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# THE TWENTY-FIVE YEAR HISTORY OF TAPE

plus special report on APAA show in this issue

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NOVEMBER 18, 1972 • \$1.25

A BILLBOARD PUBLICATION  
SEVENTY-EIGHTH YEAR

The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 80

HOT 100 PAGE 14

TOP LP'S PAGES 16, 18

# Billboard

## Vans to Rush LP's Directly Onto Campuses

By JOHN SIPPEL

LOS ANGELES—The most direct-to-the-consumer marketing approach yet which would bring mobile record inventories onto school campuses starts here this week and in the San Diego and Bay areas.

Wheeler Dealer, conceived by a group of record industry and marketing-oriented executives from other fields of business, put six step-down rack-equipped vans through the state Monday (13).

Jack L. Levy, who has held top positions with firms like Capitol, Paramount and Liberty in music publishing and various segments of marketing and now heads his own marketing consultation firm here, Imotivation, conceived the concept and states that "Wheeler Dealer will be national by next April."

Levy said that already 42 campuses, ranging from junior and senior high schools to junior col-

(Continued on page 82)

## Griffin's TV Co. Specials

By CLAUDE HALL

LOS ANGELES—Griffin Productions, the television production firm of Merv Griffin, will produce a series of six music specials with heavy record company involvement—perhaps the first time labels will be involved with this much depth. Stax Records will be involved in the first special to be taped Dec. 6 at Caesars Palace in Las Vegas. That show will feature Isaac Hayes, the Staple Singers, the Emotions, Johnny Taylor, Carla Thomas, and Luther Ingram. The record company will not only release a soundtrack album on the first special, in conjunction with its broadcast whether it ends up

(Continued on page 48)

## NARM Meet's New Look: To Serve All Segments

By PAUL ACKERMAN

NEW YORK—NARM's upcoming convention, Feb. 25-28 at the Century Plaza Hotel, Los Angeles, will have a brand new look. Built around the theme, "Partners in Progress," the meeting will be structured to best serve the individual segments within the organization, namely, the rack-jobbers, distributors and retailers who merchandise the manufacturers' product. Jules Malamud, NARM executive director, said: "We are planning in-depth seminars, workshops and meetings of each of these groups; key leaders will evolve representing each segment, and we will help guide each segment to its fullest potential."

Malamud revealed that planning for this type of convention started a year ago. At the time, Malamud, president Dave Press and

other leaders felt that although the organization had started life as a rackjobber association, it would ultimately have to encompass, for the best interests of the industry, all segments having to do with the marketing of recorded product. "This has been achieved," Malamud said. He added that during the past year four actively functioning groups were created to give proper representation to each industry segment. These groups or advisory councils (see separate box) held meetings in Chicago, and additional meetings were held by NARM and the manufacturers' committee. All these talks helped mold the concept of the upcoming 1973 convention.

### A Service

The farsightedness of NARM

in structuring a convention emphasizing the needs of members of the various industry groups is apparent at this moment, for in the past several weeks independent distributors have been airing their apprehensions about the future in the columns of Billboard. Other segments have their own specific problems and needs—and the new-type NARM convention will be designed to service these needs.

Malamud stated that immediately after the keynote speech by Bell Records' Larry Uttal, there will be speeches by a rackjobber, a distributor and a retailer. These talks will occur during the opening business session.

### Insurance

Addressing himself to the subject of independent distributors.

(Continued on page 22)

## S. Distributors Eye 'ARMADA's' Renaissance

LOS ANGELES—First tangible illustration of the growing interest among independent distributors to band together to protect their interests against major labels' branch distribution inroads occurred last week in Memphis when five southern and southwest distributorships met to discuss the possibility of "an organization like the Association of Record Manufacturers and Distributors of America."

Veteran distributors who attend the meeting included: Bill Emerson Sr., Big State, Dallas; Henry I. Hildebrand Jr., All-South, New Orleans; Jim Crudginton, Hot Line, Memphis; Don Daily, Daily Bros., Houston; and Hutch Carlock, Music City, Nashville. All except Crudginton were active members of ARMADA. Crudginton formed Hot Line after ARMADA disbanded in the early sixties.

(Continued on page 22)



The Sylvers, America's hottest new family act, follow the success of their hit single, "Fool's Paradise" with the release of a second single, "Wish That I Could Talk to You" (PR-1019) and their debut album (The Sylvers PRD-0007). Both singles are in the album. The Sylvers . . . heading for the big time, on Pride Records, distributed by MGM Records. (Advertisement)



Newport in New York '72—The Ultimate Jazz Experience, is captured on these exciting 6 records. Featured in Volume 6: Roberta Flack, B. B. King, Curtis Mayfield, Herbie Mann, Les McCann, and Billy Eckstine. The albums will be available in two 2-record sets, two single sets and a special 6-record box set, including a poster and a 24-page libretto. Heavy Christmas Items on Cobblestone Records, from The Buddah Group. (Advertisement)

See Spotlight  
on Scandinavia  
Pages 87-98

## Tape Ad Is Hit in U.K.

By RICHARD ROBSON  
Staff Member, Music Week

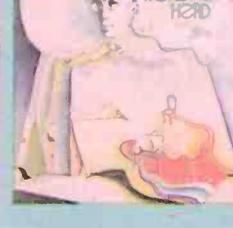
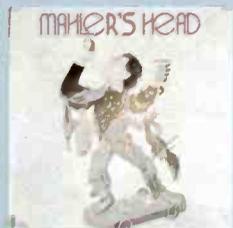
LONDON — There was sharp critical reaction from the U.K. record business last week over a series of Sony advertisements in the national press which boasted that connecting a tape deck to some of the firm's stereo disk systems "lets you do delightful things like record other people's records."

The advertisements brought a

(Continued on page 84)

## ORPHIC EGG (A new concept).

London Records introduces a new label with the release of eight exceptional new LPs. Orphic Egg . . . It's heavy music . . . It's light music . . . It's big music . . . It's little music . . . It's spiritual . . . It's funky. And it's for everyone. Orphic Egg will crack your head! Find out about it.



Orphic  
egg  
A Product Of London Records



Papa John Creach's new album on Grunt is Filthy! (FTR-1009)

It includes his new single, "Fifthy Funky (Parts 1 & 2)" (65-0508).  
Performing with Papa John are many of his friends,  
including Hot Tuna, Big Joe Turner and Zulu.

On GRUNT RECORDS and TAPESS  
Manufactured and distributed by FOGAL RECORDS

**FOGAL RECORDS**  
RECORDS  
TAPESS  
Manufactured and Distributed by FOGAL RECORDS

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# Obscenity Case Dismissal Sought

By MILDRED HALL

WASHINGTON — Defense counsel for Frank Nesci in the historic broadcast "obscenity" case based on record play has now asked for dismissal of the indictment, and have challenged the constitutionality of the rarely-used penal code section on which the charge was based. Should the case reach the Supreme Court, as expected if the Norfolk, Va. Federal District Court rules against Nesci, it would establish a precedent in the matter of protection for records played over the air.

Nesci, a former WOWI-FM deejay, was indicted in the Norfolk court for playing a Vanguard album by Country Joe & the Fish, containing a four-letter word in common slang used outside the broadcast media. Defense has already charged that circumstances will prove that the rarely invoked Sec. 1464 against anyone who "utters any obscene, indecent or profane language by radio communication" was used discriminatorily. Defense holds it was used to punish Nesci for his anti-war and other broadcasts. The law carries penalties of up to two years in prison or \$10,000 fine, or both. (Billboard, Nov. 4.)

The motion to dismiss, brought last week by defense counsels Tracy Westen and Sam Buffone of the Stern Community Law Firm, and Virginia SCLC attorney Seymour Dubow, claims that the indictment is based on facts that do not even make a prima facie case of violation of Sec. 1464. Further, the indictment itself is "invalid and insufficient" and the penal code section is "unconstitutionally vague and overly broad, in violation of the first amendment."

The indictment, issued in September, holds that Nesci, in a June 8 broadcast from station WOWI-FM, "did utter obscene, in-

decent and profane language, which language is not included in the indictment as the same would defile the records of this court."

## Motion to Dismiss

The motion to dismiss notes that the defendant himself did not "utter" any offensive language, and "government has never sought to prosecute a person for broadcast of a phonograph record." What Nesci did was to play a primarily political recording, on which the alleged obscenity was spelled out in an audience-participation chant that, it's claimed, was almost indistinguishable on the program tape used in evidence. Counsel holds that the statute was clearly intended by congress to apply only to first-person utterances.

Courts have held that everyday slang use of the four-letter word in question does not meet the prurience test set out by the Supreme Court's definition for obscene material, defense brief points out. The high court required three elements: the dominant theme of the material taken as a whole appeals to a prurient interest in sex; the material is patently offensive because it affronts contemporary community standards; and the material is utterly without redeeming social value.

The material in the Nesci case "was taken from a musical recording of unquestioned artistic merit that contained explicit political commentary," defense counsel point out. It made no "prurient" appeal, and at no point was any "public complaint" filed against the defendant or the station by a member of the listening audience about the June 8 program. "Defendant's 'speech' would therefore appear an unlikely candidate for the sudden resurrection of a forty-year-old inactive criminal statute."

The indictment itself is vague to

the point of glaring failure in omitting the exact language on which the indictment is based. Counsel holds this left the defendants to "guess" at the legal basis for the charge, in violation of the rules of criminal procedure which require a "plain, concise and definite written statement" of the essential facts.

The defense cites the vague Sec. 1464 prohibiting "indecent" language in broadcasting as unconstitutional. In addition to being vague and broad, it is the only one of five sections on obscenity that does not require either "knowledge" or "willfulness" by the offender. It thus permits indictment of an offense committed "unknowingly, unwittingly or inadvertently." The other penal sections against distribution of obscene matter prohibit only "knowing" distribution by sale, mail, importation or transportation.

Defense counsel points out that  
(Continued on page 22)

# Dynamics' 'Q' Sampler Deals

By BOB KIRSCH

LOS ANGELES — Continental Dynamics, Inc. here has provided more than 50,000 4-channel demonstration tapes and 10,000 disks to four leading hardware manufacturers to date, as part of their complete program of production packaging and display plans.

The firm began in 4-channel two years ago when they produced a tape for Teledyne Packard Bell. Since then they have produced tapes and disks for Packard Bell, Sanyo, Toyo and one other firm. Harry Mynatt, vice president of Continental Record Co., a division of Continental Dynamics, explained how his program works.

"Take Packard Bell as an example," he said. "With them we started a tape with monaural sounds of the street, had an announcer point this out, then we went to stereo and then to street sounds in 4-channel. From there we went to various types of music in 4-channel, including breaking down the various parts of the orchestra into the four speakers."

Mynatt explained that his firm goes to a client and offers a complete program. The firm has no catalog, and salesmen work out a  
(Continued on page 22)

# Chappell to Establish Writers' Workshop in N.Y.

NEW YORK—Chappell Music will open a writers' workshop here, according to Norman Weiser, vice president and general manager of the publishing firm. The workshop, one of the first extensive off-premise operations by a publisher, is slated for a mid-November opening.

Occupying an entire floor and encompassing 2,500 square feet of space, the workshop will be located in the Chelsea section of the city and will be utilized for the development of both new and current Chappell writers. The workshop, itself, will be divided into individual studios with a large rehearsal area.

Weiser stated that the workshop will operate on an open-door policy, with accommodations for as many writers as possible, and will concern itself with all types of musical compositions.

"We feel this is an aggressive and important step in the publishing industry," continued Weiser. "Although a radical departure from traditional publishing methods, we feel it's important to give the writer and artist the necessary creative atmosphere in which to work." He said that Chappell will provide the writers accepted all the necessary services, including technical aid, the making of demos, promotion, rehearsal space and the

## Era 'Q' Album Set

LOS ANGELES—Era Records has joined the 4-channel fraternity with the release of "Rare Moments," a love song instrumental album, featuring the Rare Moments orchestra. Album is done in Sansui quadrasonic. Herb Newman, Era president, said all 4-channel product will list at \$5.98.

eventual thrust for label placement.

Weiser added that, since many of the writers under Chappell are artist/writers, "We expect heavy participation by producers and record companies." The initial hours of the workshop will be 10 a.m. to 10 p.m. Monday through Friday.

Chappell has financially been involved in the Jerry Butler Chicago workshop for some time.

# Foster Opens London 'Digs,' Ogles FM Buys & Bookers

By NAT FREEDLAND

LOS ANGELES — Having just completed successful European tours for Three Dog Night and Steppenwolf, Reb Foster Associates management is in process of opening a London office to offer complete touring services for U.S. rock acts.

"The tour consultant service will be in operation by the end of the year," said Foster Associates president Bill Utley. "We'll have a complete package of booking, management, travel and equipment for American artists."

Utley said that most American acts touring overseas have an unhappy experience because of unpreparedness for the specialized problems involved. "In England especially you run into a de facto curfew problem because public transportation closes down after a certain hour," said Utley. "So concerts must be scheduled correctly or the audience will have to walk out early."

Utley said that many groups will arrive in Europe with their equipment and find that carnet bonds are necessary in most countries. "They have never heard of a carnet, which is a bond that must be posted to insure the goods brought

into a country won't be sold there," said Utley. "We found that English policies had changed completely in the week between the arrivals of Three Dog Night and Steppenwolf. In the end, we had to ship Steppenwolf's equipment through Germany to get a carnet."

## FM Acquisitions

In another new announcement, Utley revealed that the Reb Foster Associates parent company, Creative Perceptions Corporation, of which he is also president, is actively seeking to buy several FM stations as a new subsidiary business. Foster himself is now spending part of his working day as program director of KRLA-AM here, a post he held before helming the a&r functions of his management firm.

In still another development at Foster Associates, the company has, for undisclosed reasons, severed its exclusive booking tie with American Talent International, which ran for approximately a year. Utley said that negotiations are presently in progress with a number of booking agencies to handle Foster acts.

"We don't expect to have all our  
(Continued on page 10)

# Connoisseur Society Into Modern Drive

By ROBERT SOBEL

NEW YORK—Connoisseur Society is swinging toward the new year propelled by a three-pronged contemporary market drive. The thrust calls for inaugurating a "Best of" series, the releasing of

future new product in quadrasonic, and the initial entry of the record company into the tape field.

The "Best of" series and the quadrasonic commitment kick off in January, and will consist of three albums each. Featured in the "Best of" series will be works by Chopin and Scriabin and a variety of selections performed by Manitas De Plata.

"We intend to repackage this series in a contemporary vein, completely designed in four color, in what we hope will appeal to the rack," according to E. Alan Silver, president of Connoisseur. "We're not gearing this series specifically to the youth market as much as we are trying to make it volatile to  
(Continued on page 39)

# Moman Sells Amer. Studio

ATLANTA—Veteran producer Chips Moman has sold his short-lived American studio here to Eddie Biscoe who has moved the offices of Bang and Shout Records and Web IV Music into the facility.

Biscoe's new place of business is expected to be named Web IV Recording Studio.

Moman had moved here about two months ago after shutting down his Memphis American Studio, where he had functioned for more than a decade. He moved Press Music with him at the time.

Moman subsequently has moved to Nashville.

# MGM Opens Detroit Link

DETROIT—MGM has opened an office here to handle the Midwest in matters of talent acquisition. Al Valente, fieldman for the Lion and Pride subsidiaries, operates out of the office which is next door to attorney Henry Baskin, hired by Lion president Clive Fox to sign artists.

Baskin will receive an over ride for every artist he brings to Lion, MGM and Pride, Fox explains. The local outpost augments MGM's Los Angeles and New York offices.

As explained by Fox, the local outpost will scout talent for all the MGM lines, but the natural emphasis will be on soul artists. "There is as much talent in Detroit as there is in Los Angeles," Fox believes.

New to Lion from this area is soul singer Vee Allen and TV personality Jerry Baker, author of the book "Plants Are Like People" for which an LP is being recorded. A Chicago-based act, Answers to Love, has also joined Lion while Chicagoan Hettie Lloyd, and vocalists Patricia Colefield and Billy Butler and Infinity have all joined Pride, run by Mike Viner out of Los Angeles.

# Victrix Enters Film Scoring

NEW YORK—Victrix Productions will enter the film scoring field via the independently produced picture, "The Crazies." Steve Metz will act as musical director of the film, which is being produced and directed by George Ramero of the Latent Image, an East Coast production company.

The film, expected to open here in January, will be distributed by the Rugoff theater chain. "The Crazies" is the first of three films which Victrix will score for the Latent Image.

# ATL CONTEST TO ENGLAND

NEW YORK—Don England, branch manager of the Warner-Elektra-Atlantic New Jersey distributing office, sold more "Ramatom" albums than anyone else during a three-month contest held by Atlantic Records. England was officially presented with the first prize—a real ram.

# Pirate Suit Vs. 15 Retailers In Oregon

NEW YORK — Warner Bros. Records, Inc. and A&M Records, Inc., on behalf of themselves and all other legitimate manufacturers, have filed a class-action suit against 15 retail firms in Oregon, charging them with the selling of pirated records and tapes.

While the majority of the defendants named in the suit are record retailers, also included are two automotive supply stores, a food market, a men's clothing shop and two boutiques.

Pending a court appearance by the defendants to show cause why an injunction should not be granted, Judge William M. Dale of the Circuit Court of Oregon, Multnomah County, issued a temporary restraining order, restricting the defendants from making or selling any pirated product. A hearing is set for Nov. 20.

# Bowie Concert, Album Boom

NEW YORK — RCA artist David Bowie continues to add more concerts to his first U.S. tour. The U.K. singer has added a second show at a 10,000 seater venue in Cleveland for Nov. 26. His first Cleveland concert—a sell out—is on Nov. 25. In Philadelphia two shows have been added to initial booking. The Philadelphia bookings are set for Nov. 30, Dec. 1-2.

Additionally there is a boom in Bowie album product. Two albums, previously released on Mercury but picked up in a master deal by RCA, entered the Billboard album chart this week—"Space Oddity" at 136, and "The Man Who Sold the World" at 170. Bowie's "The Rise and Fall of Ziggy Stardust" album is currently in the Billboard listing at 97 after 23 weeks.

# Noise Control Order Hits Store

NEW YORK—A small record store on Lexington Avenue became one of the first victims of the city's new noise-pollution law. Inspectors of the Department of Air Resources issued a summons on the store on Thursday alleging the noise control law was violated by a sidewalk loudspeaker playing music outside the store.

If found guilty, the store would pay a fine of \$50.

The noise control law went into effect in New York on Oct. 12.

For More Late News  
See Page 22

# Labels Prospect Country's 'Gold'

NASHVILLE — The influx into this city of major labels lately, with the promise of more to come, underscores a basic truism in the music business: the industry here is one of small investment and almost guaranteed return.

In recent months a number of majors, and scores of smaller labels have made the move. Additionally, companies headquartered elsewhere have looked to this city for the bulk of their recordings.

The big moves lately have been those of Atlantic and ABC-Dunhill with Warner Bros. scheduled

to come momentarily, and still others on the drawing board. At least one giant among the non-country labels is expected to make an announcement momentarily.

One need only study charts, sales reports and studio costs to get to the bottom of the moves, beyond the more obvious reasons such as availability of outstanding studios, fine musicians, and top-notch producers.

Many of the artists who were on the country charts 15 and 20 years ago remain there today. Yet, they do not preclude new talent

from going to the top. The longevity of the country singers is the most phenomenal part of it all. The charts of nearly two decades ago show such names as Carl Smith, Ray Price, Ferlin Husky, Jimmy Newman, Jerry Lee Lewis, the late Jim Reeves and so many others. They recur today.

Producers of long-standing are stabilized. For more than a decade (some nearly two) they have included names such as Buddy Killen, Kelso Herston, Gerry Kennedy, Joe Allison, Frank Jones, Don Law (who goes back the farthest of all), Owen Bradley, Billy Sherrill, Bob Ferguson, Chet Atkins, Felton Jarvis, Jack Clement, Wesley Rose, Fred Foster, ad infinitum.

The fact that more than 200 recording artists live here also is a factor in the in-migration from other areas. With literally hundreds of professional songwriters, the reasons continue to add.

A final plus is the presence of leading studio engineers and mixers.

Studio costs are at a minimum, and, with some 30 of them operating here now, there is availability, both for resident and transient artists. The excellence of the musicians assures virtually no overtime at sessions. Thus, the march into Nashville continues.

# Starday-King 2nd Oldies Set Issued

NEW YORK — Starday-King Records is releasing a second series of the Old King Gold catalog, a collection of 31 rock and r&b singles originally released in the 1950's.

Release includes product by Nina Simone, Bill Doggett, Bobby Lewis, Albert King, Freddy King, Jack Dupree, Lonnie Johnson, Earl

Bostic, the Swallows, the Charms, the Checkers, the Platters, the Dominoes, the Midnighters, the Famous Flames and Charlie Brown. All of these have been pressed from the original master-tapes.

"What we did, originally, was to prepare a series of our King catalog vintage tracks and turn them into pre-packs which went out to jukebox operators and one-stops," said Hal Neely, president of Starday-King.

"Then all of a sudden, we found we're getting calls from underground college areas, consumer areas and collector areas. This led us into our third pressing of the original series," he added.

The label intends to release, within the next few months, a third series of 31 singles, incorporating artists involved in blues from the forties and fifties.

Following the shutdown of King's Cincinnati operations, all the original masters were transferred to the new King archive vaults in Nashville. From these masters a nine album series will be released.

# 3 to Address Promomen Fest

LOS ANGELES—Two program directors, Jack McCoy of KCBQ-AM, San Diego, and Bob Wilson of KDAY-AM, Los Angeles, will be speakers along with Charlie Shaw, record buyer for Tower Records retail outlet in Los Angeles at the Thursday (16) cocktail-dinner session of the Southern California Record Promotion Men's Association. The cocktail session will start at 6 p.m. and the event is being held at Sonny's Restaurant, 940 N. La Cienega Blvd. here.

Jan Basham, regional promotion executive with A&M Records and one of the driving forces in the organization along with Stu Yahm of Capitol Records and Danny Davis of Screen-Gems Columbia Music firm, said that every effort is being made to get a large turnout for the dinner, since all three of the men will be speaking and both program directors have volunteered to answer any and all questions. "The question session should be torrid," Miss Basham said, "and a no-holds-barred event." She said that not only will promotion and other record company executives be able to voice their complaints, "but, understandably, they will voice some complaints about us." The cocktail-dinner session is "dutch treat."

# Mio Suit Vs. Ampex

NEW YORK—Mio International Records, Inc. has filed a complaint against the Ampex Corporation for breach of contract and for conspiracy, and is seeking a money judgment in the amount of \$530,000. The complaint was filed in the Supreme Court of the State of New York.

The complaint, filed by Conroy, Giorgio, de Poto & Merritt on behalf of the plaintiff, seeks two causes of action against Ampex. The first cause of action seeks \$30,000 in settlement for an alleged breach of contract by Ampex in an agreement dated June 1, 1970 through May 31, 1973, whereby Ampex has the exclusive licensing right to produce, distribute and sell Mio's product in eight track tape and stereo configurations.

The second cause of action seeks \$500,000 in settlement for alleged conspiracy by Ampex against Mio.

# Farrell Adds TV Catalogs

LOS ANGELES—The Wes Farrell Organization and the Damont Corporation are teaming up on the publishing activities of Jools Music headed by Julie Andrews, Jan-Fin Music and Fin Jan Music operated by Bob Finkel and Jackie Cooper, and Sid and Marty Krofft Productions Music Publishing Enterprises. Project will be devoted to promoting the tunes in the various catalogs and in addition Damont and Farrell will help in the creation of music for a new television pilot being developed by Finkel and Cooper for NBC-TV as well as exploiting the music in the ABC-TV series "Lidsville" developed by Krofft Productions.

# Thieves Take TMC Hit Tape

CHICAGO — Distributors here are "scared" although claiming to be super security conscious, after an unprecedented \$150,000-\$200,000 warehouse robbery of 30,000 to 40,000 8-track tapes and cassettes at Transcontinental Music Corporation (TMC) in suburban Countryside.

TMC has repaired and improved its security system since burglars forced a back door and deactivated the electric burglary alarm system, according to operations manager Bob Darling.

The thieves stole only chart merchandise, including 90 percent tapes and 10 percent cassettes, and ignored return merchandise in another section of the warehouse. No records were taken. The tapes were estimated at \$5 each, wholesale.

TMC moved into its new headquarters three years ago. This was the first such large scale tape robbery in the Chicago area, Darling said.

The tapes, from a larger-than-normal inventory due to pre-Christmas buying, were loaded by the thieves into a truck trailer rented by TMC to handle the additional shipments.

The distributors could see no connection between the robbery and bootlegging. One distributor warned that bogus orders were more of a threat, and said he now requires verification of license plate and identification from dealers before releasing orders.

Another distributor was checking his security system with Wells Fargo. "It could happen some place else," he said.

Two years ago, area distributors were hit with a series of thefts resulting from bogus orders placed during the Christmas rush.

# Browder in Memphis

MEMPHIS—Umbrella Productions, an independent record promotion firm that will also be involved in artist management, has been opened here by Bill Browder, record promotion man previously with Hotline Record Distributors here. Browder has also worked for Stax Records and RCA Records. Browder said that he would also be involved in the leasing of masters to major labels produced by local independent record producers.

# Executive Turntable

Is Horowitz, currently active as an independent record producer, will inaugurate a weekly classical column, of news and opinion, starting with next week's issue of Billboard. For 15 years, until 1971, Horowitz was director of classical a&r for Decca Records. Since then, in a freelance capacity, he has produced records for a number of major labels. He is also consultant to the Eastman School of Music. Before joining Decca, Horowitz was with Billboard as staff reporter and editor. In his new position, he will be working with classical editor Bob Sobel.



FOGLESONG



PRICE



PHILLIPS



GREENBERG

Jack Lewerke has been appointed vice president, general manager of the distributorship, rack, one-stop and retail operations owned by Sid Talmadge and Sammy Ricklin in California. Lewerke remains as general manager of the Talmadge-Ricklin owned Eureka Distributors in Los Angeles. He had joined Eureka last January as its sales manager when it first opened. Lewerke had previously been with National Tape and Records of California. In his new post, Lewerke will coordinate exploitation and sales efforts for manufacturers within the Talmadge-Ricklin organization which operates Record Merchandising, Record Rack Service, California Music, Eureka and Discount Record Center stores.



STEVENS



NATHAN



SCOTT



LIPTON

Jim Foglesong has been appointed vice president, a&r, for Dot Records in Nashville. In addition to his a&r responsibilities, Foglesong will continue to head the administrative and publishing activities of Famous Music in Nashville. . . . Lloyd Price has been named director of a&r for GSF Records. Veteran recording artist, composer and producer, Price will actively seek out and develop new talent for the GSF label. . . . Harold Seshun, director of audio programming for the past four years at Inflight Motion Pictures, Inc., N.Y. has left that post. He programmed music for 16 airlines. . . . Jud Phillips has been named assistant to Dave Carrico, vice president, a&r, at Bell Records. Prior to joining Bell, Phillips was an independent producer in Memphis for TMI Records and Phillips Records. . . . Michael Papale has left Playboy Records to become national promotion director at Chrysalis Records' Hollywood offices. He leaves the same position at Playboy. . . . Ron Goldstein, former general manager at Playboy, has already switched to the Chrysalis operation. . . . Patrick West, former director of campus syndication for Programming db, Hollywood, has formed Riverdell, Ltd. The firm will act as a talent management company and parent company for White Eagle Music, Inc., a publishing wing. . . . Stu Greenberg has been promoted to general manager of Avalanche Records, UA's music publishing label. He has been with UA for three years and was last the a&r director of Avalanche. . . . Dick Etlinger has been named director of business and legal affairs for Motown Records. For the past several months, he served as executive assistant to E.G. Abner III, vice president of marketing for Motown and head of Multi-Media Management Corp. . . . Rick Stevens has been appointed associate product manager for Epic Records and Columbia custom labels. He will be responsible for developing all phases of packaging and merchandising product. . . . Bill McNeill, former ABC sales controller in Atlanta, is now director of operations at WEA Distributing in Atlanta. . . . Paul Wennik has been named regional sales manager at the Boston branch of WEA and Lou Concotilli has been named the new manager of special accounts at the same branch.

Sharon Lawrence has moved from the West Coast music department of Solters and Sabinson to head the music department of David Wallace & Co. She is a former writer for the UPI. . . . Henry Droz, national accounts executive for Warner/Reprise returns to work this week, having recovered from surgery. . . . Howard Rosen has been named East Coast sales representative for the Verve Records group. He was previously with Bell and Elektra. . . . David Chackler has joined Jimmy Miller Productions as general manager in charge of merchandising and promotion. He was previously with Mercury, Happy Tiger and Oak Records. . . . Audie Ashworth has been named assistant to Joe Allison, executive director at Capitol Records, Nashville. He will be working in all phases of production and a&r administration. . . . Joel Newman has joined Record Merchandising as a promotion man. Prior to the move, he was Polydor's local promotion man in Los

(Continued on page 22)

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BLACK TED BLUE  
SOMETHING TO SAY

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DO RIGHT WOMAN\*\* Penn Maman • Press Music Co., Inc. (BMI) • 7:00  
WOMAN TO WOMAN\*\* Cocker Stainton • TRO Andover Music, Inc. (ASCAP) • 4:26  
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N.Y. Telex-Billboy 620523

Publisher: HAL B. COOK

Associate Publisher: LEE ZHITO



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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521

W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$40, two years, \$70, three years, \$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1972 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware

Reporter, Merchandising Week, Record Mirror, Record & Tape Retailer, Vend, World Radio

Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly.

Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 84 No. 47

## General News

# N. Coward Revival In U.S.

By IAN DOVE

NEW YORK—Sir Noel Coward's compositions, published mainly by Chappell Music, are undergoing a revitalization via records, shows and television.

Bell Records is currently recording the "Oh Coward" show, now running successfully in the New Theater, an off-Broadway house.

Atlantic Records is also bringing out a two record, "Bobby Short Sings Noel Coward" set with a late November release date.

Chappell is preparing a special Noel Coward folio, containing the composer's major hits, complete with material on Coward and the cast members of the New York musical. Tying in with "Oh Coward" is a Camera Three presentation, built around the musical which will be taped Saturday (25) for later showing on the CBS network.

Meanwhile in London, another musical based on Coward's works, "Cowardly Custard" has been recorded by RCA in the U.K. Coward himself will be in New York next January and Chappell intends to build a promotion around this visit.

The Bell Records "Oh Coward" package will be a "two record deluxe set," according to Bell executive Gordon Balsam. The company intends to release the set, which will contain all words and music from the show, before the end of the year to catch the Christmas build up and then pursue further promotion ideas in January.

Atlantic's Bobby Short set is

similar to one recorded by the pianist-singer of the works of the late Cole Porter, whose 80th birthday anniversary was also the subject of a major Chappell's promotion. Short has already set up personal appearances in connection with his Coward package in major New York department and record stores.

Coward's material was also boosted on the Julie Andrews television show last week and actor Tony Randall has also set up a Coward segment for an upcoming guest spot on the same show.

The "Oh Coward" revue features a cast of three—Barbara Cason, Roderick Cook and Jamie Ross.

