Galperin maintains three demonstration set-ups in its store—two for tapes and one for records. It has not, however, undertaken any special promotional campaign. McGill says the company routinely points out to shoppers how 4-channel can enhance regular 2-channel stereo equipment.

In hardware, Galperin carries Magnavox, at around \$350; RCA, \$250; and Channel-Master, \$239.

Like Connelly and McGill, Electronic Specialty's Bill McCormick concedes that the public is barely aware of quadrasonic. "Only a few hi-fi nuts know anything about it," McCormick explains, "and most of them are put off by the prices."

McCormick, who is assistant parts manager for Electronic Specialty, believes that his company will keep a low profile in 4-channel merchandising until advertising from outside the area succeeds in whetting local appetites and sharpening local awareness.

Electronic Specialty stocks Dynaco (amp only) at \$269; Sherwood, \$400+; Scott, \$400+; and Sony tape decks at under \$200.

In car-home combos, Galperin has sold only one such set-up in the past year. Electronic has sold none. This part of the market appears particularly untouched.

**Ed Harris**

### Los Angeles

Major dealers here are guardedly optimistic about 4-channel sales of tape, records and equipment in their market, as customer interest shows a small but steady increase.

Clyde Wallichs of the Wallichs Music City stores says, "We will carry everything that's available. Each of our record departments has a quadrasonic unit which is playing all the time. We find a lot of customer curiosity but still relatively few buyers."

Jean Hansen, record-tape buyer for Platt Music, which racks the May Co. department stores, says, "Our 4-channel market is with tapes so far, not records. We're stocking most of the RCA and Columbia releases fairly successfully, I think. At least we're selling some 4-channel tapes every day."

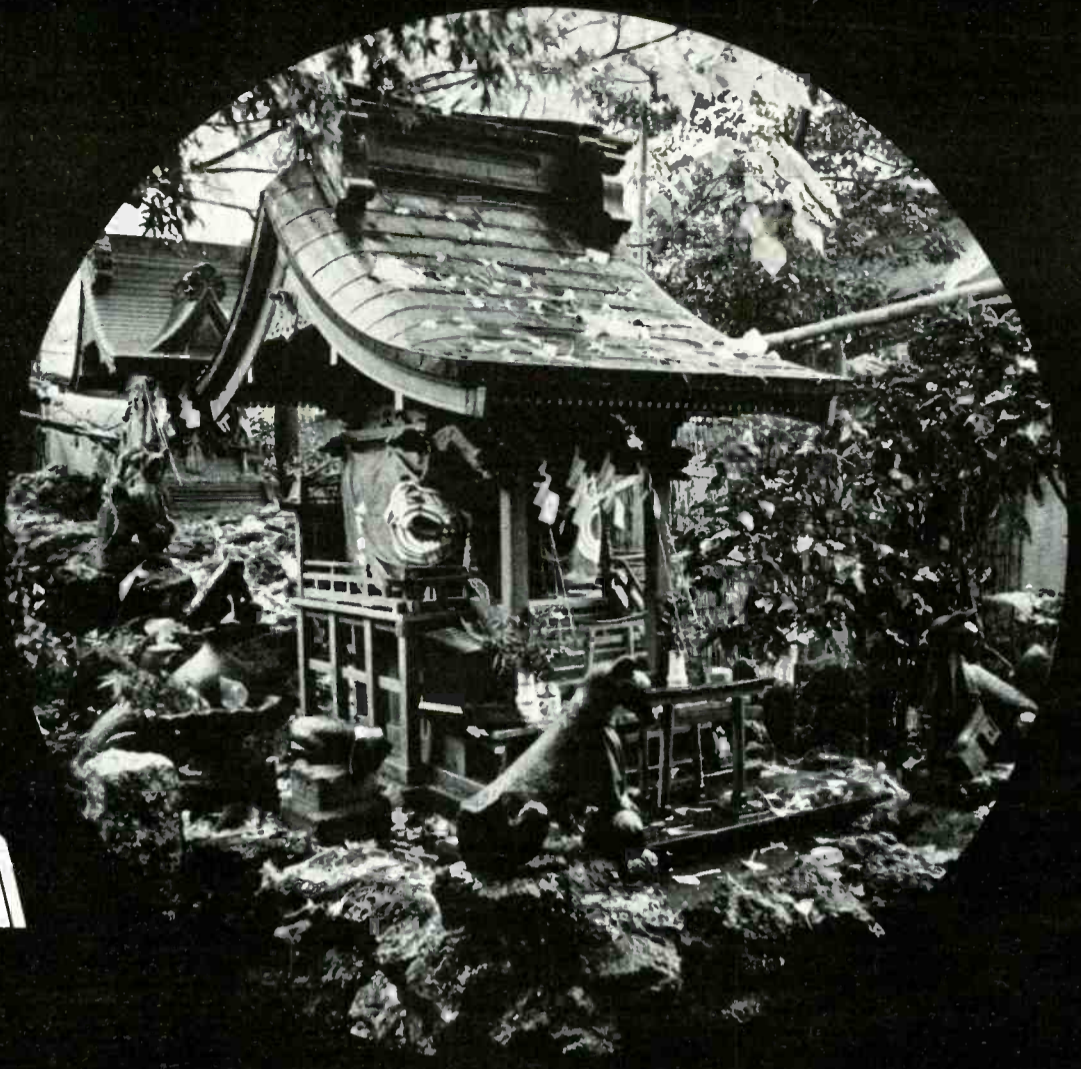
The equipment buyer for a department store supplier, who preferred to give his information anonymously, said that discrete tape units in the \$200-\$300 range make up some 20 percent of his tape player volume. And phonograph systems which can convert to 4-speaker matrix operation are about 8 percent of his sales in that category.

Malcolm Talmich, general manager of Record Rack Service which supplies Discount Records' 10 stores, says, "It's about the same as our open reel sales, 4-channel makes up approximately 1 percent of our tape volume. It's gradually picking up a little. We carry some equipment in the stores, but none that plays 4-channel. Most of the demand for quadrasonic product is in the areas of good music, big name rock artists and some classics."

**Nat Freedland**

AUGUST 5, 1972, BILLBOARD

By Donald Mann



SQ, CD-4, RM

## CONFUSION IN JAPAN

**T**HE QUADRASONIC PICTURE in Japan today is one blurred by confusion and indecision. The confusion is brought about by the fact that there are three basic quadrasonic systems which are now available to the consumer.

The first is the RM, or regular matrix 4-channel playback system as defined in the standard regulations adopted by the Electronics Industry Assn. of Japan (EIA-J) and which had

been framed by its 4-channel stereo engineering committee.

A similar standard was adopted by the Record Industry Assn. of Japan (RIA-J) based on recommendations by its engineering subcommittee, concerning the manufacture of RM records. These standards are based on the use of a square matrix and  $\pm 90$ -degree phase shifters. Signals generated in the front half of the original sound field are matrixed into front right and front left signals mutually in phase while those in the rear are processed through the 90-degree phase shifters and transformed into rear right and rear left signals with completely reversed phases.

The second system is the SQ matrix system developed through the joint efforts of Sony and CBS. In this system, which is slightly different from and not fully compatible with other matrix systems, the signals on a 4-channel master tape are converted to a 2-track medium by means of an SQ Encoder which produces four specific modulation patterns on the 2-channel SQ records. These modulations can be separated back into four channels of sound for reproduction by four speakers with the use of the SQ decoder.

The third system is the CD-4 (compatible discrete 4-channel) system of the Victor Company of Japan. This has four completely separated and discrete channels which, when transferred to a record, are not reduced in number. The CD-4 record therefore has two channels of sound on each side of the groove. This CD-4 system requires a special CD-4 demodulator and also a special cartridge and stylus, while there are such other limitations as a stylus pressure of 1.5 grams as compared to the normal 2-3 grams or the five grams of a ceramic cartridge.

The indecision arises from the problems faced by the hardware manufacturers as to what types of equipment they should design and sell. Eleven companies are reported to have agreed to adopt the CD-4 system, these including Victor and Matsushita, as well as Mitsubishi, Toshiba, Hitachi, Nippon Columbia, Sharp, Sanyo, Onkyo, Pioneer and Trio (Kenwood Electronics). However, there is still some concern regarding the limitations of this system, and this, plus the fact that the SQ and RM systems also exist, have deterred them from placing purely CD-4 equipment on sale.

Concern also has been expressed regarding the amount of available CD-4 software, and therefore a great deal hinges on which way companies in the United States will lean. It was reported that JVC had made some sort of breakthrough in regard to such limitations as stylus pressure, during the first week of June

and that a sample of a new improved disk and perhaps equipment had been rushed to RCA in the U.S. around June 8. Also that this had revived RCA's flagging spirits concerning the CD-4 system, particularly in connection with disks, and considerably brightened future prospects.

JVC will soon be releasing in the U.S. a precision turntable (4VC-5244) with a built-in 4-channel demodulator and a compact demodulator (4DD-5) designed to be added to most existing 2-channel turntables and all 4-channel reproducing systems.

Sansui Electric has been very active around the world and claims great success in having its QS system 4-channel encoder adopted by various recording studios. Pye of Britain uses the QS encoder, as does Ovation, A&M and others in the U.S. It is now working on what it says is a vastly improved model of this encoder.

All such facts increase the dilemma of the hardware and software producers. Sansui's QS system is based on the RM system, and so there is not any great difficulty involved, but there is a great difference when it comes to the SQ and CD-4 systems.

As a result, most of the stereo sets which are either in production now or will be by the latter part of this year are based on the RM system, which was the standard system originally decided upon. But will also be able to handle both SQ and CD-4 records with the use of optional CD-4 demodulator and cartridge (the players are so wired to accept the latter) or SQ adapter.

Approximately 60 percent of the stereo sets produced in Japan today are of the 4-channel variety and these appear to be selling better than the ordinary 2-channel types, but not for the reasons one might expect. The main reasons seems to be purely one of prestige or of simply possessing the latest type of equipment, as it has become quite apparent that the average customer has no real knowledge of what 4-channel stereo is all about or of the various systems available.

One story being constantly repeated is that of the customer in a department store who said he'd take the set if it was of the 4-channel type but that he had no use for the two smaller speakers and would they please omit those and give him a discount.

Components, on the other hand, are moving slowly in comparison, meaning that the serious audio and music fan is not yet convinced of the merits of 4-channel sound or of the total cost if one is to have a setup that can handle any type of 4-channel system.

Pioneer Electronic Corporation is at present turning out equipment with built-in capacity to handle RM and SQ systems, and also to handle CD-4 with the use of optional CD-4 modulator and cartridge. Although it is listed as one of the supporters of the CD-4 system, it has constantly been a firm backer of the standardized RM system as it believes such action will benefit the entire industry itself as well as the consumer.

However, since the SQ system seems to be steadily losing ground due to various bugs which have appeared, it is possible that Pioneer will begin to turn out equipment with built-in capacity to handle RM and CD-4 once it appears certain that CD-4 will

really become a driving force in actuality. There is a general feeling that CD-4 is still more talk than action, and so everyone is sitting back waiting for things to settle down to a point where the future direction becomes clearer.

To further complicate matters, there is an over abundance of rumors. Sansui is to make an announcement of some importance towards the end of July, and the general betting is that it will deal with the agreement of some large U.S. firm or firms to adopt the QS encoding and decoding system. This condition is expected to continue until late autumn, at which time it is expected that some sort of decision will be made that will really signal the opening of the era of 4-channel sound.

Another complication, for both industry and consumer, is that various companies, although having basically the same systems, are giving them individual names. Hitachi calls it Lo-D for Low distortion, Mitsubishi SE for Separation Enhancement, etc., and so there is a move to adopt a single RM logo that will be used by all companies turning out RM systems. The software would also be so marked, thereby greatly easing the consumer's burden and no doubt resulting in increased sales.

As far as 4-channel sound in Japan today is concerned, there is only one fact that is certain, and that is that the future direction of this medium and the policies of the companies involved are as uncertain as they can be.

Tracing back the development of industry standards for quadrasonic sound, the EIA-J set three standards on April 15, 1972 for all 4-channel software and hardware. These covered the CD-4, the SQ and the RM system.

However in handing down its decision, held over from the latter part of 1971, the EIA-J told the manufacturers involved "we'll leave all the arrangements for standardizing regular matrix systems in your hands."

Although the Japan Record Makers Assn. has adopted these standards, several of the software producers are subsidiaries or affiliates of the hardware companies, and both software and hardware firms have developed their own matrix systems. Consequently, there is no standard regular matrix to date.

Apart from the CD-4 and SQ systems, the other Japanese matrix systems are more or less compatible with each other and most of the hardware firms are now producing quadrasonic machines compatible with SQ and/or CD-4 with a universal matrix compatibility. To date, however, only the new line of three machines announced in Tokyo in June by the Victor Company of Japan can play all types of disks without connecting a CD-4 demodulator and SQ decoder.

As of June 30, the number of different CD-4 disks pressed in Japan was 103, with JVC manufacturing 101 and Polydor pressing 2. CBS/Sony had pressed 49 SQ albums and Warner-Pioneer 3.

Including RM disks and additional releases by CD-4 and SQ during the latter part of this year, the total number of 4-channel disks scheduled for release in Japan is approaching the 350 mark.

# MONTENEGRO

• Continued from page 54

more of a mental illusion than an actual effect. But the distribution of the vocal group was great."

In utilizing ambience, Pfeiffer devised a way of using an 8-track machine, taking the original sound and sending it on a delayed basis to the other three channels.

Eight months after he recorded his experimental tapes, Montenegro recorded his first discrete LP "Love Theme From the Godfather." Therefore, could he be called the "quadfather" I wondered.

He took several of the tracks from the tape and modified them as a result of what he had learned about psychoacoustics.

Psychoacoustically, the following applies; the frequency level of one color will hide the apparent level of another. This is called masking. It's important in terms of where you place the instruments (high versus low.)

There is also the condition called sensory discrimination which means the listener has learned to hear sound in a certain way—right now it's front oriented.

The accurate localizing of a sound source requires a reflected sound to the other ear several milliseconds later and a little softer.

By using Gotham delay units and better ambience levels, he was able to eliminate 16 and 8-track units and 32 Dolbysers for the mixdown.

By cutting down the ambience on some tunes, Montenegro found less swimming effects. By increasing ambience he developed more spacial feelings.

Remixing "Me And My Arrow," he got a better merry-go-round effect. On the original tape he had the sound dividing among four channels. They were moving but the listener's mind couldn't focus on it all. So he put all the merry-go-round effects on two channels, all the melody on one and the accompaniment on the other. By feeding delays to the ambient channels he got the feeling of circular motion.

After trying unsuccessfully to get the strings to "run" up and down the sides, he changed them to appear to cross front and back. That was a compromise he admits.

In trying to get his rocking motion on "I Feel The Earth Move," he found he could get a better rocking sound by reversing the front and rear sound sources, so the keyboards and guitar and organ and harpsichord shifted places. Now the high frequency sounds emanated from the rear and did not cover the bass tones. The tympani solos was greatly improved by using four kapex units to block out leakage. He took the eight horns on "Norwegian Wood" and moved their positions during the mixdown an eighth of a turn. This improved the localization of the antiphonal calls.

Some other effects:

On the "Godfather" theme he put the drums through a phase shifter

and moved them around the room in a figure eight.

On "Baby Elephant Walk," he envisioned the music representing a safari. So he used six joy sticks and some pan pots to move the sound so that it came in from the front left, walked around the room and left by the right front channel.

Montenegro doesn't believe that the purpose of quadrasonic sound is to recreate the concert hall in the listener's living room. It's one of its potentials, but it's not the only one.

Explains the composer:

Ambience works best on beautiful, long lines, on strings, woodwinds, legato brass. It creates an enormous space. It's unnecessary on a rhythm section.

The listener tends to be front oriented so that rear placements have to be done very delicately. A counter line can be written to come from the rear and from the opposite side.

Montenegro suggests putting low frequency solo colors in the front like cellos, low clarinets and soft trom-

bones. High frequency counter melodies should go in the rear.

"The highs will tend to mask (cover) the lows when the lows are in the rear."

Montenegro believes that if the only way to listen to 4-channel is to be cemented dead center in the middle of a room, quadrasonic "will never get off the ground."

During mastering, the producer should constantly move around the room, using the epicenter as a starting point and testing what he hears. If it becomes a jumble of sound, he's got to cut back on echo and ambience and localize the sound more.

Montenegro additionally suggests: always having some sound coming out of each speaker to reduce hiss. He prefers drums split in front. Bass on all four channels, the guitar in the back on either channel and the piano center rear.

One consideration which should always be remembered is that the quadrasonic LP may be played on a regular stereo system, so you have to have

a good stereo mix.

During his early writing stages, the composer lays out a four speaker chart in his den, penciling in where he intends to put his instruments. "It's a way of organizing the mixdown," he says.

As to the future, Montenegro envisions engineers learning how to use the Gotham delay units so the composer doesn't find too much sound swimming around but does have the desired effect of space. "Engineers will have to become sounding boards more and advise composers and producers on what things won't work in the mix."

Admitting there were many things to be "anxious about" before doing that first big record session, Montenegro now feels that future 4-channel projects will be easier for him and for other composers who choose to tackle the big "Q" from both the song and technical aspects. "The new generation of electronics oriented musicians," he says, "will have it easier than we did."

## MATRIX / DISCRETE

• Continued from page 50

Weinberg doesn't see the 4-channel disagreement as a parallel with 8-track and cassette, but rather as a comparison between 33 and 45 rpm. "Co-existence requires something to exist," Weinberg adds, "and at the moment, discrete software does not exist. Forget about the technical problems, the software just isn't there. As for more artistic creativity with discrete, most of the recording directors today don't use stereo to its full advantage and I see a recording director's imagination as the only limit on what can be produced. This includes 4-channel.

"The confusion at the moment," Weinberg continues, "is not with the consumer but with the dealer. A lot of them simply aren't doing their homework. They have to revise their displays and know the 4-channel concept. We try to educate our dealers in the concept and we have regular meetings and we also send out material for the stores.

"Right now, as far as discrete versus matrix is concerned, the important thing is, are you getting a satisfactory listening effect with the SQ system? I think you are."

Fisher is another large Columbia SQ licensee, and sales manager Bill Kist notes, "This year at the CES, a number of manufacturers, ourselves included, came out with strap units."

These units feature built-in SQ matrix decoders, jacks for CD4 input and four discrete amplifiers which can be strapped for twice the power in stereo.

"This is now a direction," Kist says. "I think the ultimate answer will be discrete and this strap unit is a way to go.

"I do think SQ is a fine interim system," Kist adds, "and I see co-existence between SQ and discrete for some time. Most hardware now has SQ-EV decoders and the software is there. But I think discrete will take over much the same way stereo phased out mono. Of course, SQ does make a lot of sense and it does a viable job.

"The key to 4-channel," Kist goes on, "is not to confuse the consumer anymore. The industry must put the 4-channel concept across to the consumer."

Kist also says Fisher has developed its own record encoded in SQ to check 4-channel systems, much like Enoch Light's old stereo checkers.

A spokesman for Sansui, which claims to have a different matrix system from Columbia, agrees that he does not like the term "war."

"I see co-existence for a while," the spokesman says, "but a universal system is closer than most people think. Our matrix system is different than the SQ system because ours is the

only one than can pick up sounds distinctly from a 360 degree angle and playback and record without any loss of sound. We have pickup in all directions and we claim to be the only ones with this. The artist can work with this.

"Several firms," he continues, "are going into 4-channel issuing discrete tapes and matrix records. You only need one master with the Sansui technique."

As for the competition between systems, "It is inevitable that the consumer be exposed to all types of systems," the spokesman says, "but he doesn't necessarily hear the best. We're conducting an educational program for dealers and we have recommended certain 4-channel records for consumers."

Kenwood is one firm that is a licensee for both the SQ and RCA Quadradisc systems. "Ideally, discrete will be the solution," notes a spokesman, "and this is the ultimate goal. There are questions as to whether discrete can be broadcast easily, and this is one reason why matrix is good for now. I think discrete and matrix will be side-by-side in disk form for some time.

"The fact that we are original SQ licensees does not mean we are committed only to matrix. We are set to manufacture the Quadradisc player also. Columbia had the software, so we signed. And they still have the software and the big advantage.

"This is not a matter of war," says the source, "and I can see the systems existing together for years. Consumers will make the eventual decision and everyone will have something. I'm sure discrete will eventually run more than 20 minutes per side (the current disk time) and I'm sure the cartridge will be cheaper. The main thing now is to get the 4-channel concept over to the consumer."

A number of companies are involved in both matrix and discrete 4-channel. Motorola is one such firm. According to Tony Mirabelli, "We presently have systems that will play both modes, but no system that will play the RCA disk. It will play discrete tapes and matrix disks. Once the discrete format settles down and once the necessary hardware to play the disk is ready at a reasonable price, discrete will be on top."

Dennis Stancik adds that, "One of our systems will receive FM discrete broadcasts if the consumer plugs in an adaptor that will be available at a nominal cost. Columbia has the jump now, and the systems will co-exist for a long time. But I look for discrete to take over eventually."

In any case, it appears that most firms are right—the ultimate controversy will be settled by the consumer, the retailer and the artist.

### If you haven't heard ElectroVerb,\* you haven't heard the best in quadrasonic sound.

ElectroVerb. Another first from the first studio designed for quadrasonic sound.

To put it simply, ElectroVerb is a reverberation system designed specifically for 4-channel stereo. And exclusively by Sound Market Recording Company.

So if you're working in quadrasonic sound, choose the first and only studio with ElectroVerb. You'll get the best 4-channel sound.

**Sound Market  
Recording Company ©  
664 N. Michigan  
Chicago, Ill.  
(312) 664-4335**

\*ElectroVerb is a registered trademark and servicemark of the Sound Market Recording Company

©1972



## R&D TO DEVELOP A 'Q' CASSETTE MOVES AHEAD

A number of companies are working on the development of 4-channel cassette equipment. These include Toshiba, Philips, the Victor Company of Japan, Astrocum/Marlux, Panasonic, Akai and Pioneer.

Philips, which holds the patents on the cassette system, is reported against any system that tries to put four channels on a cassette in a way that is not fully playable on existing stereo and mono units.

Technological problems, a near total absence of 4-channel hardware and the resultant lack of mass consumer interest, have prompted the cassette committee of the International Tape Assn. to consider the development of an endless loop 4-channel cassette.

The hope of the committee is that it could urge the ITA's board to petition Philips to make special licensing agreements available to cassette manufacturers so that an endless loop cassette could be developed.

Meanwhile, Toshiba has held demonstrations of its quadrasonic cassette unit and JVC has gone one step

further and released some technical data on its unit. The width of its tape is 3.81mm, the same is used for standard cassette tape. The tape has a reported frequency response of 40 to 12,000 Khz. The four channels are placed on one half of the width, so that the cassette can be flipped over after side one runs its course.

If a 4-channel cassette is developed, observers believe it will have to be an endless loop tape, because regular flip-type cassettes could not accommodate eight tracks of sound and would, therefore, be playable on only one side.

Is there a need for a quadrasonic cassette? Shouldn't albums, 8-track cartridges and open reel tapes suffice? Not really, some audiophiles feel. The cassettes international acceptance, its portability and its improved status as a legitimate high fidelity sound source lend itself to become a carrier for 4-channel sound.

Just when this carrier begins carrying data isn't clear. As one North American Philips official states: "We have no information to release on the 4-channel cassette at this time."



# FCC TIMETABLE CALLS FOR 1-2 YEARS STUDY ON 4-CHANNEL

WASHINGTON—Although the Federal Communications Commission will ultimately decide the fate of 4-channel discrete broadcasting on FM radio, industry attention right now is focussed on the special committee of the Electronics Industries Assn. (EIA) which will study competing systems and pass their findings on to the commission.

The timetable, according to EIA spokesmen, calls for at least one to two years to test and evaluate the various systems being submitted to its national quadraphonic radio committee (NQRC). Although no one at the FCC wants to hazard a guess, broadcast history indicates that the commission will require at least another year to go over the EIA findings and come up with a set of standards—which could put final authorization into 1974 or 1975.

As everyone probably knows by now, no rule changes by the FCC are required for the FM broadcast of matrix-type quadraphonic recordings, which can use stereo broadcast channels because the 4-channel sound is coded into two, on the disk or tape, and decoded at the receiving or playing end. But the discrete type, requiring 4-channel accommodation from transmitter to listener, will involve FM sub-channels currently used in store-casting, background music and other services—and so requires rulemaking and standards set by the FCC for FM transmission of the discrete recordings.

The special NQRC committee organized in May, has FCC observers from the commissions engineering division and from the Broadcast Bureau (the two FCC arms that will lay the groundwork for the commission's final action). Very much present is the FCC's man-on-sound, Harold Kassens, deputy chief of the Broadcast Bureau. Back in 1962, Kassens was one of the big rooters for stereo broadcasting when he was chief of the FCC's then "Aural Existing Facilities Branch." He predicted early on that stereo would expand the FM service and eventually replace monophonic FM.

A deadline of sorts passed July 15, the date the special NQRC committee hoped most entries in the discrete systems race would be in, and the real evaluation and comparison studies could begin.

The next task for the committee will be to do a lot of listening. The committee has six panels, and the two most important right now, according to EIA staffers, are the systems specifications (panel I), particularly the technical systems analysis group, and the subjective aspects (panel VI), which will conduct the listening tests on systems passed on to it by the systems analyzers. The listening committee will be under charismanship of Guy Woodward of RCA Laboratories, who is outgoing president of the Audio Engineering Society.

Engineers, who crave exactness, prefer that the transmission systems be referred to as "multi-channel" rather than 4-channel. "Because the fact is," says one EIA engineer, "transmission could resolve itself into three or five channels, although home equipment appears most likely to receive on a 4-channel basis."

So far, only two systems in discrete quadrasonic have asked the FCC for consideration of their experimentally tested design. First to ask for rule-making was James Gabbert, of KIOI-FM San Francisco, who has been trying to build a fire under the cool commission since the fall of 1971, with appeals to authorize the Lou Dorren "Quadraplex" system of FM transmission. More recent was the General Electric entry, which backed the EIA industry-study approach.

NBC and particularly CBS have both asked the commission to hold up on any rulemaking on quadrasonic transmission until the full-scale EIA industry study is complete. CBS and other makers of the matrix quadrasonic recordings now being aired over a

number of FM station, were up in arms over the demands of Gabbert that the FCC move to outlaw matrix and authorize only discrete-type transmission, as being the better of the two.

The big hope of the EIA's special committee is to resolve all contro-

versy within the industry, and solve the technical problems, so that the commission could be presented with a good working basis for its rulemaking.

"Without this," say EIA spokesmen, "the FCC will be faced with a big hassle and a long drawn out proceed-

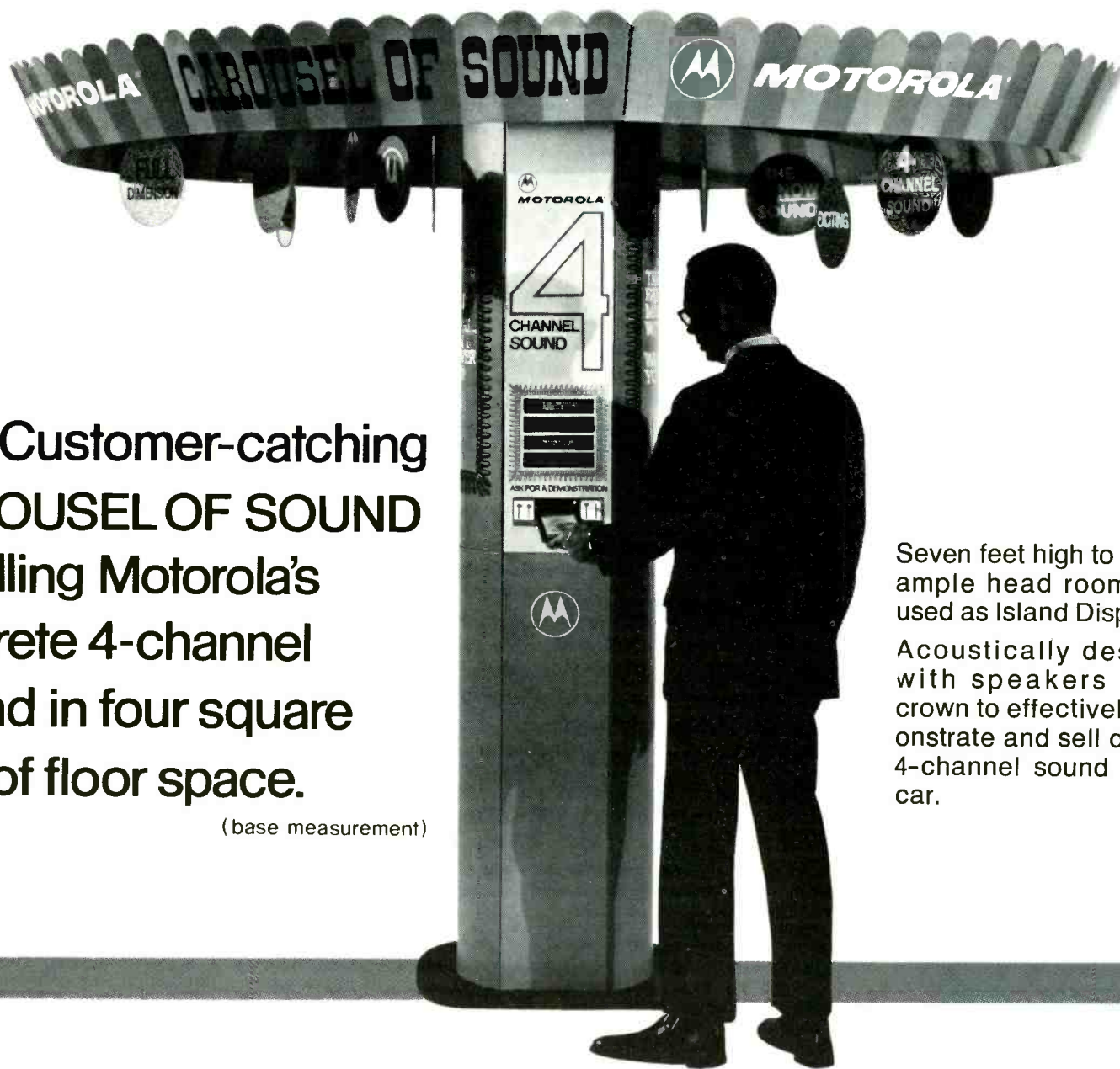
ing in the authorizing of FM quadrasonic transmission." It would be a somber prospect. Those with long memories will recall that the FCC first authorized experiments in stereophonic broadcasting way back in 1955. Then it issued a public notice of inquiry in July of 1958 to test the demand. Having learned that public interest was widespread, FCC went into another inquiry in March 1959. By that time, the EIA offered the services of its national stereophonic radio committee, and the great day of stereo broadcasting was formally

inaugurated by the FCC on June 1, 1961.