## Col. in Faith Seasonal Push

NEW YORK—Columbia Records has launched a merchandising campaign to promote Columbia artist, Percy Faith. Titled "Give Faith for Christmas," it begins Monday (13) and will run until Dec. 31, publicizing Faith's latest Columbia release, "Percy Faith's All Time Greatest Hits." The campaign will also stress the artist's budget releases on the Harmony label.

Columbia's sales push will feature special in-store display pieces, ad reproductions for local placement, Percy Faith order pads and slicks, radio spots in key MOR markets and Percy Faith radio weekends with Faith LP giveaways.

## Sony Sets Up a Science Education Fund in Japan

NEW YORK—The Sony Corp. has established a "Sony Foundation of Science Education" in Japan. The new foundation will try to advance education in lower school levels.

According to Masaru Ibuka, co-founder and chairman of the board of Sony, the foundation will donate grants to schools for improving science education.

He said, "We believe that science education on the elementary and lower school levels will form the foundation for science and technology in the future."

Ibuka added that he hoped the project would arouse public interest in science, not only in Japan, but around the world.

During the first two years of its existence, the Sony Science Foundation will have operational funds of about \$100,000.

The Sony Corp. has had a science education division within its organization since 1959. This division has made contributions to science education in Japan's lower secondary schools. Since that time, about 566 schools have received an estimated \$300,000 through the division. The foundation is an expansion of that division.

Last year, the division sponsored a group of about five to seven teachers to visit the U.S. to observe efforts being made in the field of science.

## Lubinsky on Distributions

NEW YORK—Herman Lubinsky, owner of Savoy Records, is making a strong pitch for closer cooperation between distributors and independent record firms. He cited the fact that many independent record manufacturers had linked their distribution to major disk companies and explained his views on some of the reasons for the moves:

1) Many distributors have taken unfair advantage of manufacturers by having too many lines, and not being able to properly distribute and propagate the various products, thus pushing only the hits. 2) Not paying bills on time, electing their own terms of payment.

"We too," Lubinsky said, "have been approached with very generous offers from majors . . . and we have hesitated because we feel loyalty to our distributors. Distributors, when it comes to paying bills, look over their shelves to see what they can return for credit to offset their debts. And, we have found that the following week they turn around and reorder the same merchandise they sent back. This results in paying freight three times for the same item."

## LONDON SETS ENGLISH ACTS

NEW YORK—London Records is rush-releasing a group of new U.K. artists on its various labels. Three of the acts have singles on the British Top 10. These are "Donna" by 10 c.c., "Loop di Love" by Shag, both issued by London on the U.K. label, and Junior Campbell's "Hallelujah Freedom" on Deram Records.

Other U.K. originated singles London is releasing this week on the U.K. label include Ricky Wild's "Astronaut," Teena Harvey's "Workin' My Way Back to You," Miller Anderson's "Grey Broken Morning," and a new group, Hoagy Pogy, will be out on London with "Don'tcha Know."

# ITMA Suit Vs CBS Is Dismissed

NEW YORK—A \$45 million trade libel suit by the Independent Tape Merchants' Association against CBS was dismissed by the Federal District Court in Washington, D.C.

The complaint, dismissed Oct. 17, alleged that Columbia Records defamed ITMA product by sending a letter to its distributors and retailers in 1971, claiming that ITMA's activities were unlawful and requesting that the recipients of the letter not purchase or sell any unauthorized reproductions of Columbia product.

Following the dismissal, the court signed an order permanently enjoining ITMA and its individual members from manufacturing or selling duplications of Columbia product without Columbia authorization. The order was signed Oct. 30.

## Ford Disk In Appeals

NEW YORK—Ford Records has appealed a recent decision by the U.S. Court of Customs and Patent Appeals to the U.S. Supreme Court.

The litigation was instituted by the Ford Motor Co. in 1964 to block the record company's efforts to obtain a trademark. Sherman Ford Jr., Ford Records president, said that the Appeals Court decision stated that there would be confusion generated if the trademark were granted to the record company.

Contesting this in his appeal to the highest court, Ford stated that he does not see where "any confusion could possibly exist as the auto manufacturer is not releasing any records and never has on a label bearing the name Ford."

The record company, which is petitioning the court for a writ of Certiorari, is represented by John J. Sheehy of Royall, Keogel & Wells.

## AMC Poster, New Members

NEW YORK—The American Music Conference and the "New Zoo Revue," an educational children's program with a musical comedy format, have jointly produced a poster incorporating an alphabet of musical instruments with the characters of "New Zoo Revue," which teaches social and ethical values through music.

The new poster, second in a planned series of musical posters, will be distributed by In Sanity Publishing Co., a Chicago firm. It will be marketed by the printer through music stores, department stores and toy stores. The 24 x 36-inch poster is also expected to be featured on the daily television show.

The AMC has also added three new members to its Honorary Advisory Council. They are rock group Chicago, band leader Carl "Doc" Severinsen and Boston Pops conductor Arthur Fiedler. The new members of the Honorary Advisory Council join Benny Goodman and Henry Mancini in forming this new advisory group.

They will assist the AMC in special projects such as creation of public service radio and television spots and in counseling on aspects of bringing music to the largest number of people.

## Tubes Available

SAN FRANCISCO—The Tubes, a group here reported as signed with Dave Rubinson Productions for Blue Thumb Records in Billboard (11-4) has, in fact, not yet signed with any record company.

MGM/VERVE RECORDS IS PROUD TO  
ANNOUNCE THE SIGNING OF THE GROUP THAT TAUGHT  
THE WORLD TO SING IN PERFECT HARMONY...

the new

# seekers

AND THE RELEASE OF THEIR DEBUT SINGLE

MV-10698

**"COME SOFTLY TO ME"**

PRODUCED BY MICHAEL LLOYD



SEE THE NEW SEEKERS ON CBS-TV'S "SONNY & CHER SHOW" ON FRIDAY, NOVEMBER 17



# Magtec Follows Lead; Probes Field

LOS ANGELES—Judging from the company's latest reports, Magtec would seem to have a lot going for it.

In the first place, its Stereotape division is rapidly becoming the tape industry's leading open reel music manufacturer/marketer. In the second place, Magtec is a leading spoken word duplicator. In the

third place, the company is posturing itself as a quality firm in diversified markets.

On the theory that the economy is bound to show more zip at some point after Election Day, a number of Wall Street analysts are combing the tape industry for small firms that can show some immediate pep.

One such company may be Magtec, believes one New York-based analyst.

He feels Magtec has taken several significant steps in its first year operating as a public company to catch the watchful eyes of investors.

For example:

—Its Stereotape division is emerging as a major factor in manufacturing and distributing recorded reel-to-reel music via exclusive contracts with RCA, Warner Bros./Reprise, Elektra, United Artists, Folkways, among others.

—Its Duplicating division and Cassette Productions Inc., a subsidiary, are in solid position to diversify into several tape related areas.

"We have created the foundation necessary to realize the full potential of our divisions," said S. Gerald Stone, president. "The company reflects the financial strength needed for present and future growth, and management is confident that this year's operation should be profitable with significantly increased sales and earnings in 1973 and beyond."

### Automation Plan

Magtec's duplicating division is being automated to reduce costs and increase profitability, while the company recently completed new leased facilities, which include a custom-designed 2,000-square-foot recording studio.

Negotiations are under way for Cassette Productions to acquire Intra Ltd., Hollywood, and a subsidiary operation, Multi Media Communications Systems, both specialists in attraction and tour tapes. "With the acquisition," Stone said, "Cassette Productions will acquire contracts from Lion Country Safari and Parc Safari in Montreal to provide proprietary audio cassette tapes."

Recently, Cassette Productions, in conjunction with Intra, has been awarded a contract with the U.S. Forest Service for the production of tour tapes through the Sawtooth National Park in Idaho.

"We feel this is an initial step in gaining a foothold in what we consider to be a growing leisure time market through cassette communications," Stone said.

"Projections for this segment of cassette communications market (spoken word) are estimated at several million dollars in the next few years," Stone said. "With the acquisition of Intra, we have a firm niche in the spoken word market."

The firm's concept is to build a total cassette communications structure aimed at the educational, industrial, institutional and leisure markets.

Although it is continuing its prime function as a duplicator to spoken word and music accounts, Magtec will be instrumental in producing, creating and marketing proprietary products.

"The progress of our duplicating business is very encouraging," Stone said. "Based upon our current expectations, it appears that our sales of duplicating services will greatly increase this year."

Magtec is taking a more aggressive posture in pursuing open reel duplicating licensing agreements, he stated. "The addition of RCA's music library to our product line will not only enhance substantially Magtec's position in the industry, but also to serve as a boon to the industry itself," Stone said.

"The reel-to-reel market has been quite stable over the past few years," he said, "but it could grow at a healthy rate with the availability of new product and the introduction of quadrasonic recordings which we will begin to distribute late this year."

According to Stone, Magtec's Stereotape division is responsible for about 25 percent of the open-reel market. "The RCA award should permit Magtec to increase its sales significantly in the near term," he stated.

"Stereotape provides Magtec with an additional profit center, while adding a distribution capability to support the marketing of proprietary tape programs," Stone said.

# Market Quotations

As of closing, Thursday, November 9, 1972

NAME	1972		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	27	13 3/8	628	17 1/4	15 3/4	17 1/4	+ 1/2
ABC	81 1/2	51 1/4	303	77 3/4	73 1/2	74 1/4	- 3 5/8
AAV Corp.	15 3/8	9	20	11	10 5/8	11	+ 1/2
Ampex	15 1/2	5	952	7 1/2	6 1/2	6 3/4	- 5/8
Automatic Radio	8 7/8	5	70	5 3/4	5 1/8	5 1/4	+ 1/8
Avco Corp.	20 7/8	13 7/8	615	16 5/8	15 3/8	16	+ 5/8
Avnet	15 1/4	10 5/8	805	12 3/8	11 5/8	12 3/8	+ 3/8
Bell & Howell	73 3/8	54 3/4	533	62 1/2	58 1/2	60 1/8	+ 7/8
Capitol Ind.	14 3/4	6 1/4	67	7	6 1/2	6 5/8	- 3/8
CBS	63	45 1/2	737	53	51 3/8	52 3/8	+ 7/8
Columbia Pictures	14 7/8	9 1/8	247	10 7/8	9 5/8	10	- 3/4
Craig Corp.	8 3/8	3 3/8	113	5 1/2	4 7/8	5	- 1/2
Creative Management	15 1/2	8 5/8	66	9 7/8	8 5/8	9 5/8	+ 5/8
Disney, Walt	20 3/4	13 3/4	634	19 7/8	18 1/2	18 5/8	- 9/12
EMI	6	4	126	4 1/4	4	4	Unch.
General Electric	70 7/8	58 1/4	2431	66 1/2	64 1/8	65	- 1/4
Gulf + Western	44 3/4	28	1993	38 1/4	35 5/8	38	+ 2 5/8
Hammond Corp.	16 3/8	8 5/8	834	16 5/8	15 3/4	16 1/4	+ 1/4
Handleman	42 1/8	10 1/2	299	12 3/4	11 1/4	11 7/8	- 5/8
Harvey Group	7	3 3/4	65	5 1/8	4 3/4	4 3/4	- 1/2
Instruments System	7 7/8	3 3/8	251	3 3/4	3 3/8	3 1/2	- 1/8
ITT	64 1/2	48 1/4	5858	56 3/4	53 3/4	56 5/8	+ 2 7/8
Lafayette Radio	40 1/2	29	359	32 3/4	29	29 1/8	- 3/8
Matsushita Electric Ind.	28 5/8	18 1/8	627	23 3/4	23 1/4	23 3/4	+ 3/8
Mattel Inc.	34 3/4	10 3/8	854	13	11 3/4	13	+ 1 1/8
MCA	35 7/8	23 1/8	603	29	24	27 3/8	+ 3 3/8
Memorex	38 1/2	16	1020	20 3/4	17 1/4	17 7/8	- 1 1/4
MGM	22 3/4	16 3/4	136	22 3/4	21 3/4	22 3/4	+ 1/2
Metromedia	39	27 1/4	259	34 1/8	31 3/4	32 1/4	- 1 7/8
3M	86 3/8	64 3/8	1431	86 3/8	82	82	- 2 5/8
Motorola	129 7/8	80	2089	129 3/8	117 1/8	118 3/4	- 10 1/2
No. American Philips	39 3/4	26 3/8	170	35 1/2	34 1/4	35 1/8	+ 5/8
Pickwick International	51 1/2	39 3/4	176	44 1/2	42 3/4	42 3/4	- 1 3/4
Playboy Enterprises	25 1/8	14 3/8	236	18 3/8	17 1/8	17 1/2	+ 1/4
RCA	45	32 1/8	2312	37 7/8	36	37 1/2	+ 1 1/4
Sony Corp.	48 3/8	21 1/4	1365	46 5/8	43 1/8	46 5/8	+ 3 5/8
Superscope	19 1/4	11 1/8	140	14 3/4	13 3/4	14 1/4	- 5/8
Tandy Corp.	49	32	890	41 1/4	38 7/8	39 1/4	- 2
Telex	14 7/8	6 1/8	440	6 7/8	6 3/8	6 3/8	- 1/4
Tenna Corp.	10 7/8	5	151	5 7/8	5 1/8	5 1/2	- 1 1/8
Transamerica	23 1/2	16 1/4	2581	18 1/8	17 1/4	18 1/8	+ 1/2
Triangle	20	14 3/8	117	14 7/8	14 3/8	14 3/4	Unch.
20th Century-Fox	17	8 5/8	715	9 1/2	8 3/4	9 3/8	+ 1/4
Viewlex	12 7/8	4 3/4	208	5 3/4	5	5 1/8	- 1/4
Warner Communications	50 1/4	31 1/4	848	41 3/4	39 3/4	40 1/4	+ 1 1/2
Wurlitzer	20 1/4	14 3/8	42	18 1/2	18 1/4	18 1/2	+ 1/8
Zenith	50 1/2	39 3/4	879	49 3/4	48 7/8	49 3/4	+ 1 1/2

As of closing, Thursday, November 9, 1972

OVER THE COUNTER*	Week's			Week's Close	Week's High	Week's Low	Week's Close
	High	Low	Close				
ABKCO Ind.	5 1/2	5 1/4	5 1/4				
Bally Mfg. Corp.	70	64 1/4	70				
Cartridge TV	21	19 1/2	20				
Data Packaging	5 1/2	5 3/8	5 1/2				
Gates Learjet	11 3/4	11 5/8	11 3/4				
GRT	3 7/8	3 3/4	3 3/4				
Goody, Sam	5 7/8	5 5/8	5 5/8				
Koss Electronics	13 1/8	11 3/4	13				
Mills Music	11 1/2	11 1/2	11 1/2				
NMC	8 3/8	6 5/8	6 5/8				
Recotone	3 3/8	3 1/4	3 1/4				
Telecor Inc.	17 1/2	16 1/2	17 1/8				
Teletronics Int.	12 3/4	12 1/4	12 1/4				
United Record & Tape	3 3/4	3 1/2	3 3/4				

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

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



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# Off the Ticker

Pickwick International has closed the acquisition of Alltapes Inc. for about 37,613 Pickwick shares.

Koss Corp., Milwaukee, has withdrawn a proposed 225,000-share public offering because of unfavorable market conditions. Of the total, 125,000 shares were to have been sold by Koss and the remainder for the account of John C. Koss, president.

Cartridge Television Inc. plans to raise \$8 million through a private placement of 12-year, 8 percent convertible notes. The company has an agreement with Avco Corp., which owns 32 percent of Cartridge Television's common stock, to acquire the entire placement.

The notes, however, initially will be offered to certain financial institutions. The notes are convertible into Cartridge TV stock at the rate of one share for each \$20 of notes. Proceeds will be used, together with bank loans presently being negotiated, to meet working capital needs.

MCA Inc. will report an earnings gain of 17 percent to 20 percent in the third quarter, said Lew Wasserman, president. He said that 1972 revenue would be up slightly from 1971's \$333.7 million, but would reflect a drop in sales at MCA Records.

Last year was the record division's best year, largely due to "Jesus Christ, Superstar," a double album. According to Wasserman, sales of records are very strong this year and may have their second best year, but they won't meet last year's record.

James I. Aubrey Jr., president of MGM, said that all the company's business (music publishing, movies, television) showed a profit in fis-

cal 1972. Music publishing is up from a year ago, Aubrey said.

Revenue from music publishing totaled \$5 million, up from \$4.9 million. Columbia Pictures Industries Inc. reports that its record division (Bell Records) achieved the best year in its history during fiscal 1972, according to the annual report.

The company's music publishing division (Screen Gems-Columbia Music) also reported its best year during the fiscal period.

First quarter profits increased about 51 percent at Marvin Josephson Associates, with much of the gain coming from pop music, fair and personal appearance activities, said Marvin Josephson, president.

# Foster Opens

Continued from page 3

artists with the same booker in the future," he said. "Probably our headliners will go to one of the giants and the newer acts will be handled by a smaller agency. But hopefully our smaller agents will be able to grow with the act and make it unnecessary for us to make a change as the artist builds. We really prefer to do business with as few changes in relationships as possible."

For the rest of the year, Three Dog Night, Utley's superstars, will be taping a New Year's Eve television special aboard the Queen Mary in Long Beach before and after their early December tour of Japan, Australia and New Zealand. Three Dog's next album will be a "Live Around the World" set with cuts recorded from their Far East and European concert tours.

# Listen to what's happening at Motown.

"'Lady Sings The Blues' is a smashing movie! Miss Diana Ross has turned into this year's blazing new musical actress!"

—Gene Shalit,  
WNBC-TV

"... Diana as Billie gives an Oscar-worthy performance."

—Joyce Haber,  
Los Angeles Times

"Diana Ross should be the biggest superstar to come along since Barbra Streisand..."

—William Wolf,  
Cue Magazine



"Miss Ross is an actress of exceptional beauty and wit."

—Vincent Canby,  
N.Y. Times

"... a production with Academy Award potential for the star performance..."

—Leonard Feather,  
Los Angeles Times

M 758 D

Now, in Motown's first motion picture soundtrack album, some of the great dramatic moments from Diana Ross' film debut, as well as her long awaited vocal interpretations of many Billie Holiday classics. Here's the soundtrack album of the year, in a beautifully packaged two-record set that includes a special full-color souvenir booklet. An instant collector's item. Don't miss it.



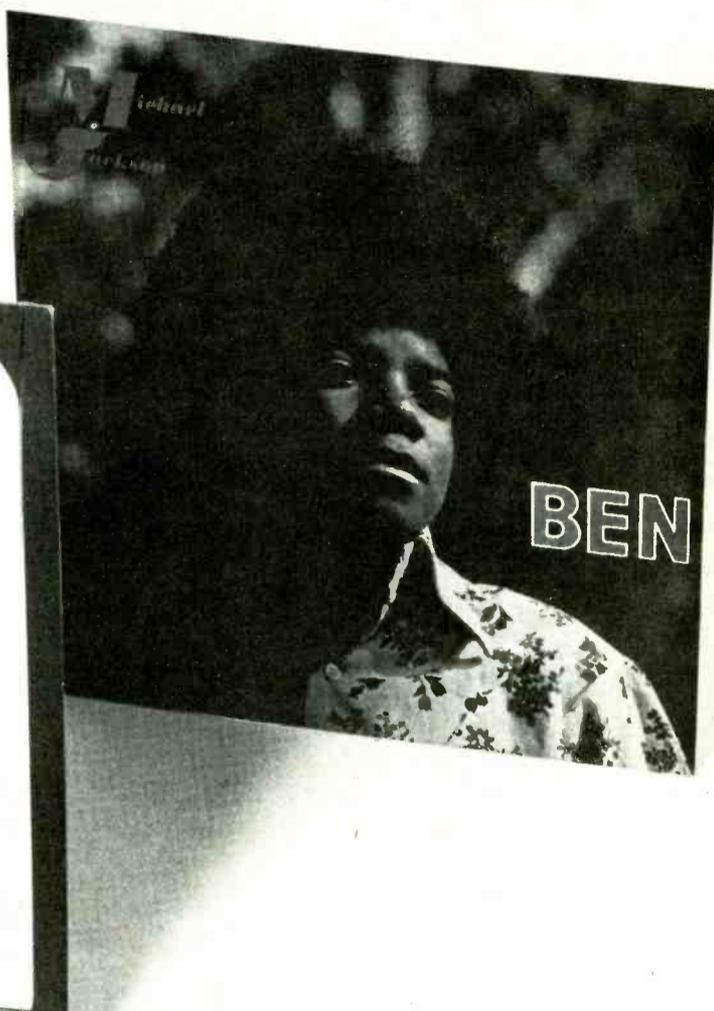
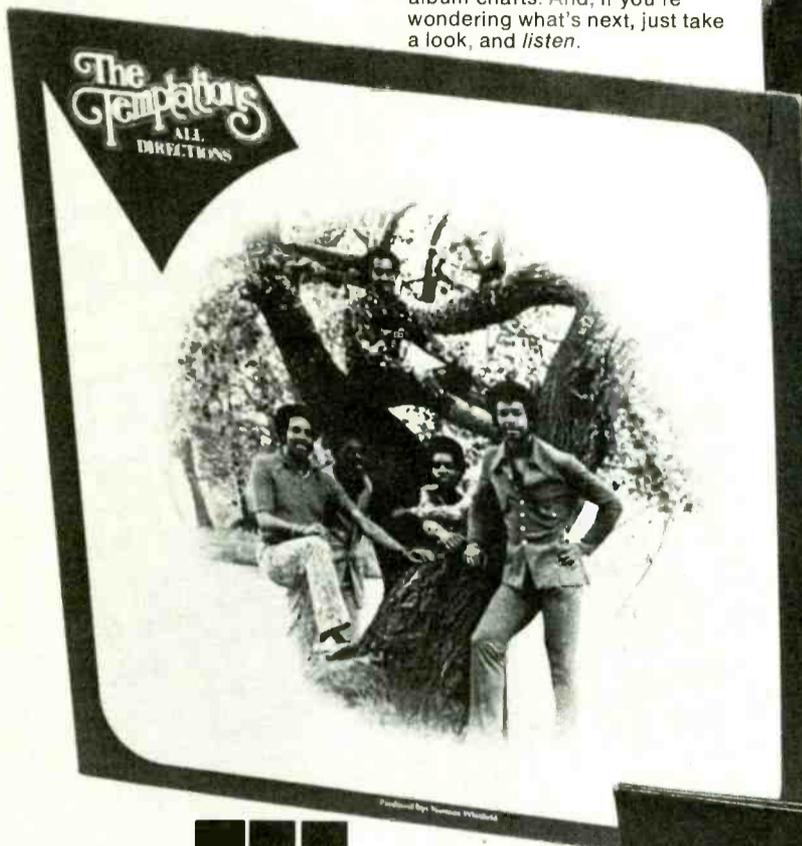
## Michael Jackson

M 755 L

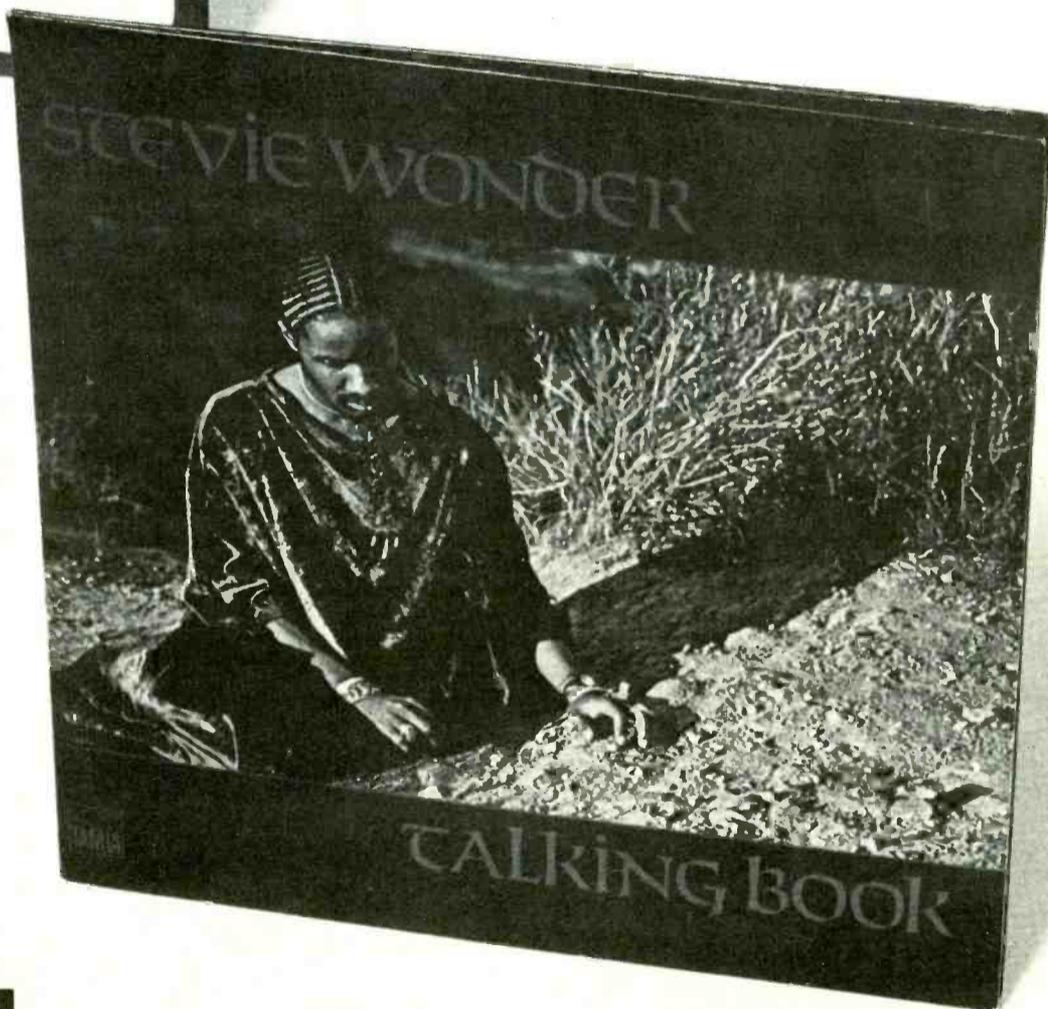
## Temptations

G 962 L

Listen to this: Michael Jackson's "Ben", and The Temptations' "All Directions" are both in the top ten of the Billboard, Cashbox, and Record World album charts. And, if you're wondering what's next, just take a look, and *listen*.



# You'll hear the times change.

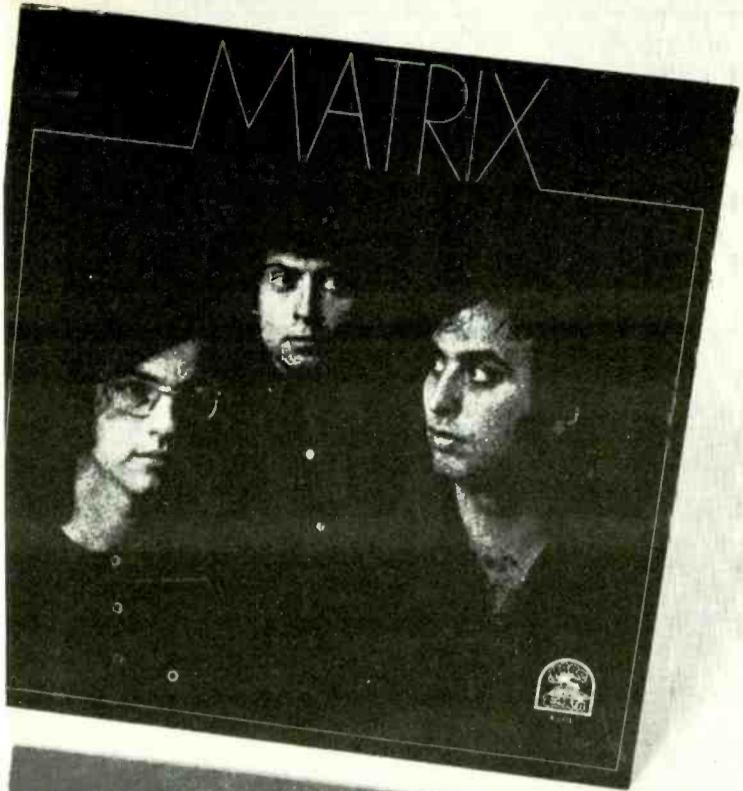


## Stevie Wonder

T 319 L

Stevie's universal appeal—established on his recent tour with the Rolling Stones, and in his last album, "Music of My Mind"—is even stronger in

"Talking Book". Listen to the chart-climbing single, "Superstition". Listen to the lead guitar of Jeff Beck on "Lookin' for Another Pure Love". And look at the special message written in braille by Stevie for his blind fans. This is probably the most significant album in Stevie's brilliant career. And we're betting it'll be the most acclaimed.



## Matrix

R 542 L

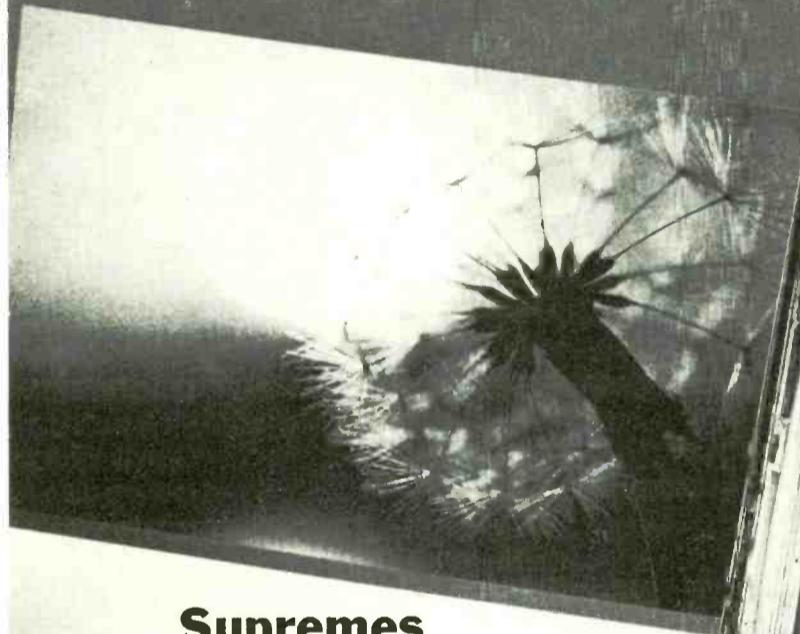
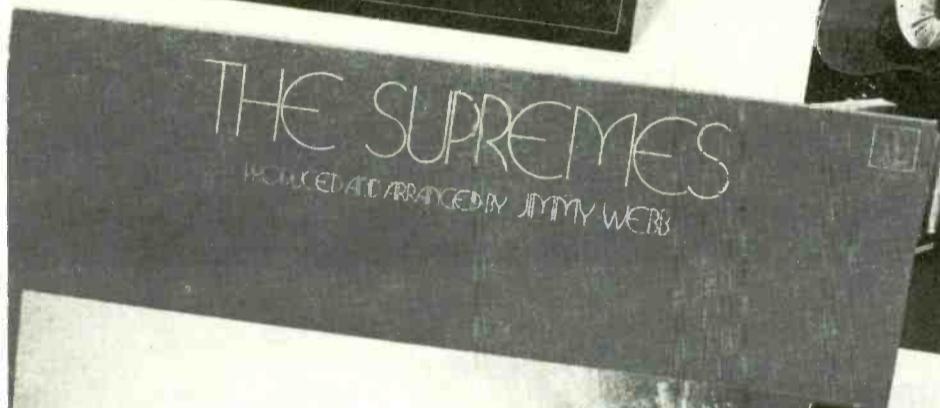
Take three of Motown's best writer/producers. Turn them loose on their own debut album, and you have the pattern for Matrix. Listen. It all fits together.



## Repairs

MW 121 L

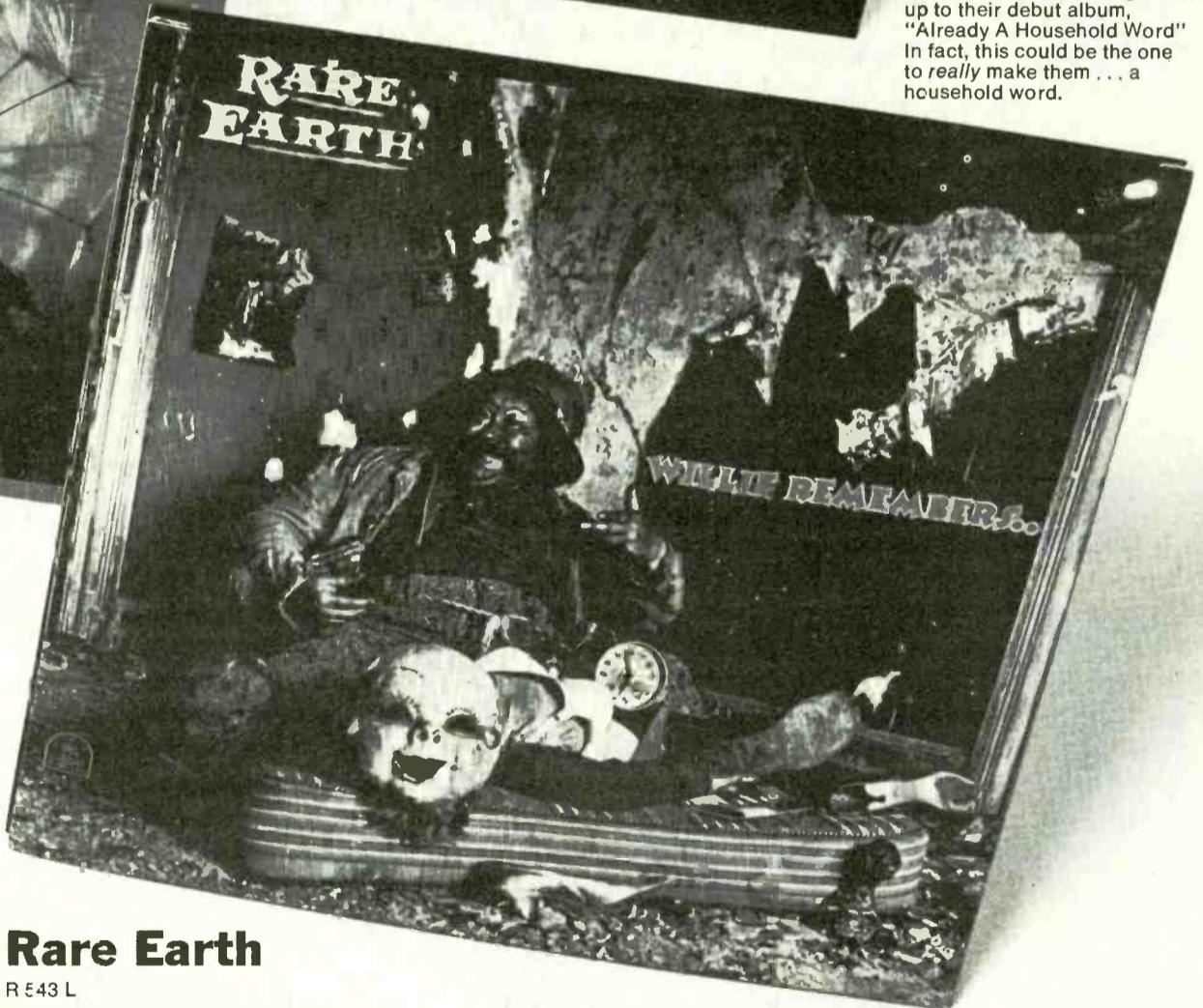
When Andrew Loog Oldham produces a group (e.g.: The Rolling Stones), you know it must be exceptional. Repairs is. And here's a very strong follow-up to their debut album, "Already A Household Word" In fact, this could be the one to really make them ... a household word.



## Supremes

M 756 L

The Supremes, produced and arranged by Jimmy Webb. Uniquely different. Unmistakably *Supreme*. Also includes their new single, "I Guess I'll Miss The Man", from the smash Broadway musical, "Pippin".



## Rare Earth

R E43 L

A concept album unlike any you've ever heard. Based on an unforgettable character named Willie—who will actually appear with the group during their forthcoming tour. The sound? Rare Earth all the way. Listen to their hit single, "Good Time Sally".



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**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 November 18, 1972



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	I CAN SEE CLEARLY NOW	Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	35	17	BEN	Michael Jackson (Corporation), Motown 1207	66	66	IF YOU LET ME	Eddie Kendricks (Frank Wilson), Tamla 54222 (Motown)
2	3	I'D LOVE YOU TO WANT ME	Lobo (Phil Gernhard), Big Tree 147 (Bell)	36	42	CORNER OF THE SKY	Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214	67	72	IN HEAVEN THERE IS NO BEER	Clean Living (Maynard Solomon), Vanguard 35162
3	5	I'LL BE AROUND	Spinners (Thom Bell), Atlantic 2904	37	37	ALL THE YOUNG DUDES	Mott the Hoople (David Bowie), Columbia 4-45673	68	89	YOUR MOMMA DON'T DANCE	Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719
4	8	I AM WOMAN	Helen Reddy (Jay Senter), Capitol 3350	38	44	DIALOGUE	Chicago (James William Guercio), Columbia 4-45717	69	65	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair)	Laura Lee (Ronald Dunbar), Hot Wax 7207 (Buddah)
5	2	NIGHTS IN WHITE SATIN	Moody Blues (Tony Clarke), Deram 85023 (London)	39	48	ME AND MRS. JONES	Billy Paul (Gamble-Huff), Philadelphia International 73521 (CBS)	70	74	SPECIAL SOMEONE	Heywoods (John Madara), Family Prod. 0911 (Famous)
6	13	PAPA WAS A ROLLIN' STONE	Temptations (Norman Whitfield), Gordy 7121 (Motown)	40	55	SWEET SURRENDER	Bread (David Gates), Elektra 45818	71	77	DANCING IN THE MOONLIGHT	King Harvest (Berjo-Robinson), Perception 515
7	4	FREDDIE'S DEAD (Theme From "Superfly")	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	41	19	STARTING ALL OVER AGAIN	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127	72	68	WE CAN MAKE IT TOGETHER	Steve and Eydie (Mike Curb & Don Costa), MGM 14383
8	9	CONVENTION '72	Delegates (N. Cenci & N. Kousaleous For Nik-Nik Productions), Mainstream 5525	42	29	LOVING YOU JUST CROSSED MY MIND	Sam Neely (Rudy Durand), Capitol 3381	73	83	AND YOU AND I	Yes (Yes & Eddie Offord), Atlantic 2920
9	10	WITCHY WOMAN	Eagles (Glyn Johns), Asylum 11008 (Atlantic)	43	49	SUNNY DAYS	Lighthouse (Jimmy Ienner), Evolution 1069 (Stere Dimension)	74	75	DOWN TO THE NIGHTCLUB	Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635
10	16	SUMMER BREEZE	Seals & Crofts (Louie Shelton), Warner Bros. 7606	44	56	THEME FROM "THE MEN"	Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax/Volt)	75	78	SUNDAY MORNING SUNSHINE	Harry Chapin (Fred Kewley), Elektra 45811
11	12	IF I COULD REACH YOU	Fifth Dimension (Bones Howe), Bell 45-261	45	59	SO LONG DIXIE	Blood, Sweat & Tears (Bobby Colomby), Columbia 4-45661	76	81	992 ARGUMENTS	O'Jays (Gamble & Huff), Philadelphia International 3522 (CBS)
12	6	GARDEN PARTY	Rick Nelson & The Stone Canyon Band (Rick Nelson), Decca 32980 (MCA)	46	46	THAT'S HOW LOVE GOES	Jermaine Jackson (Johnny Bristol), Motown 1201	77	84	GOOD TIME SALLY	Rare Earth (Tom Baird & Joe Porter), Rare Earth 5048 (Motown)
13	20	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (CBS)	47	62	LIVING IN THE PAST	Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)	78	79	I FOUND MY DAD	Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)
14	7	MY DING-A-LING	Chuck Berry (Esmond Edwards), Chess 2131	48	70	LIES	J. J. Cale (Audie Ashworth), Shelter 7326 (Capitol)	79	—	I GOT A BAG OF MY OWN	James Brown (James Brown), Polydor 14153
15	21	YOU OUGHT TO BE WITH ME	Al Green (Willie Mitchell), Hi 2227 (London)	49	64	I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock and Roll)	Gary Glitter (Mike Leander), Bell 45-276	80	—	ANGEL	Rod Stewart (Rod Stewart), Mercury 73344
16	11	LISTEN TO THE MUSIC	Doobie Brothers (Ted Templeman), Warner Bros. 7619	50	51	LET IT RAIN	Eric Clapton (Delaney Bramlett), Polydor 15049	81	99	YOU TURN ME ON, I'M A RADIO	Joni Mitchell, Asylum 11010 (Atlantic)
17	18	THUNDER AND LIGHTNING	Chi Coltrane (Toxey French), Columbia 4-45640	51	85	WALK ON WATER	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)	82	—	SUPERSTITION	Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)
18	24	VENTURA HIGHWAY	America (America), Warner Bros. 7641	52	73	LONG DARK ROAD	Hollies (Ron Richards & the Hollies), Epic 5-10920 (CBS)	83	—	SUPERFLY	Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)
19	14	BURNING LOVE	Elvis Presley, RCA 74-0769	53	53	WOMAN DON'T GO ASTRAY	King Floyd (Elijah Walker), Chimneyville 443 (Cofillion)	84	98	SMOKE GETS IN YOUR EYES	Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357
20	25	I'M STONE IN LOVE WITH YOU	Stylistics (Thom Bell), Avco 4603	54	54	BABY SITTER	Betty Wright (Willie Clark & Clarence Reid for Marlin Prod.), Alston 4614 (Atlantic)	85	—	DAY AND NIGHT	Wackers (Mark Abramson), Elektra 45816
21	27	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond (D. Alfeld & A. Hammond), Mums 76011 (CBS)	55	57	A MAN SIZED JOB	Denise LaSalle (Crajon), Westbound 260 (Chess/Janus)	86	88	LOVIN' YOU, LOVIN' ME	Candi Staton (Rick Hall), Fame 91005 (United Artists)
22	30	OPERATOR (That's Not the Way It Feels)	Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	56	52	POOR BOY	Casey Kelly (Richard Sanford Orshoff), Elektra 45804	87	87	I GUESS I'LL MISS THE MAN	Supremes (Sherlie Matthews & Deke Richards), Motown 1213
23	15	GOOD TIME CHARLIE'S GOT THE BLUES	Danny O'Keefe (Arif Mardin), Signpost 70006 (Atlantic)	57	67	WHAT AM I CRYING FOR	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002	88	90	ANNABELLE	Daniel Boone (Larry Page), Mercury 73339
24	32	CRAZY HORSES	Osmonds (Michael Lloyd & Alan Osmond), MGM 14450	58	58	WHY CAN'T WE BE LOVERS	Holland-Dozier (Holland-Dozier-Holland), Invictus 9125 (Capitol)	89	—	SITTING	Cat Stevens (Paul Samwell-Smith), A&M 1396
25	31	FUNNY FACE	Donna Fargo (Stan Silver), Dot 17429 (Famous)	59	61	WORK TO DO	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 936 (Buddah)	90	91	PIECES OF APRIL	Three Dog Night (Richard Podolor), Dunhill 4331
26	26	ELECTED	Alice Cooper (Bob Ezrin), Warner Bros. 7631	60	71	KEEPER OF THE CASTLE	Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330	91	91	MISTY BLUE	Joe Simon (John Richbourg), Sound Stage 7 1508 (CBS)
27	28	AMERICAN CITY SUITE	Cashman & West (Steve Barri), Dunhill 4324	61	60	I LOVE YOU MORE THAN YOU'LL EVER KNOW	Donny Hathaway (Jerry Wexler & Arif Mardin), Atco 6903	92	92	THE PEOPLE TREE	Sammy Davis Jr. (Mike Curb, Don Costa & Michael Viner), MGM 14426
28	36	CLAIR	Gilbert O'Sullivan (Gordon Mills), Mam 3626 (London)	62	63	NO	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)	93	—	THE WORLD IS A GHETTO	War (Jerry Goldstein), United Artists 50975
29	33	SOMETHING'S WRONG WITH ME	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	63	—	ALIVE	Bee Gees (Bee Gees & Robert Stigwood), Atco 6909 (Atlantic)	94	96	DO YA	Move (Roy Wood & Jeff Lynne), United Artists 50928
30	35	ROCK 'N ROLL SOUL	Grand Funk Railroad (Grand Funk Railroad), Capitol 3363	64	76	ONE NIGHT AFFAIR	Jerry Butler (Jerry Butler/Sam Brown III), Mercury 73335	95	95	CELEBRATION	Tommy James (Tommy James & Bob King), Roulette 7135
31	23	SPACE MAN	Nilsson (Richard Perry), RCA 74-0788	65	69	WEDDING SONG (There Is Love)	Petula Clark (Mike Curb & Don Costa), MGM 14431	96	—	MAMA WEER ALL CRAZEE NOW	Stade (Chas. Chandler for Barn Prod.), Polydor 15053
32	38	ROCKIN' PNEUMONIA—BOOGIE WOOGIE FLU	Johnny Rivers (Johnny Rivers), United Artists 50960	66	66	IF YOU LET ME	Michael Jackson (Corporation), Motown 1207	97	97	SUITE: MAN AND WOMAN	Tony Cole (David Mackay), 20th Century 20001
33	22	I BELIEVE IN MUSIC	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	67	67	WHAT AM I CRYING FOR	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002	98	—	DO IT AGAIN	Steely Dan (Gary Katz), ABC 11338
34	34	BABY DON'T YOU DO IT	The Band (The Band), Capitol 3433	68	68	YOUR MOMMA DON'T DANCE	Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719	99	100	MAMA TOLD ME NOT TO COME	Wilson Pickett (Shapiro-Crawford), Atlantic 2909

**HOT 100 A-Z—(Publisher-Licensed)**

Alive (R.S.O., ASCAP) 63	Corner of the Sky (Jobete/Belwin-Mills, ASCAP) 36	Good Time Charlie's Got the Blues (Cofillion/Road Canon, BMI) 23	I Love You More Than You'll Ever Know (Sea Lark, BMI) 61	Lies (Audiogram, BMI) 48	One Night Affair (Assorted, BMI) 64	Space Man (Blackwood, BMI) 31	Ventura Highway (WB, ASCAP) 18
All the Young Dudes (Moth/Chrysalis, ASCAP) 37	Crazy Horses (Kolob, BMI) 24	Good Time Sally (Stein & Van Stock, ASCAP) 77	I'm Stone in Love With You (Bellboy/Assorted, BMI) 20	Listen to the Music (Blossom Hill, BMI) 16	Operator (That's Not the Way It Feels) (Blendingwell/Wingate, ASCAP) 22	Starting All Over Again (Muscle Shoals Sound, BMI) 41	Walk on Water (Prophet, ASCAP) 51
A Man Sized Job (Ordona/Bridgeport, BMI) 55	Dancing in the Moonlight (Unart, BMI) 71	I Am Woman (Buggerlugs, BMI) 4	If I Could Reach You (Hello There, ASCAP) 11	Living in the Past (Chrysalis, ASCAP) 47	Papa Was a Rollin' Stone (Stone Diamond, BMI) 6	We Can Make It Together (Leeds, ASCAP) 97	Wedding Song (P.D.) (Kolob, BMI) 72
American City Suite (Blendingwell, ASCAP) 27	Day and Night (Warner-Tamerlane/Happidyle, BMI) 85	I Believe in Music (Screen Gems-Columbia/Songpainter, BMI) 33	If You Can Beat Me Rockin' (You Can Have My Chair) (Gold Forever, BMI) 67	Long Dark Road (Kandu Xongs, ASCAP) 47	Pieces of April (Antique/Leeds, ASCAP) 86	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Annabelle (Page Full of Hits, ASCAP) 88	Dialogue (Big Elk, ASCAP) 88	I Can See Clearly Now (Cayman, ASCAP) 1	If You Don't Know Me by Now (Assorted, BMI) 13	Lovin' You Lovin' Me (Fame, BMI) 52	Rock 'n' Roll Soul (Cram Renaff, BMI) 30	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
And You and I (Yessongs, ASCAP) 73	Do It Again (Wingate/Red Giant, ASCAP) 98	I Didn't Know I Loved You (Till I Saw You Rock and Roll) (Leeds, ASCAP) 49	If You Let Me (Jobete/Stonagate, BMI) 13	Love You Just Crossed My Mind (Seven Iron, BMI) 42	Sweet Surrender (Screen Gems-Columbia, BMI) 32	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Angel (Arch, ASCAP) 80	Do Ya (Anne-Rachel/Tiflis Tunes, ASCAP) 94	I Found My Dad (Assorted, BMI) 78	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Sunny Days (C.A.M.-U.S.A., BMI) 43	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Baby Don't You Do It (Jobete, BMI) 34	Elected (In Litigation) 26	I Got a Bag of My Own (Dyanator/Beinda, BMI) 79	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Superstition (Stein & Van Stock/Black Bull, ASCAP) 82	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Baby Sitter (Sherlyn, BMI) 54	I Got a Bag of My Own (Dyanator/Beinda, BMI) 79	I Guess I'll Miss the Man (Jobete/Relwin-Mills, ASCAP) 87	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Sweet Surrender (Screen Gems-Columbia, BMI) 32	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Ben (Jobete, ASCAP) 35	I Guess I'll Miss the Man (Jobete/Relwin-Mills, ASCAP) 87	I'd Love You to Want Me (Kaiser/Famous, ASCAP) 2	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Sunny Days (C.A.M.-U.S.A., BMI) 43	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Burning Love (Columbia, BMI) 19	I'd Love You to Want Me (Kaiser/Famous, ASCAP) 2	Let It Rain (Cofillion/Delbon/Casserole, BMI) 50	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Superstition (Stein & Van Stock/Black Bull, ASCAP) 82	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Celebration (Mandan, BMI) 95	Let It Rain (Cofillion/Delbon/Casserole, BMI) 50	Let It Rain (Cofillion/Delbon/Casserole, BMI) 50	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Sunny Days (C.A.M.-U.S.A., BMI) 43	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Clair (Mam, ASCAP) 28	Let It Rain (Cofillion/Delbon/Casserole, BMI) 50	Let It Rain (Cofillion/Delbon/Casserole, BMI) 50	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Superstition (Stein & Van Stock/Black Bull, ASCAP) 82	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57
Convention '72 (Nik-Nik, ASCAP) 8	Let It Rain (Cofillion/Delbon/Casserole, BMI) 50	Let It Rain (Cofillion/Delbon/Casserole, BMI) 50	Mama Weer All Crazee Now (January, BMI) 99	Mama Weer All Crazee Now (January, BMI) 99	Sunny Days (C.A.M.-U.S.A., BMI) 43	Why Can't We Be Lovers (Gold Story Songs, ASCAP) 75	What Am I Crying For (Lo-Sal, BMI) 57

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

# “MOULDY OLD DOUGH”

**BY  
LIEUTENANT PIGEON**

The single that took Europe by storm has now arrived in the U.S.A. It was a hit in Belgium. Holland. England.

“Mouldy Old Dough” has been #1 on the British charts for the past 3 weeks. Unheard of. The sales now exceed 700,000.

“Mouldy Old Dough” is a hit. By any country’s standards.

So, U.S.A. get ready!

1043

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# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	2	6	★				37	37	16	VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633				★	87	2	DAVID CASSIDY Rock Me Baby Bell 1109			NA
2	1	13					38	42	8	HUMBLE PIE Lost & Found A&M SP 3513			NA	73	75	7	JAMES GANG Passin' Thru ABC ABCX 760			
3	3	50					39	39	23	URIAH HEPP Demons & Wizards Mercury SRM 1-630			NA	74	74	17	CHER Foxy Lady Kapp KRS 5514 (MCA)			
4	4	14					★	50	7	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (CBS)				★	90	12	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA
5	5	13					41	40	20	CARPENTERS A Song for You A&M SP 3511				76	76	10	OTIS REDDING Greatest Hits Atco SD 2-801			NA
6	6	11					42	36	15	JERMAINE JACKSON Jermaine Motown M 752 L			NA	★	—	1	BREAD Guitar Man Elektra EKS 75047			
7	7	7					★	52	3	BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA	78	61	27	RASPBERRIES Capitol SK 11036			NA
★	20	3					44	41	20	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308				79	79	18	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
9	9	15					45	43	22	BOBBY WOMACK Understanding United Artists UAS 5577				80	66	24	ROLLING STONES Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)			
10	8	24					46	45	21	ISLEY BROTHERS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	★	92	6	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA
★	15	6					47	44	14	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)				82	85	5	CHUCK BERRY Golden Decade Chess 2CH-1514			NA
12	12	10					48	47	17	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568				83	78	25	JACKSON 5 Lookin' Through the Windows Motown M 750 L			NA
13	10	11					49	48	18	NILSSON Son of Schmilsson RCA LSP 4717				84	82	36	ALLMAN BROTHERS Eat a Peach Capricorn 2CP 0102 (Warner Bros.)			
14	14	8					★	65	2	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595				85	77	30	CHI-LITES A Lonely Man Brunswick BL 754179			
★	23	5					51	46	18	DONNY OSMOND Too Young MGM SE 4854				86	86	85	CAROLE KING Tapestry Ode SP 77009 (A&M)			
16	11	17					52	32	20	ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776				87	89	12	DANNY O'KEEFE Signpost SP 8408 (Atlantic)			NA
17	17	13					★	99	3	WEST, BRUCE & LAING Why Dontcha Columbia KC 31929			NA	★	110	2	MALO Dos Warner Bros. B-2652			
18	18	12					54	57	8	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Stax/Volt)			NA	89	93	8	ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31625			NA
★	35	3					55	51	27	JETHRO TULL Thick as a Brick Reprise MS 2072				90	94	5	JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA
20	22	8					56	56	24	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				★	118	2	STYLISTICS Round 2 Avco AC 11006			NA
21	16	17					57	59	9	RICHIE HAVENS On Stage Stormy Forest 2SFS 6012 (MGM)				92	88	59	CAT STEVENS Teaser & the Firecat A&M SP 4313			
★	27	5					58	58	21	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	★	116	2	BEE GEES To Whom It May Concern Atco SD 7012			
23	24	6					59	53	28	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216				★	121	2	MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)			NA
★	29	13					60	49	21	ALICE COOPER School's Out Warner Bros. BS 2623				95	98	22	EAGLES Asylum SD 5054 (Atlantic)			
25	13	19					61	55	19	FOUR TOPS Nature Planned It Motown M 748 L			NA	96	97	41	AL GREEN Let's Stay Together Hi SHL 32070 (London)			
26	26	19					62	64	4	DEEP PURPLE Purple Passages Warner Bros. 2LS 2644				97	100	23	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
★	31	6					63	68	6	TEN YEARS AFTER Rock & Roll Music to the World Columbia KC 31779				98	101	6	ERIC CLAPTON The Best of Polydor PD 3503			
28	19	21					64	62	46	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7				99	72	27	FLASH Sovereign ST 11040 (Capitol)			NA
29	21	10					65	54	14	GUESS WHO Live at the Paramount RCA LSP 4779				★	—	1	BARBRA STREISAND Live In Concert At the Forum Columbia KC 31760			
30	25	23					66	63	14	SMOKEY ROBINSON & THE MIRACLES Flying High Together Tamla T 318 L (Motown)			NA	101	102	13	RORY GALLAGHER Live Polydor PD 5513			NA
31	28	27					67	71	5	J. GEILS BAND "Live"—Full House Atlantic SD 7421			NA	102	81	19	HOLLIES Distant Light Epic KE 30958 (CBS)			NA
32	30	15					68	69	11	B.B. KING Guess Who ABC ABCX 759				103	103	13	SHAFT'S BIG SCORE Soundtrack MGM 1 SE 36 ST			
33	33	17					★	—	1	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)				104	83	40	ROBERTA FLACK First Take Atlantic SD 8230			
★	60	2					70	70	9	KINKS Everybody's in Show Biz RCA VPS 6065				105	73	15	RICK SPRINGFIELD Beginnings Capitol SMAS 11047			
35	38	10					★	80	5	CHI-LITES Their Greatest Hits Brunswick BL 754184			NA	106	104	32	HISTORY OF ERIC CLAPTON Atco SD 2-803			
36	34	21												107	67	23	OSMONDS Live MGM 2SE 4826			

# Anita Bryant... Naturally

*So many great songs have  
been written this year...  
Here are some of my favorites.*

*- Anita*

- Alone Again (Naturally)
- Lean on Me
- Day by Day
- Fire and Rain
- Medley:  
Mighty Clouds of Joy  
Put Your Hand in the Hand  
Joy to the World
- What are You Doing the Rest of Your Life?
- That's the Way I Always Heard it Should Be
- The First Time Ever (I Saw Your Face)
- You've Got a Friend
- We've Only Just Begun

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Cassette MC-6513

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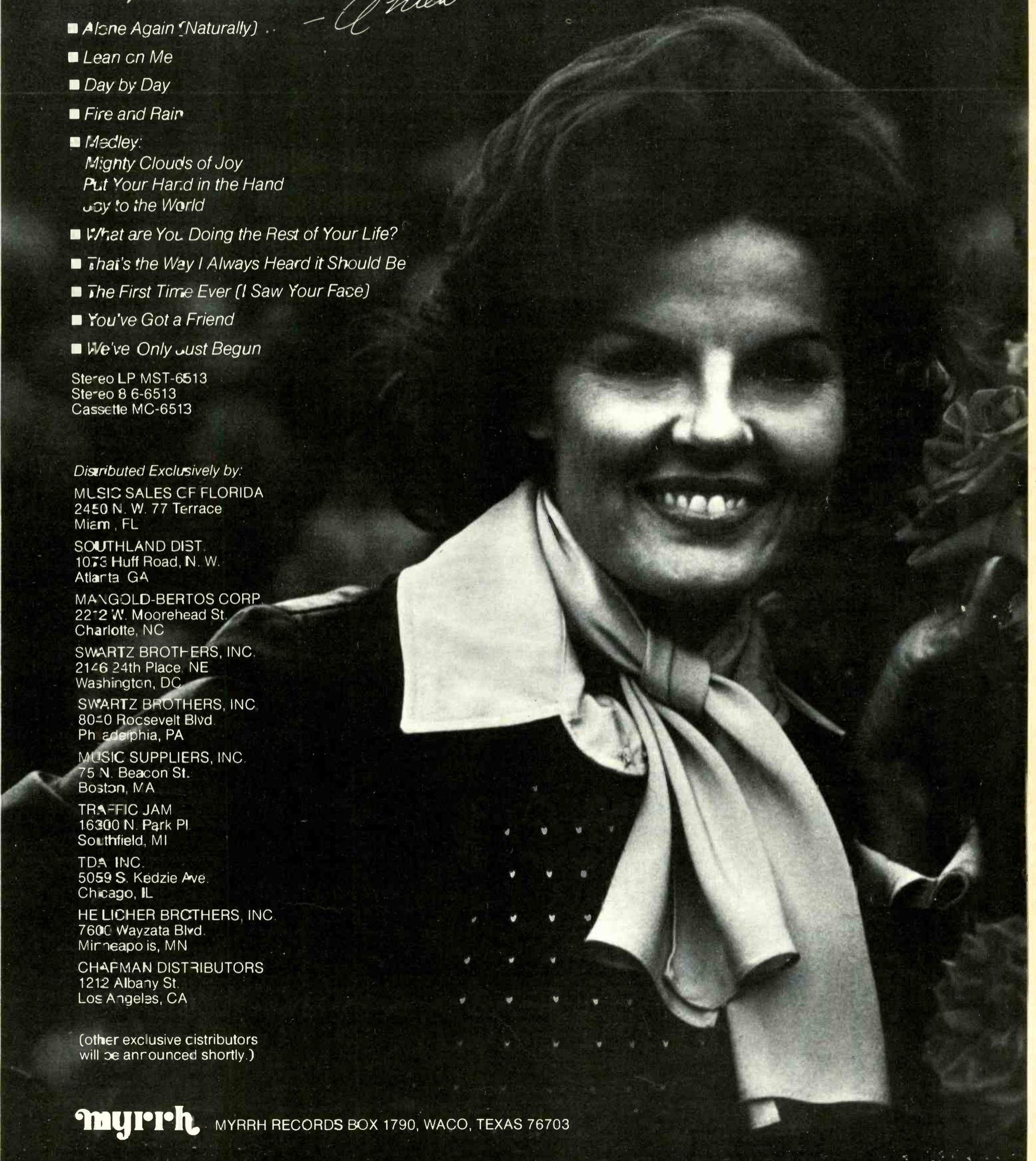
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# TOP LP's & TAPE