One element that seems to be missing at the FCC is this move into further enrichment of FM sound transmission, is the lack of public demand, of widespread listener interest—a lack bewailed by a number of separate industry and broadcasting segments, but viewed with indifference by the elements always satisfied with the good old status quo. There was a similar problem, history tells us, with stereo—but stereophonic sound was a simpler concept, easier to grasp.

# Demonstrate and sell Motorola Discrete 4-Channel Car Tape Players

(Our dealers have been part of the action for well over a year now!)



This Customer-catching  
**CAROUSEL OF SOUND**  
is selling Motorola's  
**Discrete 4-channel**  
sound in four square  
feet of floor space.

(base measurement)

Seven feet high to provide ample head room when used as Island Display.

Acoustically designed with speakers in the crown to effectively demonstrate and sell discrete 4-channel sound for the car.

To start making money on Motorola Discrete 4-channel sound, call your Motorola distributor or write C. J. "Red" Gentry, Director of Sales and Marketing, Motorola Automotive Sound Products, Dept. BB-82, 9401 West Grand Avenue, Franklin Park, Illinois 60131.



**MOTOROLA**  
SOMETHING ELSE in sound on wheels

# PUDWELL SELLING RCA'S QUADRADISC LOGS MILES

By Ian Dove

For John Pudwell, the job of directing RCA's entry into the discrete compatible 4-channel disk market, has been one of travel and explanation, and travel, so far.

As director for new product development, he has gone all over the U.S. putting RCA's point of view and displaying their product range. Soon he is off to Europe and then to Australia, Japan, New Zealand and South Africa to "sell" the idea of the quadradisc.

But it's getting easier. Says Pudwell: "RCA knew the majority of distributors wouldn't want to carry another inventory and wouldn't give us help to pro-

mote. We had to sell this—which we honestly believe is the best system from the viewpoint of the customer.

"But it's been interesting to see that, while at first it was difficult to get an executive to see us, as we went along it became easier.

"Word of mouth was out about our product."

Pudwell is also interested in the by-products of the company's research into 4-channel sound. One "fall out" from this research is a new plastic compound that Pudwell considers to be "a most significant breakthrough and should advance the industry by 10 years in one lump."

The compound, when developed, will give "unmatched surface" to product and cut down surface noise.

Pudwell found that the Consumer Electronics Show was "a mirror for the future." He recalls the "absolute race for equipment on 4-channel tape—it's unbelievable" what he saw there and the "impressive" display of hardware.

"The future is bright—we have certainly come a long way internally, even though sometimes it didn't seem as if we were making headway. Not only is it a new enhanced sound, but it's also going to be a new way to record," he feels.

## MUSICIANS HAVE TO LEARN VALUES OF 4-CHANNEL SAYS MOTOROLA'S KUSISTO

The consumer electronics industry is gradually realizing that Oscar Kusisto's predictions have a habit of coming true. Thus his prophecies about 4-channel stereo are gaining more attention as more potential is realized for the concept.

As for the growing credibility of Kusisto, vice president and general manager of Motorola's automotive products division, it stems primarily from his role as a pioneer in 8-track. Of course, 8-track led logically to 4-channel and ultimately to Kusisto's strong belief in the discrete 4-channel system.

But what isn't generally known, or at least not publicized, is that for all his image as an engineering oriented hardware man, Kusisto has a respectable musical background. He understands software.

"I believe there are too many people in the music business who do not honestly have an understanding of the music appreciation and values that the discrete format provides the artist and producer."

The executive believes: "There appears to be too much emphasis on reproduction systems, both hardware and software and too little attention to what we're trying to do in terms of shopwork in the recording studios."

What are the broad implications, then, of discrete 4-channel?

"We do not hear in a flat, two dimensional mode. We hear in an almost infinite dimensional mode and what is important from the artist's point of view is that we have the maximum latitude to convey the musical experience to the consumer."

"I'm afraid very few artists yet realize or have an appreciation of what they have as a tool." And even fewer of the men in the music world either have this recognition or appreciation.

For this reason, he has discussed

## ENOCH SEES THE LIGHT IN SANSUI

Enoch Light, head of Project 3 Records and the man who contributed so much to the exposure of the stereo record, is moving ahead on the quadrasonic front. He produces both in matrix and discrete.

In the discrete system, he produces for cartridges and reel-to-reel tape; in matrix he uses the Sansui QS encoder system for records. "All my future product will be put out in both 4-channel and in stereo," Light says. "I chose Sansui because I prefer to issue a single version of each release. This encoder serves the purpose admirably, by placing back channel information to either side.

"The effect on the composition, the arrangement, and on the creative process is very big, for when you mix, you can also separate, creating an effect that is unique," he says.

"Distributors are slow in grasping the concept as they did stereo, but there's little doubt they will pick up on it soon enough. Once they catch on to its importance, sales will begin to rise, whether the system is matrix or discrete." We ourselves have had orders from as far away places as the Canary Islands."

Light issues a warning to the manufacturer who labels the product quadrasonic when, in fact, it is merely doctored. "In their rush to put out product, they simply re-make old product, use a gimmick here or there and the over-all effect is allegedly 4-channel. "This kind of action is a fraud on the consumer. Hearing this kind of record makes him skeptical and unwilling to buy. . . . This same kind of fakery also existed during the time of the introduction of stereo."

with Enoch Light and others the development of a "Conductors Series" of recordings that would "bring the living experience of the podium" to the listener in the living room. This would not derive entirely from the concert recording because Kusisto repeatedly stresses the new challenge discrete has for the studio placement of mikes and for mixing.

As for the status of discrete 4-channel in the automotive area, Kusisto agrees that there is no confusion at this level. The early dominance of 8-track 2-channel led to a "spontaneous" adoption of the discrete cartridge format.

As for Motorola adequately pushing car 4-channel, in view of releasing basically one model until recently, he says an analogy to color TV is apt. "Software producers feared there were not enough color sets out there" and hardware firms saw the opposite lack of programming.

"We cannot be in a position of producing a broad 4-channel hardware line when the market is limited (by software)." However, Kusisto says he is encouraged by the growing number of 4-channel 8-track cartridges. As for sales of hardware, he says, "We have seen a really healthy beginning in 1972."

The slight built, energetic Motorola automotive chief sits in his Chicago office under 24-hour clocks set for Tokyo, London and America and responds to a stream of calls from around the world. He has asked engineers for their views on 4-channel sound.

Motorola engineer Hugo Korn for one, believes the most salient argument for discrete is Panasonic's demonstration with four language channels, which can allow listeners to discriminate one against the other three undesired language tracks.

## CBS SQ'S AHEAD WITH ITS MATRIX LICENSEES

By Radcliffe Joe

Behind the smoke-screen of promotional flack and industry in-fighting, 4-channel sound is a serious and viable technology into which both hardware and software manufacturers have sunk millions of dollars.

In the vanguard of those manufacturers making an inalienable commitment to the quadrasonic concept is the giant CBS Corp. whose SQ tape and disk system is already being manufactured by 34 licensees worldwide.

These manufacturers include such established brand names as Fisher, Kenwood, KLH, Harmon-Kardon, Pioneer, Sony, Marantz, Lloyd, Sanyo, Arvin Industries, Masterwork, Packard-Bell and others.

Equipment produced by these licensees spans the spectrum of design and pricing from units for the discriminating audiophile to popular priced lines for the average consumer.

This drive by CBS to accelerate mass market interest in the 4-channel concept, shifted into high gear at the June Consumer Electronics Show in Chicago.

At that annual extravaganza of electronics technology, some 50 SQ disk system models were shown by CBS licensees to an estimated 30,000 dealers and distributors, and CBS top brass felt that the impressive display of muscle flexing went a long way towards allaying the fears of fence-sitters about the viability of 4-channel.

Its success at the CES show did not prompt CBS to rest on its laurels. Its search for ways and means of building that proverbial "better mouse trap" at prices which would be increasingly attractive to the man-in-the-street, continued relentlessly.

CBS made a giant step forward in this direction in June when, in its quest for quadrasonic sound compatibility, it reached an agreement with the Electro-Voice Corp. on the exchange of patent rights and technology related to their respective systems.

The agreement gave CBS access to a low-cost integrated circuit "chip" decoder that fits into the palm of the hand, and can be built into quadrasonic equipment at minimal cost. CBS has since licensed Motorola—the largest U.S. manufacturer of IC circuitry—to produce the chip, and, according to Stan Kavan, vice president, planning and diversification, CBS Records, orders for the "chip" are pouring in from SQ licensees around the world.

"We have developed, and are continuing to develop the SQ system on the premise that to make a medium you must first make a market," Kavan says.

"As long as quadrasonic sound remains the plaything of audio experimentalists, there is no market, no mass base of support for the artists whose vision urges them to explore and advance 4-channel sound and its possibilities."

The CBS executive notes it was the thought of creating this mass market and serving it properly that led his company to decide on the SQ system after almost four years of research.

"We needed a 4-channel disk system that was totally compatible with all existing systems—4-channel records that could play on stereo equipment, that could be broadcast on stereo stations and yet be heard without any loss of quality simply by adding the appropriate equipment to stereo systems already in existence."

Kavan feels that CBS has found the answer to its quest in the SQ system. "There is no sacrifice or compromise involved with SQ," he says. "The playing time is the same as that of an equivalent stereo disk, up to the same 36 minute maximum as today's longest stereo album.

"The loudness is the same, and so is the signal-to-noise ratio. Also, all the high frequencies are there, up to 20,000 Hz."

According to Kavan, with the SQ system even the player is similar to its stereophonic counterpart with no new cartridge or stylus needed.

Concurrent with the development of the SQ hardware technology, CBS has been paying much attention to the development of a software library to complement the equipment. As Kavan points out, "Ultimately all sonic innovations must be judged by what they convey to the music and by what music they convey."

As a result, CBS has, in cooperation with such software manufacturers as Vanguard Records, Ampex, EMI, and Barnaby, as well as its own Epic, Columbia Masterworks and CBS Records, released a catalog of more than 100 SQ titles ranging from Tchaikovsky, Handel and Mozart to Edgar Winter, Santana, Jeff Beck, Janis Joplin and Simon and Garfunkel.

The company's research and manufacturing activities are aided by an extensive marketing push in which licensees and software producers are taking part.

"We are telling the SQ story far and wide, through media advertising, in-store aids, banners, booklets, point-of-purchase aids, posters and 4-channel broadcasts."

Of consumer response to date, Kavan says that the SQ licensees control well over 60 percent of all stereo sales in the United States, and that it was improbable they would have made a commitment to 4-channel if they felt it was not viable as a consumer product.

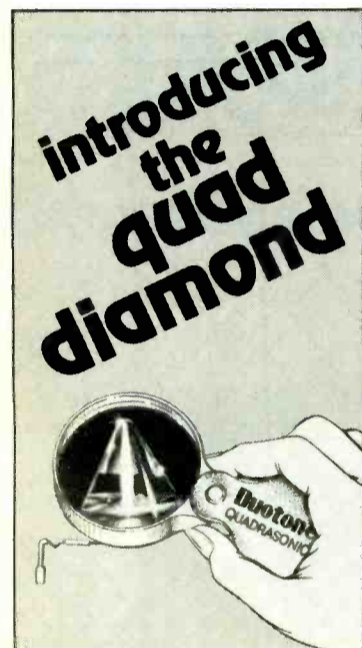
## STUDY LAUDS SANSUI QS SYSTEM

Matrix boosters received a boost recently when Sansui's QS system was singled out in a study conducted by engineer John Mosely of Command Studios in London. In the study, conducted with listeners in a recording studio, Sansui's system turned out "to be the only one of those tested to give satisfactory quadrasonic and stereo reproduction. The CBS SQ system exhibited superior properties with regard to the front separation, but was rather poor in the back and between the front and back." (CBS countered with the statement that this test had not been passed by them as being properly encoded . . . nor that the domestic Japanese decoder unit used in the test showed the CBS system off to its full potential. The SQ system, to give its best results requires gain riding logic circuitry both in the corners and in the front and back, CBS said.)

Mosely's studies were later met with some skepticism after he became a consultant to Sansui.

The result of this study showed him that Sansui QS was the best of the four matrix systems tested "and the only one that can be used for all purposes." But he also stated that it was "clear that much work must be done in order to find out how to use this new tool to its best advantage. It is almost certainly wrong to expect to get satisfactory results encoding a tape without investigating its own peculiarities and make some adjustments in remixing."

One of the claims has always been that matrix was excellent as a system for providing a "concert hall" sound atmosphere, but Mosely's study showed him that "it has become increasingly obvious that very few people are able to produce consistently good results quadratically and it can be concluded that there are as many tricks to be learned in this new art form as there were in perfecting stereophonic recording, probably even more. It is clearly wrong simply to use stereo techniques with a couple of microphones placed at random to collect stray voices and ambience."



**Duotone's new Quad Diamond is sure to take its share of the growing four-channel market. A pioneer in the diamond stylus field, Duotone has perfected a double polishing process that assures quad equipment owners the finest precision tip contour and ultra high polish.**

**The Quad Diamond is compatible with stereo and mono records...and improves their performance.**

**No special cartridge is required. The Quad Diamond is made in most popular types for currently available four channel systems.**

**This season, Quad is the BIG one...why not sell the only needle created for that market?**

COMPLETE CATALOG FROM:

**Duotone**

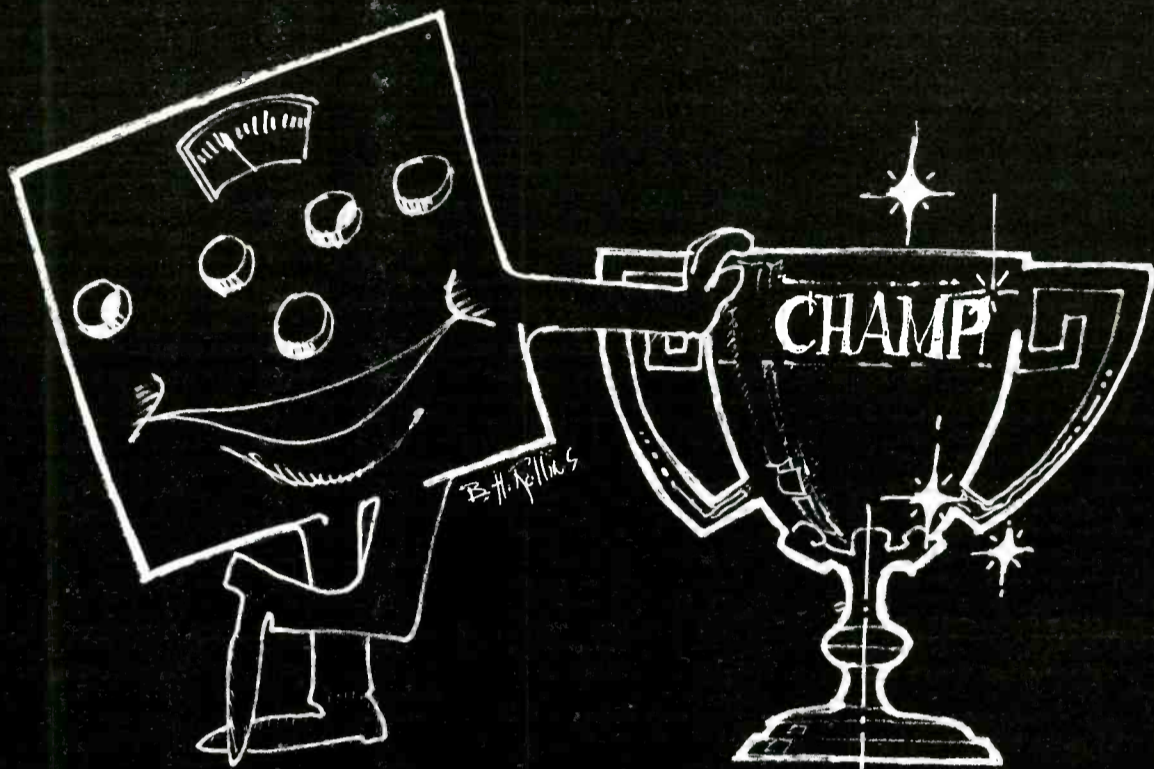
COMPANY

P.O. Box 1168  
South Miami, Florida 33142  
(305) 665-1121

IN CANADA:

Capitol Records Ltd. Malton, Ontario

# DECODERS ARE A LINK BETWEEN STEREO AND QUADRASONIC SOUND



**D**ECODERS AND ADAPTORS are for many consumer's the main entry point into the 4-channel market. But it is the high-end products rather than the kits that simply enhance stereo that are being pushed by retailers and getting strong consumer action.

With many prominent retailers believing this will be transitional year for 4-channel, decoders and other 4-channel accessories are more important than ever as a tool to introduce the listener to the 4-channel concept at a relatively low cost.

Dealers agree for the most part that the decoder is an easy method, but also a valid one, to demonstrate 4-channel. They also say that the growing 4-channel interest from the average consumer is helping small speaker and receiver sales.

Particularly important, since most persons interested in 4-channel already own a standard stereo system, retailers believe that it is easier to convert them to 4-channel through decoders than selling them a completely new system.

Columbia's SQ matrixing system appears to be the one retailers are heading towards now, while the Sansui QS system is also doing well. The decoder market is still moving but it is the kit-type unit that is suffering.

Another important development is the relatively new "universal" Electro-Voice decoder, which will handle the firm's own Stereo-4 and will also decode SQ records.

Among the major firms presently producing decoding devices are: E-V, Masterwork, Lafayette, Metrotec, Sanyo, Sony, Kenwood, Dynaco, Heathkit, Sansui, and Rotel. In addition, all SQ licensees feature the SQ decoding capabilities and many other top firms, both domestic and off-shore, are heavily involved in the decoder business.

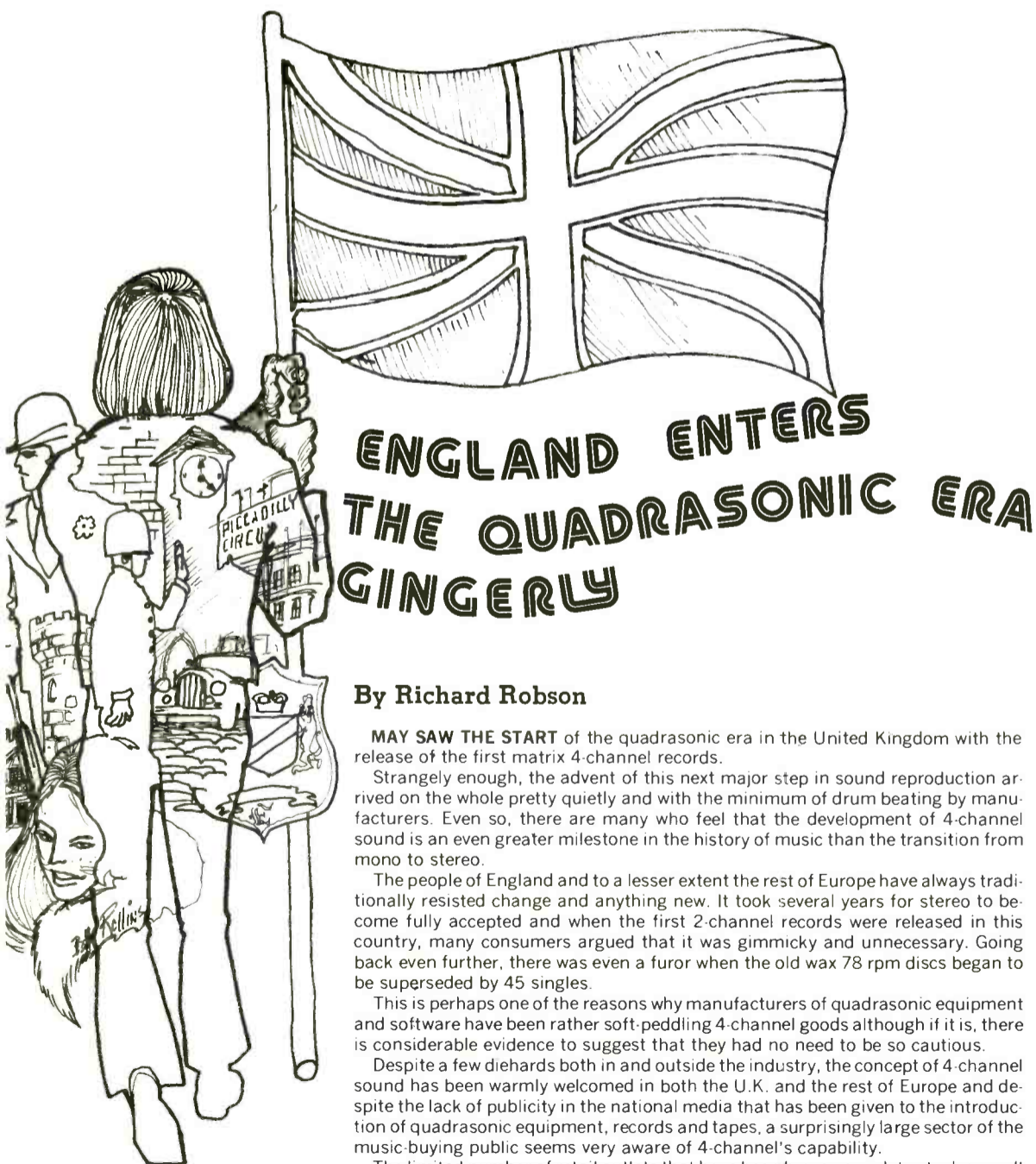
One other accessory which cannot be overlooked, though it's not a major 4-channel factor yet, is the 4-channel headphone. Koss is the major firm involved in this.

What are some of the larger retailers doing with decoders and adaptive devices, and where do they feel this equipment is going?

"Decoding devices are going to be very popular this fall," says Jay Schwab of Sam Goody's in New York. "There will be a lot of SQ decoders and a few discrete decoders. We're going to try and feature decoders for all matrix systems. I think this is a transitional year and we're going to sell decoders until there is a decision as to which way 4-channel will go.

"What we are doing, and what we think all retailers should do," Schwab continues, "is sell decoders and let the consumer know he can convert his standard stereo to 4-channel.

(Continued on page 62)



## ENGLAND ENTERS THE QUADRASONIC ERA GINGERLY

By Richard Robson

**MAY SAW THE START** of the quadrasonic era in the United Kingdom with the release of the first matrix 4-channel records.

Strangely enough, the advent of this next major step in sound reproduction arrived on the whole pretty quietly and with the minimum of drum beating by manufacturers. Even so, there are many who feel that the development of 4-channel sound is an even greater milestone in the history of music than the transition from mono to stereo.

The people of England and to a lesser extent the rest of Europe have always traditionally resisted change and anything new. It took several years for stereo to become fully accepted and when the first 2-channel records were released in this country, many consumers argued that it was gimmicky and unnecessary. Going back even further, there was even a furor when the old wax 78 rpm discs began to be superseded by 45 singles.

This is perhaps one of the reasons why manufacturers of quadrasonic equipment and software have been rather soft-peddling 4-channel goods although if it is, there is considerable evidence to suggest that they had no need to be so cautious.

Despite a few diehards both in and outside the industry, the concept of 4-channel sound has been warmly welcomed in both the U.K. and the rest of Europe and despite the lack of publicity in the national media that has been given to the introduction of quadrasonic equipment, records and tapes, a surprisingly large sector of the music-buying public seems very aware of 4-channel's capability.

The limited number of retail outlets that have been brave enough to stock a small range of 4-channel goods all report a steady demand from consumers whose only complaint is that there is not enough quadrasonic software available yet. It seems

that in the automotive tape market particularly, 4-channel has already begun to catch on.

Even so, it is still very early days for 4-channel in the U.K.—Decca, Phonogram, Polydor, UA and WEA have all yet to decide whether to back matrix or discrete let alone release any quadrasonic product. Also, at least for the time being, 4-channel is going to be a fairly expensive luxury which probably only the more enthusiastic record or tape collector will initially be interested in.

On the record side, the CBS SQ matrix system has made the initial impact and in addition of course to CBS, EMI has also started releasing SQ albums. On the tape side, the market is exclusively discrete cartridge at the moment although Precision has been experimenting very successfully with matrix cassettes. Precision's managing director Walter Woyda says, however, that he will not be releasing any 4-channel cassettes until the appropriate hardware becomes generally available.

Several manufacturers are also waiting with increasing interest and anticipation to see what Philips, inventors of the cassette system, decide to do. Although the firm is remaining tight-lipped about its 4-channel plans, Philips is believed to be of the opinion that matrix is the only system for cassettes so that quadrasonic product would be compatible with ordinary stereo cassette players.

Several manufacturers are also waiting with increasing interest and anticipation to see what Philips, inventors of the cassette system, decide to do. Although the firm is remaining tight-lipped about its 4-channel plans, Philips is believed to be of the opinion that matrix is the only system for cassettes so that quadrasonic product would be compatible with ordinary stereo cassette players.

However, there are a number of other European manufacturers who claim that reducing the track width is detrimental to the overall reproduction quality of the tape. Instead of going matrix, they suggest discrete cassettes utilizing the existing four tracks which would mean in effect that the cassette would only play one way making it incompatible with ordinary cassette playback equipment.

The problem has yet to be solved and certainly, there will not be any 4-channel cassettes released for some while yet.

On the tape side, RCA and Motorola were the first to feel the water with 4-channel in the U.K. at the end of last year. RCA released an initial batch of around 50 cartridges ranging from classics through easy-listening to progressive rock—a fairly representative selection from the company's catalog.

Comments Richard Thomas, the company's pop product manager: "Sales have been very encouraging particularly in the automotive sector. In fact, I think 4-channel will initially develop in the automotive market before spilling over into the high street."

Motorola was the first hardware manufacturer in the field and at the end of last year introduced its Quadraline 4-channel car unit which sells at the amazingly low price of only \$184 including speakers. The firm will also be shortly introducing a quadrasonic home system.

But the 4-channel ball didn't really start rolling until May when CBS's SQ system was launched and certainly the fact that CBS and EMI—the two largest recording organizations in the world—have plumped for SQ must influence to some degree the choice of others.

CBS has released an initial batch of 20 4-channel albums which are available on both disk and tape. EMI has also released a limited catalog of quadrasonic records and tapes which includes two sampler albums—one on disk, the other on cartridge—which demonstrate the ambiance and surround of 4-channel sound.

JVC's CD-4 discrete record system has since been launched in this country as has Sansui's matrix equivalent which Pye plumped for when it made a very small 4-channel release earlier this year.

RCA's Quadradisc system, developed in conjunction with JVC Nivic, was introduced to the industry in London earlier this month and the company will be releasing its first 4-channel albums later this year.

# LIMBO DESCRIBES THE STATE IN WHICH 4-CHANNEL BROADCASTING RESTS

By Claude Hall

**ALMOST THREE YEARS AGO:** a San Francisco college student became excited about discrete 4-channel broadcasting. At that point, all he'd heard were two-station broadcasts. James Gabbert, owner of KIOI-FM, would team up with another FM station in the market. He'd broadcast two of the channels and the other station would broadcast the other two channels.

You had to have two stereo receivers to listen to these broadcasts in quadrasonic sound. You tuned one receiver to KIOI-FM and the other to the other station. But even then, admits Gabbert, the other station was getting difficult to find because these broadcasts turned out to be great promotions for KIOI-FM and the other station usually wasn't remembered.