POSITION  
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
108	96	58	<b>GODSPELL</b> Original Cast Bell 1102			NA
109	112	8	<b>BLOODROCK</b> Bloodrock Passage Capitol SW 11109			NA
110	109	19	<b>DONNA FARGO</b> Happiest Girl in the Whole U.S.A. Dot DOS 2600 (Famous)			NA
111	91	26	<b>DONNY OSMOND</b> Portrait of Donny MGM SE 4820			NA
112	95	42	<b>BREAD</b> Baby I'm-a Want You Elektra EKS 75015			
113	113	7	<b>TYRANNOSAURUS REX</b> A Beginning A&M SP 3514			
114	107	11	<b>ROY BUCHANAN</b> Polydor PD 5033			NA
115	120	11	<b>VIKKI CARR</b> En Espanol Columbia KC 31470			NA
116	106	38	<b>NEIL YOUNG</b> Harvest Reprise MS 2032			
117	84	20	<b>JAMES BROWN</b> There It Is Polydor PD 5028			
118	123	5	<b>MARK-ALMOND</b> Rising Columbia KC 31917			
119	105	33	<b>GODFATHER</b> Soundtrack Paramount PAS 1003 (Famous)			
120	108	23	<b>ARETHA FRANKLIN/JAMES CLEVELAND</b> Amazing Grace Atlantic SD 2-906			
★	—	1	<b>GORDON LIGHTFOOT</b> Old Dan's Records Reprise MS 2116			
122	117	21	<b>ARGENT</b> All Together Now Epic KE 31556 (CBS)			NA
123	117	4	<b>JOHN MAYALL</b> Moving On Polydor PD 5036			NA
124	119	35	<b>STEVIE WONDER</b> Music of My Mind Tamla T 314 L (Motown)			
125	115	14	<b>ENGELBERT HUMPERDINCK</b> In Time Parrot XPAS 71056 (London)			NA
126	131	4	<b>OSIBISA</b> Heads Decca DL 7-5368 (MCA)			
127	125	7	<b>CHER</b> Superpak, Vol. II United Artists UXS 94			
128	114	11	<b>COMMANDER CODY &amp; HIS LOST PLANET ARMEN</b> Hot Licks, Cold Steel & Truckers Favorites Paramount PAS 6031 (Famous)			NA
129	133	17	<b>FOGHAT</b> Bearsville BR 2077 (Warner Bros.)			
★	—	1	<b>PETER TOWNSHEND</b> Who Came First Decca DL 7-9187 (MCA)			
131	122	11	<b>SONNY &amp; CHER</b> The Two of Us Atco SD 2-804			
132	111	11	<b>GROVER WASHINGTON, JR.</b> All the King's Horses Kudu KU-07 (CTI)			NA
★	—	1	<b>WAR</b> World Is A Ghetto United Artists UAS 5652			
134	124	63	<b>DEREK &amp; THE DOMINOS</b> Layla Atco SD 2-704			
★	166	2	<b>RITA COOLIDGE</b> The Lady's Not for Sale A&M SP 4370			NA
★	—	1	<b>DAVID BOWIE</b> Space Oddity RCA LSP 4813			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
137	138	7	<b>MERLE HAGGARD</b> Best of the Best of Merle Haggard Capitol ST 11082			
★	177	2	<b>LOGGINS &amp; MESSINA</b> Columbia KC 31748			
139	142	5	<b>HOT BUTTER</b> Popcorn Musicor MS 3242			
140	140	7	<b>ALBERT KING</b> I'll Play the Blues for You Stax STS 3009			
141	145	4	<b>CREAM</b> Heavy Cream Polydor PD 3502			NA
142	143	7	<b>DANIEL BOONE</b> Mercury SRM 1-649			
143	135	51	<b>ALICE COOPER</b> Killer Warner Bros. BS 2567			
144	150	6	<b>SAMMY DAVIS, JR.</b> Portrait of Sammy Davis, Jr. MGM SE 4852			
★	181	2	<b>MOTT THE HOOPLE</b> All the Young Dudes Columbia KC 31750			NA
146	139	61	<b>CHEECH &amp; CHONG</b> Ode SP 77010 (A&M)			NA
147	147	10	<b>SAM NEELY</b> Loving You Just Crossed My Mind Capitol ST 11097			NA
148	154	5	<b>BONNIE RAITT</b> Give It Up Warner Bros. BS 2643			
★	199	2	<b>FOUR TOPS</b> Keeper of the Castle Dunhill DSX 50129			NA
150	153	4	<b>JOHN PRINE</b> Diamonds in the Rough Atlantic SD 7240			NA
151	136	14	<b>CHARLEY PRIDE</b> A Sunshiny Day With RCA LSP 4742			NA
152	152	5	<b>JOHN McLAUGHLIN</b> Extrapolation Polydor PD 24-5510			NA
153	132	12	<b>NATIONAL LAMPOON</b> Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA
154	128	34	<b>HUMBLE PIE</b> Smokin' A&M SP 4342			NA
155	148	9	<b>CHI COLTRANE</b> Columbia KC 31275			
★	173	2	<b>IT'S A BEAUTIFUL DAY</b> At Carnegie Hall Columbia KC 31338			NA
157	146	23	<b>JERRY BUTLER</b> Spice of Life Mercury SRM 2-7502			NA
158	134	56	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900			
159	163	7	<b>SLADE</b> Alive Polydor PD 5008			
★	187	3	<b>SAVOY BROWN</b> Lion's Share Parrot XPAS 71057 (London)			NA
161	149	7	<b>ATOMIC ROOSTER</b> Made in England Elektra EKS 75039			
162	162	4	<b>CACTUS</b> 'Ot 'n Sweaty Atco SD 7011			NA
163	164	51	<b>LED ZEPPELIN</b> Atlantic SD 7208			
164	169	5	<b>JOEY HEATHERTON</b> The Joey Heatherton Album MGM SE 4858			NA
165	165	5	<b>JOE WALSH</b> Barnstorm Dunhill DSX 50130			NA
166	167	10	<b>MILLIE JACKSON</b> Spring SPR 5703 (Polydor)			NA
167	170	4	<b>HARRY CHAPIN</b> Sniper and Other Love Songs Elektra EKS 75042			
168	174	6	<b>CASHMAN &amp; WEST</b> A Song or Two Dunhill DSX 50126			
169	130	30	<b>STEPHEN STILLS</b> Manassas Atlantic SD 2-903			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
★	—	1	<b>DAVID BOWIE</b> The Man Who Sold the World RCA LSP 4816			NA
171	155	40	<b>AMERICA</b> Warner Bros. BS 2576			
172	161	44	<b>YES</b> Fragile Atlantic SD 7211			
173	126	28	<b>PROCOL HARUM</b> Live in Concert With the Edmonton Symphony Orchestra A&M SP 4335			
174	158	9	<b>BOZ SCAGGS</b> My Time Columbia KC 31384			
175	175	5	<b>TONY BENNETT</b> All Time Greatest Hits Columbia KE 31494			NA
★	200	2	<b>LYNN ANDERSON</b> Greatest Hits Columbia KC 31641			NA
177	179	3	<b>TAJ MAHAL</b> Recycling the Blues & Other Related Stuff Columbia KC 31605			NA
★	—	1	<b>MILES DAVIS</b> On the Corner Columbia KC 31906			NA
179	160	9	<b>MICHAEL MURPHEY</b> Geronimo's Cadillac A&M SP 4358			
★	—	1	<b>STEVE MILLER BAND</b> Anthology Capitol SVBB 11114			NA
181	172	36	<b>CABARET</b> Soundtrack ABC ABCD 752			
★	—	1	<b>JONATHAN EDWARDS</b> Honky Tonk Stardust Cowboy Atco SD 7015			NA
183	188	4	<b>FAMILY</b> Bandstand United Artists UAS 5644			
184	184	4	<b>PENTANGLE</b> Solomon's Seal Reprise MS 2100			
185	193	3	<b>JOHNNY RIVERS</b> L.A. Reggae United Artists UAS 5650			
186	186	7	<b>VARIOUS ARTISTS</b> Mar Y Sol Atco SD 2-705			
187	189	4	<b>GARY GLITTER</b> Glitter Bell 1108			NA
188	—	5	<b>RAY CONNIFF &amp; THE SINGERS</b> Alone Again (Naturally) Columbia KC 31629			NA
189	194	4	<b>BATDORF &amp; RODNEY</b> Asylum SD 5056 (Atlantic)			NA
190	191	3	<b>BOBBY WHITLOCK</b> Raw Velvet Dunhill DSX 50131			NA
191	198	3	<b>CHUCK BERRY</b> St. Louie to Frisco to Memphis Mercury SRM 2-6501			NA
192	192	3	<b>TERRY KNIGHT &amp; THE PACK</b> Mark, Don & Terry, 1966-1967 ABKCO 4217			NA
193	129	38	<b>DONNY HATHAWAY</b> Live Atco SD 33-386			NA
194	—	1	<b>STEVIE WONDER</b> Talking Book Tamla T 319 L (Motown)			NA
195	195	4	<b>IF</b> Waterfall Metromedia KMD 1057			NA
196	—	1	<b>JOHN ENTWHISTLE</b> Whistle Rhymes Decca DL 7-9190 (MCA)			NA
197	197	5	<b>GENTLE GIANT</b> Three Friends Columbia KC 31649			NA
198	—	1	<b>PERSUASIONS</b> Spread the Word Capitol ST 11101			NA
199	—	1	<b>BULLDOG</b> Decca DL 7-5340 (MCA)			
200	—	1	<b>WAYNE NEWTON</b> Can't You Hear the Song Chelsea CHE 1003 (RCA)			NA

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

NA Indicates not available

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

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	60, 143
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Miles Davis	178
Sammy Davis	144
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John Denver	35
Derek & The Dominos	134
Neil Diamond	26
Doobie Brothers	24
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Carole King	8, 86
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Led Zeppelin	163
Gordon Lightfoot	121
Lobo	81
Loggins & Messina	138
John McLaughlin	152
Taj Mahal	177
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Malo	88
Mar Y Sol	186
Mark-Almond	118
Johnny Mathis	90
John Mayall	123
Melanie	94
Harold Melvin & The Blue Notes	75
Steve Miller	180
Liza Minnelli	20
Van Morrison	37
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JOHN  
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NEW ALBUM.**

Batdorf & Rodney write and play music that's filled with things that remind you of smiles and happy moments.

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**Batdorf and Rodney. On Asylum Records and Tapes.**



**Appearing at:**

November 5 Santa Monica Civic Auditorium, Los Angeles, California  
with Dan Hicks  
November 7-9 My Father's Place, Roslyn, New York  
November 10 Victoria Opera House, Dayton, Ohio  
November 12 The Roanoke-Salem, Civic Center, Salem, Virginia  
with Poco

November 13-14 Felt Forum New York with Poco  
November 18 Fairleigh Dickenson College, Rutherford, New Jersey  
with Flash  
November 25 Coliseum, Los Angeles, California  
November 19 Music Hall Boston with Arlo Guthrie

# RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED

THIS WEEK

78

LAST WEEK

70

## Hot Chart Action

**SUMMER BREEZE**—Seals & Crofts, Warner Bros. (\*10 from 16) . . . duo enters the top 10 for the first time with strong radio action reflected #1 in Cleveland; top 10 in L.A., Philly, Boston, S.F., Baltimore, D.C., N.O., Dallas/Ft. Worth, Milwaukee, Seattle, Minneapolis/St. Paul, Memphis/Nashville, Atlanta, Houston, Providence, Indianapolis, Hartford, Phoenix, Buffalo, Birmingham, Albany, San Diego, Syracuse, Fargo, Des Moines and SLC. Being played in all other markets checked, with the exception of Portland and Omaha, totaling 38 markets on it of the 40 checked. Sales following through in all 21 markets surveyed with top 15 mentions in 20 of those markets. Also riding top 10 on Easy Listening via MOR play and sales action.

**IF YOU DON'T KNOW ME BY NOW**—Harold Melvin & the Blue Notes (Phil. Intl.) (\*13 from 20) . . . disk continues to climb and add top 40 radio; recent addition in S.F., Pittsburgh, Baltimore, Kansas City, Phoenix, Denver, Cincy, Buffalo, Syracuse, Fargo and Des Moines. Missing top 40 play in Chicago, Albany, San Diego and Omaha. Played in all other markets totaling 37 of the 40 checked. Disc #1 on Soul chart. Sales continue to build with top 15 dealer activity in N.Y., L.A., Philly, Detroit, Cleveland, Pittsburgh, Baltimore, D.C., N.O., Miami, Seattle, Minn., Memphis and Houston, with all 21 markets active in sales response.

## Breaking

**WALK ON WATER**—Neil Diamond (Uni) (\*51 from 85) . . . strong spread in top 40 radio action reflected in Philly, Baltimore, D.C., Dallas and Fargo, along with Cleveland, Seattle, Minn., Memphis, Atlanta, Houston, Kansas City, Hartford and Birmingham already on the record. Sales action spreading fast in N.Y., Chicago, Philly, Detroit, S.F., Cleveland, Pittsburgh, Baltimore, D.C., Milwaukee, Minn., Atlanta and Houston with top 15 dealer action in N.O. and Seattle. Activity in 15 of the 21 sales markets checked.

**ALIVE**—Bee Gees (Atco) (\*63 new) . . . consistent top chart winners enter the Hot 100 at #63 as a National Breakout with top 40 radio listings in Philly, Seattle, Memphis/Nashville, Atlanta, Houston, SLC and L.A. (KROQ). Early sales action in all but 2 of 21 sales markets checked.

**RADIO RAMBLINGS** . . . Philly starting to break Krackers' first single "Because of You" a pick at both WIBG and WFIL; Carole King getting play at WKBW (Buffalo), WIFE (Indianapolis), WSGN (Birmingham) on "Been to Canaan" and on her "Come Down Easy" cut from the LP at WPOP (Hartford) and WKBW (Buffalo); Lynn Anderson's country winner "Fool Me" trying to break pop

through WRIT (Milwaukee); the Delbert & Glen "I Received a Letter" starting at WDGY (Minn.) and WPOP (Hartford); Joey Heatherton's "I'm Sorry" broke through KNUZ (Houston); the Blue Ridge Rangers' first "Jambalaya" starting via WKBW (Buffalo) and WNDR (Syracuse); Marjoe's initial "Lo and Behold" happening at KOL and KJR in Seattle and KROQ in L.A.; England's Tony Cole coming with "Suite: Man and Woman" via KLIF in Dallas and KDWB (Minneapolis); Hurricane Smith's "Oh Babe, What Would You Say" a Philly breakout now spreading into KKLW (Detroit); new Rick Springfield "What Would the Children Think" added at KLIF in Dallas.

## Pop

**ELVIS PRESLEY—SEPARATE WAYS/ALWAYS ON MY MIND (2:36/3:37)**

(writers: West-Maingra/Carson-James-Christopher) (Press, BMI/Press/Rose Bridge, BMI) Two ballad sides . . . first one is from the forthcoming documentary film "Elvis on Tour." Follows million seller "Burning Love." RCA 74-0815

**BILL WITHERS—GIFT OF GIVING (2:32)**

(prod: Bill Withers-R. Jackson-J. Cadson-M. Dunlap-B. Blackman) (writer: Withers) (Interior, BMI) Flip: "Let Me in Your Life" (2:39) (Interior, BMI) SUSSEX 241 (Buddah)

**JAMES TAYLOR—DON'T LET ME BE LONELY TONIGHT (2:34)**

(Peter Asher) (writer: Taylor) (Country Road/Blackwood, BMI) His first single for the year, a ballad beauty called from his "One Man Dog" LP. Flip: No info available. WARNER BROS. 7655

**CHI-LITES—WE NEED ORDER (2:48)**

(prod: Eugene Records) (writer: Record-Joseph) (Julio-Brian/Hog, ASCAP) Flip: No info available. BRUNSWICK 55489

**CHUCK BERRY—REELIN' AND ROCKIN' (4:18)**

(prod: Esmond Edwards) (writer: Berry) (Arc, BMI) Followup to his phenomenal No. 1 million seller "My Ding-a-Ling" . . . from the same LP "London Sessions." Flip: "Let's Boogie" (3:13) (Isalee, BMI) CHESS 2136

**GLEN CAMPBELL—ONE LAST TIME (3:14)**

(prod: Jimmy Bowen) (writers: Addrisi, Addrisi) (Blackwood/Addrisi, BMI) The Addrisi Brothers' potent ballad serves as Campbell's most commercial item in some time for top 40, MOR and country. Flip: No info available. CAPITOL 3483

**RADIO ACTION:** KCKN (Kansas City); KMAK (Fresno); WBAP (Ft. Worth); KCKC (San Bernardino)

**MALO—LATIN BUGALOO (2:41)**

(prod: David Robinson) (writers: Zarste-Garcia) (Canterbury, BMI) Their "Suavecito" earlier this year put them in the teens of the Hot 100. This exciting Latin rock swinger has all that potential. Flip: No info available. WARNER BROS. 7677

**RADIO ACTION:** (San Francisco)

**GORDON LIGHTFOOT—THAT SAME OLD OBSESSION (3:42)**

(Lenny Waronker) (writer: Lightfoot) (Moose, CAPAC) Original ballad beauty culled from his new "Old Dan's Records" LP. Flip: "You Are What I Am" (2:35) (Moose, CAPAC) REPRISE 1128

**HOT BUTTER—TEQUILA (1:48)**

(Richard E. Talmadge, Danny Jordan, Steve & Bill Perome & MTL Prod.) (writer: Rio) (JAT, BMI) Clever updating of the Champs' No. 1 of 1958, and a strong followup to Hot 100 Butter's top 10 winner "Popcorn." Flip: "Hot Butter" (2:08) (Artal, ASCAP) MUSICOR 1468

**BOBBY DARIN—Average People (3:40)** (Joe Porter) (writer: Clinton) (Warner Bros./Brown's Mill, ASCAP) MOTOWN 1212

**YOUNGBLOODS—Running Bear (3:52)** (writer: Richardson) (Bil Blioper, BMI) WARNER BROS. 7660

**DELANEY & BONNIE—Sing My Way Home (2:53)** (writer: Bramlett) (prod: Delaney) (Delbon-Cotillion, BMI) ATCO 6904

**MILLS BROTHERS—A Donut and a Dream (2:35)** (prod: Tom Mack) (writer: Parks) (Greenwood, BMI) PARAMOUNT 0181

**JOHN PHILLIPS—Revolution on Vacation (2:36)** (prod: John E.A. Phillips) (writer: Phillips/Alchamy, ASCAP) COLUMBIA 4-45737

**PAT McMAMUS—Keeper of the Horses/Concert (3:58/2:54)** (prod: Al DeLory) (writers: McManus-Pike/McManus) (Serenity/Two Rivers, ASCAP) 20TH CENTURY 2006

**JIM WEATHERLY—Loving You Is Just an Old Habit (2:59)** (prod: Jimmy Bowen) (writer: Weatherly) (Keca, ASCAP) RCA 74-0822

**DANNY HOLIEN—A Song of Thanks Giving (2:30)** (Bill Szymczyk) (writer: Holien) (Fat Mama/Famous, ASCAP) TUMBLEWEED 1009 (Famous)

**NINO TEMPO AND APRIL STEVENS—LOVE STORY (3:09)**

(prod: Jeff Berry & Nino Tempo) (writers: Sigman-Lai) (Famous, ASCAP) The dynamite duo are back in the strong selling bag of "Deep Purple" and "Whispering" with this rhythm treatment of the film theme. Sleeper of the week for top 40 and MOR! Flip: "Hoochy Coochy-Wing Dang Doo" (2:35) (Broadside, BMI/Leigh, ASCAP) A&M 1394

**JOSE FELICIANO—ONE MORE MILE (3:06)**

(prod: Steve Cropper & Jose Feliciano) (writer: James) (Screen Gems-Columbia/Sweet Glory, BMI) This is the commercial rhythm ballad Feliciano needed for a chart return . . . top 40 and MOR. Flip: No info available. RCA 74-0841

**BOXTOPS—SUGAR CREEK WOMAN (2:58)**

(prod: Willie Mitchell) (writer: Walpole) (Rose Bridge, BMI) Group returns to disk with this move to the label, Mitchell producing and a strong rhythm item for top 40. Flip: "It's All Over" (2:34) (Joe, BMI) HI 2228 (London)

**LITTLE JOE AND EL BARRACHO—CHERRY PINK AND APPLE BLOSSOM WHITE (2:55)**

(prod: Tony Scotti) (writers: David-Louiguy) (Chappell, ASCAP) The Latin beat is running high and this strong revival with a new happy flavor could hit it big top 40 and MOR and jukeboxes! A left field winner! Flip: No info available. MGM 14466

**BATDORF AND RODNEY—HOME AGAIN (3:45)**

(prod: Bill Halverson) (writer: Batdorf) (Lafvibers/Walden, ASCAP) Cut from their new hot LP, a top folk, rock ballad a natural for top 40. Flip: No info available. ASYLUM 11012 (Atlantic)

**WILD CHERRY—Show Me Your Badge (2:52)** (prod: Kenneth Hamann) (writer: Parizzi) (Brown Bag, ASCAP) BROWN BAG 900001 (United Artists)

**JERRY TAWNEY—Woman Child (3:03)** (prod: Jerry Fuller) (writer: Tawney) (Lazy Libra, ASCAP) BELL 45-289

**RONNIE ALDRICH & HIS TWO PIANOS—Theme From "Lost Horizon" (3:07)** (prod: Tony D'Amato) (writers: Bacharach-David) (Colgems/New Hidden Valley/J.C., ASCAP) PHASE 4 90015

**DAVE ELLINGSON—Peace Easy Feeling (3:58)** (prod: Jimmy Bowen) (writer: Tempchin) (Jazzbird-Benchmark, ASCAP) BELL 45-278

**DAVE ANTRELL—Lookin' for Love (2:58)** (prod: Jerry Styner) (writer: Antwell) (Amak, ASCAP) AMARET 144 (MGM)

**GOODTHUNDER—Sentries (2:36)** (prod: Paul Al Rothchild) (writers: Hanson-Lindsay-Linville) (Dog Ear, ASCAP) ELEKTRA 45820

**HARLEY HATCHER HIGHWAY—Priscilla (2:31)** (prod: Harley Hatcher) (writers: Beram-Akakelian) (Dotted Lion, ASCAP) MGM/VERVE 10694

**CRAIC NORBACK—Pray for Me (3:32)** (prod: Norback, Schimmel & White) (writers: Norback-Schimmel) (Schimmel-Norback, BMI) COLOR 1001

## Also Recommended

**DR. HOOK & THE MEDICINE SHOW—The Cover of Rolling Stone (2:53)** (prod: Ron Haffkine) (writer: Silverstein) (Evil Eye, BMI) COLUMBIA 4-45732

**LYN COLLINS—Me and My Baby Got Our Own Thing Going (3:15)** (prod: James Brown) (writer: Brown-Collins) (Dynatone/Belinda, BMI) PEOPLE 615 (Polydor)

**HOD & MARC—I'd Love Making Love (4:04)** (prod: Bob Johnston) (writer: David) (Notable, ASCAP) BELL 45-248

**MOMENTS—My Thing (2:55)** (prod: Sylvia) (writer: Robinson) (Gambi, BMI) STANG 5045 (All Platinum)

**RADIO ACTION:** WGIV (Charlotte); KNOK (Dallas)

## Country

**MEL TILLIS & THE STATESIDERS—NEON ROSE (2:18)**

(prod: Jim Vienneau) (writers: Bourke-Barnhill) (Tomake, ASCAP/Brougham Hall, BMI) His "I Ain't Never" put him at No. 1 and the followup, title tune of his new LP is a fine rhythm ballad, with the same potential. Flip: "It's My Love" (And I'm Gonna Give It) (2:25) (Sawgrass, BMI) MGM 14454

**TOM T. HALL—(OLD DOGS-CHILDREN AND WATERMELON VINE (4:09)**

(prod: Jerry Kennedy) (writer: Hall) (Hallnote, BMI) From the "Tom T. Hall Storyteller" LP comes a touching ballad . . . by popular demand while his "More About Jesus" continues to climb the chart. Flip: "Crandleman Whistled" (3:22) (Hallnote, BMI) MERCURY 73346

**RADIO ACTION:** (WPNX Columbus, Ga.)

**DAVE DUDLEY & KAREN O'DONNAN—WE KNOW IT'S OVER (2:37)**

(prod: Jerry Kennedy) (writer: Rogers) (Newkeys, BMI) New duet with a powerful rhythm ballad loaded with play, sales and jukebox potency. Flip: "Gettin' Back Together" (2:18) (Newkeys, BMI) MERCURY 73345

**RADIO ACTION:** WBAP (Ft. Worth); WPNX (Columbus, Ga.)

**STEVE NORMAN & CONNY VAN DYKE—For the Sake of the Children (2:55)** (prod: Ken Mansfield) (McBride) (Berwill/Kirkwood, BMI) BARNABY 5007 (MGM)

**WILLIS BROTHERS—Hey, Lady Godiva (2:48)** (prod: Hilltop Prod) (writer: Silverstein) (Evil Eye, BMI) MGM 14455

**DON GIBSON & SUE THOMPSON—CAUSE I LOVE YOU (2:35)**

(prod: Wesley Rose and Don Gant) (writer: Gibson) (Acuff-Rose, BMI) Flip: "My Tears Don't Show" (2:45) (Acuff-Rose, BMI) HICKORY 1654

**RADIO ACTION:** WBAP (Ft. Worth)

**DOTTIE WEST—IF IT'S ALL RIGHT WITH YOU (2:38)**

(prod: Jerry Bradley) (writers: O'Dell-Henley) (House of Gold, BMI) Flip: "Special Memory" (2:17) (Tree, BMI) RCA 74-0828

**RADIO ACTION:** KCKN (Kansas City); WKDA (Nashville); KFDI (Wichita); WSLC (Roanoke); WPAB (Ft. Worth); WMQM (Memphis)

**BUDDY ALAN—MOVE IT ON OVER (2:08)**

(writer: Williams) (Rose, BMI) The Hank Williams rhythm ballad classic updated in a top Alan reading. Flip: "Magic Man" (2:28) (Blue Book, BMI) CAPITOL 3428

**MAC WISEMAN—Eight More Miles to Louisville (2:49)** (prod: Bob McDill and Allen Reynolds) (writer: Jones) (Hill & Range Songs, BMI) RCA 74-0834

**LYNDA K. LANCE—I've Just Gotta Feel Like a Woman Tonight (3:11)** (prod: Joe Melson) (writer: McBee) (Mamazon, ASCAP) TRIUNE 7202

## Also Recommended

## Soul

## Also Recommended

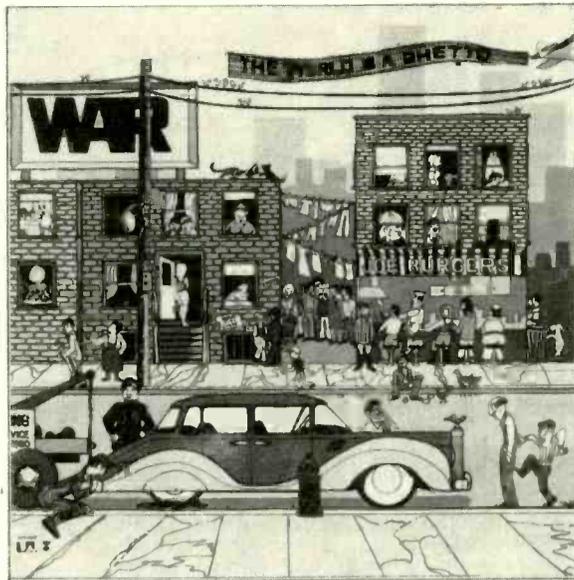
**BILL WITHERS—GIFT OF GIVING (See Pop Pick)**  
**CHI-LITES—WE NEED ORDER (See Pop Pick)**

**MOMENTS—My Thing (See Pop Picks)**

**GARNET MIMMS—Somebody, Someplace (3:10)** (prod: Staff/Lloyd Price Group) (writer: Mitchell) (Muscle Shoals, BMI) GSF 6887

**CORRECTION:**

Please note that "My Woman" by Alex, a pop also recommended in last week's (11/11/72) reviews is on KINGSMARK Records. Our apologies.



LP: UAS 5652 8 Trk: U8462 Cass: K0462

## THE WORLD IS A GHETTO—War—United Artists UAS 5652

The group who gave the term "Afro-rock" its original meaning now forces us to broaden the definition. On their latest, their musical scope is matched only by their abilities to synthesize, organize and relate in the most artistic and commercial sense. Without a doubt, this is the album to etch them into the rock pantheon of supergroups. Every cut is its own reason why. There is not a weak spot to be found, and the strengths are blinding. See the light and know this is a War to which everyone will come.

Cash Box — November 11, 1972



...The new single by the same name.

#50975



# WAR



# TV Producer Injects Studio Tricks in Rock 'Othello'

By NAT FREEDLAND

SANTA FE, N.M.—A new use of rock studio techniques and of rock stars is being made in "Catch My Soul," Jack Good's updated musical movie of "Othello" being filmed here.

The film stars recording artists Richie Havens, Tony Joe White and Lance Le Gault. Delaney & Bonnie make an appearance and Delaney is contributing much of the background scoring. All three of the main singer-actors wrote songs for the movie, generally the numbers they sang themselves. Some of the more Shakespearean lyrics were put in by writer-producer Good, who is best known in the music industry as director of the pioneer rock TV series, "Hullabaloo."

The songs were recorded at an 8-track studio in nearby Albuquerque during the week before the 28-day filming schedule started. Many of the arrangements and melodies were put together right in the

studio in typically casual rock style. A minimum of instrumentation was used.

## Acoustic Guitar Backing

For example, the "Catch My Soul" theme, sung by Le Gault as Iago throughout the film as commentary on his plottings against Havens' Othello and White's Cassio, is backed by only the full-sounding acoustic guitar of White, who wrote the music. A version of the song was cut with a full rhythm section. But everyone concerned agreed that the number sounded more natural with the single guitar.

"We had decided in advance that the film would have absolutely no lip-synching to pre-recorded songs," said Good. "It always looks so phoney, especially when you have a real singer rather than an actor. Another policy decision was that we'd never have somebody singing alone in the desert with an entire orchestra coming in

from empty air. This sort of number is much more believable with just a few instruments."

To go along with these artistic decisions, one crowd number and a Richie Havens song were actually recorded live as the scenes were filmed. Several other vocals were taped live on camera to a playback of the instrumental backing.

"Catch My Soul" is financed by Metromedia Producers and the soundtrack album will be released on Metromedia Records. Details of the publishing rights are being worked out.

Havens, White and Le Gault played on a number of each other's songs and pitched in on the background singing. They felt so at home with the sound that there is now talk of sharing a concert bill. A benefit concert was in fact held at Santa Fe with the threesome plus Delaney & Bonnie. The show raised some \$12,000 for an Indian school building fund.

Local rock musicians appeared in the film playing live and also cut some of the studio tracks. Good's transposition of the Shakespeare story has Othello as a wandering preacher who temporary cleans up a satanic hippie commune until the fiendish Iago turns Othello against his flower-child wife and clean-cut best friend.

The production is budgeted at approximately \$750,000. All actual locations were used, with only one set built.

Good said, "I feel that through the '70's the distinction between recording artist and film performer will continue to blur. The contemporary breed of rock writer-singer is very much attuned to expressing their distinctive individual personalities, which is exactly what much of the best film acting has always been. An advantage of casting rock stars in "Catch My Soul" is that they can do their own singing as well as not having a trained actor's frightened hang-ups about attempting even a modernized-language Shakespeare."

## Dismissal Sought

• Continued from page 3

the concept of "indecent" is so indeterminate that it will force radio announcers to steer far wider of constitutionally protected speech than they otherwise might—and so deprive audiences of their right to protected first-amendment speech.

Until the instant case, Justice Department has followed "extremely liberal, no-prosecution guidelines," thereby tolerating broadcast of material far more "offensive" than the Country Joe recording. The brief quotes Federal Communications Commission's own statements that Justice Department had rarely, if ever, prosecuted under this particular section of the law.

This history of no-prosecutions under the broadcast-obscenity section has convinced the defense of "improper prosecutorial motive on the part of the government," brought in retaliation for Nesci's criticisms of the FBI, the Vietnam War, and his airing of the license numbers of unmarked police radar cars.

## Southern Memphis

• Continued from page 1

One of the original objectives of the meeting was to discuss the controversial return responsibility for Stax-Volt inventory, but that problem had been ameliorated prior to the distributors' midweek meeting.

While no definite plans were made for a followup meeting, all left the meeting with the intent that another get-together would probably come before the Christmas rush.

# Executive Turntable

• Continued from page 4

Angeles. . . . **John Bauer** has joined Northwest Releasing Corp., Seattle, as coordinator for rock and pop concerts. He was previously with the General Entertainment Corp. in Los Angeles and Chicago. . . . **Marc Nathan** has been appointed promotion coordinator for Bearsville Records. He will be responsible for all radio promotion activities. . . . **Janis Schacht** has joined Connie de Nave Public Relations. Headquartered in New York, she will be responsible for all releases, bios and act as creative director for the organization. . . . **Marilyn L. Lanzner** has been appointed to the marketing staff of the CATV equipment and installation operation of CTE Sylvania, Inc. . . . **Ron Roth** has been appointed to the newly created position of production executive at Playboy Productions. His primary responsibility will be to develop and to produce television projects. . . . **Clarence B. Flinn** has been appointed general sales manager for the consumer products division of Motorola, Inc. He will be responsible for all domestic sales and will have reporting to him: **Edward Dodelin**, national field sales manager, **Kenneth Thomson**, major accounts manager, and **Earl Erickson**, manager of sales subsidiaries. . . . **Allison B. Eicher**, veteran Detroit television and video tape production executive, has been named general manager, video tape operations, for Magnetic Video Corp. His appointment is part of the company's plan to create a division to produce and market videocassette programs and duplicating services. . . . Film editor **Steven Fineman** has been appointed to the CMX editorial staff of Teletronics International, Inc.



SUTHERLAND



SYKES



SWIFT



MORRISON

**Marshall & VanCourt**, Oakland, representing northern California, and the **Vantage Corp.**, Washington, representing Oregon, Idaho, Montana and Washington have been named western sales representatives for Acoustic Fiber Sound Systems. . . . **Jack Scott** has been named regional sales manager, consumer products division, Motorola. . . . **Seymour Lipton** has been promoted to manager, cost estimating, at Zenith Radio Corp. and **Gary E. Sutherland** has been named manager, internal auditing, also at Zenith. . . . At Zenith Sales Company, **Phil Sykes** has been named assistant manager, commercial products, and **A. N. Del Vecchio** has been named manager, physical distribution. Sykes was national sales manager for Lowcom Systems, Inc. before joining Zenith. . . . At Motorola, Inc., **David C. Swift**, formerly market promotion manager, has been named manager, audio sales promotion. . . . **William K. Morrison**, vice president, Zenith International, Inc. has moved from Chicago headquarters to Tokyo. In other Zenith International changes, **E.P. Sitar** has been named director of procurement, finished products, **John Murray** has been named director of procurement, components, **H.S. Schauer** has been named director of engineering, **Paul Breibach** has been named director of quality control, and **Sets Kobayashi** is the new administrative director. . . . **Hugh Dallas**, former national promotion director for Philips and Limelight Records, is head of his own chain of independent theaters in southern California. . . . **Don Sundeen**, who was Mercury Records' promotion man in Dallas for All-Tapes, has moved to Los Angeles for Mercury, working out of Record Merchandising. . . . **Thomas Williams** has left the charts department of Billboard where he was associate manager. He will reside in Nashville. . . . **Dale Humphriss** has been appointed director of video tape development for Audio Magnetics Corp. He was formerly director of tape products development and engineering at Memorex Corp. . . . **Lucille C. Ike** has been named manager, royalty/license accounting systems for Capitol Records. Prior to her new position, she was senior accountant for the firm. **Peter Matz**, musical director of the Carol Burnett TV show, has formed Dunes Enterprises as a production company for his scoring activities. . . . **Joy Hall** has been named national country promotion director for Barnaby Records. She has worked with label president **Ken Mansfield** for the past three years. . . . **Steve Greenberg** has been named production director at the 19,500 seat Spectrum in Philadelphia. He was publicity director of the facility for the past three years.

**Jan Basham**, one of the leading record promotion executives on the West Coast, is joining A&M Records, Los Angeles, as regional promotion executive for Southern California. She had been chief of promotion for Record Merchandisers, Los Angeles.

**Stan Lewerke** joins Motown in Los Angeles as director of West Coast regional promotion. He was previously a local promotion man with Eureka Distributors, Los Angeles.

**Bob Cullen**, former executive vice president of Playboy Records and Music, based in Los Angeles, has joined Motown's A&R department in Los Angeles. Details of his exact position will be detailed next week.

# Sales Promotion Co. Supplies 'Q' Demos

• Continued from page 3

plan with the client. On tapes and disks which they do, costs vary according to studio time and other fees.

## Stuffer Promo

The firm also creates dealer loaders for certain clients, such as Packard Bell. They offer a five-pack of 4-channel tapes and a 10-pack of stereo tapes to be given away with the hardware units and to be used in demonstrations. In addition, every holder of a Carte Blanche card this month received with his bill a stuffer ad for a Packard Bell 4-channel unit with tapes and

## Jewel Sells Own 8-Track

SHREVEPORT, La.—Jewel Records is now manufacturing its own 8-track CARtridges, according to president Stan Lewis. The label will market its own cartridges through its present distributor line-up nationwide.

First cartridge release consists of 42 items, but starting the first of January in addition to new releases, Jewel will start releasing older hits from its catalog on cartridge as well. Cassettes of individual albums will be made available where the demand warrants.

# NARM Conclave Committees

• Continued from page 1

Malamud stated: "The independent distributor must perform in a superlative fashion. He must be honestly committed to his function. That is his best survival insurance."

The executive went on: "That philosophy is also applicable to the rackjobber and the retailer."

"We must be realistic . . . competition is keen and performance at each level of the industry is what counts."

Malamud further noted that in today's economy, sentimentality must be thrust aside. Remaining "faithful" to one function does not necessarily pay; and diversification is often the way to prosperity. "Those who survive and prosper are those who have diversified and met head-on the challenges of a changing industry," he said.

## Manufacturers Advisory Committee

Irv Biegel, Bell Records; Bob Fead, A&M Records; Joel Friedman, WEA Distributing Corp.; Rick Frio, MCA

disks prepared by Continental as a bonus.

Continental also worked with Capitol on their recent series of 4-channel matrix disks. "Capitol did them for us," Mynatt said. "We developed the display for them that would be delivered to Packard Bell dealers and now Capitol is offering the product at retail."

The firm also works with Columbia, RCA, Alshire, Ovation and Enoch Light, in all 4-channel modes with each firm doing its own duplicating. With Alshire, Continental put together 20 titles for Toyo. Also included in the selection of discrete tapes for Toyo were five from Capitol, five from Light and 10 from Ovation.

Mynatt is also involved in stereo demo tapes and records, and has produced a number of premium disks and tapes for retail, including the Johnny Mathis Christmas offer on Columbia which is featured in the Safeway and A&P chains nationally. Continental also provides a selection of direct mail disks and tapes, including the four-volume Greatest Rock and Roll Hits advertised nationally on television.

The firm is currently working out programs with two other major software firms, one of which has hired a "major rock group" according to Mynatt to appear on the tape.

Records, Inc.; Herb Goldfarb, London Records; Mort Hoffman, RCA Records; Philip Jones, Motown Record Corp.; Michael Lipton, United Artists Records; Bruce Lundvall, Columbia Records; Brown Meggs, Capitol Records, Inc.; Lou Simon, Mercury Record Productions, Inc.; Joseph Fields, Buddah Records.

## Rackjobbers Advisory Committee

Louis Laventhal, ABC Record & Tape Sales; Albert Hyman, Almor Playtime Co.; David Press, D & H Distributing Co.; James Schwartz, District Records, Inc.; John Kaplan, Handleman Co.; Jay Jacobs, Knox Record Rack Co.; David Lieberman, Lieberman Enterprises; Amos Heilicher, J.L. Marsh Co.; Norman Hausfater, Musical Isle of America; Jesse Selter, NMC Corp.; Louis Kwiker, Transcontinental Music Corp.

## Distributors Advisory Committee

Harry Apostoleris, Chairman, Alpha Distributing Corp.; Hutch Carlock, Music City Record Dist.; Seymour Greenspan, Summit Distributors; Dan Heilicher, Heilicher Brothers; Ernest Leaner, United Record Distributors; Eugene Silverman, Merit Music Distributors; Sheldon Tirk, Midwest, Ltd.

## Retailers Advisory Committee

David Rothfeld, Chairman, Korvettes; Barrie Bergman, The Record Bar; John Cohen, Disc Records Company; Merrill Rose, Rose Record Shops; Jerry Smith, Parkview Gem, Inc.; Russell Solomon, Tower Records.

# Soul Sauce

**BEST NEW SINGLE OF THE WEEK:**  
**"TODAY I STARTED LOVING YOU AGAIN"**  
**BETTIE SWANN**  
 (ATLANTIC)

**BEST NEW ALBUM OF THE WEEK:**  
**"THE SUPREMES"**  
 (MOTOWN)

By JULIAN COLEMAN

Jerry Butler, Mercury recording artist has named Calvin Carter to supervise the activities of the Chappell Music/Jerry Butler Writers Workshop in Chicago. Working directly with Butler, Carter's duties will include acting as liaison for the workshop with artists, independent producers and record companies, plus heading all record production for Jerry Butler Productions, Inc. . . . Singer Lou Rawls has been commended by Congressman Walter Fauntroy for appearance at the District of Columbia jail October 19 in the wake of the prison riot there three weeks ago.

**BITS 'N' PIECES**

Curtis Mayfield, makes a special guest appearance on the Flip Wilson Show taping the program between Nov. 27-Dec. 1, while he is in New York for a concert at the Academy of Music. The "Super

Fly" composer will appear on the new ABC-TV "In Concert" series Nov. 24. . . . New People's Choice "Let Me Do My Thing" on Phil-L.A. of Soul. . . . Bobbi Silver who's handling promotion for the label will be trying to bring this one home. . . . Roland Bynun, program director at radio station KGFJ, Los Angeles, hosted the half-hour special, titled "We've Only Just Begun," on NBC-TV shown Sunday Nov. 12th. . . . Singer Carla Thomas, who now heads her own production company, teams up with "Whispers" producer, Ron Carson, to produce the "Sophisticates." The group's first release, "Can't Move No Mountain," will be on the Chess/Janus label.

Joe Tex's "King Thaddeus" on Dial starting to break good in some major markets. . . . "Me, I Can't Cope" held over at Huntington Hartford Theatre, in Los Angeles, through Christmas Eve. . . . New Soul station in Tulsa, Okla., KXOJ.

**TOO HOT TO HOLD**  
**Moonglows**, "When I'm With You"; **Soul Searchers**, "It's All In Your Mind"; **Society's Bag**, "Let It Crawl"; **The Ultimate Truth**, "Hooked On Love"; **Detroit Emeralds**, "Feel the Need"; **Limmie and**

**the Family Cookin**, "You Can Do Magic"; **Garland Green**, "Love Is What We Came Here For." . . . Pop record likely to cross over to soul: "Do It Again" by **Steely Dan** on ABC/Dunhill, already a perk of action at KNOX, Dallas, Texas. Write Soul Sauce.



**TOWER RECORDS**—Sunset Blvd. in Hollywood, Calif. welcomes Grady Tate and the release of his new Janus Album, "She Is My Lady." Shown here (l. to r.) Don Graham, (Chess/Janus), Don Newkirk, (Salesman, Record Merchandising), Grady Tate and Charlie Shaw, (Manager, Tower Records).

Billboard SPECIAL SURVEY for Week Ending 11/18/72

## 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
1	4	<b>IF YOU DON'T KNOW ME BY NOW</b> Harold Melvin & the Blue Notes, Phil International 73520 (CBS) (Assorted, BMI)	6
2	1	<b>I'LL BE AROUND</b> Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	14
3	5	<b>ONE LIFE TO LIVE</b> Manhattans, Deluxe 139 (Starday/King) (Fort Knox/Natlattinam, BMI)	12
4	6	<b>A MAN SIZED JOB</b> Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	7
5	9	<b>I'M STONE IN LOVE WITH YOU</b> Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	6
6	7	<b>BABY SITTER</b> Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	9
7	8	<b>PAPA WAS A ROLLING STONE</b> Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	6
8	20	<b>YOU OUGHT TO BE WITH ME</b> Al Green, Hi 2227 (London) (Jec/Green, BMI)	3
9	2	<b>FREDDIE'S DEAD</b> (Theme From "Superfly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	15
10	10	<b>WHY CAN'T WE BE LOVERS</b> Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	11
11	21	<b>MR. &amp; MRS. JONES</b> Billy Paul, Philadelphia International 73517 (CBS) (Assorted, BMI)	4
12	3	<b>WOMAN DON'T GO ASTRAY</b> King Floyd, Chimneyville 443 (Cotillion) (Malaco/Roffignac, BMI)	13
13	14	<b>SLOW MOTION, Part 1</b> Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	11
14	16	<b>STOP DOGGIN' ME</b> Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	9
15	34	<b>WORK TO DO</b> Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	3
16	11	<b>USE ME</b> Bill Withers, Sussex 241 (Buddah) (Curtom, BMI)	12
17	18	<b>DEDICATED TO THE ONE I LOVE</b> Temprees, We Produce 1808 (Stax/Volt) (Trousdale, BMI)	9
18	22	<b>IF YOU LET ME</b> Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	10
19	24	<b>I FOUND MY DAD</b> Joe Simon, Spring 130 (Polydor) (Assorted, BMI)	2
20	28	<b>MAMA TOLD ME NOT TO COME</b> Wilson Pickett, Atlantic 2909 (January, BMI)	2
21	30	<b>CORNER OF THE SKY</b> Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	2
22	26	<b>I LOVE YOU MORE THAN YOU'LL EVER KNOW</b> Donny Hathaway, Atco 6903 (Sea Lark, BMI)	5
23	23	<b>THAT'S HOW LOVE GOES</b> Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	8
24	12	<b>EVERYBODY PLAYS THE FOOL</b> Main Ingredient, RCA 74-0731 (Giant Enterprises, BMI)	19
25	27	<b>THEME FROM "THE MEN"</b> Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	6

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	13	<b>BEN</b> Michael Jackson, Motown 1207 (Jobete, BMI)	14
27	15	<b>GOOD FOOT, Part 1</b> James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	15
28	25	<b>A LONELY MAN</b> Chi-Lites, Brunswick 554B2 (Julio-Brian, BMI)	8
29	29	<b>GUILTY</b> Al Green, Bell 45-258 (Toasted/Screen Gems-Columbia, BMI)	9
30	31	<b>PEACE IN THE VALLEY</b> Persuaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	6
31	19	<b>SLAUGHTER</b> (Theme From "Slaughter") Billy Preston, A&M 1380 (Irving/Web, BMI)	10
32	32	<b>IF YOU HAD A CHANGE IN MIND</b> Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	4
33	40	<b>TRYING TO LIVE MY LIFE WITHOUT YOU</b> Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	3
34	37	<b>IT AIN'T NO USE</b> Z.Z. Hill, Mankind 12015 (Nashboro) (Williams/Excellorec, BMI)	3
35	46	<b>ONE NIGHT AFFAIR</b> Jerry Butler, Mercury 73335 (Assorted, BMI)	2
36	36	<b>BEGGIN' IS HARD TO DO</b> Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	4
37	38	<b>LOVE JONES</b> Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Seboms, BMI)	4
38	39	<b>I CAN SEE CLEARLY NOW</b> Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	5
39	44	<b>WHY CAN'T WE LIVE TOGETHER</b> Timmy Thomas, Glades 1703 (Sherlyn, BMI)	2
40	41	<b>MAY THE BEST MAN WIN</b> Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	9
41	43	<b>TIME</b> Jackie Moore, Atlantic 2830 (Walden, ASCAP)	3
42	17	<b>FOOL'S PARADISE</b> Sylvers, Pride 1001 (MGM) (Lion's Tracks, BMI)	12
43	50	<b>JUST AS LONG AS WE'RE IN LOVE</b> Dells, Cadet 5694 (Chess/Janus) (Chappell/Butler, ASCAP)	2
44	—	<b>KEEPER OF THE CASTLE</b> Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	1
45	—	<b>992 ARGUMENTS</b> O'Jays, Phil. Int'l. 3522 (CBS) (Assorted, BMI)	1
46	—	<b>I GOT A BAG OF MY OWN</b> James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	1
47	47	<b>MISTY BLUE</b> Joe Simon, Sound Stage 7 71508 (CBS) (Taimont, BMI)	5
48	—	<b>ON AND OFF, Part 1</b> Anacostia, Columbia 4-45685 (McCoy, BMI)	3
49	—	<b>LOVIN' YOU, LOVIN' ME</b> Candi Staton, Fame 91005 (United Artists) (Fame, BMI)	1
50	—	<b>IT'S TOO LATE</b> Rueben Bell, Deluxe 140 (Starday/King) (Screen Gems-Columbia, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 11/18/72

## 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
1	1	<b>SUPERFLY</b> Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	6
2	2	<b>ALL DIRECTIONS</b> Temptations, Gordy G 962 L (Motown)	6
3	3	<b>I'M STILL IN LOVE WITH YOU</b> Al Green, Hi XSHL 32074 (London)	4
4	4	<b>I MISS YOU</b> Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	6
5	5	<b>IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT</b> Luther Ingram, Koko KOS 2202 (Stax/Volt)	6
6	11	<b>GREATEST HITS</b> Chi-Lites, Brunswick BL 754184	5
7	7	<b>STILL BILL</b> Bill Withers, Sussex SXBS 7014 (Buddah)	6
8	6	<b>BACK STABBERS</b> O'Jays, Philadelphia International KZ 31712 (CBS)	6
9	9	<b>BEN</b> Michael Jackson, Motown M 755 L	6
10	13	<b>BITTER SWEET</b> Main Ingredient, RCA LSP 4677	6
11	8	<b>NATURE PLANNED IT</b> 4 Tops, Motown M 748 L	6
12	14	<b>GREATEST HITS ON EARTH</b> 5th Dimension, Bell 1106	6
13	10	<b>JERMAINE</b> Jermaine Jackson, Motown M 752 L	6
14	15	<b>I'LL PLAY THE BLUES FOR YOU</b> Albert King, Stax STS 3009	6
15	17	<b>LONDON SESSIONS</b> Chuck Berry, Chess CH 6002	6
16	23	<b>ROUND II</b> Stylistics, Avco AC 11006	3
17	16	<b>BROTHER, BROTHER, BROTHER</b> Isley Brothers, T-Neck TNS 3009 (Buddah)	6
18	12	<b>CORNELIUS BROTHERS &amp; SISTER ROSE</b> United Artists UAS 5568	6
19	19	<b>UNDERSTANDING</b> Bobby Womack, United Artists UAS 5577	6
20	20	<b>ROBERTA FLACK &amp; DONNY HATHAWAY</b> Atlantic SD 7216	6
21	22	<b>BUMP CITY</b> Tower of Power, Warner Bros. BS 2616	6
22	18	<b>A LONELY MAN</b> Chi-Lites, Brunswick BL 75479	6
23	21	<b>GUESS WHO</b> B.B. King, ABC ABCX 759	6
24	26	<b>DONNY HATHAWAY LIVE</b> Atco SD 33-386	3

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
25	24	<b>AMAZING GRACE</b> Aretha Franklin/James Cleveland, Atlantic SD 2-906	6
26	31	<b>I CAN SEE CLEARLY NOW</b> Johnny Nash, Epic KE 31607 (CBS)	6
27	29	<b>LOOKIN' THROUGH THE WINDOWS</b> Jackson 5, Motown M 750 L	6
28	27	<b>CARLOS SANTANA &amp; BUDDY MILES LIVE</b> Columbia KC 31308	6
29	30	<b>FIRST TAKE</b> Roberta Flack, Atlantic SD 8230	6
30	32	<b>LOVEMEN</b> Temprees, We Produce XPX 1901 (Stax/Volt)	6
31	41	<b>CARAVANSERAI</b> Santana, Columbia KC 31610	2
32	28	<b>MUSIC OF MY MIND</b> Stevie Wonder, Tamla T 314 L (Motown)	6
33	35	<b>MUSIC IS THE MESSAGE</b> Kool & the Gang, De-Lite DE 2011	6
34	36	<b>THE BEST OF OTIS REDDING</b> Atco SD 2-801	6
35	34	<b>SPICE OF LIFE</b> Jerry Butler, Mercury SRM 2-7502	6
36	33	<b>LET'S STAY TOGETHER</b> Al Green, Hi SHL 32070 (London)	6
37	25	<b>ALL THE KING'S HORSES</b> Grover Washington, Jr., Kudu KU 07 (CTI)	6
38	42	<b>HEADS</b> Osibisa, Decca DL 7-5368 (MCA)	5
39	—	<b>KEEPER OF THE CASTLE</b> Four Tops, ABC/Dunhill DSX 450129	1
40	37	<b>THERE IT IS</b> James Brown, Polydor PD 5028	6
41	—	<b>SWEET AS FUNK CAN BE</b> Dells, Cadet CA 50021 (Chess/Janus)	1
42	40	<b>SPREAD THE WORD</b> Persuasions, Capitol ST 111D1	6
43	—	<b>THE WORLD IS A GHETTO</b> War, United Artists UAS 5652	1
44	43	<b>CHICAGO V</b> Chicago, Columbia KC 31102	6
45	45	<b>AL GREEN</b> Bell 6076	6
46	44	<b>THINK (About It)</b> Lyn Collins, People PE 5602 (Polydor)	6
47	47	<b>A MILLION TO ONE</b> Manhattans, Deluxe 12004 (Starday-King)	2
48	46	<b>PEOPLE—HOLD ON</b> Eddie Kendricks, Tamla T 315 L (Motown)	4
49	39	<b>FLYING HIGH TOGETHER</b> Smokey Robinson & the Miracles, Tamla T 318 L (Motown)	6
50	50	<b>SHAFT</b> Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	6

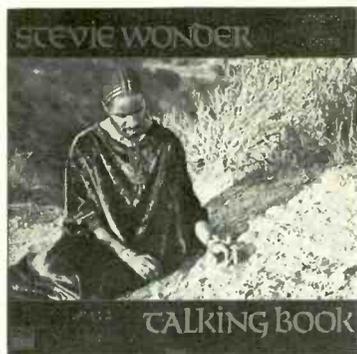
# Billboard Album Reviews

NOVEMBER 18, 1972



**POP**  
**THE SUPREMES**  
Motown M756L

A new Supremes album is always a treat and with producer Jim Webb the trio sounds transmogrification makes this entry a double delight. The Supremes add something special to the Bobby Lewis classics "Tossin' and Turnin'," "Now Listen to '5:30 Plane," "Paradise" or "I Guess I'll Miss the Man" (a single from the Broadway musical Pippin). Webb joins in on "Once in the Morning" another attractive number with folksy arrangement. Simply supreme.



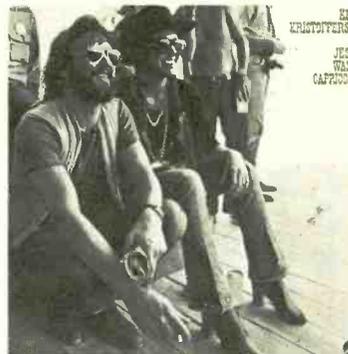
**POP**  
**STEVIE WONDER**  
Talking Book.  
The sheer Tamla T319L

Stevie Wonder has another winner here as the multi-talented artist ranges wide with top-notch material all written or co-written by Stevie. "Superstition" his latest single is included while other fine numbers are "I Believe (When I Fall in Love It Will Be Forever)," "Maybe Your Baby."



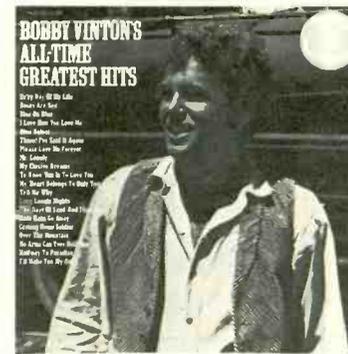
**POP**  
**DAVID BOWIE**  
The Man Who Sold the World.  
RCA LSP 4816

One sure sign of having "made it" is the immediate re-release of product that had been previously relegated to department store bargain bins. So as Bowie's star ascends in the west we see the rebirth of "The Man Who Sold the World" new label, new graphics but the same darkly brooding magical music. Such songs as "The Width of a Circle," "Saviour Machine" and "The Supermen" do quite a bit of talking indeed.



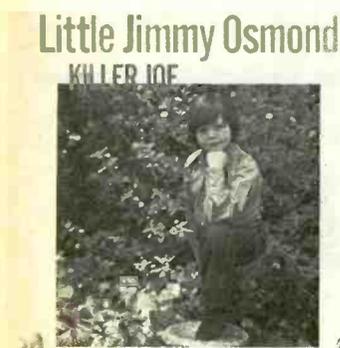
**POP**  
**KRIS KRISTOFFERSON**  
Jesus Was a Capricorn.  
Monument (CBS) KZ 31909

Teaming up with Rita Coolidge on some of the cuts, Kris Kristofferson has achieved an album at once commendable for his deft musical and lyrical touches and the understandable sales impact it will have. Dealers should play up the Coolidge-Kristofferson combination. Best cuts: The hit single "Jesus Was a Capricorn," the suitable "Out of Mind, Out of Sight," and "Nobody Wins."



**POP**  
**BOBBY VINTON'S ALL-TIME GREATEST HITS**  
Melanie's Epic (CBS) (2 LP's) KEG 31487

All of Vinton's all-time hits at a special low price for a two-record set spells heavy sales potential! They're all here from "Mr. Lonely," to "Roses Are Red," "Blue on Blue," "There I've Said It Again," "Blue Velvet," and "My Elusive Dreams." A must package for collectors and fans.



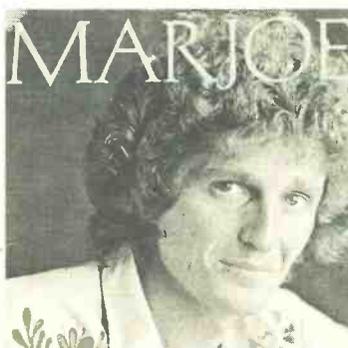
**POP**  
**LITTLE JIMMY OSMOND**  
Killer Joe.  
MGM SE 4855

The youngest of the Osmonds proved himself a heavy chart winner earlier this year with his "Long Haired Lover From Liverpool," included in this debut solo package. Along with that hit, he rocks "Killer Joe," "Tweedlee Dee," and "Let Me Be Your Teddy Bear" for all their worth! His emotion packed sensitive readings of "Mama'd Know What to Do," and "Mother of Mine," are truly exceptional for his young years.



**POP**  
**DELLS**  
Sweet as Funk Can Be.  
Cadet CA 50021

The ever popular sounds of the Dells come through once more with delightful blend of smooth and soulful tunes delivered in their own unique style. Best bets on the entry include "When You're Alone," "Windy City Soul" and "Do What You Gotta Do Babe." Their latest single "Just as Long as We're in Love" is here.



**POP**  
**MARJOE**  
Bad But Not Evil.  
Chelsea (RCA) CHE 1005

The hot film star invades the record business with this debut package for Chelsea and he's off to a flying start with such numbers as Bob Dylan's "Lo and Behold," which is already making noise as a single. Other highlight cuts include the opener, "Hoe-Bus," "Glory Glory Hallelujah," Dylan's "I Shall Be Released," and "Faith Healing Remedy." Strong debut.



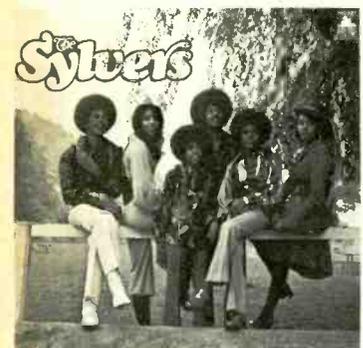
**POP**  
**EARTH, WIND AND FIRE**  
Last Days and Time.  
Columbia KC 31702

Earth, Wind & Fire dynamic soul-rock style is the main ingredients in their first LP for Columbia. The group lends extra spark to Pete Seeger's classics "Where Have All the Flowers Gone" as well as great harmonies on David Gates' "Make It With You," "Time Is on Our Side," "Power" and "Remember the Children" all the group's compositions are strong with good musical tightness.



**POP**  
**MAE WEST**  
Great Balls of Fire.  
MGM SE 4869

With nostalgia running high, and her TV popularity, this unique and delightful package is well timed and loaded with commercial possibilities. The classic Miss West proves she is very much "today" as she wails through such rock greats as "Rock Around the Clock," "Whole Lot of Shakin'," and "Light My Fire," as well as the title tune. Her treatment of "After the Lights Go Down Low," and "Happy Birthday Sweet Sixteen" have singles chart potential.



**SOUL**  
**SYLVERS**  
Pride (MGM) PRD 0007

Based upon their performances in this debut LP The Sylvers deserve much attention, pop as well as soul. Strong clear vocal and flexibility are their strengths, as they sing "Only One Can Win," "I Know Myself" and "Fool Paradise." The family turns in exceptional treatment of "Wish That I Could Talk to You" their latest single. Jerry Butler and Keg Johnson produced.



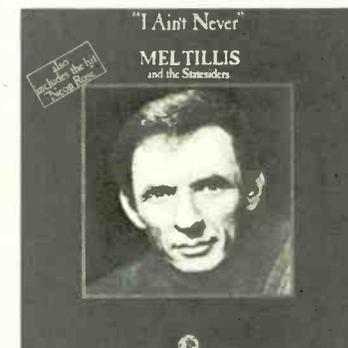
**SOUNDTRACK**  
**MARJOE**  
Warner Bros. BS 2667

By now there is no necessity of introduction to the scenario of Marjoe Gortner's past history. That in itself is rather incredible as his life could not have been better plotted by Hollywood's most eloquent script writers. Listening to this album is a chilling experience a confessional of a man who was marrying people at four years old and saving souls while other children were saving baseball cards.



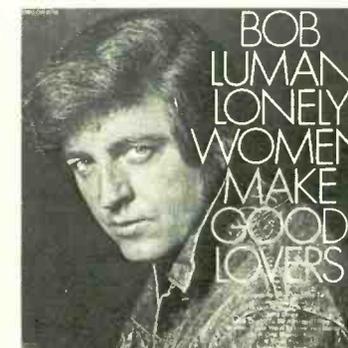
**COUNTRY**  
**PORTER WAGONER**  
Experience.  
RCA LSP 4810

One can always be assured of a potpourri of solid country entertainment in a Porter Wagoner package. Here, he presents songs with honky-tonk flavor and touching love ballads. The dealer should tie in displays with Wagoner's TV show if it's in their markets. Best cuts include "I've Got Work to Do," "Where Does Love Go" and "I'd Leave It All to Be With You."



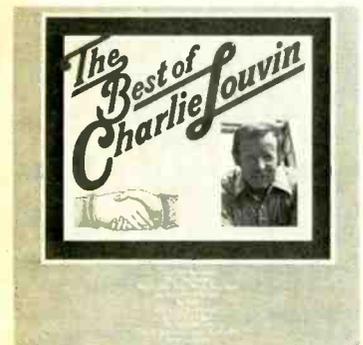
**COUNTRY**  
**MEL TILLIS & THE STATESIDERS**  
I Ain't Never.  
MGM SE 4870

Tillis single, "I Ain't Never" took him right to the No. 1 spot on the chart, and will now serve as a potent selling ingredient for this dynamite package. Also featured are top cuts such as "One More Time," "It's My Love," "I Keep Looking Back," and the new single, "Neon Rose."