Anyway, the college student, then just a couple of years older than 20, called up Gabbert and said he thought there was a way to broadcast four channels on a single station. A few days later, Gabbert met the college student, a guy named Lou Dorren, and then began sort of a teamwork project, along with Tom Lott, that led to the development of the first true 4-channel broadcasting. Dorren had been working with Lott building radio equipment. About two-and-a-half years ago, Lott formed Quadracast Systems Inc. and the development of 4-channel broadcasting got underway in earnest.

A lot of bugs had to be worked out of the initial equipment, but Lott, Dorren, and Gabbert realized they had something that would eventually revolutionize broadcasting. Gabbert, being an engineer at heart, was instrumental in the project right from the beginning.

The first hurdle was permission from the Federal Communications Commission for experimental broadcasts. This was granted. Recalls Gabbert: "Our first two-station broadcasts were in 1969 and we introduced quadrasonic to members of the National Assn. of FM Broadcasters at the Chicago convention that year. It took us a long time to get permission from the FCC for test broadcasting and then quite a while to get our own equipment set up. The first broadcasts were run in December of 1970 and the following month. We were running tests nightly, but the FCC wouldn't let us promote them and we had to run the tests after midnight."

In 1971, Quadracast submitted a 400-plus-page document to the FCC detailing all of the studies and computer data accumu-

lated during the tests.

From that period on, discrete broadcasting went into a siege of limbo. But matrix broadcasting began to come out of the woodwork.

Largely, matrix broadcasting is a simple thing. You install a matrix encoder at the station and, assuming you've got a matrix record to play, that's almost the total of the labor. Even better, though, is the fact that a company can encode a tape, meaning a syndication firm, and all any FM station has to do is play that tape; no encoder at the station is needed.

A claim of many matrix advocates, too, is that matrix makes even stereo records sound better.

With discrete broadcasting, according to Quadracast president Tom Lott, all it will cost an FM station to convert to discrete quadrasonic is about \$2,000 to \$5,000, depending on how far the station wants to go. The \$5,000 figure would include a quadrasonic console mixing board. For \$2,000, you could get just the discrete decoder and be in business.

Product is still a problem. Gabbert, when he did those early experiments, used tapes mixed down especially for him by record companies and producers such as Chet Atkins and Brad Miller. Today, RCA Records has a couple of albums out in discrete and several Japanese-manufactured albums in discrete are floating around the U.S. But RCA Records plans to have all of their product in the discrete form in the future.

Via such labels as CBS, Ovation, and Project 3, there is much more matrix product available. The problem is that much of the product is not compatible between one matrix system and another. If the industry goes matrix in the end, a radio station may end up with three or four matrix encoders and have to switch back and forth, depending on the particular record being played at that time.

In regards to discrete, there is only one petition before the FCC for approval—the system developed by Quadracast. However, GE has filed a statement about their system and Zenith and RCA have been involved in developing discrete broadcast systems, as well as Norelco and a Massachusetts firm who are said to be deep in creating a discrete broadcasting system.

The FCC, much as they did with stereo in its development and growth, has passed the buck to the Electronics Industries Assn. The EIA has named several committees to look into various as-

pects of discrete quadrasonic broadcasting systems. How much longer it's going to take for these various committees to meet, make decisions, and then make recommendations on discrete is not known.

Matrix continues to build inroads in broadcasting. Already, several syndication firms such as Alto Fonic Programming, Bonneville, etc., are offering programming material to radio stations that is already encoded.

Discrete broadcasting is basically fairly simple. What is amazing is that a young college student beat everyone to the punch by developing the first (and maybe the only) viable broadcasting system for discrete. Dorren of Quadracast expects to have an integrated circuit in production in the next few weeks that will greatly simplify both the broadcasting equipment for discrete as well as the manufacture of receivers for the home.

In the meanwhile, RCA is going ahead with production of product on the grounds that the discrete record is compatible and sounds even better when played in stereo than the ordinary stereo record. When discrete broadcasting gets the nod from the FCC, if it does, product will be in the field.

At any rate, the situation is still one of limbo. Many radio broadcasters have hesitated to go matrix, feeling that discrete will eventually come out of the EIA committees and meet the approval of the FCC and become a reality. Those broadcasters involved in matrix already have a handicap that could backfire on them in the future, because the so-called logic gain application is not available to the mass consumer yet, and any broadcasting done now in matrix quadrasonic is not that viable to the listener, especially if he's heard a discrete quadrasonic demonstration. Ordinary matrix is better than stereo, but without the logic gain application doesn't come up to the standards of discrete.

As for discrete, Lott of Quadracast claims that the system is viable and it's perfect and ready.

So, as far as broadcasting of quadrasonic sound is concerned, everyone will have to wait on the FCC. Because discrete concerns the signal at the station level, it has to meet the FCC approval. Matrix, because it is encoded pre-mike stage, doesn't come under the jurisdiction of the FCC.

But Gabbert has the final word about any form of matrix: "Why settle for a substitute when you have the real thing—discrete."

## DECODERS

• Continued from page 61

"Other sales will result from the 4-channel move. The speaker manufacturers are in clover now and there is going to be a big flare for smaller speakers to keep the price of equipment down. There will also be a lot of receiver action in the fall. I also expect to see a CD chip like the SQ chip which will cost a few extra dollars to build into the receiver. As I see it, this is going to be a big year in 4-channel accessories and the market is opening up now. We see 20 percent of our business coming in 4-channel or related products."

An audio buyer for a large East Coast mass merchandising chain notes that "decoders are doing nicely. For those with existing audio equipment, this is the direction they're moving in—to decoders, extra speakers and receivers in some cases."

"The SQ devices will be the strongest," he adds. "We have handled the smaller kits, such as Dynaco, but SQ seems to have taken over. Consumers are moving into matrixing type systems and want more sophisticated devices."

"We recommend that the consumer enter the 4-channel through adaptors, small speakers and an additional receiver. Let them hear the 4-channel concept and let them get involved in a modest way. Then they can move into a complete system when they feel things have evolved. After all, this whole thing is a bit new to the consumer and there is a lot of confusion."

A number of retailers are using matrix broadcasts from local radio stations to help promote 4-channel, and are tying in adaptors with this. One note appearing here is the approach to advertising the SQ systems as adaptors rather than the smaller kits.

"We're promoting the SQ unit," says J.W. Bentley of the Sound Center

(Continued on page 69)

**THE QUAD SQUAD**

**WESTERN RECORDERS**  
HOLLYWOOD

**UNITED RECORDING**  
HOLLYWOOD

**COAST RECORDERS**  
SAN FRANCISCO

DON M. SEARS  
Vice President, Gen. Mgr.

the **UR** companies

# Tape/Audio/Video

TV TAPES LOOM

## Security Displays Busy Small Stores

By EARL PAIGE

DALLAS—Small retail outlets selling prerecorded tapes suffer more from shoplifting shrinkage than large stores, according to inquiries about security fixtures received by Creative Store Equipment here. The firm said shrinkage will mount as dealers start selling TV cartridges, an area CSE will next move into.

It is only in the last month that CSE has been able to work closely with small retailers, said Graydon Howell, national sales manager, because the suburban Terrell, Tex. firm just initiated a marketing program through distributors and reps. CSE still prefers to deal with rack jobbers.

He sees new markets opening up such as car care centers operated by oil companies and various business were people in automobiles wait for services.

Yet another trend is the strong sales of cassettes. Because cassettes are not selling in Texas where CSE did its control marketing tests, the firm was surprised when it found the demand for cassettes

(Continued on page 69)

## Expect '72 Showing of RCA's Consumer-Oriented TV Disk

By RADCLIFFE JOE

PRINCETON, N.J.—The RCA Corp. is expected to unveil its SelectaVision videodisk system at specially arranged industry demonstrations throughout the country by the end of this year, according to sources close to the company.

The unit, which like its holotape counterpart has been the target of intensive technological research at RCA's laboratories here, has recently been the subject of progress report demonstrations to RCA key executives.

Accounts of the demonstrations

reveal that despite need for further engineering developments and refinements, there is distinct marketing feasibility for the unit, targeted with a 1974 production date.

Like its Teldec counterpart, the RCA videodisk system will be geared to the consumer market, and RCA marketing personnel are hoping that they could keep the unit's list price within the \$140 to \$400 range announced by its competitor.

The RCA videodisk has been

(Continued on page 66)

## URGE STANDARDIZATION

## Audio-Visual Dealers Eye TV Cartridge Home Use

By GRIER LOWRY

KANSAS CITY, Mo. — Delegates at the recent National Audio-Visual Association convention here continued to express concern about lack of standardization in television cartridge systems as well as the high prices of emerging concepts. This concern was particularly noted by those dealers considering home entertainment prospects for TV cartridge.

Though the bulk of NAVA dealer members are involved in school, industrial and institutional applications, some are conscious of the home market, especially home learning concepts. Still, NAVA members, by and large, are more film than video-oriented and most talk of TV cartridge was during informal interviews.

"Standardization has to come if

the home entertainment market is to develop," said one dealer who explained that his definition of standardization is basic: "It should be possible to take video tape bought or rented from any dealer and transmit it on any system."

Get those hangups out of the way and even supermarket rack merchandising of video tapes will be in the picture, he indicated.

"We all recognize the General Electric 'Show-and-Tell' system as a fine teaching tool," said Kenneth L. Dymmel, J-D-Audio, Pasadena, Calif. "There is an enormous home educational market waiting in the wings for companies now gearing up for marketing video tapes in supermarkets and other outlets which will enable a housewife to purchase different programs while shopping." Subject matter? "They will cover the complete spectrum of childhood learning experience—letters, numbers, sensitivity to others, personality development, basic English. But this material requires a different approach than those employed in schools. They must be developed with the idea

(Continued on page 66)

## VM Adds 'Q' Units, Aims at Youths

By ANNE DUSTON

BENTON HARBOR, MICH.—The 28-year old Voice of Music Corporation here is expanding into quadrasonic products in an effort to attract the youth market, according to Robert Roth, advertising manager.

"Our name is familiar to the 50-and-over age group, but according to a 1972 Simmons Study, we are not known to the under-35 market," Roth said.

V-M was recently judged by the U.S. Tariff Commission to be eligible to apply for federal aid under the 1962 Trade Expansion Act because of "injury due to imports from tariff reductions," said Victor Miller, president, who called it "a form of corporate ADC." The adjustment assistance would apply to record changers only, V-M's main product.

Two quadrasonic systems are offered in record changers; a true matrix, with a decoder placed before the amplification, allowing more balance, tone and volume control per channel by the operator; and a "derived" matrix, with the decoder placed after the amplification, with speaker balance built in. Both systems are com-

patible with stereo and monaural records.

V-M, the only independent manufacturer of record changers in the United States, also manufactures all of their products here. Distribution was described by Roth as a two-step program, "similar to RCA, Motorola and Zenith. Our district sales managers service and sell to distributors, who in turn franchise dealers." Besides exhibiting at major shows around the country, distributors are holding their own exhibitions for dealers, he added.

The top of the line is a 4-channel AM/FM/FM receiver, model 1548, with a 48-watt amplifier and a built-in tape player for either stereo or discrete cartridges, listing at \$199.95.

A 4-channel receiver with four speaker jacks, model 1545, features volume, tone, and three balance controls, and lists for \$149.95.

Two 4-channel amplifiers, one with 48-watt peak music power (model 1538), and a 28-watt power (model 1534), feature wide range tone controls, output jacks for four speakers, and headphone jack. List is \$99.95 and \$69.95.

LOS ANGELES—Concentration on marketing software both individually and with tape and audio equipment is paying off for the K Mart and S.S. Kresge stores, with one executive feeling this exposure "tips the scales in one way or another for the consumer."

"Putting the hardware and software together in some areas has been the layout since we started," said Harvey Kresge, who bases in Detroit. "We have a standard layout in all our stores and we've found this works well."

The chain displays software in

three areas throughout their outlets: in the record and tape department; in the automotive department; and in the appliance department, where tape and audio equipment is displayed. Eight-track tape decks are also sold through the automotive department.

"The hardware in the appliance department is displayed on gondolas," Kresge said, "and the tapes in the automotive and record departments are kept in security cases."

The hardware and software areas are not directly adjacent to each

other because, according to Kresge, "software needs more protection and more care, and we like to have someone watching it all of the time. This is possible in the record department when we have several people concentrating on that."

**No Blank Tape Ads**

The chain also carries blank tape in all configurations, and this is kept in the record and tape departments. "We don't do advertising on blank tape," Kresge added, "because we feel that the consumer understands we carry the item if we are involved in other types of software and hardware. We do make it a point, however, to show hardware and prerecorded software together in newspaper ads."

The chain is now involved in some testing of 4-channel, with units set up in about 10 stores.

(Continued on page 64)



SUPERSCOPE will build a 18,000 square foot facility in Itasca, Ill. to house offices, service department and warehouse. Breaking ground (left to right) are Elliott Sproul, Sr., Central Manufacturing District (CMD), developer of the Itasca industrial complex; Stan deSzameit, general manager, Superscope Chicago; Bud Coffman, service manager, Superscope Chicago; Hal Cleal of CMD.



JOHN C. KOSS, president, Koss Corporation, Milwaukee, holding Milwaukee Society of Communicative Arts "Copper Award" for the company's four-color magazine advertising campaign, "Live and Let Live"; in foreground, Publicity Club of Chicago's Golden Trumpet Award for Koss' sponsorship of a study of "The Auditory Environment in the Home." Koss manufactures stereophones.

## GE's Aim at Larger Users Pays Dividend

LOS ANGELES—General Electric's strong push into the tape and audio market is "enjoying the kind of reception we've never had before, with June our best month since October of 1966," according to Paul Van Orden, the firm's Syracuse-based tape products manager.

Van Orden attributed the recent success to several factors: an expanded and more diversified product line; larger educational plans for dealers and salespeople; the broader volume being done in electronics through mass merchandisers, where much of GE's product is sold; and a winning ad campaign featuring Sammy Davis, Jr.

"One of our best-selling units has been the SC4200 4-channel 8-track deck with a stereo tuner," Van Orden said. "The model sells for \$299.95 and one of the reasons for the strong sales, as far as I can see, is that the tuner adds an extra element of value to the 4-channel mode. The consumer gets two things in one package."

In other tape products, the various AC-DC portable units are the hot movers, according to Van Orden. "The M8450 cassette, which is featured in the Davis television commercials, is moving extremely well at a suggested list price of \$49.95. This was programmed to be at one-third the sales of our leader model here, the M8430 which sells at \$31.95. It's turned

(Continued on page 65)

## Texas Assn. Mounts Drive Against Tape Bootleggers

By BEN OLLMAN

DALLAS—A new trade group, the South West Association of Record Merchandisers is spearheading the fight against tape and disk bootlegging in this part of the country. The three-month-old group is doing it with a three-pronged approach, according to secretary Billy Emerson, of Big State Record Distributing Co.

• Salesmen covering the territory for member firms carry printed forms which they fill out and send to association headquarters for follow-up each time they spot a bootleg tape in a store.

• Suspected retailers are then sent a registered letter from SWARM's attorney, Billy Emerson, who happens to be a lawyer as

well as head of Big State Record Distributing Co. The registered letter puts the dealer or rack jobber on notice that certain questionable tapes have been spotted in his place of business putting him in jeopardy with the law under a recently passed Texas statute.

• A full-time investigator has been hired by the group to follow up and keep the pressure on offending retailers.

According to Emerson, "We don't want to put anyone in jail. We just want to stop them from selling bootleg merchandise."

Experience has been too brief to accurately measure the effect

(Continued on page 69)

\$6.75 LIST

## TDK Bows C-180 Cassette

NEW YORK—TDK Electronics Corp. is marketing a three-hour blank cassette believed to be an industry first. The cassette, TDK C-180LN, is the latest in the company's line of low-noise cassettes.

The C-180LN which embodies the TDK unique jam-proof design and mechanical construction, plays for 90 minutes on each side. It holds the equivalent of four long-playing records.

The unit, which carries a list price of \$6.75, is designed for recording unusually long pieces such as complete operas, concerts and other lengthy musical works. It can also be used for the taping of business conferences, interviews, lectures and related projects.

According to George T. Saddler,

TDK's marketing manager, the concept of a three-hour cassette had not previously been feasible because of the difficulties encountered in producing an ultra-thin tape with adequate magnetic and physical properties for use in a cassette mechanism.

"However," he added, "TDK's high-density magnetic coating, special tape backing material and binder system, have played a major role in helping to solve the problem."

"These technological breakthroughs have provided a strong magnetically superior tape only .025 mils thick, which, combined with the company's jam-proof cassette mechanism, make a three-hour cassette feasible for the first time.

## Dokorder Bows Record 8-Track

LOS ANGELES—Dokorder, Inc. has introduced an 8-track stereo deck, the MC-60.

Features on the record/playback unit include a "3-in-1" head incorporating record/play and erase, separate left and right level controls and two VU meters. There is also an auto eject meant to provide a safety check against over recording by automatically ejecting the cartridge at the end of channel 4. A switch also permits continuous play of all four program channels and a continuous repeat switch for one channel only.

Other features on the unit include a fast forward switch, 2-position play/eject switch, channel selector with corresponding digital program indicator light, front panel headphone jack and a full complement of input and output lines.

## ITA Adding Committees; Moving to New Quarters

NEW YORK—The International Tape Association (ITA) with a membership of close to 200, and an increasing number of working committees, will move to larger quarters in September.

According to Larry Finley, executive director of the ITA, the tape watchdog association has, in the two short years of its existence, outgrown its present offices and working staff, and the planned move, still subject to ratification by the organization's Board of Directors, will facilitate greater efficiency and smoothness of operation.

The move, to a location still to be announced, will coincide with the organization's second birthday, and according to Finley, will necessitate a larger staff to handle the expected increase in workload.

As part of its planned second year expansion program, the ITA will also establish regional chapters for its 11 committees in such cities as Chicago, Los Angeles and here in New York. The appointed chairman of each regional chapter will coordinate the efforts of his committee with the National Chairman of each committee. Committees in operation to date include, raw tapes, video information, warranties, cassette hardware, 8-track hardware, ethics in advertising, sales statistics and postal rates, plastics and duplicators.

ITA's expansion program also includes the establishment of a close working relationship with the British Tape Industries Association of London. According to Finley, the ITA will, in the interest of global standards for the tape industry, make its bi-monthly newsletter, research data, and other relevant information available to the

BTIA.

ITA will also continue its perusal of avenues for closer cooperation with such other industry-oriented organizations as the RIAA, the EIA and NARM. It will also intensify its drive for voluntary mini-

(Continued on page 69)

## GE Units for Little League Training Plan

NEW YORK — The General Electric Co., will supply portable cassette recorders to some 8,000 Little League baseball teams across the country as part of a training package on varying aspects of Little League coaching and management.

According to Barry O'Connell, manager of premium sales for the GE Audio Electronics Products Dept., the GE recorder will be packaged with six cassettes narrated by Vince Scully of the Los Angeles Dodgers, and will be sold to the leagues at \$39.72 per package.

The project, the first of its kind in Little League baseball history, was done with the approval of Little League headquarters. Topics include "How To Organize A Little League," "Little League Leadership," "Parents Role in Little League," "Umpiring Little League Baseball," and "Tips to Improve Little Leaguers' Play."

## Kresge Displays Players With Tape

• Continued from page 63

"There has been consumer interest in the configuration," Kresge added. "Some of our outlets had requests and questions from customers, and this is one reason we decided to try it out."

"One possible problem with 4-channel," he continued, "is that most homes are simply not set up to handle it. Many consumers had trouble finding the space when stereo came out, and now they have to deal with four speakers. I think it will catch on eventually, when there is some more software

available perhaps, but I think it will be mainly an audiophile item for a while."

The chain does carry 4-channel tapes now, and Kresge said that sales on these have been "fair" so far.

Kresge also said he is interested in television cartridge, but does not feel this will be a mass consumer item at the outset either. "Once it does catch on," he said, "the prices will probably come down some and this will help."

Kresge also commented on other phases of the home entertainment field the chain is involved in, and

the products that are moving the best.

"Eight-track playback units for the home are picking up tremendously," he said. "I think this is primarily due to the better quality home decks on the market. The 8-track record decks have also picked up very well, especially those around the \$100 price range. With this pickup, we've also seen a jump in sales of 8-track blank tapes. Another reason for all of this is that many people have built up 8-track libraries over the years, and the record units will help them keep these libraries up."

Cassette units, Kresge said, are not dropping in sales but seem to be "leveling off." He attributed this to the increased interest in 8-track equipment.

In regard to components, Kresge said that prepackaged components are doing well, and compacts seem to have reached their peak. "The compact systems always pick up during any seasonal period, such as Christmas, graduation or Mother's Day," he said. Most audio equipment is now "enjoying successful sales," he added.

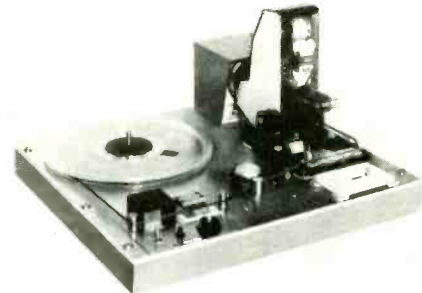
The new packaging in blank tape has helped merchandise the product some, Kresge said, but he emphasized that "packaging is very important in any product if you want to catch the consumer's eye."

The chain is also doing good business in the console stereo field, mostly with units featuring built-in 8-track players.

On the home entertainment scene in general, Kresge said that "On the whole, the entire electronics business is improving so that it has kindled a new interest group. The average consumer is noticing the improved quality and better packaging in both imported and domestic product."

audio

brings you the world's best buy in automatic tape splicers



(shown here mounted on Electro Sound 100-48C tape winder for cassette operation.)

We carry a full line of tape duplicating equipment.

ELECTRO SOUND 200

AUDIOMATIC CORPORATION  
237 West 54th St., New York, N.Y. 10019 (212) 582-4870/Cable AUDIOMATIC

## Shibaura TV Units Into U.S.

TOKYO—The Tokyo Shibaura Electric Co., Ltd. has begun marketing its Toshiba brand Pack-8 IC Cartridge Vision A/V system in this country with a \$153 price tag, on its portable model.

The unit, Model No. VT-900 utilizes a combination of Super 8 film and 1/4-inch magnetic tape to reproduce up to 60 pictures on a rear-screen projector, along with 30 minutes of synchronized sound.

Toshiba will also market a table model of the system. The VT-910, has all the basic features of the portable model VT-900, but carries a larger picture screen. It weighs 33 pounds as opposed to the 13 pounds of the VT-900.

Toshiba will concentrate its main marketing thrust on the consumer market and will introduce the system with such optional features as twin sound tracks for either stereo reproduction of foreign language instruction.

BE SURE THE MUSIC GOES ROUND AND ROUND AND COMES OUT WHEN YOU WANT IT.

BY-BUK BRAND TAPE PRODUCTS FOR CASSETTE AND CARTRIDGE PRODUCTION

1. Q/Splices — pre-cut 8-track cueing splices
2. Splicette — pre-cut cassette splices
3. Cassette splicing roll tape
4. Cartridge retainer rings and hub washers
5. Cassette inserts



Give us a call or write for additional information and samples.



**BY-BUK COMPANY**  
A SUBSIDIARY OF WEBTEK CORPORATION

4326 W. Pico Blvd. • Los Angeles, Calif. 90019 • (213) 937-3511

World's largest manufacturer of pre-cut tape splices

## EXACT TIME LOADED 8-TRACK BLANKS

- 64 Different lengths in stock
- Lear Jet Cartridges
- Top line Ampex Tape
- Life time guarantee
- Private labeling available
- No order too small or too large
- Cost per blank from 69¢



**SYNDICATED SOUNDS Unlimited**

14416 Jeff Davis Highway, Woodbridge, Virginia 22191  
(703) 494-8141

## EMI 'Slip Case' Package Popular

LONDON—EMI's new slip case packaging for cartridges, introduced by the firm at the beginning of May, has proved so popular with dealers and consumers that there is a strong possibility that United Artists will also start using the cases to package 8-track product. Although UA art director, Pierre Tubbs, with special responsibility for tape, said that he was looking at various different types of packaging for cartridges, he was "particularly impressed" with the EMI sleeves.

EMI distributes UA tape product which is duplicated by Trident Tape Services.

In addition to UA, another major record company is also understood to be contemplating starting to use the EMI packs. If both the firms do go ahead with their plans, other companies might well be forced to follow suit.

The EMI slip cases were devised by the firm's tape marketing manager Barry Green after six months of experimenting with mini-sleeves similar to those used by Precision for packaging low-price product. Similar in concept to the traditional plastic box packaging for cassettes, the slip cases are constructed of clear plastic, open at one end and the same size as a cartridge.

Again as with cassettes, the cases contain an inlay card which is a replica of the equivalent rec-

ord album sleeve and includes track details.

EMI claims the new packaging makes cartridges easier to display and store and minimizes pilferage.

Commented Green: "Our mini-sleeves were developed primarily for dealers but this new packaging has been designed with both retailers and consumers in mind."

## New Mallory Cassette Player

LOS ANGELES—Mallory has introduced the model MCR-1211 portable cassette, featuring automatic shut-off system.

Priced at \$54.70, the unit comes with microphone, AU cord, ear-

phone, four "C" size Duracell batteries and a Duratape cassette. The unit will operate on AC house current as well as batteries and features automatic level control.

# Billboard lets you have it... POINT BLANK!

## With a Blank Tape Special coming in the August 26 issue.

It's a special Billboard issue that will blanket the entire blank tape industry from tape, cassettes, cartridges, and reel-to-reel.

It's a 5-column issue that will cut through all the red tape in the blank tape field and give you a clear, concise picture of an industry that will soon encompass television cartridges and video cassettes.

Featured in this year's blank tape issue are stories on the new ways of distributing blank tape and what kind of a market there is for blank tape products.

Billboard's BLANK TAPE SPECIAL will be must reading for the people who manufacture raw tape, as well as the people who manufacture the components used in producing blank tape.

It's an issue that will go right to the people you want to reach:

- Tape duplication services
- Carrying case manufacturers
- Accessories/Services
- Mass Merchandisers

In Billboard's BLANK TAPE SPECIAL, you'll make points with the people who count in the blank tape industry. A point-blank approach to an industry that is growing by leaps and bounds.

Billboard's BLANK TAPE SPECIAL, coming in the August 26 issue, will be your ticket to reach the people who count in the blank tape industry.

**Ad Deadline: August 16**

**Issue Date: August 26**

Contact a Billboard sales representative now! You'll recognize him by the blank (tape) expression on his face.

## GE's Aim at Larger Users

• Continued from page 63

out to be far more and it's going to be much stronger than we planned."

Another hot item for the firm is the SC7300 white floor component model, retailing at \$499. We sold twice as many of these at the dealer previews than we did all last year."

The firm has also expanded its educational programs, and is re-adjusting them to be more in tune with the mass merchandisers they deal with much of the time.

"We must strengthen the basic knowledge of the salesman," Van Orden said, "both those on the floor and those who call on the dealer. We are strongest in the mass merchandising field and we've found that these salesmen are a bit harder to train than the specialist."

"What we did," he continued, "is distribute the manuals on our products at our national sales meeting in May. We've also tried to place genuinely informative hang tags on the units themselves, which explain what a model is used for and offer some specifications. Counter cards are also available."

Van Orden also commented on the importance of increasing the knowledge of the dealer sales counsel. "He is one of the prime people, and we like to encourage the breakfast meeting type of thing between these people and the salesman."

GE is also providing spec sheets for consumers and Van Orden feels that more consumers are interested in reading this kind of material than in the past.

On mass merchandising, Van Orden had several comments. "We have found that there is often more turnover among the sales force here than in the specialty shop," he said, "so we don't send out overly expensive training material. But we do keep it informative."

"In mass merchandising," he continued, "the thrust is in components and 4-channel, possibly because it's new. In addition, mass merchandising is taking a higher portion of the tape and audio business than ever before. I must say I'm glad we stayed with this type of distribution when we first moved heavily into tape and audio because it's paying off now."

BOB KIRSCH

AUGUST 5, 1972, BILLBOARD

**NEW YORK**  
165 West 46th Street  
New York, N. Y. 10036  
212/757-2800

**CHICAGO**  
150 North Wacker Drive  
Chicago, Ill 60606  
312/CE 6-9818

**LOS ANGELES**  
9000 Sunset Blvd., Suite 415  
Los Angeles, Ca 90069  
213/273-7040

**NASHVILLE**  
1719 West End Avenue  
Nashville, Tenn 37203  
615/329-3925

## First Public Showing of Time-Life TV Cassettes

NEW YORK—First public showing of Time-Life Video's cassette TV software library will take place at a special press luncheon hosted by Time-Life and scheduled for Monday (31) at the Hemisphere Club in the Time-Life Building.

The demonstration will feature the more than 100 titles in the Time-Life video programming catalog, and will also give viewers an opportunity to participate in an audience interaction program.

Time-Life's decision to give the public an inside view of its efforts in the video cassette programming field, was based, to a large extent,

on hardware action on the market.