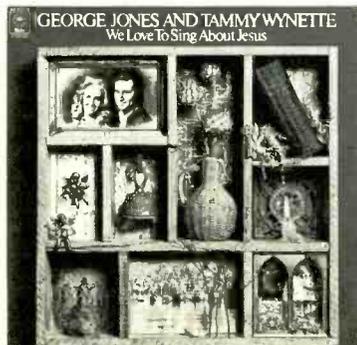
**COUNTRY**  
**BOB LUMAN**  
Lonely Women Make Good Lovers.  
Epic (CBS) KE 31746

Bob Luman paid his dues a long time ago, but this fact is now being realized on a wider and wider public scale. In better voice than ever, he packs punch into every tune. Best cuts: "Someone to Give My Love To," "Woman, I Just Want to Love You More," "Easy Lovin'," and the title tune.



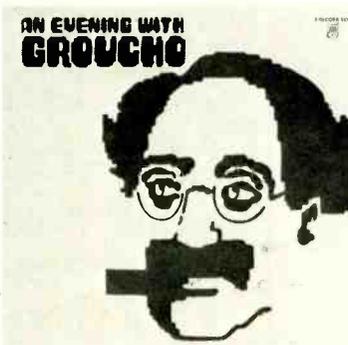
**COUNTRY**  
**THE BEST OF CHARLIE LOUVIN**  
Capitol ST 11112

Louvin's proven hits over the years are all included in this strong collector's item. From "I Don't Love You Anymore," "See the Big Man Cry," to "Think I'll Go Somewhere and Cry Myself to Sleep" and "What Are Those Things." Exceptional Louvin performances.



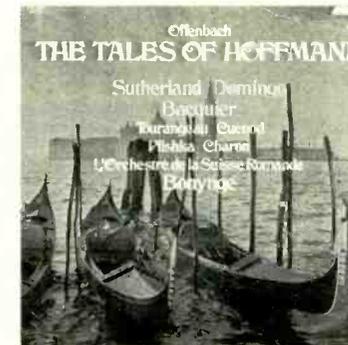
**GOSPEL**  
**GEORGE JONES & TAMMY WYNETTE**  
We Love to Sing About Jesus.  
Epic (CBS) KE 31719

A powerful package of good gospel songs by two of the leading country artists in the field—George Jones and Tammy Wynette who're giants as individuals and as a duo. Dealers should note that this LP will have country sales. Best cuts: "Me and Jesus," "Let's All Go Down to the River," and "Show Him That You Love Him."



**COMEDY**  
**GROUCHO MARX**  
An Evening With Grocho.  
(A&M (2 LPs) SP 3515

The collective humor of those madcap Marx Brothers served to illuminate this country during the greater part of the past four decades. The last two years bringing a fervent revival of Marx Bros. movies and memorabilia. Grocho, replete with his relevant irreverence well in tow, recently embarked on a series of one man concerts and he is once again a whole new generation's darling. The Carnegie Hall show is transcribed here.



**CLASSICAL**  
**OFFENBACH—TALES OF HOFFMANN**  
Sutherland/Domingo/  
Bacquier/Bonyne.  
London OSA 13106 (S)

Joan Sutherland, one of the superstars of the operatic field, leads a highly capable cast through this delightful version of "The Tales of Hoffmann." Miss Sutherland's ability to interpret and capture all of the Offenbach moods and lyricism makes this album another classical standard for Miss Sutherland and her conductor husband Richard Bonyne.



**CLASSICAL**  
**OFFENBACH—TALES OF HOFFMANN**  
Sills/Treigle/Burrows/  
Castel/Rudel.  
ABC ATS 20014/3

A sparkling performance by a top-notch cast, headed by Beverly Sills. The dramatic and technical skills of Miss Sills are proven once again as she magnificently portrays Hoffmann's four heroines Olympia, Giulietta, Antonia, and Stella. Jules Rudel conducting the London Symphony Orchestra gives brilliant support to this winning release.

# ACTION

Records

## NATIONAL BREAKOUTS

### SINGLES

"ALIVE" ..... Bee Gees (R.S.O., ASCAP) Atco 6909

### ALBUMS

MOODY BLUES ..... Seventh Sojourn, Threshold THS 7 (London)  
 BREAD ..... Guitar Man, Elektra EES 75047  
 BARBRA STREISAND ..... Live In Concert At The Forum, Columbia KC 31760  
 GORDON LIGHTFOOT ..... Old Dan's Records, Reprise MS 2116

## REGIONAL BREAKOUTS

### SINGLES

There Are No Regional Breakouts This Week.

### ALBUMS

There Are No Regional Breakouts This Week.

## Bubbling Under The HOT 100

101. ONEY ..... Johnny Cash, Columbia 4-45660
102. FOOL ME ..... Lynn Anderson, Columbia 4-45692
103. ONE LIFE TO LIVE ..... Manhattans, De-Luxe 139 (Starday/King)
104. PEACE IN THE VALLEY ..... Persuaders, Win Or Lose 225 (Cotillion)
105. I GOT A THING ABOUT YOU BABY ..... Billy Lee Riley, Entrance 7508 (CBS)
106. TRAGEDY ..... Argent, Epic 5-10919 (CBS)
107. WALK ON IN ..... Lou Rawls, MGM 14428
108. THERE ARE TOO MANY SAVIOURS ON MY CROSS ..... Richard Harris, Dunhill 4322
109. ROBERTA ..... Bones, Signpost 70008 (Atlantic)
110. FEEL THE NEED IN ME ..... Detroit Emeralds, Westbound 209 (Chess/Janus)
111. HAD ENOUGH ..... James Gang, ABC 11336
112. WONDER GIRL ..... Sparks, Bearsville 0006 (Warner Bros.)
113. EVERYBODY LOVES A LOVE SONG ..... Mac Davis, Columbia 4-45727
114. SO FAR AWAY ..... Crusaders, Blue Thumb 217 (Famous)
115. ROCKY MOUNTAIN HIGH ..... John Denver, RCA 74-0829
116. OH BABE WHAT WOULD YOU SAY ..... Hurricane Smith, Capitol 3383
117. GIRL YOU'RE ALRIGHT ..... Undisputed Truth, Gordy 7122 (Motown)
118. DON'T MISUNDERSTAND ..... O.C. Smith, Columbia 4-45655

## Bubbling Under The TOP LP'S

201. LOUDON WAINWRIGHT III ..... Columbia KC 31462
202. TIM WEISBERG ..... Hurtwood Edge, A&M SP 4352
203. GLEN CAMPBELL ..... Glen Travis Campbell, Capitol SW 11117
204. LANI HALL ..... Sunrise Lady, A&M SP 4359
205. JACK BRUCE ..... Best of, Polydor PD 3505
206. JOHN McLAUGHLIN ..... Devotion, Douglas 31568 (CBS)
207. MARJOE ..... Soundtrack, Warner Bros. BS 2667
208. GINGER BAKER'S BEST ..... Polydor PD 3504
209. B.J. THOMAS ..... Country, Scepter SPS 5108
210. FIRESIGN THEATRE ..... Not Insane Or Anything You Want To, Columbia KC 31585
211. KRIS KRISTOFFERSON ..... Jesus Was A Capricorn, Monument KZ 31909 (CBS)



FIVE COMPANY chiefs whose product was used on the first Arcade "20 Fantastic Hits" album were presented with silver disks by the New Seekers at a reception last week to mark 500,000 sales of the album. Pictured are left to right, Stephen James (DJM), Steve Gottlieb (Phonogram), Larry Page (Penny Farthing), John Fruin (Polydor) and Dick Leahy (Bell). Behind them are the New Seekers and Arcade's Laurence Myers (left) and Michael Levene.

# SPECIAL MERIT PICKS

## POP

**JIM PULTE**—Shimmy She Roll, Shimmy She Shake, United Artists UAS 5654  
 A good time rocker who sounds much like early Jerry Lee Lewis in spots and who has produced a good, fun LP. A fine rock horn section, reminiscent of the '50's is present in many of the cuts, but Pulte proves himself quite a versatile artist with material in the more serious vein, such as "Ten Miles East of Town," "Dancin' on a Mirror," a fine ballad and "Pocket Change," another rocker with a '50's sound. It's rare to find a new artist who can do so much so well, and Pulte is just such an artist.

**CHUCK MANGIONE QUARTET**—Alive! Mercury SRM 1 650  
 One of the most popular jazz figures of recent years, Mangione continues his excellent interpretations of other's material as well as playing several top cuts of his own on flugelhorn and electric piano. The 11 minute "High Heeled Sneakers" is a wonderful version of the old Tommy Tucker hit while Mangione's "Legend of the One-Eyed Sailor" also stands out. Another set sure to reach all audiences.

**PAPA JOHN CREACH**—Filthy. Grunt (RCA) FTR 1009  
 Papa John added some spice to the Jefferson Airplane when he climbed aboard last year, and his second solo set shows why. He is undoubtedly one of the better blues-rock fiddlers around, as well as a pretty fair vocalist. His musicianship shines on "Filthy Funky" and his vocals are excellent on "No More Country Girls," "Everybody Wants My Good Thing," and "Time Out for Sex." Extra attraction is Big Joe Turner's vocal on "Give Me an Hour in Your Garden."

**MATRIX**—Rare Earth (Motown) R 542 L  
 An LP of good, solid commercial rock from this new Rare Earth trio, highlighted by strong solo singing and harmony vocals. Basically, it's a blend of what might have been called blue-eyed soul a few years back and that special Motown flavor. Set includes standouts such as "Open Up My Eyes," "In Bed," a strong interpretation of "Fire and Rain" and "Good Time Sally." Group is able to tackle different types of material successfully and is potential Top 40.

**FERRANTE & TEICHER**—Salute Nashville. United Artists UAS 5645  
 The masters of the keyboards are at it again, this time with country hits interpreted in their own style. Country hits of the recent past include "For the Good Times," "Rose Garden," "Delta Dawn" and others. A strong cut is their reading of Kristofferson's "Help Me Make It Through the Night." Always strong contenders on the LP charts, Ferrante & Teicher will add this package to their string of chart hits.

**BOBBY BRIDGER**—Merging of Our Minds. RCA LSP 4792  
 Debut LP for the singer/songwriter is a fine one, displaying a cross between folk, country and rock. As well as Bridger's singing and writing capabilities, he shows skill as a producer and fine musician-ship is provided throughout by the likes of Pete Drake. Standouts include the title cut, "Grandpa," "Sharing," "Just Another Word for Love" and "Sea Chanty," a seven minute sailor's tale. Bridger is a fine storyteller, and this set should appeal to all music fans.

**STEPHEN AMBROSE**—Gypsy Moth. (MGM) Barnaby BR 15003  
 Stephen Ambrose delivers a series of his own compelling lyrics with a soft and appealing touch. This album is one that can be listened to time and time again. Best cuts: "Answer in the Rain," "Mornin' Sun," and "Tumbleweed." One thing for sure—Stephen Ambrose is an exceptional artist.

**ANITA BRYANT**—Naturally. Myrrh (Word) MST 6513  
 A departure from the religious emphasis Ms. Bryant has put on her music in the past few years in this fine LP filled with strong MOR material sure to receive much airplay and sales. Included are "You've Got a Friend," "Lean on Me," "Fire and Rain." Especially well done is "The First Time Ever (I Saw Your Face)." Top production by Bob Green. Also marks Myrrh Records (Word, Inc.) entry into the pop field.

**ELLA FITZGERALD/LOUIS ARMSTRONG**—Ella and Louis. Verve (MGM) 2V6S 8811  
 This is a repackaging of one of the greatest combinations ever in music—Louis Armstrong and Ella Fitzgerald—and the sounds are soft and mellow and extremely listenable. Dealers might play up the fact that this is a collector's item. Best cuts: "Moonlight in Vermont," "Stars Fell on Alabama," and "The Nearness of You."



**POPULAR ★★★★★**  
**VARIOUS ARTISTS**—Solid Rock 'N' Roll, Vol. 1. Mercury SR 61371  
**LIMOUSINE**—GSF S-1002  
**DICK JURGENS**—Here's That Band Again. Project 3 (Total Sound) PR 5071  
**VARIOUS ARTISTS**—Solid Gold Rock 'N' Roll, Vol. 2. Mercury SR 61372

**COUNTRY ★★★★★**  
**GUS THOMAS**—Jamboree (Perception) JLP 1001

**GOSPEL ★★★★★**  
**RANCE ALLEN GROUP**—Gospel Truth. (Stax/Volt) GTS 2701

**COMEDY ★★★★★**  
**LENNY BRUCE**—Thank You Masked Man. Fantasy 7017

**CHRISTOPHER MILK**—Some People Will Drink Anything. Reprise MS 2111  
 Christopher Milk . . . the very name wreaks havoc in the minds of millions (or at least two) worshipful fab, mod, gear followers. It would be totally impossible that any group containing the incandescent presence of that much loved purveyor of kind words and glimmers of hope, John Ned Mendelsohn, would not be the essence of revolutionarily reactionary rock. J.N.M. appears here in a strikingly trim and tasteful package that had the unmitigated good fortune to be produced by Chris Thomas. Sure to keep many a devotee awake hours are such musical unforgettables as "In Search of R. Crumb," "The Babyshoes Bittersuite" and "Smart Alex."

## COUNTRY

**CAL SMITH**—I've Found Someone of My Own. Decca DL 7-5369  
 Cal Smith has come into his own. "I've Found Someone of My Own" graces this LP, as well as "Sittin' On (The Dock of the Bay)" and "Song Sung Blue." A great effort by Smith and the country dealer can stock this LP with confidence.

**LESTER FLATT**—Rocky Mountain Breakdown. RCA LSP 4789  
 Lester Flatt continues to exploit the backroads of country music, meaning that the material herein is more folk in orientation than modern country. Burkett Graves and Jack Martin do excellent dobro work. Best cuts: "Foggy Mountain Breakdown," "Cabin on the Hill."

**THE BEST OF HANK SNOW, VOL. 11**—RCA LSP 4798  
 Hank Snow here offers a bit of the old and a touch of the more recent—all with that highly identifiable Snow vocal flavor. The classic, "The Face on the Barroom Floor," is here, as well as the more recent "My Way," and his rather antique "Marriage Vow."

**THE WORLD OF DOLLY PARTON**—Monument KZG 31913  
 That appealing vocal quality which has been an outstanding factor in the success of Dolly Parton, is fully evident in this collection of some of her earlier songs. Best cuts: "Dumb Blonde," "Put It Off Until Tomorrow," and "Fuel to the Flame."

**VARIOUS ARTISTS**—Will the Circle Be Unbroken. United Artists 9801  
 There has ever been a quite pronounced linkage between country and rock music. The N.D.G.B. while certainly not hard rockers have principally gained recognition and acceptance on a pop level. This album was conceived and created in the summer of '71 and it stands as a tribute to all involved. The Dirt Band are joined by some of the true greats of country music such as Mother Maybelle, Earl Scruggs, Roy Acuff and Doc Watson. There is no effort to "popify" any of the songs, but rather the music is allowed to remain pure, unstrained country. Hopefully bringing country to a new generation with such songs as "Honky Tonkin," "Earl's Breakdown" and "I Saw the Light." A collector's must.

## JAZZ

**CAL TJADER**—Latin Kick. Fantasy 8425  
 Cal Tjader has long been recognized as one of the true masters of the jazz vibes, and this set offers some indication why. The set can find a place on Latin, pop or easy listening charts, with standards such as "Moonlight in Vermont," "Lover Come Back to Me" and "September Song" and originals including "Tropicana" and "Blues From Havana," all standouts. Set features excellent backing, especially from Manuel Duran on piano and Carlos Duran on bass, and the recent Latin boom should also help sales and chart action.

**THE OSCAR PETERSON COLLECTION**—Verve (MGM) 2V6S8810  
 An excellent double set featuring much of the best of Oscar Peterson, recognized as one of the fine jazz pianists of our time. Though this is re-issued material, it is as fresh today as ever. The first disk features Peterson backed by a string orchestra with top cuts including "Black Coffee" and "Tenderly," while the second record is the more familiar Oscar Peterson Trio doing highlights including "Con Alma" and "Close Your Eyes." A jazz collector's must.

**GENE AMMONS/SONNY STITT**—Prime Cuts. Verve (MGM) 2V6S 8812  
 Another double set from the fine jazz collection of Verve, this one featuring the wonderful saxes of Gene Ammons and Sonny Stitt. From the traditional "John Brown's Body" to the pop "Bye Bye Blackbird" and "Autumn Leaves," the two play with and off each other perfectly. This serves as a fine introduction to these two top musicians as well as a welcome addition to a collection.

## CLASSICAL

**SCARLATTI: THE SPANISH LADY AND THE ROMAN CAVALIER**—Cosso/Alvary. London SR 33153  
 Besides the operatic passages, this LP has some exceptional classical music. An interview with painter Salvador Dali is tagged onto the end of the LP, making it virtually a collector's item from the start.

## GOSPEL

**THE SOUL STIRRERS**—He's a Friend of Mine. Checker CK 10071  
 The Soul Stirrers have been big favorites in the gospel music field since the early days when the late Sam Cooke was a member of the group. The quartet comes on strong in this LP that features some great material penned by Ronny Wilson, Arthur, Dillard and Rufus Crume. Highlights include "God's Heaven," "What God Has Given to Me" and "The Sun Will Never Go Down." The title track is superb.



Dear Find Dealers:

The annual Christmas rush of mail is already upon the post offices and slow mail service has been reported by many of our dealers. For this reason, we suggest you use either parcel post, special handling which comes to 35¢ extra per shipment; or use UPS to insure prompt return of your orders.

Remember that FIND offers a "GIFT SERVICE" for your customers. We will wrap, include card with appropriate salutations and send same either direct to the recipient or giver of the gift. Watch for our ad in Billboard in 2 weeks outlining all the details of this special service. You may wish to display this ad for your customer's benefit and information. Since this service takes all the "work" out of Christmas shopping for your customer, it's a great selling point in giving records as Christmas presents.

FIND is now accepting all orders regardless of quantity under the following conditions:

1 to 4 items will cost 50¢ extra per item. 5 to 24 items will cost 25¢ extra per item. 25 or more items will only be exact shipping charges.

The new FIND catalog with supplement included detailing new product available from FIND will be available about the mid part of November and is considerably larger than the previous catalog.

We will send you a sample gift wrapped record for your review with your next order to FIND if you will specify you wish this to be included.

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news

# Gospel Music

## Speer Elected GMA President; SESAC's Meyers Heads GMHF

NASHVILLE — Brock Speer, manager of the Speer Family gospel singing group, was elected president of the Gospel Music Association during the annual election by the board of directors meeting here. He succeeds Les Beasley of Pensacola, Fla., manager of the Florida Boys, who had served in that capacity for two years.

Directors also elected four vice presidents to serve with Speer. Marvin Narcross of Waco, Texas, vice president and treasurer of Word and Canaan Records, was elected first vice president; Walter Heaney of Nashville, publisher of Amusement Business, second vice president; James Blackwood of Memphis, third vice president; and

Herman Harper, general manager of the Don Light Talent Agency, Nashville, fourth vice president. Norman Odum of SESAC's New York City office was named secretary and John T. Benson III, vice president of Benson Publishing, was re-elected treasurer.

Blackwood also was named chairman of the board of directors. Those elected to the board are:

Paul Downing, E. O. Stacey, Mrs. Lou Hildreth, Judy Peck, Eddie Morgan, Gayle Aaglan, Don Butler, Grant Ford, Roger Sovine, Elmo Mercer, Dr. William Martin, Roy Brockshire, Norman Smiddy, and Billy Blackwood.

The Gospel Music Hall of Fame directors also elected officers for the year. W.F. (Jim) Myers of SESAC was named president succeeding James Blackwood. Heaney was named vice president; Narcross was named secretary-treasurer; and James Blackwood was elected chairman of the board.

## FourMost Builds Despite Office Flood Damage

CHICAGO—FourMost Productions Inc. will continue its talent and production agency despite a crippling quarter of a million dollar loss from storm and flooding, announced Sherwin Williams, president.

Six feet of water inundated the lower level of FourMost offices' three-floor building during recent area storm, destroying inventory, goods and equipment, Williams noted.

"Since we are primarily a service company, we had few capital assets, and what we did have is gone. However, the company remains solvent, and we'll continue to make a go of it," Williams said.

After two days of emergency meetings, FourMost's offices elected to continue full operations. "We're down," said Williams, "but we'll recover. The board has charted a reasonable course. It'll be a fight for awhile, but we'll come back."

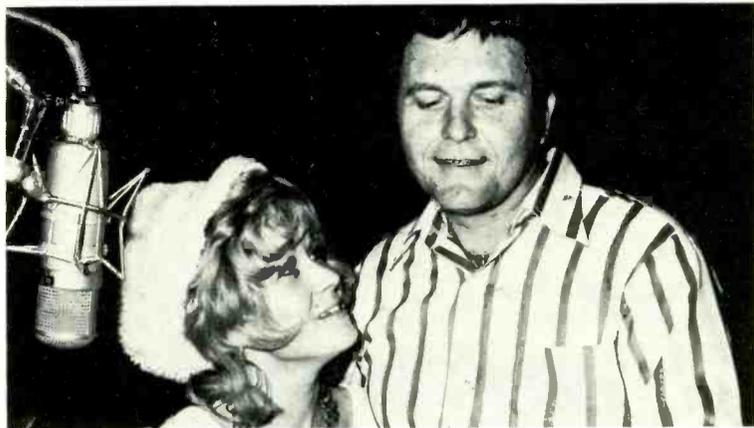
The seven-year-old company records rock religious music for high school and college age groups in Youth for Christ and Campus Crusade programs.

## Gospel Truth's Fall Releases

NEW YORK — Gospel Truth Records, directed by Dave Clark and distributed by Stax, is celebrating its first year on the gospel market with a release of four LP's.

With product by the Rance Allen Group, Maceo Woods & the Christian Tabernacle Choir, Louise McCord and the Howard Lemon Singers currently on the charts, the label's new release includes product by the Marion Gaines Singers, the Commanders, the McDowel Singers and the Rance Allen Group.

Included in the label's catalog is product by Rev. Bernard Avant & the St. James Gospel Choir, Rev. T.L. Barrett & the Youth for Christ Choir, Jimmy Jones, Thomas Whitfield Jr., the Terry Lynn Community Choir, the Sons of Truth, Anthony Smith, Rev. Lee Jackson and Rev. J.D. Montgomery.



MEGA's SAMMI SMITH was in the studio taking a break from her heavy personal appearance schedule to record an album with her producer, Jim Malloy. The LP will be entitled "The Best of Sammi Smith."

## Butler Replaces Mathews As Sumar Talent President

NASHVILLE—Don Butler, formerly associated with the Statesmen in Atlanta, has been named president and general manager of Sumar Talent, Inc., a gospel booking agency here. The announcement was made by the board of directors of Sumar.

Butler replaces John Mathews who resigned to enter the gospel music profession on a full-time basis with his family group.

In Atlanta, Butler was office manager of Statesmen Productions and head of the Statesmen's two publishing companies, Faith and J.M. Henson.

Butler is best known as the annual master of ceremonies for the National Quartet Convention. He said he would be making some changes in the agency, but did not elaborate on what they would be.

### Expansion Plans

He did say, however, that the agency would be expanding "our fair circuit and will be working with Mrs. Hazel Randall, who

produces fairs throughout the United States. We will be expanding our fair bookings into the eastern U.S. which will give us coverage on the circuit throughout the entire nation."

Butler, who is an ordained interdenominational minister, has been active in gospel music most of his life. He was a member of the Sons of Song. He is a member of the board of directors of the Gospel Music Association. He also is a noted television producer, handling several syndicated shows.

The John Mathews Family group, meanwhile, has signed an exclusive contract with Tempo Records. Although singing professionally for years, they only recently decided to join the ranks of the full-time artists. In addition to John Mathews, the group consists of his two daughters, his son, and a son-in-law. Mathews was a member of the Rebels Quartet for more than 20 years before taking the Sumar post. Sumar will book the group.



Songwriter-producer Eddie Miller goes over an arrangement with Jo Ann Sweeney, whose first release on MGM is just out. Miss Sweeney is the first black country artist signed by the label.

## Shaped Notes

Coy Cook and the Senators have signed an exclusive booking contract with Sumar Talent Inc. of Nashville. Cook formerly was with the Florida Boys and the Dixie Echoes. . . . This same group added two new members, Barbara and Ron Daily, who recently sang with the LeFevres from Atlanta. . . . The Brooks Singers have signed with the Timothy Amos Promotional Agency. They are from Chattanooga. . . . The Amos agency also signed The Diplomats, and The Tar Heel Quartet of Stanley, N.C.

Earl McClarnon, whose radio show in Greenfield, Ind., now has

been in progress for seven years, is unique in many respects. According to Don Swearingen of WSMJ-FM, the 57-year-old part-time disk jockey has turned over all of the money received from the show to various churches in the area.

While handing out accolades, there doubtless is no one in existence who has done more overall for gospel music than W.F. "Jim" Myers, of SESAC. Recognition came in many forms. He was named board chairman, appointed a permanent member and trustee of the board of directors of GMA, and elected president of the Gospel Music Hall of Fame. He served three consecutive terms as president of the new association, and is the past recipient of the "Ambassador of Gospel Music" award. Few in history have done so much.

The Oak Ridge Boys did a 10-day stint this year at the Utah State Fair. . . . Buddy Lyles has replaced Billy Todd as bass singer for the Florida Boys. Billy moves into the football coaching field.

Les Beasley has just taken his Florida Boys to the Louisiana State Fair. . . . The West Coast has demanded a repeat performance from the Thrashers Brothers before this year is over. They begin their next tour of the west on Nov. 13, and follow with a finale Nov. 23. . . . Wendy Bagwell and the Sunliters, the Oak Ridge Boys and the Downings headlined a gospel music show at the North Carolina State Fair in Raleigh. The arrangements were made by the Don Light Agency and Creative Manager of Chicago. Wendy goes on to appear with Dolly Parton at her homecoming at Sevierville, Tenn., next Saturday (11). . . . The Sammy Hall Singers, and the Downings signed exclusive booking contracts with the Don Light Agency.



Mega's Pat McKinney runs through material with her producer, Jim Malloy, prior to a recording session at Ray Stevens Sound Laboratory. It's a followup to her recent release, "Gypsies, Tramps and Thieves."



Dale Morris, newly appointed president of Moss-Rose publishing, goes over the catalog with Jimmy Peppers, vice president. Morris assumed the position with the company after ABC-Dunhill purchased Cartwheel, where Morris had been vice president.



Producer George Richey, Connie Smith, Columbia vice presidents Ronny Bledsoe and Bill Sherrill visit following the revelation that Miss Smith will move to Columbia from RCA.

# Country Music

## Songwriters' School Tours; M.O. Lessons

By BILL WILLIAMS

NASHVILLE—The Songwriters' Seminar, successfully carried out here at various levels, will be going on the road.

The first in a series of around-the-nation showings will be at the Capitol Theater in Wheeling, W. Va., sponsored by WWVA. Scheduled to take part in the initial series will be songwriters Eddie Miller and Buddy Mize, and Dave

Meade, who will deal with performance rights organizations.

Miller, who has spearheaded the series, said that songwriters would accompany each group moving around the country. His firm has recorded and is selling cassettes (\$9.95 each) through radio stations and by mail order. While these deal exclusively with methods of writing songs, he now is in the process of adding cassettes on such subjects as pitfalls of artists, studio musician work, and even rap-sessions among artists, writers and musicians. Still another will be issued on the locations of artist's homes for visitors to the city.

With 10 major writers already under contract doing the cassettes, Miller now has added Pee Wee King to the roster, and is expected to include more name writers in the near future. Those under contract, in addition to Miller and King, are Cindy Walker, Floyd Tillman, Ted Daffan, Boudleaux & Felicia Bryant, Johnny Bond, Vic McAlpin and Lawton Williams.

### January Date

The Wheeling seminar is set for the third week in January, with WWVA estimating as many as 1,000 students may take part. It will build the "Jamboree" that week around an outstanding writer-singer such as Tom T. Hall.

Following the seminar, cassettes will be placed on sale with the station on a P.I. arrangement.

## Miller Sets 2 MGM Acts

NASHVILLE—MGM has added two more artists to its country roster. One of them the first black country artist signed by the label.

Jo Ann Sweeney, 18, was discovered and produced by Eddie Miller after being signed to Miller-Holt Production Co. Found singing in a Baptist Sunday school choir, Miss Sweeney had been around sessions of all sorts for a long while. She played violin as a studio musician. She attends Fisk University.

Miller also placed with MGM his 18-year-old daughter, Pam Miller. Miss Miller had recorded previously as a child.

## ACUFF WORKS NIXON'S GIG

NASHVILLE—"Grand Ole Opry" manager Bud Wendell can attest to the loyalty of Roy Acuff.

Acuff received a call from the White House just prior to the weekend before the election, asking him to appear on the platform with President Nixon during the President's final campaign speech in North Carolina. Acuff, honored, explained that he already had committed himself to appear on the "Opry," and would have to clear any change with Wendell. Wendell gave his immediate blessing.

Acuff and his wife, Mildred, made the flight, making sure he would be back here in time for the second show at the "Opry."

## Eddy & Connie Bolt RCA

NASHVILLE—Two RCA artists whose tenure with the company totals 34 years, have moved to other labels.

Eddy Arnold, who joined RCA 25 years ago, moved to MGM. After years of production by Chet Atkins, he will now be produced by Jim Viennesu.

Connie Smith, Billboard's Female singer of the year, joins the Columbia roster after nine years with RCA. She will be produced by George Richey.

## Stapp's Tree Snares Putman And Anderson Music Firms

NASHVILLE — Tree International, in a series of moves, has acquired full interest in Green Grass Music and has taken over management of Stallion Music, owned by Bill Anderson.

Curly Putman, who has headed Green Grass since its inception in 1968, returns to Tree to devote full time to writing.

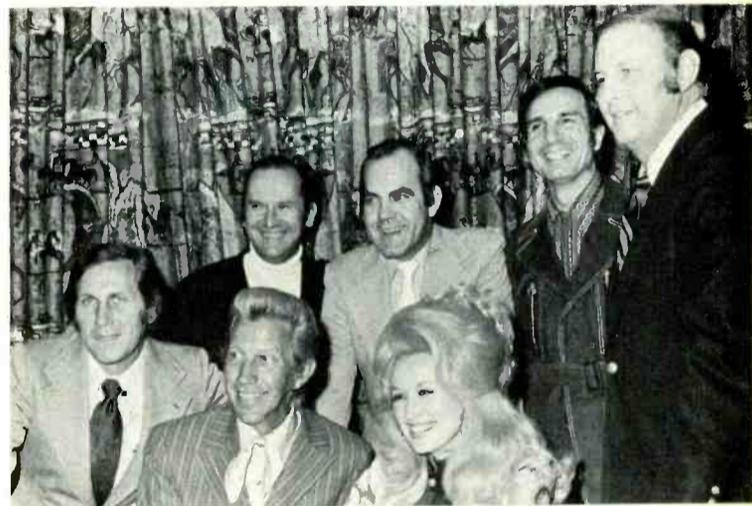
Putman and Tree had formed Green Grass four years ago, and named the firm after the award-winning "Green, Green Grass of Home," written by Putman.

Moving to Tree with him will be Green Grass writers Johnny

Carver, Ray Willis, Pat Daisey, Steve Pippin, Mike Kosser, Jerry Mathews, Rafe Van Joy, Johnny Slate, Tommy Thompson and Sherry Pond.

Putman will maintain offices at his newly purchased farm near here and will have additional offices in the lower level of the Tree International building, now undergoing renovation.

Anderson, who began his professional songwriting career at Tree, formed Stallion Music in 1965. He also will have new offices in the Tree building. Included in the catalog are scores of hits.



PORTER WAGONER and Dolly Parton sign a new long-term RCA contract. From left to right, standing, Chet Atkins, Bob Ferguson, Rocco Laginestra, Jerry Bradley.

# CONGRATULATIONS! # 1 VOCAL GROUP



## STATLER BROTHERS

NEWEST HIT SINGLE

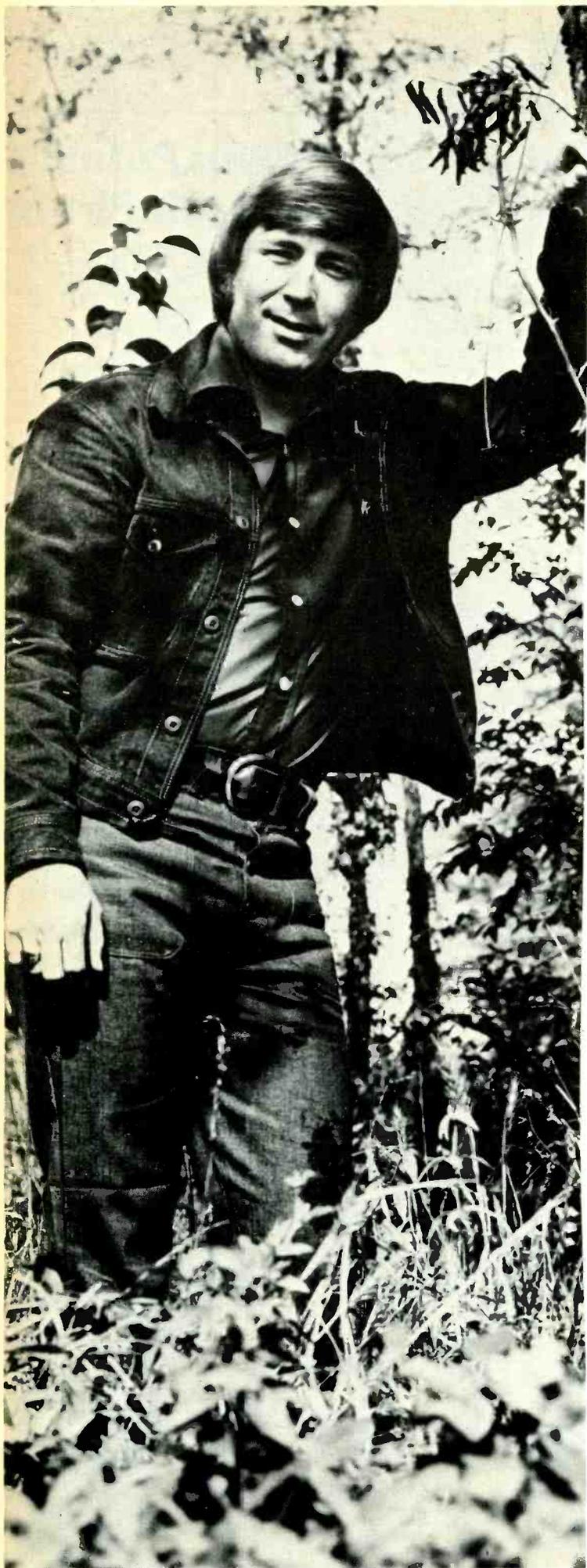
### "CLASS OF '57"

YOU'VE ALWAYS BEEN NUMBER ONE WITH ME!

MIGHTY FINE!

*Johnny Cash*

MIGHTY FINE!



## Ray Griff, welcome back!

One of Nashville's most creative singer-writers (guitar, piano too) just came back to Dot. Ray Griff. Mr. Country Hit! He's "Patches", "The Morning After Baby Let Me Down", "Step Aside", "Baby", "Canadian Pacific", "You Better Move On". Ray Griff's first Dot single since 1969 is a beauty: "It Rains Just The Same In Missouri". Listen to it. Then listen again, and you'll hear yourself sing right along!

**"It Rains Just The Same In Missouri"**  
DOA-17440  
b/w "Somewhere Between Atlanta And Mobile"



Distributed by Famous Music Corporation  
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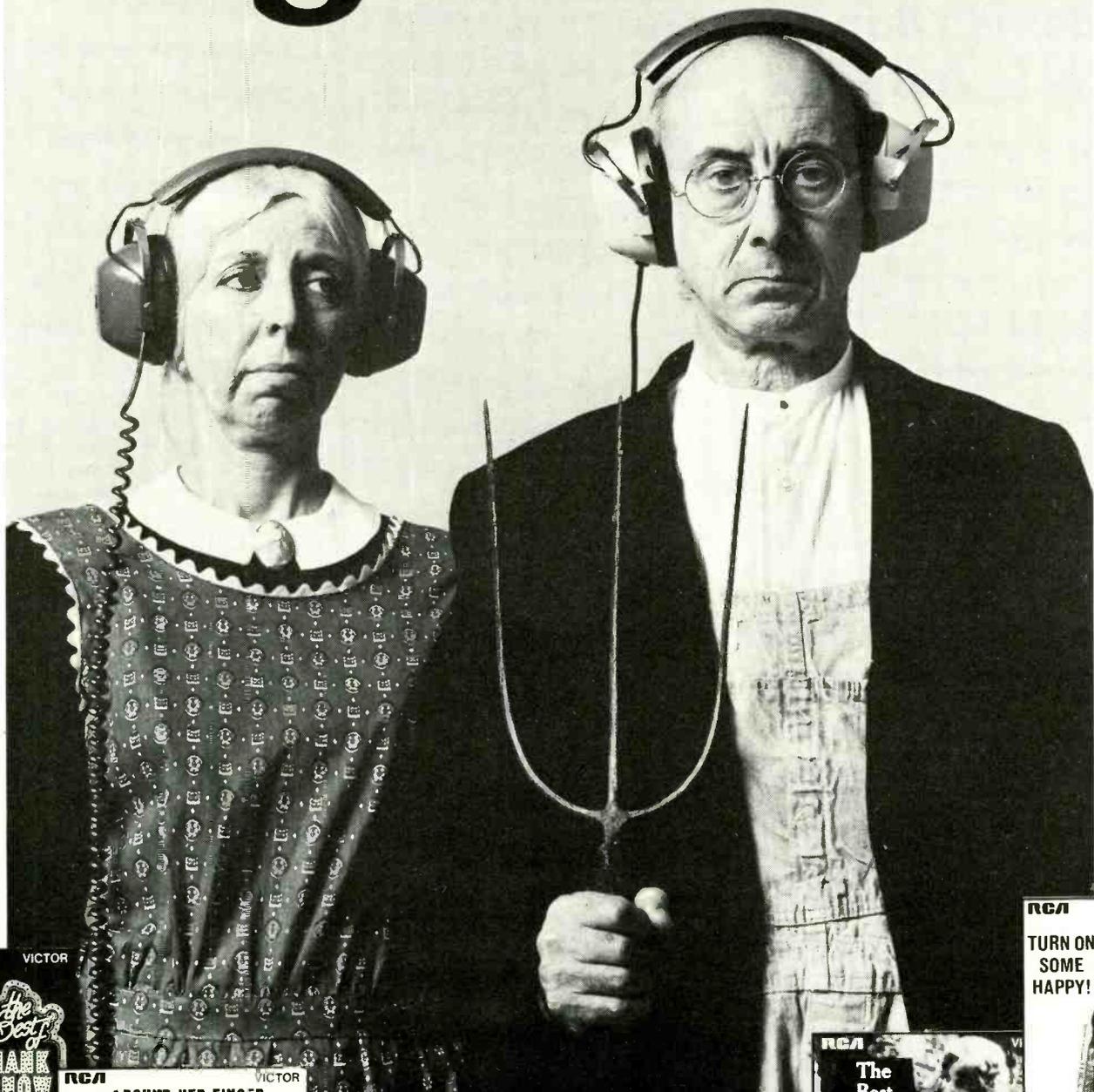
# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/18/72

★ STAR Performer—Singles 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	8	<b>SHE'S TOO GOOD TO BE TRUE</b> Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	7	39	49	<b>LISTEN</b> Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	4
2	2	<b>ONEY</b> Johnny Cash, Columbia 4-45660 (Passkey, BMI)	13	40	35	<b>THIS WORLD NEEDS A MELODY</b> Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	8
3	4	<b>PRIDE'S NOT HARD TO SWALLOW</b> Hank Williams, Jr., MGM 14421 (Passkey, BMI)	10	41	51	<b>KATY DID</b> Porter Wagoner, RCA 74-0820 (Owepar, BMI)	2
4	1	<b>MY MAN</b> Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	10	42	48	<b>I REALLY DON'T WANT TO KNOW</b> Charlie McCoy, Monument 8554 (CBS) (Hill & Range Songs, BMI)	3
5	3	<b>IT'S NOT LOVE BUT IT'S NOT BAD</b> Merle Haggard, Capitol 3419 (Tree, BMI)	12	43	52	<b>HOLDIN' ON TO THE LOVE I GOT</b> Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	3
6	6	<b>DON'T SHE LOOK GOOD</b> Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	11	44	45	<b>I WONDER HOW JOHN FELT (When He Baptized Jesus)</b> David Houston, Epic 5-10911 (CBS) (Algee, BMI)	6
7	7	<b>TAKE IT ON HOME</b> Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	13	45	47	<b>HAPPY, HAPPY, BIRTHDAY BABY</b> Sandy Posey, Columbia 4-45703 (Arc, BMI)	4
8	10	<b>LONELY WOMEN MAKE GOOD LOVERS</b> Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	12	46	46	<b>WRAPPED AROUND HER FINGER</b> George Jones, RCA 74-0792 (Glad/Altam, BMI)	6
9	11	<b>SING ME A LOVE SONG TO BABY</b> Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	7	47	53	<b>CATFISH JOHN</b> Johnny Russell, RCA 74-0810 (Jack, BMI)	2
10	5	<b>FUNNY FACE</b> Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	12	48	55	<b>KNOXVILLE STATION</b> Bobby Austin, Atlantic 2913 (Mamazon, ASCAP)	2
11	13	<b>HEAVEN IS MY WOMAN'S LOVE</b> Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	9	49	54	<b>ALL HEAVEN BREAKS LOOSE</b> David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	2
12	18	<b>GOT THE ALL OVERS FOR YOU</b> Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	6	50	41	<b>RINGS FOR SALE</b> Roger Miller, Mercury 73321 (Tree, BMI)	11
13	20	<b>FOOL ME</b> Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	6	51	56	<b>IT'S NO (Sin)</b> Slim Whitman, United Artists 50952 (Robert Mellin, BMI)	5
14	17	<b>YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE</b> Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	10	52	62	<b>RHYTHM OF THE RAIN</b> Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	5
15	16	<b>THIS MUCH A MAN</b> Marty Robbins, Decca 33006 (MCA) (Mariposa, BMI)	9	53	59	<b>BEFORE GOODBYE</b> Del Reeves, United Artists 50964 (Tree, BMI)	2
16	9	<b>THE CLASS OF '57</b> Statler Brothers, Mercury 73315 (House of Cash, BMI)	14	54	—	<b>AFRAID I'LL WANT TO LOVE HER ONE MORE TIME</b> Billy "Crash" Craddock, ABC 16369 (Little David, BMI)	1
17	29	<b>WHITE SILVER SANDS</b> Sonny James, Columbia 4-45706 (Sharina, BMI)	5	55	61	<b>IT TAKES A LOT OF TENDERNESS</b> Arlene Harden, Columbia 4-45708 (United Artists, ASCAP)	3
18	21	<b>WHO'S GONNA PLAY THIS OLD PIANO</b> Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	7	56	57	<b>MISS PAULINE</b> Billy Bob Bowman, United Artists 50957 (Great World of Music/Spiral Staircase, BMI)	3
19	12	<b>SYLVIA'S MOTHER</b> Bobby Bare, Mercury 73317 (Evil Eye, BMI)	13	57	58	<b>A SWEETER LOVE (I'll Never Know)</b> Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	6
20	23	<b>LONESOME 7-7203</b> Tony Booth, Capitol 3441 (Cedarwood, BMI)	8	58	—	<b>LOVE'S THE ANSWER</b> Tanya Tucker, Columbia 4-45721 (Algee, BMI)	1
21	22	<b>WHEEL OF FORTUNE</b> Susan Raye, Capitol 3438 (Valando, ASCAP)	8	59	66	<b>SHE'S MY ROCK</b> Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	2
22	14	<b>TOGETHER ALWAYS</b> Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	12	60	—	<b>SHE LOVES ME (Right Out of My Mind)</b> Freddy Weller, Columbia 4-45723 (Young World/Center Star, BMI)	1
23	28	<b>SOMEBODY LOVES ME</b> Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	7	61	—	<b>WHOLE LOTTA LOVING</b> Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	1
24	25	<b>A PERFECT MATCH</b> David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	10	62	64	<b>RED SKIES OVER GEORGIA</b> Henson Cargill, Mega 615-0090 (Two Rivers, ASCAP)	6
25	15	<b>THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA</b> Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	14	63	65	<b>ONE NIGHT</b> Jeannie C. Riley, MGM 14427 (Presley, BMI)	4
26	27	<b>MORE ABOUT JOHN HENRY</b> Tom T. Hall, Mercury 73327 (Hallnote, BMI)	7	64	67	<b>GOODTIME CHARLEY'S GOT THE BLUES</b> Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillion/Road Canan, BMI)	4
27	32	<b>A PICTURE OF ME (Without You)</b> George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	4	65	70	<b>DON'T LET THE GREEN GRASS FOOL YOU</b> O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	3
28	19	<b>I AIN'T NEVER</b> Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	15	66	—	<b>EVERYBODY NEEDS LOVIN'</b> Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	1
29	34	<b>PRETEND I NEVER HAPPENED</b> Waylon Jennings, RCA 74-0808 (Nelson, BMI)	5	67	69	<b>I FORGOT MORE THAN YOU'LL EVER KNOW (About Him)</b> Jeanne Pruitt, Decca 33013 (MCA) (Travis, BMI)	3
30	39	<b>LOVIN' ON BACK STREETS</b> Mel Street, Metromedia Country 901 (Contention, SESAC)	3	68	73	<b>HE AIN'T COUNTRY</b> Claude King, Columbia 4-45704 (Bellidale/Armstead, BMI)	3
31	42	<b>SHE'S GOT TO BE A SAINT</b> Ray Price, Columbia 4-45724 (Galleon/Norlou, ASCAP)	3	69	72	<b>BEHIND BLUE EYES</b> Mundo Earwood, Royal American 65 (Ray Moody, BMI)	5
32	37	<b>BABY, BYE BYE</b> Dickey Lee, RCA 74-0781 (Jack, BMI)	7	70	74	<b>PAINT ME A RAINBOW</b> Wynn Stewart, RCA 74-0819 (Window/Empher, BMI)	2
33	24	<b>SEA OF HEARTBREAK</b> Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	10	71	75	<b>PASS ME BY</b> Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	2
34	40	<b>IS THIS THE BEST I'M GONNA FEEL</b> Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	5	72	—	<b>MY HEART CRIES FOR YOU</b> Doyle Holly, Barnaby 5004 (MGM) (Anne Rachel/Gladys/Massey, ASCAP)	1
35	36	<b>BOWLING GREEN</b> Hank Capps, Capitol 3416 (Bowling Green, BMI)	10	73	—	<b>COMIN' AFTER JINNY</b> Tex Ritter, Capitol 3457 (Evil Eye, BMI)	1
36	43	<b>TO KNOW HIM IS TO LOVE HIM</b> Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	3	74	—	<b>TOSSIN' AND TURNIN'</b> Randy Sessions, MGM 14445 (Lescay, BMI)	1
37	44	<b>SOUL SONG</b> Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	2	75	—	<b>CANDY AND ROSES</b> Sue Thompson, Hickory 1652 (Milene, ASCAP)	1
38	38	<b>IT'S A MATTER OF TIME</b> Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	11				

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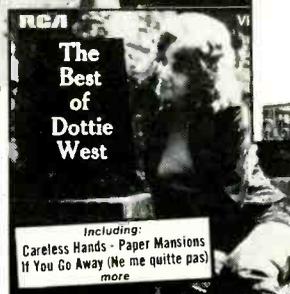
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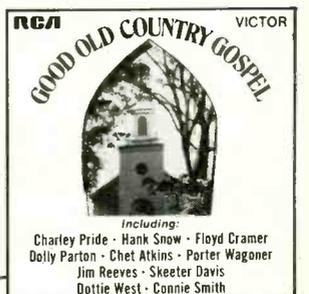
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**RCA Records and Tapes**



DEL REEVES visits with his producer and studio musicians at Soundshop Studios following a session. Reeves used a dobro for the first time on the session. Shown are producer Kelso Herston, Reeves, Randy Scruggs, Josh Graves and Gary Scruggs.

### 3 Country Sidemen Band as Jazz Trio; Work Jolly Ox

NASHVILLE — Three leading country session musicians have formed a jazz trio and will be performing nightly here at the Jolly Ox.

Denny Bayless, Steve Mendell and Ken Lauber, all of whom have played on the road and in sessions with country acts, have been making their livings in the country field, but now want to expand. All three also are writers and perform some originals at the restaurant-club.

Bayless worked with Don Gib-

son, Freddie Hart and Donna Fargo. Mendell, in addition to his country work, took part in two Polydor albums on Area Code 615, and has done several with Decca. Lauber toured with Sammi Smith.

This is the first exposure for this city to real jazz in memory. All have strong backgrounds in the field. Mendell, among his other work, played with Herbie Mann.

The trio utilizes piano, bass, drums and a flute in the jazz concerts. All instruments used are acoustic.

### Artists Floor 'Big D'

DALLAS—Two college homecomings, two annual concerts and a handful of other events combined to bring a strong representation of artists to this area in a two-week period.

Music fans shared parking

spaces at Southern Methodist University for the annual Master's Festival of Music, featuring Chet Atkins, Floyd Cramer and Boots Randolph at Moody Coliseum, and Pearl Bailey, accompanied by her husband-drummer, Louis Bellson and his band at McFarlin Auditorium.

Appearing with the Masters group were Danny Davis and the Nashville Brass.

These shows followed the annual Johnny Cash concert at Fort Worth's Tarrant County Convention Center. The entire show was there, including June Carter, the Statler Brothers, Carl Perkins and the Carter Family.

Then came the two college homecomings, with the University of Texas at Arlington presenting Ray Price with an outstanding alumni award, and North Texas State University featuring Rod McKuen and then Vikki Carr.

The Losers Club featured B.B. King, followed by Brook Benton and, in the midst of this, Decca's Ernest Tubb appeared at the Western Place. Tony Bennett also was finishing his nine-day appearance at the Fairmont.



Jack Norman, left, who has assumed the presidency of Sponsored Events, Inc., a Nashville based promotion firm, discusses talent with Tom Price, vice president. Norman will also retain his law practice.

## Nashville Scene

Beauty apparently runs in families. The winner of the title "Supreme Beauty Queen" in a VFV contest in Nashville was **Leanne Wilburn**, daughter of **Lester** and **Linda Wilburn**, and niece of **Teddy** and **Doyle**. Her male counterpart was **Timmy Rauhuff**, the nephew of **Dolly Parton**. . . . **Wilma Lee** and **Stoney Cooper** have been loaned to Skylite (by Hickory) for an all-gospel album. For the first time, they've been able to pick all of their own material. . . . Look for **Spec Rhodes**, long-time comic and bassman with **Porter Wagoner**, to do his own record soon. . . . Buffalo, N.Y.'s **Lou Shriver** brought two tour buses to the Opry, and will be back for Fan Fair next June with three buses loaded with consumers.

The **Four Guys**, named vocal group of the year by the audience of WKDA, received recognition from that station's **Joe Lawless** on stage at the "Opry." . . . **Robbie Osborne**, son of **Bobby Osborne** of the **Osborne Brothers**, has joined the group as the drummer. He's also a newlywed. . . . **Justin Tubb's** newest release on Cutlass is "Heaven 77203," an answer to "Lonesome 77203," currently a hit by **Tony Booth**. Justin had to revise the original because he once did it on RCA. Singing with him on the record is **Norma Gallant** (formerly **Norma Gayle**), who is very big in Canada. . . . **Tex Ritter** performed at a \$50-a-plate dinner in Dallas on behalf of **Sen. John Tower**. . . . The nine voices heard on the **Willis Brothers** new version of "Cool Water" are those of the brothers, overdubbed a couple of times. . . . **Bill Mouroe** has closed his park in Bean Blossom, Ind., for the season, after the most successful run in its history.

**Bill Anderson** was saluted during halftime of the Georgia-Tennessee football game. A Georgia alumnus he had help from **Jim** and **Jesse**. . . . **Ernie Ford**, who appeared for a 15-minute segment of the "Opry," was kept on stage for 22 straight minutes. They wouldn't let him leave. . . . **Dot's Pat Roberts** has just wound up an engagement at the world's largest Elks Club at Tacoma, Wash.

**Kathy Shaw**, who walked away with most awards at the Ohio Country and Western Music Association, is now with the Parklane label in Cleveland. So are other big winners, **Roger Wilhoit** and **Jack Campbell**. **Ted Newton**, another Ohioan, is with **Jem** in Nashville. . . . **Merle Haggard** off on a strictly California tour. . . .

The new **Allen Reynolds** release on J-M-I was co-written by Reynolds and **Don Williams**. The latter took part in the production as well. . . . **Bob Webster** now is vice president in charge of catalog development for **Jack Music, Inc.**

When **Jerry Lee Lewis** was late for a show in Seattle, the **LeGarde Twins** went up on stage and entertained the crowd until he arrived. The LeGardes, by the way, are no longer managed by **Jack Roberts**, but remain with his talent agency. . . . **Audie Ashworth** now assists **Joe Allison** at Capitol in all phases of production and A&R administration. He also will handle liaison with the pop music departments. . . . **Brite Star** has resigned **George Riddle** and **Bob Smallwood** of **WELW**, Detroit.

The new J-M-I group, **The Tennessee Pulleybone**, is rock-country, and will be produced by **Chuck Neese**, who discovered them. . . . The **Oak Ridge Boys** are working 22 dates in November, touring Canada and the northwest states. . . . **Opryland** closed officially on Nov. 7, for the season, with **Stu Phillips** doing the honors. One of the most talented performers there all summer was **David Howard**, son of **Jan Howard**, who played many roles in a big musical.

# Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 11/18/72

★ 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	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	14
2	2	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	7
3	3	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	9
4	4	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	19
5	7	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	8
6	5	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	12
7	6	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	12
8	9	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	11
9	8	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	11
10	10	MISSING YOU Jim Reeves, RCA LSP 4749	11
11	13	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	6
12	12	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	21
13	11	THE STORYTELLER Tom T. Hall, Mercury ST 61367	10
14	24	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	4
15	15	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	7
16	16	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	6
17	14	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	13
18	28	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	3
19	20	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot DOS 26002 (Famous)	6
20	19	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	35
21	21	TOM T. HALL'S GREATEST HITS Mercury SR 61369	8
22	22	WOMAN (Sensuous Woman) Don Gibson, Hickory SLP 166	12
23	18	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	21
24	23	TRACES Sonny James, Capitol ST 11108	7
25	36	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	2
26	27	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	5
27	26	ME AND THE FIRST LADY George Jones and Tammy Wynette Epic KE31554 (CBS)	14
28	29	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	34
29	17	LONESOME LONESOME Ray Price, Columbia KCP 31546	16
30	—	MY MAN Tammy Wynette, Epic KE 31717 (CBS)	1
31	31	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	7
32	34	DELTA DAWN Tanya Tucker, Columbia KC 31742	5
33	25	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	17
34	32	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL 7-5352 (MCA)	20
35	37	SEND ME SOME LOVIN' AND WHOLE LOTTA LOVING Hank Williams, Jr. & Lois Johnson, MGM SE 4857	3
36	35	FOR THE GOOD TIMES Ray Price, Columbia K 30105	116
37	—	CHARLIE McCOY Monument KZ 31910 (CBS)	1
38	39	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	2
39	45	BURNING LOVE Elvis Presley, RCA Camden CAS 2595	2
40	40	ROCKY MOUNTAIN HIGH John Denver, RCA LSP 4731	2
41	—	NOW & THEN Chet Atkins, RCA VPSX 6079	1
42	38	A PERFECT MATCH David Houston & Barbara Mandrell, Epic KE 31705 (CBS)	4
43	43	JOHNNY CASH SONGBOOK Harmony KH 31602 (CBS)	2
44	41	THE ROADMASTER Freddy Weller, Columbia KC 31769	3
45	—	SINGS "MY FAVORITE SONGWRITER, PORTER WAGONER" Dolly Parton, RCA LSP 4752	1

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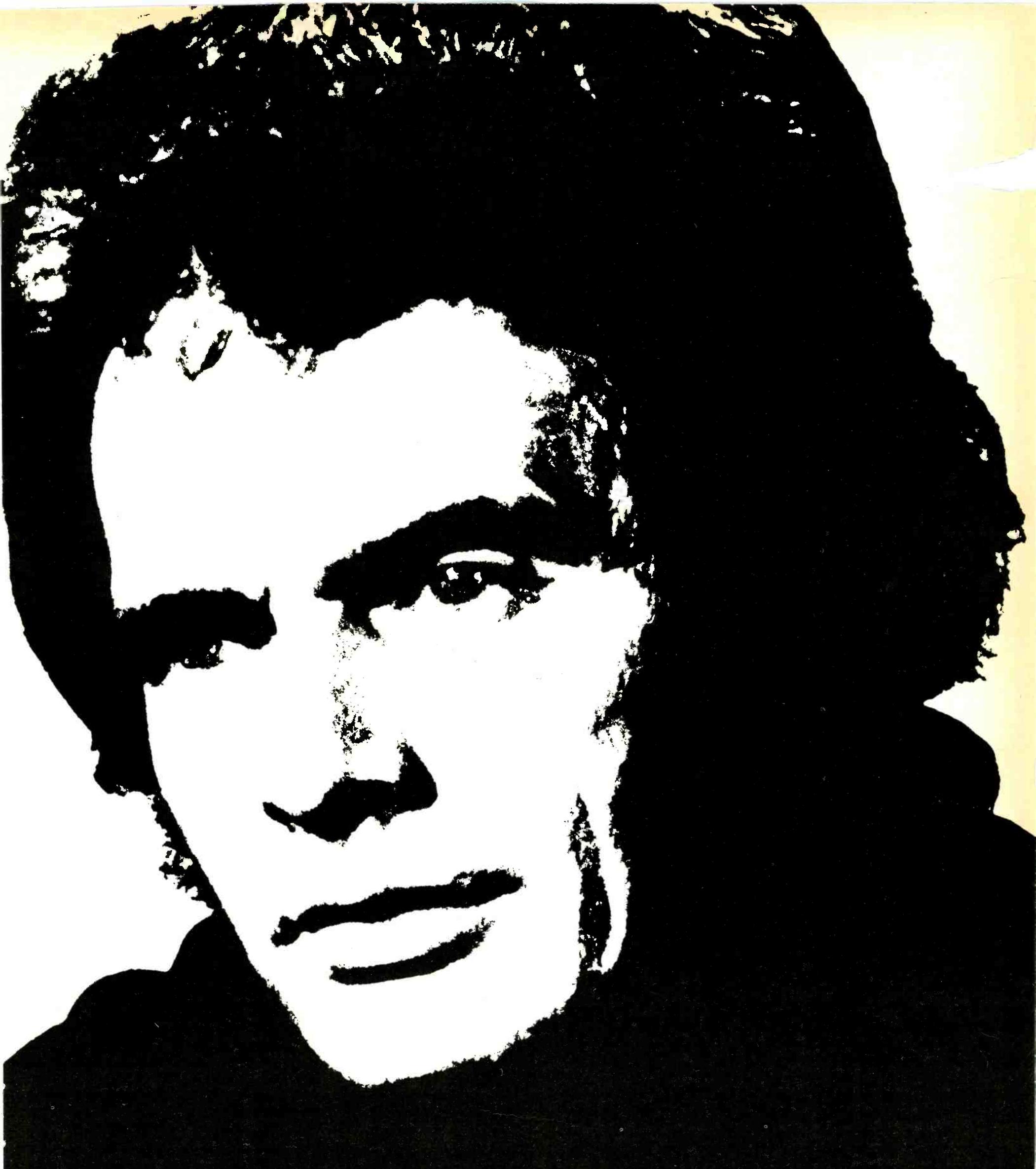
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# Jukebox programming

## 45's Too Long —r r o g r a m m e r s

By ANNE DUSTON

CHICAGO—While pop artists are going overboard doing their own thing artistically, programmers are losing money, believes J.L. Ray, Ray's Music, Crete, Nebraska. "The difference between a 3-minute record and a 4-minute record could make a 25 percent difference in earning power on a box during peak playing times," said Ray, responding to a survey.

He believes the artist's need for musical expression could just as well be met under 4-minutes.

Programmers varied on what they consider long records, with 3-minutes, 3½ minutes, and 4-minutes, mentioned most. Anything over a predetermined length limit is placed by request only. Of 21 records over four minutes recently on the charts, Robert Hesck, A. & H. Entertainers, Inc., Rolling Meadows, Ill., only placed three: "Knights in White Satin," Moody Blues, (4:26); "My Ding-A-Ling," Chuck Berry (4:18); and "So Long, Dixie," Blood Sweat and Tears (4:27). "Honkey Cat," Elton John (5:12) was placed on a request basis only. The average time of a record put out by Hesck in a week's period was 3:32.

Programmers frequently turn down long records, no matter how  
(Continued on page 40)



JUKEBOX programmers using color coded title strips can order posters 9½-in. wide and 12-in. high from Sterling Title Strip Co., Newark, N.J. Many one-stops have the posters too. They are printed on translucent stock that is luminous with a lighting effect behind it, and according to Sterling president Dick Steinberg, can be part of an overall music merchandising system.

## Hint Expansion of MOA

By EDWARD MORRIS

CHARLESTON—"In the next two years, Music Operators of America (MOA) will need to increase its services to members if it is to justify itself." This was the appraisal made by Fred Granger, MOA executive secretary, in his address to the 18th annual convention of the West Virginia Music and Vending Association held here Nov. 2-4.

Granger's remarks came as a conclusion to his sketch of how the MOA had expanded and become stronger during his association with it. Foregoing any personal credit, Granger said that "any professional could come into this business as I did and do the same, given the unparalleled idealism and enthusiasm of its members."

Services that MOA members could make use of, Granger suggested, include detailed business surveys and operations manuals tailored to specific enterprises

within the industry. In an earlier speech to the convention, MOA president Harlan Wingrave recounted services already being rendered members in the forms of medical and life insurance, educational seminars, and protection in copyright matters.

Granger indicated that much still needs to be done to invigorate state and local associations. He said that only about 9 of the 35 member groups are as active as their situation allows them to be.

## Play Price Lag

By RAY BRACK

CHARLESTON, W. Va.—While the general consumer price index has increased 200 percent since World War II, jukebox pricing has risen only 150 percent.

This came among other observations on the business side of jukebox operating from Dr. C. Joseph Sequin at the West Virginia Music and Vending Association convention here last week.