One Time-Life Video spokesman pointed out; "With the Sony Corp. reporting sales of more than 15,000 U-Matic players to businesses, educational institutions and government agencies in less than six months, and other systems on the horizon, we believe that the medium is here.

Following the initial press showing, Time-Life Video will take its catalog to the general public with demonstrations scheduled for the upcoming American Management Association's Education and Training Exposition.

## Expect RCA TV Disk in '72

• Continued from page 63

the subject of extensive laboratory testing for more than eight years, and according to engineering experts will carry at least 20 minutes of information in color, along with sound, on two sides of a conventional-type 12-inch record.

Material and pressing cost of each disk will, according to projections, amount to about 50 cents, a price similar to that of today's audio LP. The disks will revolve on a conventional-type turntable at

speeds of between 400- and 500 rpms, and can be stacked for feature films.

It is reported that despite the 20 minutes of information packed on each side of the disk, RCA has succeeded in maintaining high resolution and color as well as impeccable sound reproduction.

Other systems in the RCA line of SelectaVision cartridge/cassette/disk players include the recently demonstrated MagTape and HoloTape units, also slated for production within another year or two.

# TV Cartridge

## A/V Dealers Await TV Home Learning

• Continued from page 63

of nurturing the learning process without the aid of teachers."

As was the situation with other dealers at the NAVA convention, Bob Abrams, audio-visual dealer in Philadelphia, is inclined to the viewpoint that as of now the consumer field is clouded, the price is too formidable a hangup, the hardware isn't proven sufficiently to venture with. "No manufacturer has chalked up any kind of record for reliability," he pointed out. "Who has a network of service technicians standing behind their product? To date no one has figured out a high speed method for duplicating tapes and tapes are extremely expensive. That area is only one requiring more work. Technological and legal areas are yet to be ironed out."

Basically, the feeling among an articulate nucleus at the convention

is that home entertainment, in any magnitude, is still a ways off. And it boils down to the fact that the percentage of people willing to pay \$1,600 for a system, and \$25 to rent a 1-hour film, is minimal.

Yet all these questions would disappear overnight if some kind of breakthrough on standardization is made, it was agreed. Some mentioned how Sony and Wollensak and others are going with the 3/4-inch tape and believe it has the greatest potential. Others such as Panasonic and Phillips of Europe have adopted a one-half-inch system. Then it was pointed out that the CBS EVR system is not compatible with any other system. Nor is the "Mag-Tape" system recently announced by RCA. So it goes, on and on.

Evidence that standardization could come was pointed to by convention delegates who said even now some manufacturers have standardized film strips with definite dimensions of frame lines, sprocket advances, and have standardized 16mm equipment to accept all film.

"Looking ahead, the industry would make greater strides with standardization," said Roger Coomer, vice president of the audio-visual section, Bell & Howell, Chicago. "But it would shut off undeveloped ideas, would curtail technological advances that are vitally needed. Technologically, if we had stopped developing the color camera when the cost was around \$125,000, where would we be? Now we're talking about a color camera around \$300."

The Film Council Division of NAVA was taking a hard look at its role in TVC. These are distributors of entertainment film to non-theatrical markets — schools, YMCA's, homes, etc. The full-length entertainment films are procured through regular film companies.

In one session, members expressed concern over the future of TVC. With a number of companies turning out hardware and others software, they wondered at the possibility of audio-visual dealers gaining a niche in the market. Will they be bypassed? The consensus is that they will be bypassed mainly because of the money involved in TV cartridge.

It promises to be a whole new home entertainment ballgame if the companies who now have systems would back off and work for standardization. But as of now they are jealously protecting their prerogatives, guarding their patented devices—all on the assumption that their system will be the one to gain dominance.

As it now stands, the competition and lack of standardization are killing chances for growth of TVC. At least that was the general mood at the Kansas City NAVA convention.

## Court Sympathy In Piracy Case

NEW YORK—A street peddler of illegally duplicated tape recordings, won the sympathy of a New York City Criminal Court judge recently when he threw himself at the mercy of the court by admitting that he had sold the product only because his family was in dire financial straits.

Barry Grossman of 285 East 91st St., Brooklyn, was fined \$50 after he pleaded guilty to a lesser charge of disorderly conduct.

Grossman who was arrested June 29 for peddling allegedly illegal tape recordings of Columbia, Atlantic and RCA Records artists, claimed that his mother was unemployed and that he was the sole support of his family.

After hearing his story, the judge permitted a guilty plea on the lesser charge of disorderly conduct. The defendant claimed that he had purchased the tapes from a New Jersey distributor.

The court withheld release of the tape distributor's name pending further investigations into its operations.

## New VM Line

• Continued from page 63

polystyrene base. The changer features diamond stylus, and plays all speeds and all sizes automatically. Model 1582 lists at \$44.95. The Designer Group of stereo turntables in black with tinted dust cover offer an 11-inch turntable, ceramic cartridge, diamond stylus, cue control, stylus weight control, and list from \$79.95 to \$39.95. Models 1594-2 and 1593-2 have magnetic cartridges, muting switch, and stainless steel tone arms.

Color has been extended to quadrasonic phonographs and compact stereo systems featuring 4-channel sound. Models 426BK and 426RE are lavender or red, with tinted dust cover and diamond stylus and list at \$119.95. Four spherical speakers offer "surround sound." Model 424, in walnut vinyl base with ceramic cartridge, lists for \$149.95. The economical model 343, in bright yellow and apple green, is offered at \$79.95, with optional dust cover. Also in the economy range is model 343, a walnut vinyl based 4-channel phonograph with solid state electronic decoder and jam-proof 10-inch turntable. It also has diamond stylus, and four black spherical speakers, and lists for \$99.95.

## New Kenwood Unit

LOS ANGELES—Kenwood has added the KR-6200 stereo receiver to its line.

The unit features 240 watts (IHF), monitors FM signal-to-noise and a power amplifier section which incorporates direct coupling and semi-complementary circuitry meant to provide flat frequency response and high damping factor.

The unit also accommodates a stereo system, with a dual tape monitor capacity, "one-touch" terminals for three sets of speakers, inputs for phono and two auxiliaries and a preamp output. List price on the receiver is \$399.95.

## Trayco Ind. Markets Blank Tape Counter

LOS ANGELES—Trayco Industries, Inc., which entered the high-speed duplicator market during the past year, will also enter the marketplace with a logic pre-set counter that can be used for blank winding.

According to company president

### Pete Fabri III; Tape Veteran

CHICAGO—Pete Fabri, veteran tape executive who phased out his Musitape operation approximately four years ago here, is in the intensive care section of St. Francis Hospital, Evanston.

Fabri suffered a heart attack.

Jerry F. Trayler, "We will be starting deliveries on the counter, which can be used in anybody's counter, in August. The price will be about \$345."

Trayler also said he has no plans to enter the consumer market and wants to keep his firm involved with professional users only for now. Trayco supplies a number of duplicators, but also works with some consumer outlets such as the Harvey Group in New York, for which it is a supplier. "First line duplicator houses are still our prime source of business," Trayler added.

Trayler also offered some strong opinions on bootlegging. "We are not designing equipment for bootleggers, and we have a method by which we try to prevent selling equipment to bootleggers. Even if they offer to pay cash, we demand a credit line check and this stops most illegitimate duplicators. I want to know who a customer is and where the money is coming from."

While Trayler wants to stay close to the market he is working in now, he is also still branching out. Plans call for the introduction soon of a device to control the flow of oil at pumping stations and another device which will be tied in with copying machines.

The firm also recently appointed Audio Dynamic Enterprises, Costa Mesa, Calif. Western states distributor for all recording equipment and accessories.

## Tape Happenings

GSF Records will make its catalog available in cassette and 8-track formats throughout the United States and Canada. The tape configurations will be distributed through the same national network used for the company's disk formats.

A Supreme Court judge here has granted a preliminary injunction to the Sony Corp. of America barring Corner Distributors Inc., Bronx, N.Y., from selling Sony products at less than fair traded prices. Sony is seeking injunctions, an accounting, and \$25,000 in damages from the firm.

**SCOTCH TAPE**  
(USED)  
#150, 1 mil polyester, 3600 foot on 10-1/2 inch fiberglass reels, used once, \$1.99; 1800 foot, 7 inch reels, 99¢—Guaranteed to perform as good as new or money refunded. (Bulk, no box) Used 10-1/2 inch fiberglass reels (small hole) 50¢. New hinged boxes: 10-1/2 inch, 39¢, 7 inch, 9¢. All plus postage.



**WOLLENSAK DOLBY CASSETTE DECK**  
Model #4760  
List \$299.95  
(Factory sealed cartons)  
Dealer Price: \$197.96  
(Plus Shipping)

**SAXITONE TAPE SALES**  
1776 Columbia Rd., NW, Wash. D.C. 20009

**WANTED**

**LARGE QUANTITIES OF 4 TRACK PRE-RECORDED CARTRIDGE TAPES**

**TOP PRICES PAID**

**Tape Enterprises, Inc.**

Write or Call  
**MR. MURRAY KAPLAN**  
354 West 45th St., New York, N.Y. 10036  
(212) 489-7182

COMPLETE INVENTORY IN STOCK! NO WAITING!

**ASK THE MAN WHO KNOWS**

about recording tape and cassettes . . . and how to merchandise from interior displays for maximum sales profits . . .



**Pfanstiehl**

**FACTORY-TO-YOU SALES REPS.**  
KNOW and offer you the know how that goes with the profit line from Pfanstiehl.

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



# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

**DEADLINE**—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

**CASH WITH ORDER, Classified Adv. Dept., Billboard.**

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

Check heading under which ad is to appear

(Tape & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ \_\_\_\_\_  Check  Money Order.

PAYMENT MUST ACCOMPANY ORDER

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

TELEPHONE # \_\_\_\_\_

# 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

## PROMOTIONAL SERVICES

if it's on tape  
it's at  
Nationwide!

Any \$6.98 8-track or cassette tape:

**\$3.75**

**NO BOOTLEGS!**  
SATISFACTION GUARANTEED!

All the latest releases  
by the major artists  
on the original labels

SOUL • ROCK • CLASSICAL  
JAZZ • C&W • BIG BANDS  
SPIRITUAL • SHOW TUNES

No minimum order  
All orders shipped  
C.O.D. plus freight

**NATIONWIDE  
WHOLESALE  
DISTRIBUTORS**

600 - 612 Montgomery Street  
Alexandria, Virginia 22314

Phone: Area code 703  
683-4701 683-4744

## HELP WANTED

**BARMAIDS,  
COCKTAIL  
WAITRESSES,  
GO GO DANCERS,  
HAT CHECK GIRLS,  
HOSTESSES**

No experience necessary. Day, night, part time or full time. Split shifts also. We can suit YOUR schedule! Immediate Openings in our many clubs, restaurants, discotheques. HIGHEST pay plus fantastic tips. East side or West side. Apply in person, do not phone.

### PUSSYCAT CLUB

1674 B'way NYC bet. 52-53 St.  
Apply anytime from 4 PM to 4 AM

au5

KFDI RADIO IN WICHITA, KANSAS is looking for a production manager who loves production. If you're our man, you'll work with the best equipment, a talented continuity writer, six aggressive, fast moving salesmen, and 33 other staff members who operate the #1 adult station in a bustling mid-western market. You must be able to write continuity, edit tape, organize an efficient master file system, and maintain a routine that allows for the day to day production while accommodating spec tapes, creative productions, etc. Above all, you must be steady, dependable, and enthusiastic! If you are these things, we'll pay you well, and guarantee you a stimulating, rewarding career! Send production and continuity samples, picture, and complete resume to Mike Lynch, KFDI Radio, Box 1402, Wichita, Kansas. au12

LONDON THEATRICAL SALES REQUIRES the following urgently: Jazz of all types, Soul, Folk, Country and Western, Rock and Roll and Off Beat records. 45's, L.P's, Cassettes and Cartridges. Prices and quantities to LONDON THEATRICAL SALES, 152 Tom's Lane, Kings Langley, Herts, England. eow

MODELS WANTED — NEW STUDIO. Casual, out-of-sight management. \$100 a day. Call: (212) 533-5719. au5

RECORD COMPANY — PUBLISHER looking for unprinted, commercial, C&W and Pop material. Current Records, 2307 Fifth Ave., Fort Worth, Texas 76110. au5

RECORD STOCK CLERKS FOR STOCK and inventory control, good change for advancement. Happy Tunes, 53 West 8th St., New York, N.Y. (212) 475-6580. au5

RETAIL STORE NEEDS EXPERIENCED classical records salesman. Must have thorough knowledge of classical music. Fantastic opportunity for right person. Happy Tunes, 53 West 8th St., New York, N.Y. (212) 475-6580. au5

WANTED—EXPERIENCED JUKE BOX and game mechanic. Nice territory, good working conditions. No drinking. Raney Music Co., 528 N. Carver, Greensburg, Ind. 47240. au19

## BUSINESS OPPORTUNITIES

### STEREO ACCESSORY AND MAINTENANCE LINE

Needs new distributors. Operate from your home with no overhead. Be your own boss. Send \$10 for complete sample assortment, prices and fact sheets. OR \$100 + \$5 partial freight for dealers starter kit—value \$422 (limit 1).

UNITED STEREO ACCESSORIES  
P.O. Box 5247, Costa Mesa, Calif. 92627 au5

## MISCELLANEOUS

DJ's—Thanks for spinning:  
FROM DUST TO DUST  
WARM UP  
MOVE IT AROUND  
HOT PANTS GIRL

by  
Jim Dandy  
and the  
Sugar Beats

DJ's & P.D.'s—For Free promo copy write on your stationery to: Dajjo Records, 3118 S. Jefferson, Saginaw, Mich. 48601.

## BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970. Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page. For further information contact:

Dennis Hyland,  
Corporate Research Division,  
Billboard Publications,  
165 W. 46th Street,  
New York, N.Y. 10036. tfn

## ATTENTION

The All Time Most  
Successfully Charted Records Back  
to 1945

Available in two forms:  
Most successfully charted Pop  
Records in order 1945 through  
1955 ..... \$5.00  
Most successfully charted Pop  
Records in order 1956 through  
June 1972 ..... \$5.00  
Also available:  
Most successfully charted Soul  
Records in order 1945 through  
June 1972 ..... \$5.00  
PHASE I RECORD RESEARCH  
P. O. Box 852, South Miami, Fla.  
33143 au5

## ANITA O'DAY 1972

New album with rhythm section.  
Not MPS in Berlin. \$6.00

## ANITA O'DAY RECORDS

Box 442, Hesperia, Ca. 92345 au5

"ATTENTION" SEND FOR FREE CATALOG featuring the hottest items for 1972! Patches—Posters—T-shirts—Iron-ons—Lighters—Jewelry—Head Shop items, etc. Wholesale only. Shoppers Products Co., 1501 Jupiter Rd., Garland, Tex. 75041. (214) 276-8597 and Shoppers Products East, Atlanta, Ga. 30309, 1216 Spring St. N.W. (404) 874-5189. eow

CLOSE-OUT 45s AND LPs. LOWEST prices. Best selection. B.B. Records, 257 Bayard Rd., Upper Derby, Pa. 19082 (215) LE 2-4473 (We Export). tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

SEARCHING FOR MATERIAL? TALENTED, charismatic songwriter will send 52 originals waxed. Satisfaction guaranteed \$6.00. Richard Grimes, 8345 Acoma, Denver, Colorado 80221. eow

16MM, 8MM "GOLDEN MOVIE CLASSICS." Sound and Silent. Free catalog to interested parties. Niles, 1019-BBS, Michigan St., South Bend, Ind. 46618. tfn

## POSITIONS OPEN

Major metro group station in west. \$20,000 minimum for morning personality who can take the market. Equal opportunity employer. Send photo, resume, tape. Box 514, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 8/5

BLACK SWINGING D.J. Required a live wire black D.J. with tons of personality & capable of entertaining whilst spinning discs in the most switched on EUROPEAN STYLE discotheque in Australia. Will also be required for a feature program on a local radio station. Must be single & under 35. Return Air Faire Paid, Good Salary on a 6 month Contract basis and assistance with location costs. Air Mail resume, Photographs & tape to Beethoven's Licensed Discotheque, 110 Empire Ave Wembley Downs 6019 Perth Western Australia.

## FOR SALE

**THOUSANDS-RECORDS  
FOR COLLECTORS  
C-O-P-Y**

Large library dating to 1920 offered on single disc basis. Thousands 78's-45's. Some 78 albums. Advise labels, titles, performers wanted. No bargaining, so make price bid for each disc in first letter. If available and price right will advise. Send 25¢ for any group or single artist list to WDNC Radio, Box 2126, Durham, N.C. 27707.

## COMPLETE—READY TO ROLL HIGH SPEED DUPLICATING FACILITY

8 track and 2 track stereo including Ampex, BLM, Slaves and master recording, Pony labeler, Trescott wrapping, automatic taping and splicing and high speed winding, tape quality check on Pancake and in cartridge. Also assembly benches with stools and cartridge storage carts. Less than 1000 hours use, \$80,000.

BOX 615  
c/o Billboard, 2160 Patterson St., Cincinnati, Ohio 45214 au26

OVER 3,000 ASSORTED LP RECORDS. DJ's private library. Must take all. Best offer. 16 Howard St., Babylon, N.Y. 11702 or (516) 661-7240. au19

WILL SELL ALL OR SEPARATELY 5x725 Crown w/case Fisher Speakers Electro Voice Mikes Sony Mic Mixer etc. Make offer call (518) 584-3914 John Relyea. au5

## NEW

4 Track Tapes  
25¢ ea.

We have 25,000 all new and wrapped 4 track cartridge tapes, manufactured by Ampex, Muntz, Capitol, ITTC, Columbia and others. Thousands of different titles and all types of music.

Minimum order — 4,000 tapes at 25¢ each.  
Contact: RALPH BLACKMAN at

## STEREO-GO-GO

4471 East Speedway, Tucson, Arizona  
phone: (602) 793-7611. au5

Say You Saw It in  
Billboard

## POSITIONS WANTED

Energetic Top 40 morning man seeking to relocate from present rocker (#1 in its New England Market). I don't care how many miles apart we are, if we're close on objectives, I'm interested. If you're a vigorous organization with pride in your sound, willing to reward quick, contagious humor on-the-air and production skill off it, let's talk. Box 515, Radio-TV Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036.

TEMPORARY OR PART TIME work wanted. Former jock and newscaster at major stations (MOR and contemporary) in two top-ten markets wants to get back on the air. Have quit off-air job at network flagship and want to sharpen air skills, make air-checks, etc. The closer to New York or San Francisco the better but will consider other areas. Nearly five years at last job (am in mid-30's). Call (212) 382-7047. Machine will answer with my voice and take 45-second message if I'm not home. 8/5

1st. Phone Newsmen . . . Seeking a challenging position on a staff in small or medium market station where news really means something. Experience in news gathering, writing, and airing. Also over flowing with ambition and potential. 22, Single, Draft exempt, and ready to move anywhere if job shows promise. But will consider stations west of the Rockies first. Eager to learn all phases of broadcasting so will work Jock shift in combo with news. Resume, Tape, and references on request. Dan Daniels, Rt. 1, Box 324, Sumas, Wash. 98295 or phone (206) 888-9702.

## SCHOOLS & INSTRUCTIONS

A.I.R. OFFERS FIRST PHONE LICENSE course in 4 weeks or less. VA approved. New classes start every Monday. Tuition \$333.00. American Institute of Radio, 2622 Old Lebanon Road, Nashville, Tenn. 37214 (615) 889-0469. tfn

ON THE AIR ANNOUNCER TRAINING at R.E.I. features individual, realistic preparation for your radio/TV career. R.E.I.'s engineering course features intensive training for the FCC first five! Complete either course in just five (5) weeks! Call: 1-(237)-2251 toll free for brochure. Write: R.E.I., 1336 Main Street, Sarasota, Fla. 33577. tfn

## DISTRIBUTING SERVICES

### RECORD DISTRIBUTION

We can offer distribution over the U.S. on your masters of albums. We are willing to purchase, lease or pay royalties on good material. Send all records now for review to:  
MUSIC ROYALTY ASSOCIATION, LTD.  
P.O. Box 74923  
Oklahoma City, Okla. 73107  
A.C. (405) 943-1254 au5

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

ATTENTION, RECORD OUTLETS. We have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

DISTRIBUTING SERVICES—LOOKING for one-stop with fastest service, lowest prices, free phone calls, plus special buys dollar-up. Call collect or write: Molaman Record Dist., 12038 Wilshire, Los Angeles, Calif. 90025. (213) 477-1037. tfn

## SUPER PROMOTIONS IS BRITE-STAR

Complete record promotion and distribution Services.

- Masters Leased
- Nashville Sessions Arranged

Send all records for review to:

**BRITE STAR PROMOTIONS**  
728 16th Ave. S.  
Nashville, Tenn. 37203  
Call: Nashville (615) 244-4064 tfn

## WANTED TO BUY

DISTRIBUTOR NEEDS UP TO DATE 8-track and cassette tapes to sell at discount prices. Repertoire and quantities in detail to: McGrath, 15861 Indiana, Detroit, Mich. 48238. au5

# Jukebox programming

## One-Stops Rip Haphazard Oldie Release Pattern

By ANNE DUSTON

CHICAGO—One-stops are losing business and jukebox programmers are losing patience because record companies cut out titles prematurely and often add the same titles just barely off the charts to oldie lists, a spot check survey shows.

Wholesalers and users believe there should be more coordination all along the line in the release of oldies, and furthermore, that many oldies being released do not really merit renewed exposure.

One record noted by Mike Mowers, Radio Doctors, Milwaukee, was "Help Me Make It Through the Night," by Sammi

Smith. "I was trying to place orders for it, when it came out as an oldie after one or two months off the chart."

Mowers sees another problem with oldies in trying to get the merchandise he needs. "I could sell plenty of 'I'm Sorry' by the Del-fonics, on Phyllie Groove, 'Wig-wam' by Bob Dylan on Columbia and 'Time' by Jackie Moore. There just aren't enough releases in western, rock or general pop."

Operators are requesting "Wolverine Mountain," Claude King, Columbia; "Joy," Apollo 100, Mega (which is not available as a rerelease); "How Can You Mend

a Broken Heart," Bee Gees; "I'm Yours," Elvis Presley; "Green, Green Grass," Hometown Jones; "Heartaches," Guy Mitchell; "Reflections in a Mirror," 1910 Fruit Gum Co., on Buddah; and "My Own Way," Anthony Quinn, Mowers said.

Larry Ruegamer, Acme One-Stop, Minneapolis, also complained that he orders a record by its number, is told it is a cutout, and it comes out three months later as a golden oldie. "I could be selling 25-50 a week of many records but can't get them." He mentioned "For the Good Times" by Ray Price as an example.

### Stale Oldies

While the selection is pretty good, he noted that a lot of the oldies are "stale," considering the play group for many is the 10-12 year range. "Most of these kids never heard these records the first time around, like '96 Tears' by ? & Mysterians, on Abkco. Some of the artists with oldies out I consider no longer popular, or they never were that great to begin with."

One improvement Ruegamer would like to see all record companies follow is releasing "pure goldies," with good hits on both sides. "Issuing hits a few months apart takes up space, inventory, and requires double handling," he complained.

He found that artists who sell best on oldies are Creedence Clearwater, the Beatles (whom he sees as losing popularity) and Elvis Presley. Singles that sell well are "Cracklin' Rosie," by Neil Diamond; "Dock of the Bay," Otis Redding; "Lemon Tree," Peter, Paul & Mary; "Along Comes Mary," Association; "Rhythm of the Rain," by the Cascades; and "Old Lonesome Me," Don Gibson. Oldie records reaching classic proportions, he suggested, are "Raindrops Keep Falling on My Head," B. J. Thomas; and "Aquarius," by the 5th Dimension.

### Programmers

Programmers would like to see a lot more titles available in oldies, especially older album cuts. Henry Holzenthal of New Orleans pulled "And I Love Him" by Esther Phillips from his files when he heard the Bobby Wolmac LP cut being played on radio.

Dory Maxwell, Pierre, S.D., would like more cuts from Charley Pride like "Snakes Crawl at Night" and "Crystal Chandelier."

Most programmers depend on their own libraries to fill requests. Helen Franklin, Alton, Ill., has in-

creased oldies on jukeboxes from five a few years ago, to 20, most of them from her own files. Some requests she has filled herself are: "Mack the Knife," by Bobby Darin; "Sentimental Journey," by Pete Fountain; "Purple People Eater"; and "Wolverine Mountain," by Claude King.

Programmers often are expected to perform miracles, according to Pat Schwartz, Modern Specialty, Madison, Wis., when it comes to locating oldies. She was one of several who agreed that many oldies being released have questionable popularity. On the other hand, she needs "At the Hop," Danny

& the Juniors; "Tequila," Champs; "My Special Angel," Bobby Helms; and "Little Bitty Pretty One," Thurston Harris.

Recently, a location owner advertised in the local newspaper that he would feature oldies exclusively on the box in his location. "The ad ran and that same day he came here with a list of 75 records," said Mrs. Schwartz. "Luckily, I was able to fill most of the requests, but I was shocked to receive this kind of order on such short notice."

(See list of records Mrs. Schwartz was asked to supply elsewhere this section).

### 75 OLDIES

## Wis. Bar Owner's Requests

MADISON, Wis.—A topless-bottomless location here requested 75 oldies recently from jukebox programmer Pat Schwartz, Modern Specialty Co. Moreover, the request was made suddenly, because an advertisement plugging the spot was appearing the same day. Mrs. Schwartz filled most of them, incidentally.

- Elvis Presley:
  - "Don't Be Cruel"
  - "Heartbreak Hotel"
  - "Hound Dog"
  - "All Shook Up"
  - "Too Much"
  - "Blue Suede Shoes"
  - "Jailhouse Rock"
- Teenagers:
  - "Why Do Fools Fall in Love"
- Four Lads:
  - "Standing on the Corner"
- Fats Domino:
  - "Blueberry Hill"
  - "I'm Walkin'"
- Everly Brothers:
  - "Wake Up Little Susie"
- Buddy Knox:
  - "Party Doll"
- Bobby Helms:
  - "My Special Angel"
- Thurston Harris:
  - "Little Bitty Pretty One"
- Champs:
  - "Tequila"
- Sheb Wooley:
  - "Purple People Eater"
- Chordettes:
  - "Lollipop"
  - "Mr. Sandman"
- Patti Page:
  - "Fever"
- Drifters:
  - "There Goes My Baby"
- Toni Fisher:
  - "Big Hurt"
- Wilson Pickett:
  - "Monster Mash"
- Bobby Vee:
  - "Run to Him"
- Stevie Wonder:
  - "Fingertips"
  - "Uptight"
- Beach Boys:
  - "Surfer Girl"
  - "Surfin' Safari"

- Martha & the Vandellas:
  - "Heat Wave"
- Beatles:
  - "I Want to Hold Your Hand"
  - "She Loves You"
  - "Help"
- Barbra Streisand:
  - "People"
- Rolling Stones:
  - "Satisfaction"
- Ramsey Lewis:
  - "In Crowd"
- McCoy's:
  - "Hang on Sloopy"
- Percy Sledge:
  - "When a Man Loves a Woman"
- Strawberry Alarm Clock:
  - "Incense & Peppermint"
- Vikki Carr:
  - "It Must Be Him"
- O'Kaysions:
  - "Girl Watchers"
- Sam Cooke:
  - "You Send Me"
- Mickey & Sylvia:
  - "Love Is Strange"
- Bobby Freeman:
  - "Do You Want to Dance"
- Gogi Grant:
  - "Wayward Wind"
- Bill Doggett:
  - "Honky Tonk"
- Jim Lowe:
  - "Green Door"
- Diamonds:
  - "Little Darlin'"
- Ray's:
  - "Silhouettes"
- Jerry Lee Lewis:
  - "Whole Lotta Shakin' Goin' On"
- Ricky Nelson:
  - "Be Bop Baby"
- David Seville:
  - "Witch Doctor"
- Danny & Jrs.:
  - "At the Hop"
- Coasters:
  - "Yakety Yak"
  - "Searchin'"
- Chuck Berry:
  - "Sweet Little Sixteen"
- Bobby Darin:
  - "Mack the Knife"
- Hollywood Argyles:
  - "Alley Oop"

(Continued on page 69)

## Color-Coded Title Strips Still Controversial Topic

By EARL PAIGE

PEORIA, Ill.—Color-coded title strips create excess play and cut record changing time claims Bill Bush, programming foreman, Les Montooth Phonograph Service here. Nevertheless, many programmers continue to insist that too much color on the program panel causes distraction, results in no one element standing out and creates "jam-play."

On the one side, Bush said patrons select records faster and are encouraged to select more records than they might otherwise, creating "overplay," the phenomenon where several people punch the same record which plays once and satisfies all.

"Because we place pop on the left, country in the center and oldies on the right," Bush said, "our collectors can change records three times faster." Montooth's system (worked out by Sterling Title Strip Co.) keys music categories by color: pop-red, country-green and so forth.

Among programmers directly opposed to Bush's philosophy is Dave Eichinger, Northern Coin Machine Co., St. Paul. Northern opts for complete uniformity, even to the point of typing strips on an electric typewriter. Eichinger won't even use acetate color overlays to point out new records. (Color overlays add to the confusion, some programmers say.)

As for "jam" play, Bush insists patrons cannot cause a jam of one type of music playing for a long period because each location is programmed according to its demographics. "We may have six rows of country, a row of pop and a row of old favorites," Bush said. "We have had no problem where patrons favoring country, for instance, dominate play and drive pop fans out of a location."

### TAX SEMINAR

## New Jukebox Talent Show

WEST YELLOWSTONE, Mont.—This year's Music Operators of America (MOA) talent show will take place one day earlier on a newly designed stage in the Chicago Conrad Hilton Hotel climaxed the Sept. 14-16 event, Mon-

tana industry people were told here recently. Among other events at MOA will be a seminar on the value added tax.

"This hotel is a little more expensive than last year, but if you want the best you have to pay for it. It is the only time we could get the hotel," explained Fred Granger, MOA executive vice president.

"In order not to conflict with the Jewish High Holidays, the three-day show will end Saturday instead of Sunday. We usually prefer Sunday so more talent is available for the stage show. This year, however, the talent looks good for the stage show," Granger told the meeting of the Montana Coin Machine Operators Association.

Granger promised that problems of last year's MOA meeting would be cleared up.

"The stage will be to the side making the show much more interesting," he related, explaining the closing stage show. "Last year people needed opera glasses. This year the members will almost be on the stage."

In addition to the trade and stage shows there will be seminars on taxation, including the proposed value added tax. The audience will participate in some segments of the seminar.

MOA, which was founded in 1948, will celebrate its 25th anniversary in a year-long celebration which will begin with the Chicago national meeting.

AURA DEHI

### MOA COPYRIGHT POSITION

## Mont. Assn. Told New Jukebox Location Possibilities

WEST YELLOWSTONE, Mont.—The president of Music Operators of America (MOA) is opening up new locations for jukeboxes in South Dakota where 29 spots were washed away by the recent flood, members of the Montana association were told here recently. The association also learned of MOA's continuing fight against proposed copyright law revision amendments.

MOA president John Trucano, Deadwood, S. D., was absent from the meeting here of the Montana Coin Machine Operators Association and MOA executive vice president Fred Granger, Chicago, explained Trucano's new marketing approach.

About 30 attended the meeting.

### Programmer Poll

CHICAGO—Music Operators of America (MOA) has completed a survey of its membership and has a list of jukebox programmers from about one-third of the organization's member firms.

Trucano, recovering from a freak accident and bedridden in his Lead, S. D. home, had 54 pieces of equipment involved in the flood; 29 jukeboxes were total losses or never found. "The loss of the machines wasn't nearly as important to Trucano as the loss of locations when the buildings were washed away," said Granger. "Some buildings were never found."

Granger said Trucano was at first "very depressed." But his depression turned to elation as he started considering entirely new types of jukebox locations, such as gasoline stations, drug stores and department stores. (Trucano turned over his radio equipped trucks to rescue agencies during the flood.)

### Copyright

Granger's keynote speech hit hard at the attempt to put high royalty fees on jukeboxes. "MOA has saved operators millions and millions of dollars in the past and we are still fighting this problem."

Jukebox operators don't pay royalties as such but do pay a 2 cents per song mechanical fee.

Song licensing agencies, he said are "attempting to charge operators excessive sums in order to play copyrighted music. We're fighting this tooth and nail," said Granger.

"It isn't that the industry hasn't agreed to pay, but we want to pay what we feel we can live with," related Granger. "ASCAP's original demands of \$60 per box per year were dropped to \$45, then to \$20 per box per year. Both sides were informed by Sen. John McClellan to decide on some figure or his committee would and he stressed that both parties might not like the decision. Consequently a figure of \$8 per box per year was agreed upon."

"Every time there is a new Congress I have to explain MOA all over again," Granger lamented. MOA is fighting three amendments: \$1 added for performing artists, \$.50 registration fee and provisions for five year periodic reviews.

"We agree to the \$8 but we fight the one dollar, the 50-cents and the periodic reviews. They never open anything up for any other reason than to raise it because

# What's Playing?

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

## ALBUQUERQUE; CAMPUS/YOUNG ADULT LOCATIONS



Mary E. Roth  
Servomation of New Mexico

"Alone Again (Naturally)," Gilbert O'Sullivan; "To Late to Turn Back Now," Cornelius Bros. & Sister Rose; "If Loving You Is Wrong," Luther Ingram; Oldies; "Suite Judy Blue Eyes," Crosby, Stills & Nash; Atlantic 24776; "Precious & Few," Climax, Carousel 055.

## ALTON, ILL.; EASY LISTENING LOCATIONS

Helen Franklin  
Schaffner Music Co., Inc.

"Alone Again (Naturally)," Gilbert O'Sullivan; MAM; "Goodbye to Love," The Carpenters; A&M, 1367; "My Guy," Petula Clark, MGM 14392.

## CHICAGO; POP PURCHASES

Betty Schott  
Western Automatic Music

"In Time," Enri, Bert Humperdinck, Parrott 40971; "Happy," Rolling Stones, Rolling Stone 19104; "Ben," Michael Jackson, Motown 1207.

## BILOXI, MISS.; COUNTRY LOCATIONS



Myrtis Morrison  
Morrison Amusement

"It's Gonna Take a Little Bit Longer," Charley Pride; "Reach Out, Your Hand," Tammy Wynette; "Sweet Dream Woman," Waylon Jennings; Oldies; "Lead Me On," Conway Twitty & Loretta Lynn, Decca 32873; "Easy Lovin'," Freddie Hart, Capitol 3115.

## GRANITE CITY, ILL.; HIGH SCHOOL AGE LOCATIONS

Lois Wylie  
P & S Amusement

"Troglydite (Cave Man)," Jimmy Caster Bunch; "Candy Man," Sammy Davis, Jr.; "Song Sung Blue," Neil Diamond; Oldies; "Wide Open," Safaries, Dot 45144; "I'll Be There," Jackson 5.

## NEW ORLEANS, LA.; SOUL LOCATIONS

Henry Holzenthal  
TAC Amusement Co. Inc.

"Woman, Don't Go Astray," King Floyd, Chimpville, 443; "Starting All Over Again," Mel and Tim Stax 0127; "Where Is the Love," Tammy Plack and Donny Hathaway, Atlantic 2879; "Don't That Thing," Isley Bros., T-Neek 935; Soul Oldies; "I'm Gonna Make You Love Me," The Temptations and The Supremes, Motown 1137; "Never Can Say Goodbye," Jackson Five, Motown; "And I Love Him (Her)," Esther Phillips, Atlanta, New purchases; "Comastador," Popol, Haram, A & M, 1347; "Layla," Derek & The Dominos, Atco 6809.

# Jukebox Location Possibilities

Continued from page 68

gressmen which is extremely important. He explained the MOA program very effectively to Mike Mansfield, which makes Montana very important to MOA.

Granger urged all members to contact legislators saying "you may never know when detrimental legislation is on the horizon. It's best to be organized ahead of time. Keep good contact with all legislators all the time, so they can't say you only come to them in time of trouble," stressed Granger.

Granger explained that although the state organizations have no

## PEORIA, ILL.; NEW PURCHASES

Harold Haney  
librarian  
Les Montooth  
Phonograph Service

"The Happiest Girl in the Whole U.S.A.," Donna Fargo (Million); High School Age; "You Don't Mess Around with Jim," Jim Croce, ABC 13128; Country; "If You Leave Me Tonight," Jerry Wallace, Decca 32989; "I Can't Stop Loving You," Conway Twitty, Decca 32888; "Walk on By," Conway Twitty, MGM 14108.

## PIERRE, S.D.; EASY LISTENING LOCATIONS



Dory Maxwell  
Automatic Vendors

"If You've Got the Time," Sammy Kaye, Project 3, 1121; "Those Were the Days," Magic Organ, Hanwood, 926; "I Want a Sunday Kind of Love," Lenny Welch, Atco 68; "Alone Again (Naturally)," Gilbert O'Sullivan, MAM; New purchases; "If I Had a Hammer," Johnny Cash, Columbia, 44631; "Ashes of Love," Dickey Lee, Victor 0710; "Long, Cool Woman in a Black Dress," Hollies, Epic 10871; "Hook & Roll Part 2," Gary Glitter, Bell 45237; "Looking Back to See," Buck Owens & Susan Raye, Capitol 3368; "Together Again," Tommy Wills, Juke 2018; Comment: "Looking Back to See" has all the things that should make a hit—bounced, cute words, and a recognized artist."

## PORTLAND, ORE.; HIGH SCHOOL AGE LOCATIONS



Don Anderson  
A&A Amusement Co.;

Margaret A. Barnes  
(programmer)

"Lean on Me," Bill Withers; "Nice To Be With You," Gallery; "Mighty Mighty and Holy Poly," Mal, RCA 0682; Oldies; "Hey Jude," Beatles; "Joy to the World," Three Dog Night.

## ROLLING MEADOWS, ILL.; POP PURCHASES



Robert Hesch  
A&H Entertainers

"When You Say Love," Sonny & Cher, Kann 2176; "I'm Coming Home," Stories, Kama Sutra 545; "You Don't Mess with Jim," Jim Croce, AIG 11328; Oldies; "Wee Small Hours," Frank Sinatra, Capitol 6195.

legal ties with the national association, the relationship of the state organization to the national group is what gives MOA strength.

The Montana politicians considered MCMOA such an important factor that Lt. Gov. Tom Judge who is currently running for Governor and the Democrat candidate for Attorney General John Sheehy appeared at the cocktail party and banquet soliciting MOA votes in the upcoming election.

During the banquet Robert O. Walker was presented a plaque for dedicated service as MOA President 1970-72.

# Wis. Bar Owner's Requests

Continued from page 68

Ferrante & Telcher: "Exodus"  
Bent Fabric: "Alley Cat"  
Leslie Gore: "It's My Party"  
Tiajuana Brass: "Lonely Bull"  
Surfars: "Wipe Out"  
Sam the Sham: "Woolly Bully"  
Petula Clark: "Downtown"  
Supremes: "You Can't Hurry Love"

Tommy James & the Shondells: "Hanky Panky"  
Bobbie Gentry: "Ode to Billy Joe"  
Buckingham: "Mercy Mercy"  
Otis Redding: "Dock of the Bay"  
Donovan: "Hurdy Gurdy Man"  
Bigopper: "Chantilly Lace"  
Wilbert Harrison: "Kansas City"  
Bill Haley: "Rock Around the Clock"  
"See You Later Alligator"

# Vox Jox

Continued from page 31

receiver they were picking us up. The response was overwhelming. We even received several real penny postcards (on which we gladly paid the overdue postage)." On June 8, the station did another recreation, this time from the 40's. Coming up any day now will be a recreation of the 50's. Pretty cute promotion. Al Gregson is program director of the station.

\*\*\*

Listening now to Cliff Carey, via tape, of WJEF in Grand Rapids, Mich. Good voice; needs to work harder on something to say that relates to the market; smooth up production a trifle. But he has the basics, I think, to be earning a heap of money in a large market a year from now, with a little work. What I'm leading up to is this: Would you guys be willing to pay a decent price—meaning my costs—for some air checks of the air personalities I consider the best in the nation for their formats?

# DECODERS

Continued from page 62

in the Atlanta, Ga. area. "We have used a 4-channel broadcast from a local station and we find that the SQ approach works more for us than the synthesized approach. And the primary question people are asking when they buy a 2-channel system now is 'can I convert this to 4-channel?'"

Harold Weinberg of Lafayette feels "the two into four approach is a good way to go. This is one fairly simple way for the dealer to get involved with 4-channel and it's a relatively inexpensive way for the consumer. Let the consumer know that there's more in his records than he hears, and that all this information can be brought out through the use of an adaptor. The ambience recovery system is the best way to start, and it's a good way for the dealer to sell extra speakers. Let the consumer know what's available and let him know how easy it is to get into the market."

An audio buyer for a large Midwestern department store feels that decoders are the easiest way to get people into 4-channel because they're easiest to explain and demonstrate.

"From a dealer standpoint, this technique is perfect," he says. "We do well with the Sansui system and we're also handling the Dynaco unit. This type of phase shift system is economical and gets people into 4-channel."

"Once we do sell an adaptor or decoder," he adds, "we find that people will come back to upgrade their systems. And when we sell a stereo product, we always mention 4-channel and point out the systems they can convert to the configuration if they should want to in the future."

"We are in the process of building," he says, "and I think we'll probably go into 4-channel through adaptors. To prevent obsolescence on our units, we will want product with built-in matrix decoders. We will stay away from the kits."

One dealer who has noticed a slight drop in decoder sales is Manny Nathan of the Arrow Electronics chain in New York. "Sales of adaptors and decoders were better before June," Nathan says. "It's my opinion that the RCA/JVC/Panasonic announcement of a discrete system slowed things down a bit. Consumers are waiting to see what happens."

"We still do fairly well with decoding units, especially Sony, Sansui, Dynaco and E-V. The Dynaco system did extremely well up until three or four months ago, and we found this an excellent way of getting consumers involved in 4-channel. Let them hear the concept before they move into the real thing. At the moment, however, I would much rather see a customer go into 4-channel through a matrixing system than a free-standing adaptor. He's going to need the extra speakers and the amplifier anyway, so why not use the SQ or QS system now."

# Display Co. Eyes TV Cartridge

Continued from page 63

high after going national through advertisements in Billboard. "We received many inquiries from overseas too and cassettes is very strong there, especially in Europe," Howell said.

CSE avoids the high import duties on wood by shipping just the metal and plastic parts to foreign customers, who assemble them locally.

Jerry White, president of seven-year-old CSE, invented the displays, which allow for customers to view 80 percent of the cartridge or cassette exterior. The tapes are held in metal and plastic trays under polystyrene. The trays open like pages in a book.

He said the idea overcomes the usual hangup of some security cases because there are no keys to worry with in the case of the free standing display—the clerk is not involved until the sale is made and merely moves behind the display (not accessible to customers) and takes out the tape. A wall model does require opening a door with a key. Equally important, cartridges and cassettes are accommodated in the same trays.

"We use No. 1 oak and 6-mil vinyl low pressure plastic and formica with anodized metal," said Howell, who added that CSE never has pretended the displays are inexpensive.

He said there are no reports of customers prying loose tapes, primarily because the polystyrene plastic through which tapes are viewed has a pressure per square inch rating of 225 pounds.

The ideal method of merchandising tape, however, would be in open displays, Howell acknowledged. "That's the best way, if you can afford it (the shrinkage)." The

firm found shrinkage runs from 4 to 10 percent. "Anything over 4 percent is really costing a retailer."

In fact, Howell said a small retailer in Lubbock was ready to go out of business because of shrinkage. "He was right across the street from Texas Technological Institute and during class breaks would have as many as 20 to 25 students in the store. He couldn't watch them. His shrinkage was running 7 percent."

Howell said the dealer decided to try one display and in three months had purchased seven with not one tape stolen.

Prices run from \$69.50 for the small 40-cartridge or 80-cassette capacity 28½x19½x7-in. wall model to \$535.50 for the 480-cartridge or 960-cassette capacity 70x94½x15-in. size.

"Tapes cost dealers from \$2.50 to \$4 but TV cartridges are going to run \$20 to \$45 each. This is why we're now researching how we can adapt our design for this new product." Howell said the recent Consumer Electronics Show (CES) was actually a turning point for CSE in terms of seeing TV cartridge potential, lining up sales reps, so forth.

He said he was also rather amazed at how bootleggers would approach the exhibit. "They were completely open about admitting what they were doing." However, CSE doesn't wish to become involved with bootleggers and will not get involved with software either.

The potential just in display products through legitimate rack jobbers and dealers is just too great, he said.

# Texas Assn.

Continued from page 63

that three-month old SWARM is having on the bootleg tape situation. Emerson notes however, that tape sales for the past month in his outlet have shown a nice increase.

"This could be a sign," he feels, "that some gains are already being made in our battle with the bootleggers. But we've also been meeting with apathy among some dealers and rack jobbers who don't even realize how badly they are being robbed by bootleggers."

Spanish music shops in the Southwest are reported being hurt most by the influx of bootleg tapes; the bulk of it entering the market from outside the Southwest.

A spokesman at one of the key Spanish music outlets in Dallas, El Zarape, confirmed this report.

He pointed to one item, "Aquelle Noches," on the El Zarape label, by Austin, Tex. artist, Augustine Ramirez. "We're being knocked off by bootleggers on this new Ramirez number. They're beating us to the punch on our own label. And this is the best release so far."

Rack jobber Sam Marmaduke, Western Merchandising, Amarillo, Tex., is SWARM's president. Other officers, all from Dallas, include vice presidents, Johnny Gonzales, El Zarape, and Jack Parker, MCA Distributors; Emerson, Big State Distributing Co., secretary and counsel, and Jack Bernstein, All Tapes, treasurer.

# ITA Expands

Continued from page 64

mum standards within the industry, and the establishment of an ITA Seal of Approval.

At governmental level, the ITA will continue to work closely with government-appointed departments and individuals on projects geared towards stabilization of the industry.

The ITA was incorporated in July 1970 as a non-profit organization under the laws of the State of New York. Its initial membership consisted of seven participating companies. Commenting on the organization's growth, Finley said; All our members believe in industry self-regulation.

"They believe in consumer protection and in the ITA's efforts to build a stronger and more stable industry for the future."

# Michigan Fest

Continued from page 23

agement will be provided by Vulcan Sound Systems, Inc., of Ann Arbor, while parking and field security will be handled by the Psychedelic Rangers of the Community Parks Program in cooperation with the Ann Arbor Police Department and the Ann Arbor Tribal Council. Medical aid will be available from volunteer workers from the Ann Arbor Free People's Clinic, with any drug crises to be referred to staff members from Drug Help, Inc.

# International News Reports

## Holland Jazz Fest At Resort Aug. 8-12

AMSTERDAM—Holland's 1972 International Jazz Festival Loosdrecht will feature six Dutch and seven American groups, together with a special jazz contest for Dutch musicians.

The festival will be held Aug. 8-12 at Loosdrecht, a small vacation resort near Hilversum. Among the groups taking part will be the

## CBC to Present Summerfest

TORONTO—The Canadian Broadcasting Corp.'s two Toronto radio outlets, CBL and CBL FM, will present a series of concerts at the Ontario Government's showplace, Ontario Place. Artists booked for the five-part series include Ray Charles, the Stampeders, Catherine McKinnon, the Association, the Poppy Family and Christopher Kearney.

Running throughout this month and into August, the concerts will be presented in series format by the CBC Radio Network, to be aired across the country. Said Ken Dalziel, radio network supervisor of variety, "This is a prestige series for CBC Radio. It's going to be popular with audiences both at Ontario Place and across Canada."

## 2 Stations Are Not Applicants

MONTREAL—In spite of rumors to the contrary, Geoff Sterling, owner of CKGM and CHOM-FM, Montreal, is not an applicant for the Marconi licenses in Montreal. Marconi holds licenses for CFCF-TV, CFCF-AM, CFQR-FM and CFCX shortwave in Montreal. As a foreign corporation, they have been ordered to divest themselves of all Canadian broadcasting interests. Their deadline for complying has been extended to Dec. 31.

To date, three interests have applied for the Marconi operations. Two, Multiple Access Ltd. of Toronto, and Canadian Arena Company of Montreal, are described as "serious contenders." CFCF and Marconi were the originators of Canadian commercial broadcasting.

## Lee-Myles Adds 11 'Instant' Covers

NEW YORK—Lee-Myles Associates has added 11 new covers to their "instant album cover" line. The full color stock covers get imprinted with the buyer's own logo, title, artists, etc. Result is a product which looks like a jacket made by any major label, according to the firm.

The production process makes it possible for a label to order in quantities as low as 100. The new covers include such subjects as rock, country, gospel and scenics. The firm now has 39 stock covers in its line.

## Czech Society Income Up 4%

PRAGUE—The 1971 income of the Czechoslovakian performing and mechanical rights society, OSA, has increased by 4 percent over 1970. This growth is due particularly to the rise of performance income by 6.6 percent, background music by 5 percent and mechanical rights by 4.5 percent.

However, as the total time of music used by radio and television increased while their contracts—based on a flat fee over 12 months—remained unchanged, the tariff for their usage of music per minute slightly decreased.

Composers and lyricists represented by OSA at the end of 1971

Max Roach Quartet, the Charles Mingus Sextet, the Jimmy Owens/James Moody Quintet, the Festival Trombone All Stars, a group featuring Frank Rosolino, Urbie Green, Kai Winding, Slide Hampton and Ake Persson, the CTI Olympic Jazz, with Freddie Hubbard, Joe Farrell, Hank Crawford, Esther Phillips, Hubert Laws, Grover Washington Jr., Stanley Turrentine and Ron Carter. Also included on the bill are the Charles Tolliver Quartet and the Marion Brown and Steve McCall Duo.

A total of 25 Dutch groups have entered the jazz contest. Chairman of the contest's jury will be the American trumpeter, Jimmy Owens, who will be joined by tenor saxophonist James Moody, composer and producer Elias Gistelink and Dutch musicians Boy Edgar and Willem van Manen.

The NOS radio network, which has organized the festival, will broadcast, in stereo, two hours from the concerts during each night of the event. VARA-TV will also prepare three television programs from the festival.

## Brunswick In Intl. Drive

NEW YORK—Brunswick Records has started an all-out campaign to establish the Brunswick-Dakar labels in the international market, according to Brunswick president Nat Tarnopol. He said that the importance of the campaign will be in "label identity" throughout the world.

Woody Hinderling, in conjunction with the campaign, has been appointed as Brunswick's international representative. He will work in close association with John Gross of Orenstein, Arrow, Silverman, and Pacher.

Contracts have been negotiated with Barclay to represent Brunswick-Dakar in France and the Benelux countries and with Records AB of Stockholm for Scandinavian countries.

Tarnopol stated that Brunswick, contrary to rumors, has not signed a contract with any company for U.K. representation. According to Tarnopol, Brunswick is negotiating with several U.K. record companies. Negotiations are under way for Spain, Latin America and South Africa.



PHONOGRAM hosts a reception to launch the first solo LP by London-born Latin-American folk singer Dorita, "Dorita La Inglesita Que Canta Folklore." The principal guest was the British Ambassador Sir Michael Hadow KMG. The line-up, from left, with Dorita, is Phonogram general manager John Lear; agent Ricanor Lemos; Senior Lavalle-Cobo, Argentine Minister of Culture; U.S. Embassy press chief Senor Bustamante; and folk artist Horacio Guarany. Dorita stays in the Argentine for engagements until October, when she returns to London for the European release of the album and a British tour with her partner, Pepe.

## 'Naughty' Records Getting Bad-Mouthed in Manila

By OSKAR SALAZAR

MANILA — Naughty, comedy records (called "bomba records") are flooding and saturating the market here.

Sales of this type of record is so phenomenal it is overshadowing the foreign and domestic chart-busters like Cat Stevens, John Len-

non, Bread, Victor Wood, Nora Aunor, Pilita Corrales, the Grandells and Florence Aguilar.

The "ban the bomba records" move was triggered by a civic leader and housewife, Mrs. Ligaya A. Bartolome, who is now lobbying municipal ordinances here and in Quezon City, to effect control of these songs.

Concerned housewives staged a demonstration-rally on Raon Street, the tin pan alley of the Philippines. The protest is a first in the annals of the Philippine record industry. They might finally win now that the protest is hitting the headlines and stirring the radio community.

## Santor's 3d Gold

WARSAW—Irena Santor, one of the top Polish singers, received her third gold disk for her album of Christmas carols. She has recorded eight LP's to date and is working on another three. She appeared at the Split Festival and is planning to make a tour of England and the U.S.

## From The Music Capitals of the World

### ATHENS

Thessaloniki's Aristotelian University Choir under Yiannis Mandakas has been invited to the 8th International Chorale Contest in Barcelona, Sept. 1-4. . . . The Pop Tops version of "Mamy Blue" on Philips proved to be the most popular in Greece, selling more than 50,000 copies. . . . Music Box has issued a single by Epic group Cane and Able, "Green Grass." The group was a popular act during this year's MIDEEM at the "Playgirl" discotheque in Cannes. . . . EMIAL has taken over distribution of the A&M label in Greece. Former distributor was Phonogram. . . . Athens State Orchestra gave a concert at the Herod Atticus Theater as part of the Athens Festival, July 24, Hans Walter Kampfel was the conductor and Lila Lalaouni was the piano soloist. . . . The Bluebirds, a Phonogram group of the mid sixties, are back with a new music style and an album with a collection of their own new material.

### LEFTY KONGALIDES

### COPENHAGEN

Producer/singer Johnny Reimar has made the No. 1 spot on all Danish charts. "Doellefjaelde-Musse" by the Blue Boys made the No. 1 position on the official Top 20 sales list and on the radio chart, Danskstoppen. In the Top 10 chart Reimar had the pop group, Olsen, with "Angelina" and the Olsen debut album also headed the album chart. Reimar is managing director of Magnet Music Production. . . . Paul McCartney's Wings is booked for three concerts in Denmark—Copenhagen (1), Odense (13) and Aarhus (14). The concerts are being handled by SBA. . . . Blood, Sweat and Tears are not playing Denmark on their European tour but they will play in the Swedish town, Lund, a few miles by boat from Copenhagen. . . . Olsen, Michael Elo and Ilse Graasten represented Denmark in the Knokke Song Festival, Belgium. . . . The Danish town of Palmehaven is suing the Platters for \$7,500, following their alleged failure to make a tour appearance there. Niels Wenkens, former booking agent in London, is now musical adviser in variety at Palmehaven.

### KNUD ORSTED

### DUBLIN

Tina and the Real McCoy, who have a best-seller with their first album together—"I Don't Know How to Love Him" (Heritage)—will return to Canada to play dates in October. . . . Horslips' new 45, on their own Oats label (distributed by the Release organization) is "Green Gravel," a traditional song. . . . CBS released "Simon and Garfunkel's Greatest Hits." Another CBS album, the new Johnny Cash LP, "A Thing Called Love," was featured for about a half-hour on RTE Radio's "Here and Now." . . . The Freshmen's next single will be Neil Diamond's "Soolaimon." . . . Johnny Cash may do a concert in Dublin during September. Hank Locklin and Country Fever were in for a series of dates that took in such places as Banbridge, Clones, Naas, Dublin, Glenamaddy, Adamstown and Carlow. . . . The Cotton Mill Boys recorded a half-hour show for Ulster Television in Belfast on July 25. The last show they did for UTV topped the ratings. Guest on the program this time is Tracy of the Grassroots. . . . It's part of a new UTV series, "Their Kind of Music," which will also include the Plattermen and The California Brakemen. The series begins on UTV at the end of August—but RTE Television will screen it starting at the end of July. . . . Brendan Shine's band has been reshuffled and will now

be known as the Brendan Shine Superband. Among the eight members are six recording artists: Shine himself, Frankie Carroll, Seamus Shannon, Johnny Dawson, Jimmy Hogan and Emmet Wynn.

Several of Dermot O'Brien's albums which were formerly out on the Delyse Envoy label have been repackaged and marketed by Release. They include "The Laughing Accordion," "The Merry Ploughboy," "Dance With Dermot O'Brien," "Dermot O'Brien Himself" and "The Enchanting World of Country Music." O'Brien is a producer with Release. . . . Irish Record Factors issued the first album by 16-year-old Belfast sisters, Rosita and Charmaine, "God's Good to Me" (RCA International). The proceeds will go to the Mentally Handicapped Children's Fund, Muckamore Abbey, County Antrim. Producer of the LP is Leslie Mann. . . . Release Records issued the first two 45's in their new mini-monster series. Volume I offers Brian Coll's "These Are My Mountains," Dermot Hegarty's "Four Green Fields," Larry Cunningham's "Slaney Valley" and Dermot O'Brien's "Old Claddagh Ring," while volume II brings together Brian Coll's "Give an Irish to Me," Larry Cunningham's "James Connolly," Dermot Hegarty's "Twenty One Years" and Dermot O'Brien's "Galway Shawl." . . . RTE television's "It's . . ." will feature the Woods Band on Monday (7). . . . Irish Record Factors have been appointed sole distributors of the traditional Irish music and song label, Comhaltas Ceoltoiri Eireann.

### KEN STEWART

### LONDON

Plans are nearing completion for the Damont low-price label to establish its own pressing plant in the Nottingham area. When operative, the factory will share with Pye the bulk of the pressing of the Stereo Gold Award series of albums, which are marketed through Record Merchandisers, the industry owned racking company. On a recent visit to America, Damont directors Dave Miller and Monty Presky placed orders for pressing machinery. During the trip, Miller also concluded a production deal in Nashville for country music recordings for SGA release. Also completed was an arrangement for SGA recordings to be released in America via the New York firm of Lydia. . . . Les Lowe, who managed the music division of 20th Century-Fox in London until the American firm decided to close down its publishing wing, has joined Decca's Burlington Music group as professional manager. Lowe will report to Burlington's manager, John Merritt. . . . Blue Horizon, the blues label, has been discontinued. The label was formed as a specialist blues label four years ago by Richard and Mike Vernon. The label, originally handled by CBS, has been distributed here by Polydor for the past year. Its only American licensing deals with the Exello and Nashboro labels were terminated on May 1, although the two catalogs will be handled in future by Polydor's Mojo label. During its four years, Blue Horizon handled several British blues bands and artists including Fleetwood Mac, Chicken Shack, Duster Bennett and Aynsley Dunbar. Richard Vernon told Billboard: "We have just opened a new recording studio at Chipping Norton and we plan to expand into independent production so we decided to drop the label." Mike Vernon is in America where he is producing a new album by Decca act, Bloodstone.

Jack Magraw, who is responsible for the running of the music firm

(Continued on page 12)

# U.K. Mfrs. Experiencing A Crisis Over Pressing

• Continued from page 1

to cope with the upsurge in orders. A company which is having one of its best sales periods is Polydor. Managing director John Fruin reported sales 100 percent over budget in July despite the 26 percent loss in turnover that resulted from the departure of the Atlantic label to WEA.

One of Polydor's best-selling singles is Donny Osmond's "Puppy Love" which Fruin estimated would hit the 500,000 mark this week. "This record was selling in the region of around 15,000 a day last week," he stated.

Another best-seller is Slade's "Take Me Back 'Ome" which has reached the 250,000 mark and is still selling in the region of 2,000 and 3,000 a day.

"We have had to go elsewhere for our pressings as Phonodisc is working to capacity," said Fruin; adding that Polydor was utilizing the company's pressing facilities in Baarn and Oslo for fast-moving singles.

Until recently, Pye's plant at Mitcham has been pressing Polydor and Phonogram singles and technical director John Moon said that last week they had to turn down an order of 150,000 records because the plant was so overloaded.

Many record companies feel that the success of K-Tel's "20 Dynamic Hits" album (still number one in the Music Week chart after seven weeks), the high entry at number four of the Arcade album, "20 Fantastic Hits by the Original Artists," and the subsequent TV promotion, have boosted public interest in music generally.

## EMI Rides Crest

EMI—which experienced its best

June ever in the amount of dealer orders—is still riding the crest of a wave.

The EMI factory closed down on Monday for its annual holidays and managing director Philip Brodie said that any fast-moving items would be pressed by outside sources, possibly in Europe. Brodie revealed that EMI had pressed 120,000 copies of the new T Rex album, "Slider," in readiness for the demand.

The CBS factory at Aylesbury is working to capacity on its own product, WEA releases and RCA singles. Deputy managing director Maurice Oberstein said that the plant did not have the capacity to take on much outside work and that the only problem was finding the manpower to work the machines.

## Island Sales

Island also reported heavy sales and managing director David Betteridge said that they were up by 35 percent on last year's figures.

"I think manufacturing has become a little out of step with the demands of the market right now—but it is understandable. Who would have expected a demand for singles like there is at present?" commented Bell's European general manager Dick Leahy. Leahy believes that the trend towards bigger sales on albums over recent years has brought about a run-down in seven-inch capacity which, allied to factory holidays, is emphasizing the difficulties brought about by the current sales activity on singles.

"It's just like it used to be in the old days," noted Leahy. "The Garry Glitter single 'Rock 'n' Roll'

has sold over 300,000 copies and hasn't made number one and in the same week that Donny Osmond topped the charts, EMI shipped out 100,000 copies for us. Last year, a summer hit sold about 150,000 copies altogether."

In his search for custom pressing facilities to maintain supplies for the Glitter single and also "Breaking Up Is Hard to Do," by the Partridge Family, Leahy has secured help from EMI's Irish plant and also persuaded Saga to keep its seven-inch presses working for the next two weeks during the holiday period.

"I am convinced that the present level of sales on singles is brought about because a new generation of record buyers is hearing music they like again, is creating its own heroes and is going into the shops once more. It's just what the business needs."

On the tape side, Precision's Chadwell Heath duplicating plant is working to capacity. Managing director Walter Woyda told Billboard that business began to pick up during April and by the end of that month the plant was working shifts.

Now the Precision factory is working a 24-hour day. Woyda added that Precision had cut its outside work and was concentrating on manufacturing its own product—and distributed lines—to meet the demand.

"Business in May was four times up on the same period last year and it's still increasing," Woyda explained.

## Double-Jacket Album Drive In Manila

MANILA — The double-jacket album is proving to be an effective sales gimmick.

To date, seven albums are in the market in double jackets, the latest being "Mga Awitin ng Puso" by Nora Aunor (Alpha), "Filipiniana" by Pilita Corrales (Vicor), "Memories" by Victor Wood (Vicor), "Rock 'N Roll Music" by Tirso Cruz III (Vicor), "Filipiniana" by Pilita Corrales (Pioneer) and "His Majesty" by Victor Wood (Vicor).

The use of double jackets proved to be highly successful in the campaign of Vicor Music Corp. to push Victor Wood and Pilita Corrales. Their LP's, "Memories" and "Philippine Love Songs," respectively, are on top of the charts.

In the use of double jackets, the trend now is to eliminate backliner notes and to include song lyrics instead. Emphases are on album conception, photography and layout. Paper material is also of top importance in pushing domestic albums.

**WHEN IN CHICAGO YOU CAN BUY BILLBOARD AT THE POST OFFICE NEWS**

37 Monroe St. Chicago, Ill. 60603

## Suzy Signs Czech Artist

PRAGUE—Helena Vondracikova, who was not among the prize winners but was well received at the Split Song Contest, has been approached by recently formed Yugoslav record company, Suzy, to record in Croatian.

Suzy, who represents CBS in Yugoslavia, also showed interest in other Czech artists and particularly in Supraphon's classical music catalog.

## Hungarian Singer Wins Split

SPLIT, Yugoslavia — The 12th international song contest, Split '72, held earlier this month was won by Hungarian singer Carolta Zalatnay with a song titled "Why Did You Go," written by Presser and Adams.

The final concert presented 18 songs from 15 countries plus two Yugoslavian songs. The festival lasted four days, the first three being taken up with a contest to decide which of 20 Yugoslavian songs should go through to the final on the fourth day.

The two which won this national section were "Where Were You During Thundering" by Nenad Vilovic, sung by Djordji Peruzovic and "Rusticana" by Zdenko Runjic and Tomislav Zuppa, sung by



SINGER ANDY WILLIAMS, as he was presented to H.R.H. Princess Anne prior to his royal performance to help the Save the Children Fund at London's Royal Albert Hall. In his performance, Williams was accompanied by the Royal Philharmonic Orchestra, conducted by Ken Thorne. Williams' European tour will continue with concerts in Copenhagen, Saturday and Sunday (5-6); Gothenburg, Monday (7); Munich (17-18); London's Crystal Palace Garden Party (20); Manchester Belle Vue (25); Amsterdam, Sept. 1-2, and Rotterdam (3).

AUGUST 5, 1972, BILLBOARD

# MARKETPLACE

• Continued from page 67

## COMEDY MATERIAL

"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

NEW! 11,000 CLASSIFIED ONE-LINERS: \$10. Hilariously funny! Unconditionally guaranteed. Write for free catalog. Edmund Orrin, Box 679-A, Mariposa, Calif. 95338. tfn

## DISTRIBUTORS

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Ripps, 38 N. Mac Quisten Parkway, Mt. Vernon, New York 10550. au26

## SITUATIONS WANTED

CANADIAN MAJOR MARKET TOP 40. I need a breakfast man. I want a good Jock who is creative and has a flair for production. No beginners please. (403) 263-8160. au5

## INTERNATIONAL EXCHANGE

### UNITED STATES

RECORD DEALERS AND COLLECTORS —our two 32-page catalog and magazine —50¢ each foreign. Send 4 P. O. coupons by sea, 6 P. O. coupons by air for ea. Kape, 68-B, Brooklyn, N.Y. 11214. (212) 373-7903. se9

FREE CATALOGS OF THOUSANDS OF older LP's and 45s, all types. Golden Memories Records, Mooresville, Ind. 46158. tfn

ADVERTISING CLASSIFIED DOESN'T COST, IT PAYS.

**DO YOU WANT YOUR LABEL TO CONQUER A POTENTIAL MARKET IN CARTRIDGES, CASSETTES AND RECORDS?**

*We have the answer, give us the license!*

**STEREO JET DE MEXICO, S. A.**

**CARTRIDGES & CASSETTES**

**PANAMUSIC, S. A.**

**RECORDS**

**PLANEACION MUSICAL, S. A.**

**MUSIC PUBLISHERS**

**MEXICO**

**P. O. BOX 151, NAUCALPAN, ESTADO DE MEXICO**

**TEL. 576-16-15**

# Billboard Album Reviews

AUGUST 5, 1972



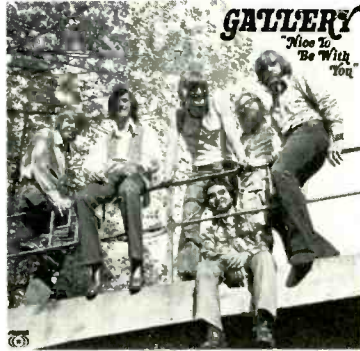
**POP**  
**ROD STEWART**—  
 Never a Dull Moment.  
 Mercury SRM 1646  
 Rod Stewart firmly puts to rest the rumor that he is just another pretty face. His voice is in top form; and none of that oddly ingratiating sandpaperiness or sardonic good humor has been sacrificed. Hovering precariously on the verge of tears he can swiftly change and ignite a vocal exuberance seldom heard elsewhere. Excelling in such cuts as "Angel," "Lost Paraguayos" and the late Sam Cooke's "Twistin' the Night Away."



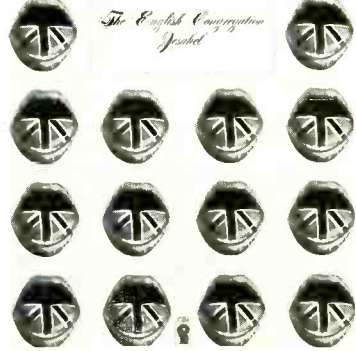
**POP**  
**VAN MORRISON**—  
 Saint Dominic's Preview.  
 Warner Bros. BS 2633  
 Saint Dominic's Preview may well be Van Morrison's most commercial album to date without sacrificing any of his artistic integrity. Every cut on this album feels and sounds so intuitively right; his rich, steaming vocals are equally at home with a mellow blues-type song or a driving, heated number. The feel of the album is varied with opposing moods apparent. Most satisfying cuts are "Jackie Wilson Said," "I Will Be There" and the title song.



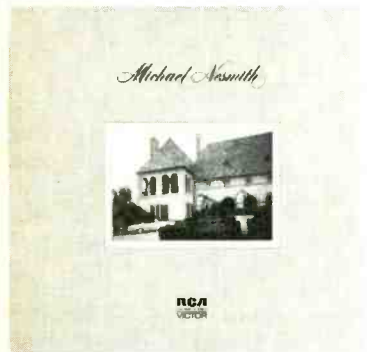
**POP**  
**JERMAINE JACKSON**—  
 Jermaine.  
 Motown M 752L  
 Jermaine who shares lead with his younger brother Michael Jackson on many of the Jackson 5 recordings is presented here in his first solo LP. Jermaine lends extra sparkle to such tunes as Marvin Gaye's "Ain't that Peculiar" as well as Paul Simon's "Homeward Bound." Other strong cuts include "That's How Love Goes," "If You were My Woman" and "Take Me in Your Arms." A powerhouse.



**POP**  
**GALLERY**—  
 Nice To Be With You.  
 Sussex SXB 7017 (Buddah)  
 A smash with their first single "Nice To Be With You" (the title tune of this LP) Gallery exhibits more depth and versatility on this their first LP effort. With fine production aid from Michael Theodore and Dennis Coffey, the group goes from "Gee Whiz" to "There's an Island" to "Sunday & Me" and on to "You're Always on My Mind." Super package also includes their current "I Believe in Music."



**POP**  
**ENGLISH CONGREGATION**—  
 Jesabel.  
 Signpost SP 8405 (Atlantic)  
 The British group made a strong chart dent here with their single, "Softly Whispering I Love You," now included in this fine initial package. Other highlight programmers include the current single, "Jesabel," "Will You Love Me Tomorrow," "A Friend in Need," and "Everything I Am."



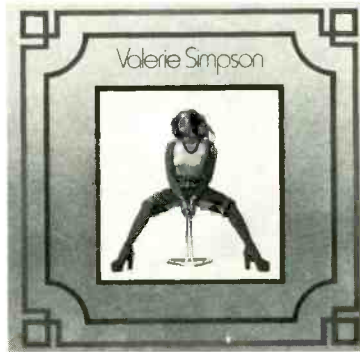
**POP**  
**MICHAEL NESMITH**—  
 And the Hits Just Keep on Comin'.  
 RCA LSP 4695  
 Michael Nesmith has been quietly creating some of the most conceptually interesting and entertaining albums of the last three years. Steadily rising from the depths of post-Monkeedom obscurity he is now writing songs full of delicate visions and tender words. His country roots dominate to the point that the only instrumentation is Mike on acoustic guitar and O.J. Rhodes on pedal steel. Included are "Different Drum," "Lady Love" and "Roll With the Flow."



**POP**  
**LESLEY GORE**—  
 Someplace Else Now.  
 MoWest MW 117L (Motown)  
 The hit maker of the 60's, debuts on MoWest with a totally fresh, unique, meaningful approach as a composer-performer, and she's right up to date. This should prove a new career and following for her. With much sensitivity she has composed and performs some ballad beauties that include "Road I Walk," "Don't Wanna Be One," the title tune, and "What Did I do Wrong" with singles possibilities. Appeal for Top 40, MOR and FM.



**POP**  
**SEALS & CROFTS**—  
 Summer Breeze.  
 Warner Bros. BS 2629  
 Seals and Crofts have crafted an album that is amazing in its lightness of touch and delicacy of feel. Harmonically perfectly matched, their voices meld together creating a comforting, soothing effect. A resounding quality of subtle joyousness pervades the general mood of the album and puts the listener in a state of well-being. Particularly evocative are "Hummingbird," "Yellow Dirt" and "Summer Breeze."



**POP**  
**VALERIE SIMPSON**—  
 Tamla T 317L (Motown)  
 Songwriter-Producer Valerie Simpson is presented here in her second LP effort for the label and the result is even more promising. Standout compositions (written with her husband Nickolas Ashford) include "Keep It Coming," "I Believe I'm Gonna Take this Ride" and "Genius I & II." Should score well pop and soul.



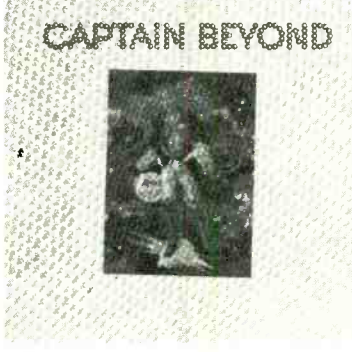
**POP**  
**UNIVERSAL JONES, VOL. 1**—  
 Verve MV 5084 (MGM)  
 Gene McDaniels is back and stronger than ever as lead singer here, with a super heavy package aimed for heavy programming and sales, soul and pop. Highlights include their new single, "River," as well as "Takin' Care of Business," and "Tuesday Morning," a duet with Sister Charlotte. Potent, commercial package.



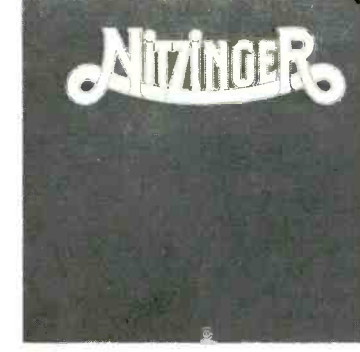
**POP**  
**DOOBIE BROTHERS**—  
 Toulouse Street.  
 Warner Bros. BS 2634  
 The Doobie Brothers music pivots on an uncontrived musical lightness and a refreshing amount of sheer vitality and buoyantly engaging spirits. The overall feel is slightly countrified good time music. Seemingly they play with effortless precision and undiminished enthusiasm. Prime sources of enjoyment are "Listen to the Music," "Jesus Is Just Alright" and "Mamaloi."



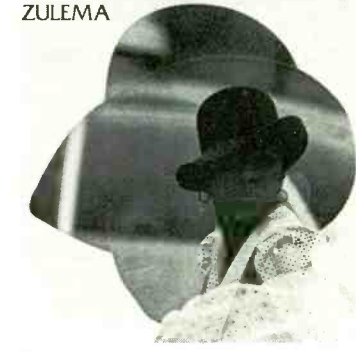
**POP**  
**MARK VOLMAN & HOWARD KAYLAN**—  
 The Phlorescent Leech & Eddie.  
 Reprise MS 2099  
 Howard Kaylan and Mark Volman refugees from the Mothers and the Turtles (wouldn't that make a great movie title?) are now at it one more time. Their first album alone together is an undiminished delight. Their sweet harmonies run amuck over such (noticeably innocent) songs as "Nikki Hoi," "Strange Girl" and "Really Love." Assisting them are a crew comprised of Ainsly Dunbar, Don Preston and Jim Pons.



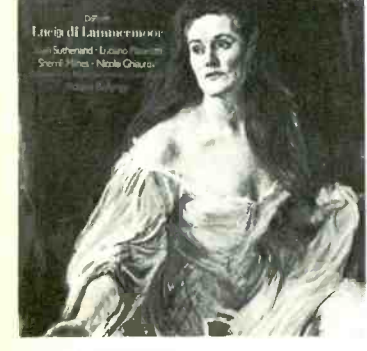
**POP**  
**CAPTAIN BEYOND**—  
 Capricorn CP 0105 (Warner Bros.)  
 Make no mistake this is a band composed of only "Heavies" Rod Evans, ex-lead singer for Deep Purple, Johnny Winter's onetime drummer Bobby Caldwell and Lee Dorman and Larry Rhinehart fugitives from the Iron Butterfly. Cpt. Beyond is loud, flashy into music that in a former era would have been termed "mind-expanding." Each listener will be thrown into rapidly ascending orbits upon first hearing of "Dancing Madly Backwards," "Thousands Days of Yesterdays" and "Mesmerization Eclipse."



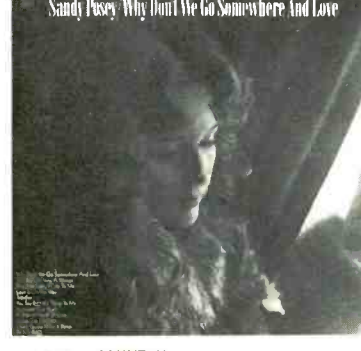
**POP**  
**NITZINGER**—  
 Capitol SMAS 11091  
 The starkness of Nitzinger's album cover in no way reflects the content of the music that appears therein. Their sound is full, fat and totally vibrant. The collective prowess of the two man (John Nitzinger and Curly Benton) one woman (Linda Waring) group is admirably varied and powerful. Choice cuts include "Louisiana Cock Fight," "Hero of War" and "The Nature of Your Taste."



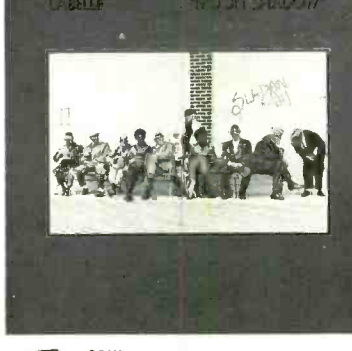
**POP**  
**ZULEMA**—  
 Sussex SXBS 7015 (Buddah)  
 Zulema Cousseaux debuts on Sussex with a powerful package that will serve as the beginning of a long and successful career, both as songstress & composer. With her own dynamite songs "I Leave It Up to You," "Ain't it Sad" and "I Remember Mama" Zulema proves a formidable force in the current trend of troubadors. And her readings on Marvin Gaye's "If This World Were Mine" and Hammerstein and Rogers' "If I Loved You" show her as a performer of the first rank.



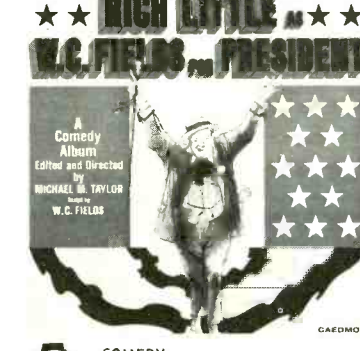
**CLASSICAL**  
**DONIZETTI: LUCIA DI LAMMERMOOR**—  
 Various Artists.  
 London OSA 13103  
 A surefire smash, with Joan Sutherland sparking an all-star cast in one of opera's most dramatic standards. Richard Bonynge's conducting and the sound production give first-rate support to the vocal fireworks.



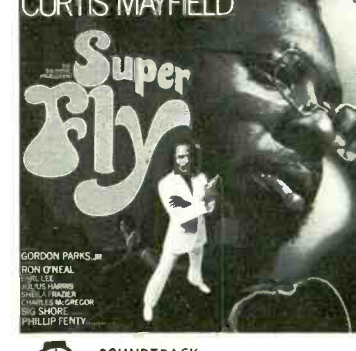
**COUNTRY**  
**SANDY POSEY**—  
 Why Don't We Go Somewhere and Love.  
 Columbia KC 31594  
 A really super package from Ms. Posey. Sounding better than ever she offers sensational readings on cuts like "The Joy of Being a Woman," "Together," "Be My Baby" and "A Man in Need of Love." Her current single, the title cut, is included. Top production work by Billy Sherrill.



**SOUL**  
**LABELLE**—  
 Moon Shadow.  
 Warner Bros. BS 2618  
 There are few groups as adventuresome in their adaptations as LaBelle. These gals have been around for a very long time and their amazingly fresh vocal blendings should have equal appeal to both pop and soul audiences. Their lyrical interpretations of the Who's "Won't Get Fooled Again" and Cat Stevens' "Moonshadow" are absorbingly perceptive and expressive. Top producing by Vicki Wyckham.



**COMEDY**  
**RICH LITTLE**—  
 W.C. Fields for President.  
 Caedmon TC 9101  
 A very funny set of material written by Fields in 1940 and well interpreted by impressionist Rich Little. Most of the political humor is still applicable, and other spots such as "The Care and Feeding of Babies" and "Views on Marriage" show the caustic side of Fields many people love. The set has little really to do with politics, but is a fine showcase for Fields' humor.



**SOUNDTRACK**  
**SOUNDTRACK/CURTIS MAYFIELD**—  
 Super Fly.  
 Curtom CRS 8014ST (Buddah)  
 This LP is not only great but will put Curtis Mayfield name where it belongs . . . at the top. In this Sig Shore production of "Super Fly" all of the songs are written and performed by Mayfield. An album that should have immediate high sales in pop and soul markets. Other than the single cut "Freddie's Dead," entry also includes cuts like "Pusherman," "Think" and the motion picture title Mayfield's best to date.

**AT SPRING, WE'VE GOT THE POWER,  
AND THE SOUNDS ARE SWEET.**



**POWER OF LOVE**

(SPR-128)

**JOE SIMON**

A super-dynamic, super-selling soul single,  
already on the top of the charts.

**MY MAN, A SWEET MAN**

(SPR-127)

by **MILLIE JACKSON**

This single is a powerhouse of sweet, lovin' soul.  
It's on the charts and heading for the top.

**PICK UP BOTH OF THE HOTTEST SINGLES THIS SEASON**

LOOK FOR **MILLIE JACKSON** THAT'S THE TITLE OF HER SOULFUL NEW ALBUM. (SPR-5703).

Spring Records, Cassettes and 8-Track Stereo Cartridges are distributed in

**Spring**  
RECORDS

the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

**A RECORD COMPANY FOR ALL SEASONS.**



Dear FIND Dealers:

Since there has been some questions from our dealers regarding FIND's policy on returned product, please be advised that FIND does not offer any exchange privilege on items returned to FIND unless FIND has shipped an incorrect item or if the product has been damaged. You may, naturally, return these items to FIND and we will exchange same for correct and undamaged product. We do not credit any returned product to a dealer's account. Thus, when you return damaged or incorrect LP or tape to FIND, we will immediately ship back the correct or undamaged items to you.

Since FIND is a special order record and tape service, we consider all items ordered from us to be "sold" product and thus returned product for credit would not be in order as the customer has already purchased the LP or tape through you.

The new FIND supplements listing new product in FIND will usually be included in the Billboard coming out in the first issue of each month. These supplements will be cumulative each month until the new catalogs come out (in October, January and May) so that you will have a complete up-to-date new release information each month. Thus August 12 will contain all of the new releases available thru FIND for the months of June and July and August plus all new label products signed with FIND since our May catalog.

The October issue of the new FIND Catalog has an added feature which should prove to be very helpful to all FIND Dealers. The catalog will contain a pocket in the back of the book in which you may keep your FIND Customer Order forms and new release supplements. This will enable you to keep all of the FIND material together for ordering purposes and also make the catalog easier to use for your customer.

The orders are building up heavier each week and FIND is still able to offer one day shipping service upon receipt of order to its dealers!

*Rice Wardlaw*

FIND Service International  
P.O. Box 775  
Terre Haute, Indiana 47808  
AC (812) 466-1282

and

FIND Service International  
9000 Sunset, Suite 415  
Los Angeles, California 90069  
AC (213) 273-7040  
Candy Tusken

**news**

## SPECIAL MERIT PICKS

### POP

**MOMS AND DADS**—Souvenirs. GNP Crescendo GNPS 2065

You can't explain the Mom and Dads. They seem to have some impossible, undecipherable appeal. And this LP must have it, too. With their sort of country-polka sound, they wander through "Walking the Floor Over You," "Alley Cat," "Rippling River Waltz," and "Whispering," among others. And this is their third album, dealers. So who can knock success.

**LORI LIEBERMAN**—Capitol ST 11081

With a very strong and a sensitive style, Lori Lieberman will make a strong impact on the disc scene. This, her first LP for the label, is a fine showcase for her talent. Singing all Gimble-Fox compositions ("Time for Me to Go," "Michael and the Children," "To That Time") Ms. Lieberman will receive much attention and praise. Her own work "My Lover Do You Know" is a standout cut.

**BUDDY HOLLY**—A Rock & Roll Collection. Decca DXSE7-207

Buddy Holly, perhaps more than any artist of the late fifties had a profound effect on the music of today. This incredible two album set is as full of vitality and originality today as it was over a decade ago. Holly was the foremost exponent of a style known as rock-a-billy and the ease with which he sang is still viable. Such favorites as "Rave On," "Oh Boy," "Not Fade Away," "Words of Love," "Maybe Baby," "Peggy Sue" and "That'll Be The Day" are included. A must for all those with a more than perfunctory interest in rock and its roots.

**BANANA and the BUNCH**—Mid-Mountain Ranch. Warner Bros. BS 2626

Banana, Joe Bauer and Michael Kane have here a good strong sound which should take them far in spite of their name. Banana and Kane are former Youngbloods, and have been around for a while. Cuts like "New Sail Away Ladies," "The Rights of Man," "My True Life Blues" will attract much attention to the group and album.

**ANDRE KOSTELANETZ**—Plays Cole Porter, with Douglas Fairbanks, Jr. Columbia KG 31491

An excellent collection of some of the most popular Cole Porter works in this 2 record set. With help from Douglas Fairbanks, Jr. (narrator), Teo Macero (producer), Linda November (background vocals) and eight of the finest arrangers in the business, Kostelanetz offers fantastic readings on songs like "What Is This Thing Called Love," "I Love You," "Love For Sale," "Begin the Beguine" and the "Kiss Me Kate" medley. Will delight the many Porter and Kostelanetz fans.

**AMISH**—Sussex SBXS 7016 (Buddah)  
Across the border from Canada comes a group with a potential for much success. From the producing team that brought us Gallery, Mike Theodore and Dennis Coffey, Amish emerges as a strong fivesome with a folk-rock sound sure to command much airplay and sales. "Down the Road," "Sad Girl," "Black Lace Woman" and "I Don't Need Nobody," are standout cuts.

**MARINA STRINGS**—Love Theme From "Sky-jacked." Marina MRA 2502 (MGM)  
Leading off with the Love theme from the recent movie "Skyjacked," this top MOR package will be a programmer's delight. The Marina Strings do a fine job on cuts like "I Wish You Love," "Like Someone In Love," "Let There Be Love" and "Lonely Love." Top production work by Harold Berkman.

**WHITE WITCH**—Capricorn CP 0107 (Warner Bros.)  
White Witch cloaks itself in a hypnotically compelling force field and wanders into realms of occultism and metaphysics. Purportedly reaching God through their music they manage to prove quite entertaining to us mere mortals as well. Exciting and spell-binding tracks include "And I'm Leaving," "Help Me Lord" and "The Gift."

**CAPABILITY BROWN**—From Scratch. Charisma CAS 1056 (Buddah)

Capability Brown live up to their name. They are extremely adept at handling nicely rocking songs with arrestingly intricate harmonies and impressive instrumentation. There are a number of unusual and distinctive songs included the foremost of which are "No Range," "Do You Believe" and a four-cornered "Sole Survivor."

**BUDDY MERRILL**—World of Guitars. Ranwood R 8096

Superbly beautiful instrumental work that features "Nature Boy," "Love Theme From 'Godfather,'" and medley from "Fidler on the Roof." Buddy Merrill's guitar work accents the music in the way of some delightful entertainment that should have long-standing sales impact on the dealer's shelves.

### COUNTRY

**DICK CURLESS**—Stonin' Around. Capitol ST 11087

With the title tune currently climbing the charts, Dick Curless has a dynamite package of fine country music. His voice is strong and his readings of "The Best Is Yet to Come," "For the Life of Me" and "China Nights" should draw much attention to this top LP. Also included his past hit "January, April and Me." Sure to be a programmer's favorite and big, big seller.

### CLASSICAL

**COUPERIN—PIECES DE CLAVECIN**—Puyana. Philips 6700 035

The French court composer's harpsichord pieces were expected to be suave and cool. He delivered to this formula admirably most of the time, except when getting carried off by a bold, dramatic theme. An admirable Puyana performance.

**MONTEVERDI: MADRIGALI**—Raymond Lepard. Philips 6799 006

What the Italian renaissance master labelled madrigals were actually working models for what was later to become opera and cantatas. Monteverdi's music in all vocal forms is beautiful. A massive and superb collection.

★★★★ 4 STAR ★★★★★

### POPULAR ★★★★★

**REDWING**—What This Country Needs . . . Fantasy 9405

**FRANK CHACKSFIELD & HIS ORCHESTRA**—The Music of Cole Porter. Phase 4 SR 44185 (London)

**DANA VALERY**—Not the Flower But the Root. Brunswick BL 754180

**VERA LYNN**—When The Lights Go On Again. Stanyan SR 10032

**EAST**—Capitol ST 11083

**VARIOUS ARTISTS**—Big Bands' Greatest Hits, Vol. II. Columbia G 31213

**SEANOR & KOSS**—Reprise MS 2091

### COUNTRY ★★★★★

**JERRY SIMS**—He's My Dad. Big Tyme 101

### ALBUM REVIEWS

#### BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

#### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

#### FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

### POPULAR ★★★★★

**REDWING**—What This Country Needs . . . Fantasy 9405

**FRANK CHACKSFIELD & HIS ORCHESTRA**—The Music of Cole Porter. Phase 4 SR 44185 (London)

**DANA VALERY**—Not the Flower But the Root. Brunswick BL 754180

**VERA LYNN**—When The Lights Go On Again. Stanyan SR 10032

**EAST**—Capitol ST 11083

**VARIOUS ARTISTS**—Big Bands' Greatest Hits, Vol. II. Columbia G 31213

**SEANOR & KOSS**—Reprise MS 2091

### COUNTRY ★★★★★

**JERRY SIMS**—He's My Dad. Big Tyme 101

### JAZZ ★★★★★

**INTRODUCING BOBBY PIERCE**—Cobblestone CST 9016 (Buddah)

**HAROLD OUSLEY**—The Kid. Cobblestone CST 9017 (Buddah)

**CATALYST**—Cobblestone CST 9018 (Buddah)

### CLASSICAL ★★★★★

**SCRIABIN: THE POEM OF ECSTASY/Prometheus: THE POEM OF FIRE**—Philadelphia Orch. (Ormandy) RCA LSC 3214

**PLESKOW: MOVEMENT FOR 9; PER VEVE VIENE; BAGATENES NO. 3/HARBISON: PARODY FANTASIA**—Roger Woodwind and the Woodwind Quintet. CRI SD 293

**EUGENE ZADOR: FOUR ORCHESTRAL WORKS**—Various Artists. Orion ORS 7279

**RUDHYAR: PIANO MUSIC**—Michael Sellers. Orion ORS 7285



### NATIONAL BREAKOUTS

#### SINGLES

**SATURDAY IN THE PARK** . . . Chicago, Columbia 4-45657 (Big Elk, ASCAP)

#### ALBUMS

**VAN MORRISON** . . . St. Dominic's Preview, Warner Brothers BS 2633  
**DOORS** . . . Full Circle, Elektra EKS 75038

### REGIONAL BREAKOUTS

#### SINGLES

**JESEHEL** . . . English Congregation, Signpost 70004 (Atlantic) (Leeds, ASCAP) (CHICAGO)

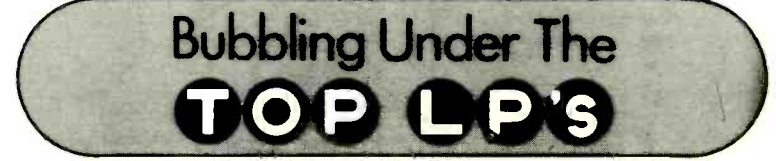
#### ALBUMS

There Are No Regional Breakouts This Week.



101. SLIPPIN' INTO DARKNESS . . . Ramsey Lewis Trio, Columbia 4-45634  
102. IT'S GONNA TAKE A LITTLE BIT LONGER . . . Charlie Pride, RCA 74-0707  
103. (They Long To Be) CLOSE TO YOU . . . Jerry Butler featuring Brenda Lee Eager, Mercury 73301

104. I AM A WOMAN . . . Helen Reddy, Capitol 3350  
105. A SUNDAY KIND OF LOVE . . . Lenny Welch, Atco 6894  
106. AMERICA . . . Yes, Atlantic 2899  
107. MacARTHUR PARK . . . Andy Williams, Columbia 4-45647  
108. BIG HURT . . . Vikki Carr, Columbia 4-45622  
109. MAKE IT EASY ON YOURSELF . . . Johnny Mathis, Columbia 4-45635  
110. JESEHEL . . . English Congregation, Signpost 70004 (Atlantic)  
111. THINK (About It) . . . Lyn Collins, People 608 (Polydor)  
112. SOUTHBOWN TRAIN . . . Graham Nash & David Crosby, Atlantic 45-2892  
113. MELISSA . . . Allman Brothers, Capricorn 0007 (Warner Bros.)  
114. GUESS WHO . . . B.B. King, ABC 11330  
115. SUMMER SUN . . . Jamestown Massacre, Warner Bros. 7603



201. LAURA LEE . . . Rip Off, Hot Wax HA 714 (Buddah)  
202. SOUNDTRACK . . . "The Graduate," Columbia OS 3180  
203. DAVID ACKLES . . . American Gothic, Elektra EKS 75032  
204. JERMAINE JACKSON . . . Jermaine, Motown M 752 L  
205. GROUNDHOGS . . . Who Will Save The World?, United Artists UAS 5570

AUGUST 5, 1972, BILLBOARD

## BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Distributing Label)

- 1 **PUSH PUSH**  
Herbie Mann, Embryo SD 532 (Atlantic)
- 2 **SMACKWATER JACK**  
Quincy Jones, A&M SP 4307
- 3 **UPENDO NI PAMOJOS**  
Ramsey Lewis Trio, Columbia KC 31096
- 4 **CRUSADERS I**  
Blue Thumb BTS 6001 (Famous)
- 5 **STAN KENTON TODAY**  
London Phase 4 B 44179-80
- 6 **SHAFT**  
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
- 7 **BUDDY RICH IN LONDON**  
RCA LSP 4666
- 8 **THE AGE OF STEAM**  
Gerry Mulligan, A&M SP 3036
- 9 **FIRST TAKE**  
Roberta Flack, Atlantic SD 8230
- 10 **LIVE-EVIL**  
Miles Davis, Columbia G 30954
- 11 **MISSISSIPPI GAMBLER**  
Herbie Mann, Atlantic SD 1610
- 12 **SOUL ZODIAC**  
Cannonball Adderley, Capitol SVBB 11025
- 13 **WHITE RABBIT**  
George Benson, CTI 6015
- 14 **INNER CITY BLUES**  
Grover Washington, Jr., Kudu KU 03 (CTI)
- 15 **ROBERTA FLACK & DONNY HATHAWAY**  
Atlantic SD 7216
- 16 **BLUE MOSES**  
Randy Weston, CTI CTI 6016
- 17 **CROSSINGS**  
Herbie Hancock, Warner Bros. BS 2617
- 18 **INTENSITY**  
Charles Earland, Prestige PRS 10041 (Fantasy)
- 19 **JAZZ BLUES FUSION**  
John Mayall, Polydor PD 5027
- 20 **BLACK MOSES**  
Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)
- 21 **THE INNER-MOUNTING FLAME**  
Mahavishnu Orch. w/John McLaughlin, Columbia KC 3G167
- 22 **WORLD GALAXY**  
Alice Coltrane, Impulse AS 9218 (ABC)
- 23 **INSTANT DEATH**  
Eddie Harris, Atlantic SD 1611
- 24 **CHUCK MANGIONE QUARTET**  
Mercury SRM 1-631
- 25 **LIVE**  
Carlos Santana & Buddy Miles, Columbia KC 31308

Billboard SPECIAL SURVEY for Week Ending 8/5/72



# Bach to Bach Music...

CLASSICAL

To place orders, select only the information from data shown below:  
(1) 10 digit label face number; (2) artist and title; (3) price (where not  
enter selling price if different from Mfrs. Sugg. List Price)

CLASSICAL

To place orders, select only the information from data shown below:  
(1) 10 digit label face number; (2) artist and title; (3) price (where not  
enter selling price if different from Mfrs. Sugg. List Price)

**BACH, CARL PHILIPP EMANUEL**  
Concerti For Flute  
Linde, Hans-Martin; Lucerne Festival  
Strings; Baumgartner, Rudolf (in G,  
W.169) / Con. Flute in d  
LP Archive 198435 12-710-9054-0...6.98  
**Concerto Doppio in F For 2**  
**Harpsichords, W.46**  
Kuechler, Reimer & Ingeborg; Vienna  
Capella Academica; Melkus, Eduard /  
Son. 2 Harpsichords / Son. Solo  
LP Archive 2533078 12-710-9090-4...6.98  
**Concerto For Flute in d**  
Redel, Kurt; Maissonneuve, Claude;  
Pro Arte Orch.; Redel, Kurt / Bach:  
Sinfonia-in B-flat / Bach: Sinfonia  
LP Decca DL710092 12-423-1054-8...5.98  
**Concerto For Flute & Strings in d,**  
**W.22**  
Linde, Hans-Martin; Lucerne Festival  
Strings; Baumgartner, Rudolf / Con.  
Flute  
LP Archive 198435 12-710-9054-0...6.98  
**Concerto For Harpsichord in d, W.23**  
Leonhardt, Gustav; Collegium  
Aureum / Con. Oboe in E-flat  
LP VICS-1463 12-701-5036-1...2.98  
Malcolm, George; Bath Festival Orch.;  
Menuhin, Yehudi / Bach: Con. Flute  
LP Angel S-36336 12-419-0275-9...5.98  
**Concerto For Oboe in E-flat, W.165**  
Hucke, Helmut; Collegium Aureum /  
Con. Harpsichord  
LP VICS-1463 12-701-5036-1...2.98  
**Concerto For Organ, Strings &**  
**Continuo in G**  
Schippers, Thomas; Vienna Baroque  
Ensemble; Schippers, Thomas / Con. 2  
Pianos  
LP Columbia MS7428 12-100-1565-8...5.98  
**Concerto For 2 Pianos in F**  
Schippers, Thomas; Blegen, Barbara;  
New York Philh. / Con. Organ  
LP Columbia MS7428 12-100-1565-8...5.98  
**Israeliten In Der Wuste**  
Prey, Hermann; Geszty, Sylvia;  
Gayer, Catherine; Berlin Radio Sym.  
Orch.; Lange, Mathieu  
LP Archive 2708021 [2]  
**Magnificat**  
Altmeyer, Theo; Ameling, Elly;  
Lehane, Maureen; Hermann, Roland;

Tolzer Boychoir; Colle  
Thomas, Kurt  
LP Victrola VICS-136  
Topper, Hertha  
Haefliger, Hans  
Barry; NDR-1  
Detel, Adolf  
LP Archive 198435  
**Music (Sele**  
Musica Vi  
LP Monitor  
**Odes, Ps**  
Fischer  
LP Archive  
**BACH, JOHANN SEBASTIAN**  
**Concerti**  
Ballista  
Tagliavini  
G); Mila  
Umber  
LP Odyssey  
**Concerto**  
& Cello in  
London  
Flute / C  
Trio 2 V  
Violins  
LP Nonesuch  
**Konzertante S**  
**Cello in F**  
Holliger, Heinz; English  
Orch.; Leppard, Raym  
Con. Hummel; Adag  
LP Philips 839756 12-  
**Music (Selections)**  
Kalamkarian, Maria (For  
String Orch.); Consortium  
Bach:  
LP Mace 9024  
**Quintet For Flute, Oboe**  
**& Cello No. 6**  
International Soloists  
/ Bach: /  
LP Mace 9002  
**Sinfonia Concerto For**  
**Violin, Cello in C**  
Galway, James; Wick  
Armon, William; Jon  
London Little Orch.;  
Sinfonias  
LP Nonesuch H-71165  
**Sinfonia For Double**  
**E, Nos. 3&5**



ones / Sinfonia  
2154-4...2.98  
tra in  
Eugene  
h:  
n:  
...5.98  
...1  
...2.98  
...5.98  
h:  
n:  
...5.98  
h:  
n:  
...5.98  
bix,  
ons. /  
**CHRISTOPH**  
**& Clavier (6)**  
re; Veyron-Lacroix,  
n D) / Telemann:  
quo / Bach: Sons. /  
58115  
12-703-3017-0...2.98  
**CHRISTOPH**  
e &  
Chamber Orch. /  
ch:  
12-710-6002-6...2.98  
T  
Kalamkarian, Maria (For Piano And  
String Orch.); Consortium Musicum /  
Bach:  
LP Mace 9024 12-710-6023-1...2.98  
**BACH, JOHANN SEBASTIAN**  
**Air On The G String**  
Royal Philh. Orch.; Loussier, Jacques  
/ Brandenburg 5 / Prelude  
8T Ampex M95044 96-110-3151-8...6.95  
CA M94044 92-110-3151-6...6.95  
Philadelphia Orch. Strings; Ormandy,  
Eugene. / Mozart: Kleine / Corelli:  
Con. Grossi / Mendelssohn: Scherzo  
LP Columbia MS6081 12-100-2025-9...5.98  
**Anna Magdalena Book**  
Biggs, E. Power  
LP Columbia M30539 12-100-1144-1...5.98  
**Arias**  
Fischer-Dieskau, Dietrich; Berlin Philh.  
Orch.; Forster, Karl / Cant. 158  
LP Angel S-35698 12-419-0486-8...5.98  
Horne, Marilyn; Vienna Cant. Orch.;  
Lewis, Henry / Handel: Arias  
**Art Of The Fugue, S.1080**  
Fine Arts Quartet; New York  
Woodwind Quintet (1-11)  
LP Concert-Disc CS-230  
12-800-6230-7...4.98  
Gould, Glenn (v.1)  
LP Columbia MS6338 12-100-1410-0...5.98  
New York Woodwind Quintet (12-15)  
LP Concert-Disc CS-250  
12-800-6218-1...4.98  
Rogg, Lionel  
LP Angel SB-3766 [2] 12-419-0726-5...11.98  
Stuttgart Chamber Orch.;  
Munchinger, Karl  
Walcha, Helmut (Organ)  
LP Archive 2708002 [2]  
12-710-9092-6...13.96  
**Best Of**  
CA Ampex m5701-2 92-110-4032-4...6.95  
LP Westminster Gold WGS8102  
12-703-3061-4...2.98  
**Best Of Bach**  
Fox, Virgil; Greenhouse, Bernard;  
Makas, Anthony; Vienna State Opera  
Orch.; Scherchen, Hermann  
LP Westminster Gold WGS8107  
12-703-3027-2...2.98  
**Brandenburg Concerti (6)**  
Southwest German Chamber Orch.;

**Is in the FIND Catalog.**  
**Are Johann Sebastian Bach's greatest hits**  
**a part of your record inventory?**  
**They are if you're a FIND dealer.**  
**Become a FIND dealer.**  
**Fill in the FIND dealer application below... Mail it today!**



## Application

FIND / P.O. Box 775  
Terre Haute, Ind. 47808  
Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

### Qualification Data

1. I have checked below the type of outlet with which I am associated.

- |  |   |
|--|---|
| <input type="checkbox"/> Record/Tape Store                   | <input type="checkbox"/> Discount Store |
| <input type="checkbox"/> Home Entertainment/ Appliance Store | <input type="checkbox"/> Variety Store  |
| <input type="checkbox"/> Department Store                    | <input type="checkbox"/> Supermarket    |
| <input type="checkbox"/> Rack Merchandiser                   | <input type="checkbox"/> Drug Store     |
| <input type="checkbox"/> One Stop                            | <input type="checkbox"/> Other:         |

2. I am:  An independent retailer, operating \_\_\_\_\_ (state how many) outlets;  
 Part of a chain-store operation with \_\_\_\_\_ (state how many) outlets;

3. I handle the products checked:

- |                                     |  |
|-------------------------------------|--|
| <input type="checkbox"/> LP Records | <input type="checkbox"/> 8-Track Tapes   |
| <input type="checkbox"/> Cassettes  | <input type="checkbox"/> Open-Reel Tapes |

4. My record/tape department is:

- |  |
|--|
| <input type="checkbox"/> Clerk-serviced                      |
| <input type="checkbox"/> Self-serviced                       |
| <input type="checkbox"/> Self serviced with clerk assistance |

5. I buy my record/tape product from:

- |  |
|--|
| <input type="checkbox"/> Distributors                  |
| <input type="checkbox"/> One-Stops                     |
| <input type="checkbox"/> Serviced by Rack Merchandiser |

6. I subscribe to Billboard. Yes \_\_\_\_\_ No \_\_\_\_\_

Store Name: \_\_\_\_\_

Individual: \_\_\_\_\_

Owner:  Manager.

Telephone: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Director—DON OVENS

## Hot Chart Action

NUMBER OF SINGLES REVIEWED  
THIS WEEK  
**79**  
LAST WEEK  
**107**

**ROCK & ROLL Part II**—Gary Glitter (\*34 from 50) . . . in a fast three weeks on the Hot 100, the Britisher continues his rapid chart movement with new additions in top 40 radio listings showing in N.Y., Cleveland, Baltimore, D.C., Miami, Minneapolis, Indianapolis and Omaha bringing the total to 23 of the 40 markets checked. Top 15 dealer sales activity coming from Chicago, L.A., Philly, Detroit, Milwaukee and Seattle where disc first started and is now top 10. Dealer response in 17 of the 21 markets polled.

**GUITAR MAN**—Bread (\*39 from 62) . . . the national breakout of last week moved over half-way across the Hot 100 and Easy Listening charts this week. Dealer Top 15 reports starting in N.Y., Philly, Dallas, Nashville and Houston with sales response showing in all 21 markets checked. Top 40 radio additions this week in Chicago, L.A., Cleveland, Baltimore, D.C., Milwaukee, Seattle, Oklahoma City, Indianapolis, Charlotte, Syracuse and Omaha, bringing the total to 22 of the 40 markets. Disc moved from #30 to #16 on the Easy Listening chart with a heavy pickup of MOR stations.

## Breaking

**STARTING ALL OVER AGAIN**—Mel & Tim (\*56 from 73) . . . duo's first for Stax moved into the top 60 of the Hot 100 this week with heavy dealer sales reports showing in St. Louis and Memphis/Nashville as well as 13 other markets of the 21 polled. Top 40 radio listings showing in only Louisville and San Diego but heavy concentration from soul stations bringing it to #23 on the Soul Chart.

**RUN TO ME**—Bee Gees (\*61 from 83) . . . top 40 radio listings added in Philly, S.F., Cleveland, Seattle, Atlanta, Oklahoma City, Fargo, Syracuse, Des Moines and Omaha as well as previous listings in N.Y., Dallas, Nashville, Houston, Hartford, Buffalo and Birmingham. Dealer sales activity picking up to 16 of the 21 markets checked. Also hit the Easy Listening chart at #40 for the first week with MOR play picking up rapidly.

**TRENDS:** The "possible singles from LPs" written about here (7/22 issue) coincides with the 8 records hitting the Hot 100 and Easy Listening charts this week. Included are: "Saturday in the Park," Chicago (\*60 national breakout); "This World," Staples (\*71); "Rock Me on the Water," Jackson Browne (\*80); "What a Wonderful Thing We Have," Fabulous Rhinestones (\*84); "Speak to the Sky," Rick Springfield (\*89); "Geronimo's Cadillac," Michael Murphy (\*90) and "Ding-A-Ling," Chuck Berry (99).

## Pop

**THREE DOG NIGHT—BLACK & WHITE (3:24)**  
(prod: Richard Podolor) (writers: Arkin-Robinson) (Templeton, ASCAP) Flip: No info available. **DUNHILL 4317**  
**RADIO ACTION:** WBBM-FM (Chicago); WOR-FM (N.Y.); WIBG (Philly); CKLW, WCAR (Detroit); KFRC (S.F.); KLIF (Dallas); KOL (Seattle); KDWB (Minneapolis/St. Paul); WMAK (Nashville); WFOM (Atlanta); KNUZ (Houston); WIFE (Indianapolis); KWBW (Buffalo); WSGN (Birmingham) WAKY (Louisville); KOL (Omaha).

**ARETHA FRANKLIN with James Cleveland & the Southern California Community Choir—WHOLY HOLY (2:49)**  
(prod: Jerry Wexler, Arif Mardin and Aretha Franklin) (writers: Gaye-Cleveland-Benson) (Jobete, ASCAP) Flip: No info available. **ATLANTIC 2901**

**GALLERY—I BELIEVE IN MUSIC (2:26)**  
(prod: Mike Theodore and Dennis Coffey) (writer: Davis) (Songpainter, BMI) Flip: No info available. **SUSSEX 239 (Buddah)**  
**RADIO ACTION:** KNUZ (Houston)

**JACKSON BROWNE—ROCK ME ON THE WATER (3:47)**  
(prod: Richard Sanford Orshoff) (writer: Browne) (Open Window BMI) Flip: "Something Fine" (3:47) (Open Window, BMI) **ASYLUM 11006 (Atlantic)**  
**RADIO ACTION:** WFOM (Atlanta); KLIF (Dallas); KHJ Los Angeles

**JO JO GUNNE—SHAKE THAT FAT (3:18)**  
(prod: Tom Dowd & Jo Jo Gunne) (writers: Ferguson-Andes) (Hollenbeck-Bulge, BMI) Flip: No info available. **ASYLUM 11007 (Atlantic)**

**GRAHAM NASH & DAVID CROSBY—SOUTHBOUND TRAIN (3:18)**  
(prod: David Crosby, Graham Nash & Bill Halverson) (Giving Room, BMI) Flip: No info available. **ATLANTIC 2892**

**HUMBLE PIE—30 DAYS IN THE HOLE (3:58)**  
(prod: The Pie) (writer: Marriott) (Rule One, ASCAP) Flip: No info available. **A&M 1366**

**GLEN CAMPBELL—I WILL NEVER PASS THIS WAY AGAIN (2:41)**  
(prod: Jimmy Bowen) (writer: Gaylord) (Vegas Music Int'l., BMI) Flip: No info available. **CAPITOL 3411**

**MICHAEL MURPHY—GERONIMO'S CADILLAC (3:10)**  
(prod: Bob Johnston) (writers: Murphy-Quarto) (Mystery Music, BMI) Flip: No info available. **A&M 1368**  
**RADIO ACTION:** WTX (New Orleans); KFJZ, KLIF (Dallas); KNUZ (Houston)

**JOHNNY NASH—I CAN SEE CLEARLY NOW (2:48)**  
(prod: Johnny Nash) (writer: Nash) (Cayman, ASCAP) Flip: No info available. **EPIC 5-0902 (CBS)**

**ALLMAN BROTHERS BAND—MELISSA (3:51)**  
(prod: Tom Dowd) (writer: Allman) (No Exit/Sherlyn, BMI) Flip: "Blue Sky" (3:48) (No Exit, BMI) **CAPRICORN 0007 (Warner Bros.)**  
**RADIO ACTION:** WTX (New Orleans); KCPX (Salt Lake City)

**CURTIS MAYFIELD—FREDDIE'S DEAD (Theme From "Superfly") (3:15)**  
(prod: Curtis Mayfield) (writer: Mayfield) (Curton, BMI) Flip: No info available. **CURTOM 1975 (Buddah)**

## Also Recommended

**DONNIE HATHAWAY with MARGIE JOSEPH—Come Back Charleston Blue (2:04)** (prod: Donny Hathaway) (writers: Hathaway-Jones-Cleveland) (Warner Bros., ASCAP) **ATCO 6899**

**VIGRASS & OSBORNE—Virginia (3:28)** (prod: Jeff Wayne) (writers: Vigrass-Osborne-Wayne) (Wayne/Duchess, BMI) **UNI 55344 (MCA)**

**BILL DEAL AND THE RONDELS—It's Too Late (2:30)** (prod: Bill Deal) (writer: King-Stern) (Screen Gems-Columbia, BMI) **BUDDAH 318**  
**RADIO ACTION:** WAYS (Charlotte)

**JOE McDONALD—Fantasy (3:57)** (prod: Moonshine Prod.) (writer: McDonald) (Alcatraz Corner, BMI) **VANGUARD 35161**  
**RADIO ACTION:** WIXY (Cleveland)

**MICHAEL GATELY—You're What's Been Missing From My Life (2:29)** (prod: Al Kooper) (writer: Gately-John) (Ensign, BMI) **JANUS 191**

**TRINI LOPEZ—Mammy Blue (3:20)** (prod: Stan Silverberg) (writers: Giraud-Trim-Lopez) (Maxim, ASCAP) **CAPITOL 3402**

**SAM RUSSELL—Play It By Ear (3:06)** (prod: Sam Russell & Irv Hunt) (writer: Russell) (Pasa Atla, BMI) **PLAYBOY 50013**

**NINO TEMPO & APRIL STEVENS—Tomorrow Is Soon A Memory (2:40)** (prod: Nino Tempo) (writers: Tempo-Stevens) (Daddy Sam, BMI) **ATCO 6897**

**RAY ANTHONY—A-Non-Ni-Mo-Veneziano (2:14)** (writers: Cipriani-Newell) (Marks, BMI) **AERO-SPACE 7007 (Ranwood)**

**BOBBY HEBB—I Was a Boy When You Needed a Man (3:43)** (prod: Esmond Edwards) (writer: Weinstein-Leonard) (Blackwood/Prosody, BMI) **CADET 5690 (Chess/Janus)**

**HEYWOODS—Special Someone (2:38)** (prod: John Madara) (writer: Jones) (Home Grown/Heywoods, BMI) **FAMILY 0911 (Famous)**

**JERRY TAWNEY—It's Over (3:16)** (prod: Jerry Fuller) (writers: Orbison-Dees) (Acuff-Rose, BMI) **BELL 45-242**

**JIM PRICE—Pick a Prize (3:38)** (prod: Andrew Johns & Jim Price) (writers: Price-Price) (Sweet Nana, ASCAP) **DUNHILL 4321**

**KIN VASSY—Bitter Blue (3:06)** (prod: Jimmy Bowen) (writer: Stevens) (Irving, BMI) **BELL 45-244**

**THE JACK DAUGHERTY BAND—Save Your Self (3:12)** (prod: Jack Daugherty) (writer: Daugherty) (Orange Tree, ASCAP) **A&M 1373**

## Country

**GLEN CAMPBELL—I'LL NEVER PASS THIS WAY AGAIN (See Pop Pick)**

**STATLER BROTHERS—THE CLASS OF '57 (2:40)**  
(prod: Jerry Kennedy) (writers: Reid-Reid) (House of Cash, BMI) Flip: "Every Time I Trust a Gal" (1:50) (House of Cash, BMI) **MERCURY 73315**  
**RADIO ACTION:** KCKC (San Bernardino); WBAP (Fort Worth); WEET (Richmond); WJJD (Chicago)

**NORRO WILSON—Times Like These Make the Roses Sweet (2:27)** (prod: Bob Ferguson) (writers: Chesnut-Harden) (Passkey, BMI) **RCA 74-0762**

**PEGGY SUE WRIGHT—Bread Upon the Waters (2:21)** (writer: Silverstein) (Tro-Evil Eye, BMI) **DECCA 32984 (MCA)**  
**RADIO ACTION:** KFDI (Wichita)

**JERRY SMITH—Jerry's Piano Boogie (2:30)** (writer: Smith) (Papa Joe's Music House, ASCAP) **DECCA 32992 (MCA)**

**ROY CLARK—THE LAWRENCE WELK-HEE HAW COUNTER-REVOLUTION POLKA (2:34)**  
(prod: Joe Allison) (writer: Horton) (Happy-Go-Lucky, ASCAP) Flip: "When the Wind Blows (In Chicago)" (3:44) (Irving, BMI) **DOT 17426 (Famous)**  
**RADIO ACTION:** KCKN (Kansas City); KVET (Austin); WBAP (Fort Worth)

**PATSY SLEDD—Nothing Can Stop My Loving You (1:47)** (prod: Larry Rogers) (writers: Jones-Miller) (Fort Knox, BMI) **MEGA 61-0085**

**GUNILLA HUTTON—You Can Say the Prettiest Things Sometimes (2:10)** (prod: Buddy Killen) (writers: Lane-Henley) (Tree, BMI) **DIAL 1015 (Mercury)**

**ARCHIE CAMPBELL—Bean & the Jackstak (3:00)** (prod: Bob Ferguson) (writer: trad/adpt: Campbell) (Campbell, BMI) **RCA 74-0766**

## Soul

**ARETHA FRANKLIN—WHOLY HOLY (See Pop Pick)**

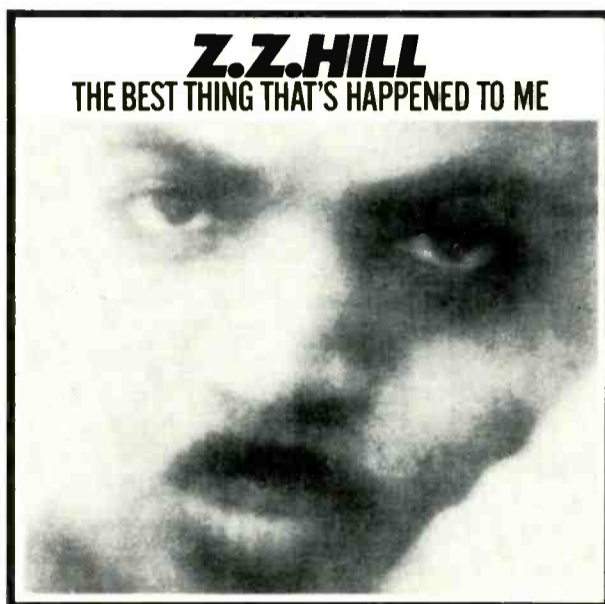
**CURTIS MAYFIELD—FREDDIE'S BAND (Theme From "Superfly") (See Pop Pick)**

## Also Recommended

**BETTYE SWANN—Make Me Yours (2:45)** (prod: Money Prod) (writer: Swann) (Jobete, BMI) **ABET 9450 (Nashboro)**

**KOOL & THE GANG—Good Times (3:05)** (prod: Kool & the Gang) (De-lightful/Gang, BMI) **DE-LITE 552**

**This is Z.Z. Hill's  
first album on  
United Artists  
Records.  
It's called  
'The Best  
Thing That's Happened  
To Me.'**



Z.Z. is a dynamic, modern day blues and ballad singer whose music is characterized by soul, warmth, feeling and emotion.

From his first album, Z.Z. has selected **"Your Love"** (#50908) as his first single on UA. When you listen to it, you'll know why we believe Z.Z. Hill is not only a great singer, but an honest singer.

**United Artists Records proudly welcomes Z.Z. Hill.**



"The Best Thing That's Happened To Me" UAS-5589/8Trk-U-8424  
Produced by Matt Hill.

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending August 5, 1972



Billboard

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart entries 1-36.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart entries 37-72.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart entries 73-100.

HOT 100 A-Z--(Publisher-Licensee)

Alphabetical list of songs and artists from the chart, including Alabama Wild Man, Alone Again, Brandy, etc.

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

# YES

# Bulldog

is

Gene Cornish

Dino Danelli

Billy Hocher

John Turi

Eric Thorngren

Their New Decca single is...

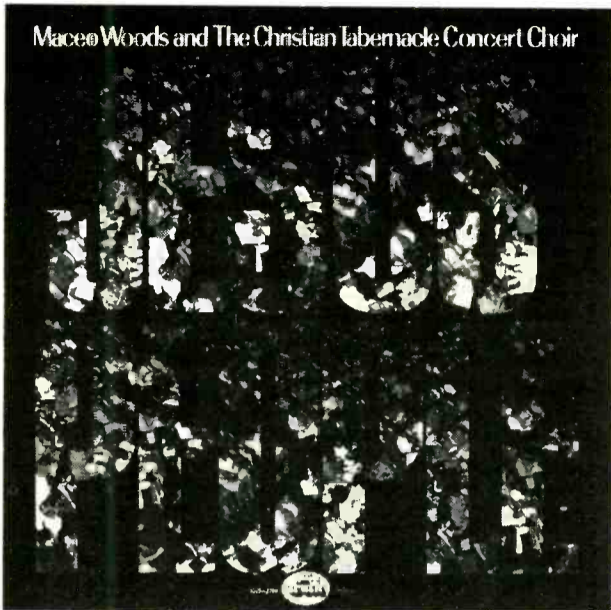
# NO

DECCA 32996

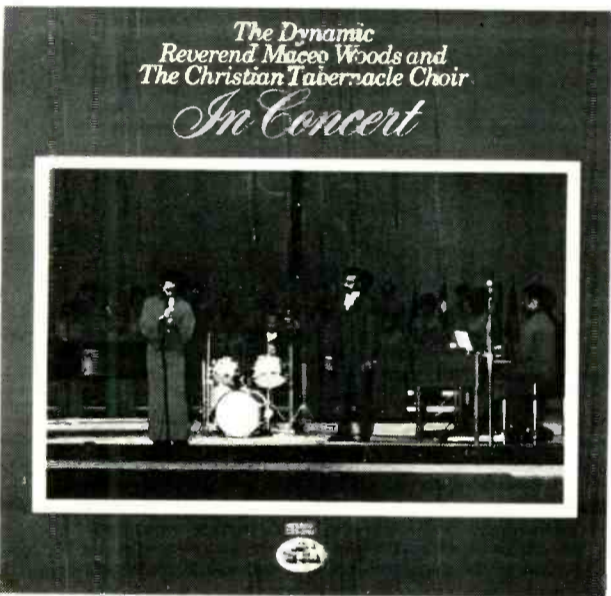




# It's not just the truth...



Maceo Woods and The Christian Tabernacle Concert Choir



*The Dynamic*  
Reverend Maceo Woods and  
The Christian Tabernacle Choir  
*In Concert*



Reverend Bernard Avant  
& The St. James Gospel Choir



Message  
for Today

**Maceo Woods and  
The Christian Tabernacle Concert Choir**  
JESUS PEOPLE  
Stereo GTS-2704

**The Reverend Maceo Woods and  
The Christian Tabernacle Choir**  
IN CONCERT  
Stereo GTS-2703

**Reverend Bernard Avant and  
The St. James Gospel Choir**  
Stereo GTS-2710

**The Howard Lemon Singers**  
MESSAGE FOR TODAY  
Stereo GTS-2707

## it's the Gospel Truth.



Gospel Truth Records, a division of Stax Records, Inc.,  
98 North Avalon, Memphis, U.S.A.





SRM-1-646 Musicassette MCR4-1-646 8-Track MC8-1-646

ROD STEWART  
NEVER A DULL MOMENT



Rod Stewart's fourth Mercury album is called "Never A Dull Moment".  
Appropriately.

Immediate R.I.A.A. Gold Award — Rock Music's #1 Singer Strikes Gold Again.

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chand.  
A Product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601



# Copyright Exemption Section

• Continued from page 3

an infringement, and this regardless of whether or not the performance is for charitable or educational purposes . . .

"The court is of the opinion that the provision has a meaning and a purpose. A court should be most reluctant to hold that a congressional enactment is 'meaningless.' Thus," continued Zampano, "the court must consider whether the defendants, on the present state of the record, sustained their burden of proof with respect to the requirements relevant to this case as set forth in Section 104 that they are a church choir or vocal society who perform a work such as an oratorio, which was rented or obtained from a public library, public school,

church choir, school choir, or vocal society, for charitable or educational purposes and not for profit."

The judge emphasized that "the parties appear to give scant attention to what the court believes is a most significant essential element of the statutory exemption; that is, that the group seeking the exemption must be either a public school, church choir, or vocal society. In any event," said Zampano, "the court is of the firm opinion that, regardless whether the Contemporary Mission (defendant) qualifies as a church choir or vocal society, the International Rock Opera Company certainly cannot be so classified. (The International Rock Opera Co. is the presenter of Contemporary Mission's 'Jesus Christ, Superstar.'"

"From the present record, it

appears that the lay performers are professionals selected for their singing and musical abilities, and not because of homogeneous beliefs, charitable motives or religious affiliation," stated Judge Zampano.

"Therefore, the court finds that the defendants, doing business as and in association with the International Rock Opera Company, are neither a church choir nor a vocal society, within the meaning of those terms as used in Section 104," said Zampano.

### Court Disagrees

"The major premise for the argument, according to the parties," the judge observed, "is that an oratorio is within the scope of Section 104 while an opera is not. The court disagrees with this reasoning."

Zampano said that "the court adopts the plaintiffs' analysis, i.e., the defendants' performances are performances of the rock opera 'Jesus Christ, Superstar.'" In addition, the judge ruled that the factual record necessary to resolve the issue of whether or not the defendants' performances were given for charitable or educational purposes within the meaning of Section 104 "is largely undeveloped and, therefore, final determination of the question must await the trial."

"The short answer to the defendants' absolutist approach to the meaning of the First Amendment is that it is simply not the law," concluded Zampano.

"This ruling, in the court's opinion, in no way interferes with the defendants' rights to free speech or to the free exercise of their religion," said the judge. "They are perfectly free to compose and sing their own musical interpretation of the events of the last seven days of Christ; however, insofar as they chose to avoid the expenditure of time and skill necessary to evolve their own expressions, and instead copied the plaintiffs' expression, there can be no First Amendment justification for such copying."

As to the defendants' "fair use" contention, Zampano said, "It seems crystal clear to the court that defendants' almost total copying of plaintiffs' work cannot possibly be considered a 'fair use.'"

## Edwards' LP's With Goldsen For Marketing

LOS ANGELES — Webley Edwards has formed Hawaii Calls Records to issue music originally heard on his Honolulu-based broadcasts and on Capitol.

Local publisher Mickey Goldsen's Criterion Music will administer the production and sales of the music, domestic and international.

The first LP will consist of material leased from Capitol and will be titled "Hit Island Melodies. Instrumentals Recorded in Hawaii." It will be released around September 1, according to Goldsen, who will develop distribution outlets.

Of the 20 albums which Edwards provided to Capitol, five remain in Capitol's catalog according to Goldsen, who believes there is still an active market for music from the Islands.

One year ago Edwards and Capitol parted company after a 15-year relationship. The material which Edwards owns has remained unreleased except for the five LP's in the Capitol catalog.

The new label plans releasing around two titles a year, using music taped in stereo by Edwards for his world famous program which continues to be sponsored by the State of Hawaii.

Edwards, recovering from an illness, has been replaced on the broadcasts by Honolulu singer Danny Kaleikini and is now devoting time to the development of the record label.

# Executive Turntable

• Continued from page 4

Paul Ellis has been named Elektra's West Coast promotion director, succeeding John Davis who recently became the company's national promotion director. Ellis was previously with Stereo Dimension. . . . Sally Stevens has been promoted to assistant West Coast promotion director of Elektra. With the label since 1970, she had been the promotion department secretary. . . . Francis X. Feighan has moved his public relations firm from Universal City, where he directed the publicity efforts for "Jesus Christ Superstar," to Los Angeles. . . . Norman N. Alvord, a systems analyst for Warner Bros. and previously for Capitol, is now director of systems for Warner-Elektra-Atlantic Distributing. . . . Don England has become New York regional branch director for the same company, replacing Stan Drayson. England was previously with Columbia. . . . Judy Hicks has departed as international and publishing manager of Amaret Records due to the label's acquisition by MGM. She will announce her plans later.

★ ★ ★

George Vigorito will retire as vice president, marketing, on Sept. 30, after 39 years with the Wurlitzer Co. . . . James F. McGovern has joined Ampex Corp. in the newly created position of director of production and inventory management, assuming corporate staff responsibility for all production and other activities related to the control of inventories. . . . Emil Kesselman has been appointed national director of employee and industrial relations for Morse Electric Products Corp. He has been director of personnel for Morse since joining the firm. . . . Micheline Rourke, former music director of WKNR, Detroit, has been named national promotion director of Playboy Records. . . . Meyrick Smith and Doug Trevor have joined Wednesday's Child Productions publishing as professional managers. Sue Jenkins completes the team as administrator for Green Apple Music and Language of Sound. . . . Michael Kapp has been promoted to vice president of Elektra, retaining his responsibilities as general manager of the label's Hollywood office and business affairs section.



WAGER



MOGEL



DEFRIN

Robert S. Spitz has been promoted to director of professional activities for the Wes Farrell Organization. Spitz came to the company earlier this year as director of traffic and licensing. . . . Leroy Phillips has joined Taylor Electric Co., Chicago distributor for RCA and Scepter Records, as a sales representative. . . . Paul B. Clark Jr. has been appointed Western area manager for the Mincom division, which markets Wollensak recording products for the 3M Co. He succeeds Bob R. Boatman who has been named area manager of the newly established Southeastern sales region with headquarters in Dallas. Clark will be based in Camarillo, Calif. At the same time, James E. Osborne has become sales manager, OEM Markets, Eastern region, and W.C. Kelly, supervisor, Federal Government Services. Frank Rogier was named manager of the Eastern region. . . . Walter Wager has been appointed ASCAP's director of public relations. He was formerly editor of Playbill and Show, and has been editorial and public relations consultant to ASCAP since 1966.

★ ★ ★

Mark Stern has joined Nonesuch, the classical wing of Elektra Records, and will be working with Teresa Sterne in the label's production and promotion. Most recently, Stern was associate producer for the Metropolitan Opera broadcasts. . . . Audrey Mogel, formerly administrative assistant at Music House, has been named as sales representative, according to Dick Lavsky, president of Music House. Miss Mogel will represent the firm in all areas of production: music, sound effects, programming, commercials, and industrial film soundtracks and scores. . . . Anthony A. (Tony) Bernabei has been named vice president and regional manager of Radio Shack's central region. His responsibilities will include overseeing the operations of Radio Shack stores in a 10-state area. He recently headed the company's authorized sales center program. . . . William Bays has been named as president and general manager of Quality Records & Tapes, according to R.E. Day, Quality's chairman of the board. Bays, in his Quality tenure, has held the positions of chief accountant, secretary-treasurer, vice president finance, and vice president and general manager. . . . Connie De Nave has been appointed sole representative for Threshold Records in the U.S. The agreement for De Nave's representation was concluded on her recent trip to England, with Gerry Hoff, president of Threshold. . . . Anne Newcombe has joined the staff of Caravatt, Kleiman, Inc., as executive producer. She was formerly vice president in charge of production at Genus III, Inc. . . . Bob Defrin has been appointed art director, advertising, for Atlantic Records, according to Bob Kolontz, vice president, publicity and advertising. Defrin was formerly advertising art director at RCA.

AUGUST 5, 1972, BILLBOARD

# Logistics Plan Helps Merc \$1 Mil + July 25

CHICAGO—At least two precedential factors aided Mercury Records' totalling \$1,318,470.78 in domestic wholesale revenue during one business day July 25, said Len Dimond, production manager. The Rod Stewart LP, major unit in the day's volume, was for the first

time shipped along with 8-track and cassette versions; the LP was shipped worldwide, also marking a first.

Dimond said his "game plan" would have failed without the combined efforts of manufacturers and vendors. One key was Dubbing Electronics in Long Island shipping tape to Richmond, Ind. so the Philips Recording Corp. disk pressing plant there could combine disks and tapes. Columbia's plants in Pitman, N. J. and Santa Maria, Calif. produced and shipped both disks and tapes. One-fourth of the total Stewart volume was in tape.

Elements of the worldwide effort included Dimond's key move of getting 35,000 pounds (115,000 copies) of the LP jackets on air freight so Phonogram of England could ship July 24 too. Phonogram International B.V., Baarn, Holland, also received 15,000 jackets for shipments into nearby countries.

In order to accomplish worldwide simultaneous shipment, Mercury sent product week ahead to Germany, France, Sweden, Australia and New Zealand. Overseas shipments were disk only. Domestic shipments did not include open reel which is distributed by Ampex.

One other logistic problem was the simultaneous shipping of all radio station copies timed to arrive July 24.

Not all the business, of course, was on Stewart's "Never a Dull Moment" package. Mercury is now represented on every Billboard chart including the classical and jazz charts.

## Transcon Money

• Continued from page 1

cover, store-prepared posters and public address announcements were prepared in advance too. Edwards said TMC can handle three albums a week under the program.

TMC's program involves regular chart items too. In fact, the name "Money Line," derives from the setup at the Transcontinental warehouse. Set against a red wall and red floor are supermarket rows of cases of the top 25 albums. 8-track and cassette tapes arranged according to Billboard's charts. As orders come in from the Wards stores, the warehouse personnel simply lift cases of the merchandise, mark and price it, and ship it off. The displays in the store are similar, with cases arranged according to Billboard's charts, headed by a framed list of Billboard's top albums.

Advance listings are obtained from Billboard a week ahead from Billboard allowing TMC to order the top 25 albums, and 15 new products, including bulleted items. These lists are made available to salesmen, who can give advance notice to their customers.

## Audio/Visual System Shown

LONDON—The highlight of the merchandising seminar at the CBS Records convention was the introduction of a branch audio/visual communications system. The heart of the system is a portable film cassette projector unit to be supplied to all Columbia branch sales offices.

The seminar was chaired by Al Teller, director of merchandising and product management.

## Letters To The Editor

• Continued from page 10

for the right. But two other mixes are made for the carriers to hold. In not discarding two of the four new signals carrier disks gain their superiority. Since no information is lost, the cancellations mentioned earlier do not occur and one can record with freedom.

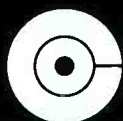
d) Some have apparently heard discrete product of poorly mixed masters. May I point out that the gimmicky quad ping and ponging is no more inherent than it was in early stereo days. And the "blend" control of those days was quickly abandoned as more sophisticated records were made. Is that not analogous to the present cry that "matrix is more natural"? It's a great big BLEND switch! Still, there is a place for blending in quadrasonic, and if a producer finds a particular matrix quad system gives him a pleasing "surround" on say, his string tracks, I see no reason why he ought not use it. And a different system might be used for the echo signals, while the rhythm and vocal might be the best pinpointed in direct nonmatrix form. With a discrete release available we can have the best of all worlds! Any matrix blending will be done in the recording studio, under artistic control of the artists, producers and engineers. But a permanent blend of all signals indiscriminately at home? I don't think we'll need it and certainly not want it in a couple of years. Until then, *caveat emptor!*

Sincerely,  
Walter Carlos  
New York City

# NITZINGER

## On the Carney Leon Russell Concert Tour

August 2	Houston, Texas
August 3	San Antonio, Texas
August 4	Dallas, Texas
August 5	Oklahoma City, Oklahoma
August 7	Kansas City, Kansas
August 8	Denver, Colorado
August 10	Seattle, Washington
August 11	Portland, Oregon
August 13	Spokane, Washington
August 15	Salt Lake City, Utah
August 17 & 18	Berkeley, California
August 19	Bakersfield, California
August 20	San Diego, California
August 22	Tucson, Arizona
August 23	Las Vegas, Nevada
August 25	San Bernardino, California
August 26	Anaheim, California
August 27	Los Angeles, California
August 29	Phoenix, Arizona
August 30	Albuquerque, New Mexico
August 31	El Paso, Texas



Capitol®

# POP! B!

ADVERTISEMENT

JULY 24, 1972 • FREE  
 A PUBLICATION  
 FIRST YEAR  
 The International  
 Recorded Music  
 Scamsheet  
 TAPE/AUDIO/VIDEO PAGE 214  
 HOT 100 PAGE 177  
 TOP LP'S THIS PAGE

## The New Doors Album A Ripoff?

BY RIP TORN

animation synchronized to the music. But the Doors said they didn't have enough material for a 700 record set just now. All advertising and point of purchase display material will, so to speak, revolve around the zoe-trope concept.

## Ogden Pringle Album Due any Minute now

BY RON THOMPSON

Mr. Ogden Pringle, the Furry Merkin, New Jersey hamburger repairman, has finally hit town. As you will recall, kicked off Ogden, as you will recall, what looks to be a dazzling show business career late last April, in Philadelphia, when he swung naked on a clothes line through Independence Hall. An annual D.A.R. meeting was in progress at the time.

As strong women fainted and even stronger women covered their eyes, Ogden serenaded the assembled ladies with a medley of self-penned tunes. The songs ranged from the ultra-patriotic "TV Dinner Blues" and the nostalgic, "Trenchfoot Tango" to the instrumental, "Beulah's Wart" which he hummed through a meat grinder. Minutes after his surprise entrance, officers arrived and carted the enthusiastic Ogden off to the local slammer, where he was charged with disturbing the peace and conspiracy to mass rape. Judge Kitty Litter dismissed the conspiracy charge after hearing the witnesses. Ogden arrived in town early last week with his new band, "The Luisa Luck Fanorton Orchestra and First Aid Station" to begin cutting his first album.

(Continued on page 69)

## Pacific Eye and Ear Getting It On

Pacific Eye and Ear, the Hollywood based design marketing firm continues to turn out some of the most imaginative record packaging around. PEE is concentrating on special album constructions and package design as well as advertising, sales promotion, in-store displays and every other service a record company requires these days to sell their product. The PEE executive and creative staff consists of Tony Grabois, President, Ernie Cefalu, Vice President and Creative Director and Lew Morris, Vice President/Production.

All three were formerly with Craig Braun Inc., but decided several months ago to set up their own company. Before their departure from Craig Braun Inc., Ernie Cefalu created and designed the highly lauded "Big Bambu" package for Cheech and Chong, and the Alice Cooper "School's Out" panty/desk package, as well as much of the marketing materials for these albums.

Their efforts under the PEE banner include the new Doors album package which incorporates a do-it-yourself zoe-trope; the new Jefferson Airplane package for Grunt, which folds up into a combination cigar box and stash; the Cap-tain Beyond package which features an extremely cosmic Captain coming at you through a multi-dimensional, light-refracting hole in the universe; Black Kangaroo's new package which, when opened, features a pop-up finger with an attitude of its own, and Five Dollar Shoes, which looks like an antique shoe polish can complete with shoe polish and spit. Other work in progress by PEE includes a number of songbooks, corporate identification programs and child-oriented, audio-visual media toys.



New Doors Album ready to hit. With the release of their second Elektra album as a cooperative rock band, Ray Manzarek, Robbie Krieger and John Densmore come "Full Circle." With all Doors contributions into musical history. (Advertisement)

## FATSO Meets in Dune Buggy, VT.

The Fun and Truth Social Order, known throughout the land as FATSO, closed its international conference late last week with several bangs and assorted whimpers. The three-day event, hosted by Hindu Peep Show impresario Sariga (Ret.), was considered by some to be a crashing success and by others a crashing bore. "There was too much truth to suit me," quipped one member, "and not half as much real fun."

Sariga opened the festivities with a short speech on nothing in particular. And later presented a laser-beam dance program which he projected on the cumulus clouds over Dune Buggy. A sudden cloud-pletely washed away this first days entertainment. All and sundry were sent scurrying for higher and drier ground while Sariga himself went into seclusion.

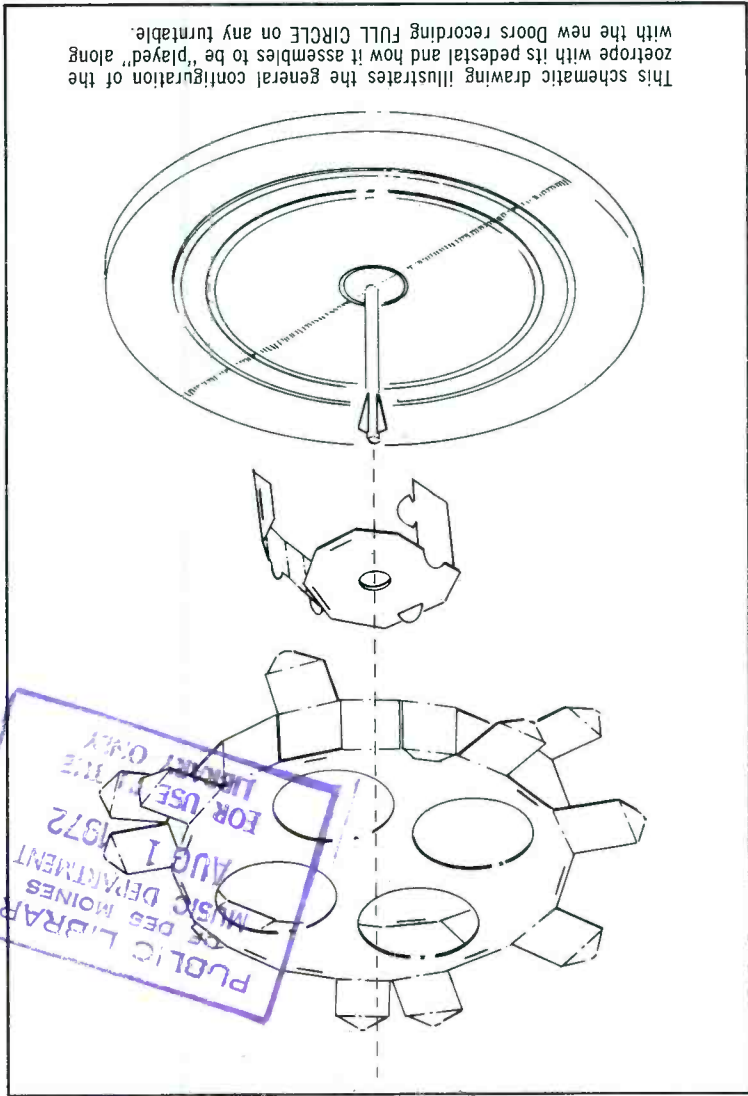
Eye and Ear announced today that they had reached an agreement to affiliate with Hill Litho and Pacific Eye and Ear, which printing and fabrication plants in both Great Neck and Los Angeles is the largest supplier of printed material to the record industry. Coast based design/marketing agency with offices in New York and Los Angeles.

## "More Peanut Butter and Jelly, Mom"

BY PROPELLA ROTINI

Say peanut butter and jelly to a bubble gum chewin', baseball bat totin' 10 year old cracker jack, and he'll tell you: "Hey, baby, that's my kind of sandwich." But say peanut butter and jelly to a 22 year old, gutta-pickin' singer, song writin' Eric Peltoniemi and he'll say: "Wow, hayseds, now that's my idea of a management company." Headed by Bob Smith, P. B. & J. Mgt., with offices in L.A. and bustling Will-ington, Vermont, has lured lanky Peltoniemi out from the Minnesota flatlands to spread his musical words on wheat germ lovers and sandwich munchers alike. The word has it, they both mean business.

Los Angeles, July 29, 1972



This schematic drawing illustrates the general configuration of the new Doors recording FULL CIRCLE on any turntable. zoe-trope with its pedestal and how it assembles to be "played" along with the new Doors recording FULL CIRCLE on any turntable.

Make no mistake about it. The new Doors package, designed by Pacific Eye and Ear, is a ripoff. Only this time the customer doesn't get ripped off.

The customer does the ripping. And bending. And folding. Attached to the inside of the four-color package is an extra double-fold cardboard, overprinted with lines and circles, diagrams and instructions. And by ripping off this double-fold and following the instructions, you will be able to assemble a genuine, working zoe-trope.

If you've forgotten what a zoe-trope is, it's a short cylinder about one inch across with vertical slots on the side. And by rotating the cylinder at a steady speed and looking through the slots you will see what amounts to a short movie. The Doors zoe-trope is designed to be placed on the turntable so you can watch the movie while the record plays. The zoe-trope is attached to a short pedestal so the tone arm of your stereo tracks under the zoe-trope while you watch a focus progress to an old man and then converge back to a toetus. So, if you've never received a free movie with your record before, you can get one now. "Elektra was a bit hesitant about the zoe-trope at first," says Pacific Eye and Ear President, Tony Grabois, "but after they saw it with disturbing the peace and conspiracy to mass rape. Judge Kitty Litter dismissed the conspiracy charge after hearing the witnesses. Ogden arrived in town early last week with his new band, "The Luisa Luck Fanorton Orchestra and First Aid Station" to begin cutting his first album.

(Let's see that it's continued)

What would happen if the record industry suddenly ran out of paper? All those jackets, liners, constructions, sleeves, labels, cartons, posters, stickers, decals, print media, merchandising displays, photos, press kits, invoices and inter-office memos would simply vanish. And the industry would be left with about ten square miles of black vinyl pressings with no place to go. The fact of the matter is we're consuming paper at such a fantastic rate that the likelihood of the demand exceeding the supply is not at all implausible. Paper comes from wood pulp. Wood pulp comes from trees. And trees come from forests that are being cut down faster than they are being replanted. This kind of overkill could eventually create a genuine paper crisis. However, it isn't too late. Yet. There is something we can do. And that something is called "recycled paper." Since most paper products are eventually thrown away, the obvious answer is to collect this wasted paper, reprocess it and use it over again. Recently, several record companies have been printing their record jackets and inner sleeves on recycled paper. And the results are just as good as they were the first time around. The basic complaint against using paper over and over again is that the reprocessing is too expensive. If there was a choice, this complaint might be valid. But there isn't. So it's not. Either we're going to have to spend a little more and help stabilize paper consumption, or we can keep on the way we're going and end up with little or no paper at all. There is still time to fully explore the possibilities of recycled paper. And it's up to all of us to make the most of the time remaining.

## Condition Of World Paper Supply Held Critical