Dr. Sequin, the Notre Dame associate professor who will participate in MOA's spring jukebox industry seminar, pointed out that this pricing lag exists despite extensive adoption of two-for-a-quarter play in recent years.

In a brief interview, Dr. Sequin also observed:

● The jukebox business is undergoing the away-from-mom-and-pop metamorphosis that has altered the character of most U.S. businesses. "What's happening in this industry is what happens to other businesses. They started out as mom and pop businessmen and are now emerging as businessmen. The mom and pop firm's are going the way of the mom and pop grocery store."

● "The more imaginative and creative operations are taking over the business. Extensive consolidation is under way and will continue."

● "A lot of operators have been playing it too close to the vest. There has been too much following along because others do it."

● "Of course, for many years the industry has had an image problem, and an identification problem. The business should promote and advertise, even when it isn't dealing directly with the public."

● "The jukebox business is maturing quickly, and those who don't improve quickly as managers will be wiped out."

In a lengthy presentation of West Virginia operators, Sequin discussed the structure and process  
(Continued on page 40)

## Claim Jukebox Design \$1 Mil Before One Is Sold

By SARA LANE

Joe Barton, Rowe International; David Rose, Vendo, and Joe Farrell, Brandt, Inc., all claimed that cost is a major factor in presenting new and better technical equipment to operators.

"It boils down to a matter of economics," said Farrell. "We can develop what you need if you can pay the cost."

Barton mentioned the high cost of manufacturing new jukeboxes, saying the cost of design time is approximately \$350,000/\$400,000. To bring that design to a prototype costs an additional half million dollars. The company spends another six months in marketing the new product. "So, we will have invested over \$1 million in a product without ever selling one," he said.

Rowe is involved in technological changes. "We realize that changes ultimately have to be made," Barton said. "We have to stay with advanced technology even though the average jukebox customer will say that we have a great machine and no changes are necessary. We realize changes are inevitable."

Changes being made in Rowe equipment are primarily in second and third generation solid state and in integrated circuitry. Barton feels that the industry in general has stayed abreast of advanced techniques since they were introduced in computers and other types of equipment.

"We've actually designed stepers, wallboxes, selector units,

totalizer units with the latest innovation and are waiting for the opportune time to introduce them. Do we want to go with this generation in solid state or do we want to wait for newer and more advanced processes? We know the state of the arts is going to be improved within the next year or so and we can go to another generation if we wait. However, at this point I think that about all of us have made up our minds to start the change. There are three factors involved, however. First, how reliable will components be in the state of the arts? Second, cost, and third is field repair."

Rowe plans to make the changes first simply as running changes and will introduce a new jukebox and a new component "which we realize will not be in a final form. But, we won't be pushing it on an 'either or' basis. We won't shock our customers by going into something entirely new, something entirely unfamiliar to the service people without giving them the opportunity to have a choice between what we are now producing and what we suppose will be the newest innovation. As we make these changes, we're going to have to make them in such a way that instead of being repaired on location or by the average service-

man, they'll be plug-in modules which can be exchanged with the distributors who in turn can exchange them with the factory. In the long run, they'll be far more reliable than the electro-mechanical devices that are now being installed."

Barton predicted that in addition to the use of more integrated circuitry and more solid state, the industry will attract many more distributors and use of more professional techniques. Although the industry was once considered "second class," today its reputation is in good standing and some of the major companies (such as ARA) are on the stock exchange.



JUKEBOX business people in Florida heard from Univ. of Fla. at Gainesville marketing professor Robert Boewadt (left) during the recent Florida Amusement & Merchandising Association meeting. FAMA executive director Robert Rhinehardt and new FAMA president Wilbur Wenger (third from left) are pictured along with (from left in large photo) Fred Collins, Music Operators of America officer and Greenville, S.C. operator; MOA president Harlan Wingrave; MOA executive director Fred Granger; programmer James Praither, Winter haven Fla.

## Mo. Programmer Finds Weekly Record Servicing Vital Factor

By GRIER LOWRY

NEVADA, Mo.—Fred Layher lists every-week programming and fair pricing as two basic reasons for the constantly high volume of play on the jukeboxes at the 50 locations he services within about a 35-mile local radius. He said his programming formula is based on getting a minimum of five new records on each machine weekly. Also, he is keeping machines metered at 3 for 25¢, a figure which fits the economy of the area.

"Failing to get a certain number of new records on machines weekly invariably costs me in volume of play," said Layher, who has been in business in the area since 1945. "People get tired of seeing the same old records on machines and their feeling is reflected in the play. You can whip their spirits up by a few new records every week. Particularly," he said, "if the new tunes have the kind of balance needed to hit a multiplicity of tastes in artists. Leaving the same records on for four weeks is bad business."

"I go to my one-stop, Musical Isle, in Kansas City once a week and with the help of Tony Burasco I get brand-new music every time into my order. The majority of my locations are serviced weekly, though I have a few I service only every other week."

### Take-Off Log

The built-in danger of getting new records on machines, concedes Layher, is that some taken off might still have a lot of playing mileage in them. This has happened more

than once to Fred Layher but a chance he is willing to take to get new stuff on.



LAYHER

"One of the classic instances of taking a record off too soon," he says, "was 'For the Good Times.' It had been on some of my boxes two months and I decided it should go. I was wrong. Complaints from people who missed it rolled in and I had to get it back on those units on the double."

"But I have one antidote for this problem. I keep an inventory of all top-play take-offs and they're ready to go back on if necessary."

The profitable business is strictly a one-man proposition, which is one reason Layher feels he can stick to 3 for 25¢ play without even considering a boost. But 3-for-25¢, he said, is more realistic because it is tied to the economy of a locale where \$2.50 to \$3.25 wages are considered tops and \$80 and \$85 weekly paychecks are commonplace. Beer sells for 35¢ a bottle at many of the taverns he serves.

About 90 percent of the music put on machines at the locations, which lean strongly to taverns, include pizza parlors, restaurants and truck stops, is country. However, the operator says he does see a buildup in high school age play at some locations. Illustrative of this trend, he says, is the rapid acceleration in play of "Witchy Woman," by

the Eagles, a record he regards as distinctly youth-slanted. The trend to this type of music is slowly creeping into more locations, he reports.

Many of the oldies are getting their second wind, he said. Typical are Simon and Garfunkel's "Cecilia" and "Mrs. Robinson." Also, Sammi Smith's "Help Me Make It Through the Night," Conrad Twitty's "Hello, Darling," and "I Can't Help Loving You," Ray Charles.

By handling all details himself, Layher said he has the kind of control over the business he likes. But servicing machines at 50 locations does put pressure on him. To alleviate this problem, he puts a lot of stock in preventive servicing which includes oiling, making adjustments and making thorough checkups on units everytime he changes records.

He doesn't feel wallboxes are feasible for him because of the extra service problems they represent. On the subject of wallboxes, the operator said that they cut down play because of the extra effort involved in walking back and forth. "People will spend only a dime in a wallbox where they will drop 50 cents in a console."

He has a close working relationship with Burasco at his one stop. He buys few requests because he doesn't have that many. In buying he says he gives preference to artists who have been proven performers on his machines in the past. Looming up are names such as Charley Pride, Merle Haggard, Mel Tillis, Loretta Lynn and Donna Fargo.



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## What's Happening

By SAM SUTHERLAND

At **Columbia University**, the **Armstrong Awards Committee** has announced that it will give \$4,000 in prize money to the best FM radio programs broadcast in 1972. Named for the late Edwin H. Armstrong, the inventor of FM, the awards will be divided into eight \$500 prizes in four categories of programming, those being news, community service, education and music. . . . Four prizes will go to noncommercial stations. The criteria are excellence and originality in FM broadcasting.

Deadline for entries is January 31, 1973. Prizes will be presented at the 1973 convention of the National Association of FM Broadcasters in Washington on March 22-25. Entry forms may be obtained by writing to **Kenneth K. Goldstein**, executive director of the awards program, Room 510 Mudd Building, Columbia University, New York City 10027.

★ ★ ★

From **Morton Wax & Associates**, **Neal Whitton** notes that a special poster, listing distributors in New York, Philadelphia and Los Angeles, and the lines they carry, is now available to both professional and college radio personnel. Entitled "Where the Hell Is That Record," the poster is a follow-up to last year's Wax-work, "Where to Find That Record," which proved a valuable and convenient reference work for station walls.

★ ★ ★

At the **Syosset Public Schools**, in Syosset, N.Y., **Fred Zodds** notes that a new FM station, **WKWZ-FM**, will begin broadcasting in January. The station will be broadcasting rock, Top 40, country, jazz and classical.

The station is already planning biweekly playlists, and all inquiries, and any product, should be sent to **Ron Barry** at Syosset High School, South Woods Road, Syosset, N.Y. 11791.

★ ★ ★

**PICKS AND PLAYS: SOUTH—Tennessee—WRVU-FM**, Vanderbilt University, Nashville, **Phil Sensenig** reporting: "Purple Passages," (LP), **Deep Purple**, Warner Bros.; "Angel," **Rod Stewart**, Mercury; "You Turn Me On, I'm a Radio," **Joni Mitchell**, Asylum.

. . . **WUTM-FM**, U. of Tennessee at Martin, **David Nichols** reporting: "Who Came First," (LP), **Peter Townshend**, Decca; "Lion's Share," (LP), **Savoy Brown**, London; "The Chi-Lites Greatest Hits," (LP), **The Chi-Lites**, Brunswick. . . . **WTCR**, Memphis State U., Memphis, **Cecil Holmes** reporting: "A Whiter Shade of Pale," **Procol Harum**, A&M; "I'm Still in Love With You," (LP), **Al Green**, Hi; "Poor Boy," **Casey Kelly**, Elektra. . . . **Maryland—WJHU**, The Johns Hopkins U., Baltimore, **George Wicke** reporting: "Sweet Lady," (LP cut, Painted Head), **Tim Hardin**, Columbia; "Second Time Around the Wheel," (LP cut, In a Broken Dream), **Python Lee Jackson**, GNP Crescendo; "Talk to the People," (LP), **Les McCann**, Atlantic. . . . **WMUC**, U. of Maryland, College Park, **Mark Kernis** reporting: "Life Goes On," (LP), **Paul Williams**, A&M; "Your Mama Don't Dance," **Loggins & Messina**, Columbia; "Seventh Sojourn," (LP), **The Moody Blues**, Threshold. . . . **Alabama—WEGF-FM**, Auburn U., Auburn, **James Carter** reporting: "I Wanna Be With You," **Rasberry's**, Capitol; "992 Arguments," (LP cut, The Backstabbers), **The O'Jays**, Philadelphia International; "It Never Rains in Southern California," **Albert Hammond**, Mums. . . . **WVSU**, Samford U., Birmingham, **Henry Parkman** reporting: "One Night Affair," **Jerry Butler**, Mercury; "Georgie," (LP cut, Whole Oats), **Daryl Hall & John Oates**, Atlantic; "Save Me," (LP cut, Smith, Perkins & Smith), **Smith, Perkins & Smith**, Island. . . . **Texas—KSMU**, Southern Methodist U., Dallas, **Ben Morton** reporting: "Some People Will Drink Anything," (LP), **Christopher Milk**, Reprise; "Who Came First," (LP), **Peter Townshend**, Decca; Caravan-serai," (LP), **Santana**, Columbia. . . . **KTRU-FM**, Rice U., Houston, **Rob Sides** reporting: "Move With Me," **Tim Buckley**, Straight; "On the Road," (LP cut, Aztec Two-Step), **Aztec Two-Step**, Elektra; "All I Want to Be," (LP cut, Wind of Change), **Peter Frampton**, A&M. . . . **Virginia—WMRA-FM**, Madison College, Harrisonburg, **Anthony Segraves** reporting: "The Ship," (LP), **The Ship**, Elektra; "Smokin' O.P.'s" (LP), **Bob Seger**, Palladium; "The Man Who Sold the World," (LP), **David Bowie**, RCA. . . . **Ken'ucky—WEXU-FM**, Eastern Kentucky U., Richmond, **Hal Bouton** reporting: "Catch Bull at Four," (LP), **Cat Stevens**, A&M; "Long Dark Road," **The Hollies**, Epic; "Donal Ieace," (LP), **Donal Leace**, Atlantic. . . . **Florida—WFPC**, Eckerd College, St. Petersburg, **Ralph Bullows** reporting: "Mountain Mama," (LP), **Dianne Davidson**, Janus; "6 and 12-String Guitar," (LP), **Leo Kottke**, Takoma; "Visitation," (LP), **Chirico**, Crested Butte.

★ ★ ★

**MIDWEST—Illinois—WLUC**, Loyola U. of Chicago, **Jim Benz** reporting: "On the Corner," (LP), **Miles Davis**, Columbia; "The World Is a Ghetto," (LP), **War**, United Artists; "Singing the Blues on Reds," (LP cut, Roll Em, Smoke Em), **Patto**, Island. . . . **WPGU-FM**, U. of Illinois, Champaign, **John Parks** reporting: "Eat Your Radio," **All-Star Frogs**; "The Doctor," (LP cut, Why Dontcha), **West, Bruce & Laing**, Columbia; "Angry Eyes," (LP cut, Loggins & Messina), **Loggins & Messina**, Columbia. . . . **WBRB**, Michigan State U., East Lansing, **Mark Westcott** reporting: "To Whom It May Concern," (LP), **The Bee Gees**, Atco; "My Real Name Is Arnold," (LP), **Allan Clarke**, Epic; "Chicken Lickin'," (LP), **Funk, Inc.**, Prestige. . . . **WKMB**, Michigan State U., East Lansing, **Dave Mellor** reporting: "Our Thing," (LP cut, Hurtwood Edge), **Tim Weisberg**, A&M; "Keyboard Tales," (LP), **Michael Perlitch**, Atlantic; "Dos," (LP), **Malo**, Warner Bros. . . . **WJMD**, Kalamazoo College, Kalamazoo, **Jim Condon** reporting: "Boomer's Story," (LP), **Ry Cooder**, Reprise; "A Story Ended," (LP), **Dick Heckstall-Smith**, Warner Bros.; "Live at Carnegie Hall," (LP), **It's a Beautiful Day**, Columbia. . . . **WMUK-FM**, Western Michigan U., Kalamazoo, **Beth**

(Continued on page 40)

## WLUC to Attract 350-400

By SAM SUTHERLAND

**CHICAGO**—Early response to the WLUC college radio meeting indicates that the affair will be the largest this fall. Between 350 and 400 college radio personnel and record company representatives are expected to participate in the Regional Fall Conference slated to be held at Loyola University of Chicago on Nov. 17-19. **Judy Mullen** of Loyola's station, WLUC, which is hosting the affair, noted that initial response to the conference has been significantly stronger than the conference's organizers had expected.

Perhaps more significant is the expected strong profile of music professionals at the conference. **Miss Mullen** noted that several major record companies will be sending key local promotion men and campus representatives, in addition to the college promotion men already expected. While past conferences have seen those companies represented by no more than a few people, **Miss Mullen** stated that several companies are slated to bring as many as six to eight people.

The strong response to the conference has also necessitated slight rescheduling, with Saturday afternoon's single session now slated to be broken down into several concurrent sessions.

The schedule at present remains otherwise unchanged. Registration will begin on Friday, Nov. 17, and continue during the morning of Nov. 18. Following registration, the opening general session, chaired by **Sam Sutherland** of Billboard,

will provide a general discussion of college radio and its growth during the past year. Following lunch, students will meet in various groups to discuss programming, with speakers expected to include **Brad Simon** of WRCT, Carnegie-Mellon U., Pittsburgh; **Dave Kovacs** and **Joe Dudick** of WARC-FM, Allegheny College, Meadville, Pa., and **Allen V. Lentino**, of WLUC.

Saturday evening will feature various concerts, with a main concert scheduled to include **Elektra Records' The Ship** and **Delmark Records' Maurice McIntyre**. Tentative plans for free admission to local engagements by other artists have also been made, and the host station also hopes to organize tours of local radio stations and recording studios. Many record companies will also sponsor hospitality suites, most of which will

be situated at the Holiday Inn where visiting professionals will be lodged.

Lodging arrangements have provided the only obstacle for the meeting to date. **Miss Mullen** noted that many students and professionals have called the local Holiday Inn, inquiring about accommodations without mentioning the conference. That motel has reserved its entire facility for the conference, and, when callers fail to mention the conference, they are turned away. Hence, **Miss Mullen** noted that all those planning to attend, and expecting to stay at the Holiday Inn, should identify themselves as part of the conference.

Sunday's activities will include an opening session on station financing and a small session consultation, featuring local commercial radio personalities.

## 'Silents' Films Get Big College Try

**LOS ANGELES**—Colleges across the nation have a new form of film presentations for their audiences, a showing of old-time film classics, complete with live orchestra on stage, under the banner of "The Sound of Silents."

Presentation is a two-hour affair, consisting of screening the vintage films with a live orchestra consisting of student musicians recruited from the specific campus where the screening is being held. Directing the musicians, who will be drawn primarily from college symphonies, will be **Joe Siracusa**, Hollywood film editor specializing in music and sound effects. **Siracusa** was with **Spike Jones** for six years.

At each show, **Siracusa** will bring two Hollywood studio musicians with him, a pianist and a conductor. **Siracusa** will act as musical director. He will also conduct question and answer sessions with students following each show.

The package is being presented to National Entertainment Conference colleges by **Milt Larsen**, owner-creator of the Magic Castle club in Hollywood. Over the years he has presented the same package successfully at the Wilshire Ebell Theater in Los Angeles, and at the International Film Festival in Hollywood.

What most people don't realize is that almost every top silent film classic had its own musical score, complete with sound effects and cues. **Larsen** purchased a vast li-

brary of these scores from a theater owner in Casper, Wyo., and will use them for those specific films. **Larsen** also has an extensive collection of early film classics.

**Siracusa** will send musical scores to the colleges two weeks before the show, then hold two days of rehearsals prior to the screenings. That approach is essentially the same method used by **Henry Mancini** for his campus concert dates, which also utilize student musicians.

Because of the music's importance, attention is focused on the band as well as the film. "It is really a symphony with film," explained tour manager **Larry Rupert**, who has booked the initial college dates in Southern California.

His office provides the score, screen, film, press kits and all materials necessary for the screenings. Sound and lighting are standard.

Schools work on a flat guarantee and percentage. **Larsen**, who earlier this year presented a musical "Victory Canteen" stage show in Hollywood with **Patty Andrews** of the Andrews Sisters, said he hopes eventually to put other type attractions out for colleges.

"The Sound of Silents" will also be made available for concert halls off campus as well. **Rupert's** office is in North Hollywood. He has had 20 years in production-management, with various tours and concerts.

## Gordy Recorded Collections To Eastern Michigan U.

**YPSILANTI, Mich.**—**Esther Gordy Edwards**, sister of **Berry Gordy**, founder of the **Motown Record Corporation**, presented Eastern Michigan University with the **Gordy Motown Recorded Collections**. During her visit to the university's Ypsilanti campus, **Mrs. Edwards** discussed the decision to present the **Motown** collection to the **EMU Recorded Sound Collections**, housed in the university library.

"While **Motown** is only 12 years old, I feel that it has a place in Michigan history," **Mrs. Edwards** stated. "We are happy to have our records in a setting with a historical background."

The archives of recorded sound at Eastern, while historical, are at the same time made available to listeners through the use of tapes. **Mrs. Edwards** noted that this system was one consideration in placing all **Motown's** records and

tapes there. "A historical museum is fine," she stated, "but music must be heard or it doesn't exist, and we want to know that it will be heard."

Another reason for choosing Eastern "was purely sentimental. We all enjoyed being here when **Berry** was honored by the presentation of the degree, and we felt our efforts were appreciated at Eastern." **Gordy** was awarded a Doctor of Music degree at the 1971 Winter Commencement.

**Motown Record Corp.**, founded in 1959 by **Gordy** and still owned by him and his family, began with a family loan fund. That investment went on to sire **Gordy's** activities as a writer, producer and head of a growing record label which came to prominence through the emergence of artists like **Diana Ross** and the **Supremes**, **Smokey Robinson** and the **Miracles**, the

(Continued on page 40)

# TOP 40 Billboard Easy Listening

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

THIS WEEK	1 Wks. Ago	2 Wks. Ago	3 Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	2	1	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	11
2	2	3	6	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	8
3	6	10	11	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	16
4	4	2	1	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	11
5	5	5	7	GOODTIME CHARLEY'S GOT THE BLUES Danny O'Keefe, Signpost 7006 (Atlantic) (Cotillion/Road Canon, BMI)	12
6	8	12	23	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond, MUMS 76011 (CBS) (Landers/Roberts, ASCAP)	4
7	11	11	22	SUMMER BREEZE Seals & Crofts, Warner Bros. 7606 (Dawn Breaker, BMI)	5
8	15	21	29	CLAIR Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	4
9	12	14	20	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	5
10	10	15	15	WEDDING SONG (There Is Love) Petula Clark, MGM 14431 (Public Domain)	8
11	3	4	4	CAN'T YOU HEAR MY SONG Wayne Newton, Chelsea 78-0105 (RCA) (James, BMI)	9
12	25	34	—	WHAT AM I CRYING FOR Dennis Yost & the Classic IV, MGM South 7002 (Lo-Sal, BMI)	3
13	9	9	10	IT'S A MATTER OF TIME/BURNING LOVE Elvis Presley, RCA 74-0769 (Gladys, ASCAP/Combine, BMI)	13
14	7	8	8	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	13
15	16	19	33	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	5
16	18	24	26	THE PEOPLE TREE Sammy Davis, Jr., MGM 14426 (Taradan, BMI)	6
17	33	—	—	SWEET SURRENDER Bread, Elektra 45818 (Screen Gems-Columbia, BMI)	2
18	19	27	—	I NEVER SAID GOODBYE Engelbert Humperdinck, Parrot 40072 (London) (MAM, ASCAP)	3
19	22	26	39	I GUESS I'LL MISS THE MAN Supremes, Motown 1213 (Jobete/Belwin-Mills, ASCAP)	4
20	20	29	40	OPERATOR (That's Not the Way It Feels) Jim Croce, ABC 11335 (Blendingwell/Wingate, ASCAP)	4
21	13	7	5	GARDEN PARTY Rick Nelson & The Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	15
22	35	—	—	WALK ON WATER Neil Diamond, Uni 55353 (MCA) (Prophet, ASCAP)	2
23	14	6	3	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	12
24	24	25	25	LOVING YOU HAS JUST CROSSED MY MIND Sam Neely, Capitol 3381 (Seven Iron, BMI)	9
25	27	33	—	VENTURA HIGHWAY America, Warner Bros. 7641 (WB, ASCAP)	3
26	29	35	—	SOMETHING'S WRONG WITH ME Austin Roberts, Chelsea 78-0101 (RCA) (Pocketfull of Tunes, BMI)	3
27	31	32	32	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	6
28	30	31	—	HOME LOVIN' MAN Andy Williams, Columbia 4-45716 (Maribus, BMI)	3
29	32	37	—	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	3
30	28	28	31	AMERICAN CITY SUITE Cashman & West, Dunhill 4324 (Blendingwell, ASCAP)	6
31	—	—	—	EVERYBODY LOVES A LOVE SONG Mac Davis, Columbia 4-45727 (Screen Gems-Columbia/Sony Raintree, BMI)	1
32	34	—	—	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	2
33	—	—	—	THE LAST HAPPY SONG Hillside Singers, Metromedia 255 (Natson/Port/Mayoham, ASCAP)	1
34	36	—	—	SUNDAY MORNING SUNSHINE Harry Chapin, Elektra 45881 (Story Songs, ASCAP)	2
35	40	—	—	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	2
36	38	—	—	LIES J.J. Cale, Shelter 7326 (Capitol) (Audiogram, BMI)	2
37	37	38	—	NIGHTS IN WHITE SATIN Moody Blues, Deram 85023 (London) (Essex, ASCAP)	3
38	—	—	—	OH BABE, WHAT WOULD YOU SAY Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	1
39	39	40	—	SO FAR AWAY Crusaders, Blue Thumb 217 (Famous) (Screen Gems-Columbia, BMI)	3
40	—	—	—	WALK ON IN Lou Rawls, MGM 14428 (Colgems, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 11/18/72

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

# Classical Music

## EMI Classical Wing Revamping Called 'Most Important Step'

By EVAN SENIOR

LONDON — EMI's reorganization of its international classical operations was described by Peter Andry, new department's general manager, as "the most important step yet made in the company's 50 years of international operations."

EMI group director of the Record Division, L.G. Wood, told Billboard, "Main aim of the reorganization, in which we have com-

bined two hitherto separate departments, is to maintain and strengthen the enormous influence that EMI enjoys in world-wide classical recording. Together, Peter Andry and deputy general manager Michael Allen, who have in fact worked together so well for so long, will now be able to give leadership and guidance to all our overseas and home groups, and we look to them to make full use of

this expertise now at their disposal."

Move brings together as one unit the International Artists Department formed 50 years ago and since 1970 headed by Andry, and the International Marketing Department headed by Michael Allen, under the title International Classical Division.

"When the International Artists department was set up 50 years ago," explained Peter Andry, "it was concerned, as it has been ever since, with our international recording operations."

Then in 1959 we set up the classical marketing department, and although this has been a separate department, headed by Michael Allen, in practice he and I have worked together now for some 15 years. This combination of the two departments in a new division is therefore the third and I think the most important step in the rationalisation of our international operations."

New division will not only scour the world for new artists for EMI's roster, as Andry's department has been doing in the past, but will also co-ordinate all the recording and marketing operations of the many locally-based EMI companies. Both Andry and Allen will be travelling abroad often, visiting EMI companies in different countries. "But as far as possible," said Allen, "when one of us is away the other will be here in London. Peter and I have had in our work a special relationship that has persisted over the past 15 years and we've learned that we can work well together."

## Connoisseur in Mod Campaign

• Continued from page 3

the racks for better display appeal of our product.

"We also hope, of course, to get new customers, young and old alike. If it has spill-over effects on our other product, so much the better," he said.

The tape move is extensive, triggered by a just-completed licensing deal with Advent Corp., in which the consumer electronics firm will produce and distribute Connoisseur product in cassette form. Fifteen LP's are in the initial transaction, with more to follow. The deal is for three years. The tapes will be Dolby "B" processed.

Regarding the quadrasonic tie on all new product, Silver feels that four-channel is the market of

the future and is bullish on the concept. "Naturally, we are proceeding with caution, as are other labels. We are using the SQ system because of economic factors. But it all should be a natural and highly appealing evolution for our industry. The consumer, for example, can buy four smaller speakers for the home for the same price he pays for two large ones," Silver said.

Distributors which handle Connoisseur product include ABC Record & Tape Sales for Seattle and Oregon; Skyline Distributors for New York; Davis Sales for Denver; Taylor Electric for Chicago; Schwartz Bros.; Almada Corp. for Canada, and a new distributor, Eric-Mainland for northern California.



DISPLAY of London product in window of Marshall Field store in Chicago. Featured are opera LP's such as "La Boheme," "Die Walkure," and "Tales of Hoffmann," featuring Joan Sutherland and Placido Domingo, with Richard Bonyngue as conductor.

## Col, N.Y. Philharmonic In New Contract

NEW YORK—Columbia Masterworks and the New York Philharmonic Society have signed a new exclusive three-year recording contract.

During the three-year period, Columbia plans many new recordings, which will be conducted by musical director Pierre Boulez, laureated director Leonard Bernstein, and Daniel Barenboim. Among the soloists set in concerto works with the Philharmonic are Isaac Stern, Andre Watts, Pinchus Zukerman, Barenboim and Jacqueline du Pre.

The pact thus continues a recording relationship which began in

1940. Clive Davis, president of Columbia Records, and Carlos Mosley, president of the Philharmonic Society, made the announcement.

Columbia Masterworks is headed by co-directors Thomas Frost and Thomas Shepard. Andrew Kazdin is the newly appointed executive director for Masterworks.

"It is well known," said Shepard, "that the Philharmonic has always been one of the great orchestras in the world. We are proud to continue our relationship with the Philharmonic, and anticipate three more years of excellence."

## HOROWITZ TO EDIT COLUMN

Is Horowitz, currently active as an independent record producer, will inaugurate a weekly column of news and opinion relative to the classical industry, starting with next week's issue of Billboard.

For 15 years, until 1971, Horowitz was director of classical artists and repertoire for Decca Records. Since then, as a free-lance, he has produced records for a number of major labels, featuring artists such as Andres Segovia, Beverly Sills, Virgil Fox, Eugene List, Sabinas and Dave Brubeck.

He is also consultant to the Eastman School of Music. Before joining Decca, Horowitz was with Billboard as staff reporter and editor.

## PROGRAMMING

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# What's Playing?

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

## ADRIAN, MICH.: TEEN LOCATIONS

Mike Leonard  
Leonard Amusement Co.

New Purchases: "Don't Do It," The Band, Michael Jackson; "Summer Breeze," Seals & Crofts, Warner Bros. 7606; "It Never Rains in Southern California," Albert Hammond, Mums 76011; "Dialogue," Chicago, Columbia 4-45717.

## BATON ROUGE, LA.: COUNTRY LOCATIONS



Joyce Ashford  
State Novelty Co.

New purchases: "Katy Did," Porter Wagoner, RCA 9820; "All Heaven Breaks Loose," David Rogers, Columbia 45716; "Heaven Is My Woman's Love," Tommy Overstreet.

## BOULDER, COLO.: CAMPUS/YOUNG ADULT LOCATIONS

Roger A. Nairn  
Front Range Music Co.

New Purchases: "Easter of Ginger Trees," Seals & Crofts, Warner Bros. 7606; "Love Shines Down," Rare Earth, Rare Earth 5048; "Clair," Gilbert O'Sullivan, MAM 3626; Spinning Meters: "Good Wine, Charlie's Got the Blues," Danny O'Keefe; "It Never Rains in Southern California," Albert Hammond, Mums 76011; "Can't You Hear This Song," Wayne Newton, Chelsea 78-0105; Oldies: "I Am Woman," Helen Reddy; "I'd Love You to Want Me," Lobo.

## DAYTON, OHIO: EASY LISTENING LOCATIONS

Jake Hayes  
Gem Music & Vending Co.

New Purchases: "Smoke Gets in Your Eyes," Blue Haze, A & M 1357; "Me and Mrs. Jones," Billy Paul, Phila. Intl. 73521; "She's Got to Be a Saint," Ray Price, Columbia 4-45724; Spinning Meters: "Ben," Michael Jackson; "I Can See Clearly Now," Johnny Nash; "It's a Matter of Time," Elvis Presley, RCA 74-0769; Oldies: "Misty," Erroll Garner, Mercury 30037; "Opus #1," Tommy Dorsey, RCA-VIC 447-0119.

## CRETE, NEB.: HIGH SCHOOL LOCATIONS

J. L. Ray  
Ray's Music

New Purchases: "I'm Stone in Love with You," Stylistics, Avco Embassy 4603; "Ventura Highway," America, Warner Bros. 7641; "I'd Love You to Want Me," Lobo; "Crazy Horses," Osmonds, MGM 14450.

## FORT DODGE, IOWA: COUNTRY LOCATIONS



Barney Barnhill  
Amuse-O-Matic Co.

New Purchases: "She's Got to Be a Saint," Ray Price, Columbia 45724; "Rhythm of the Rain," Pat Roberts, Dot 17434; "It's No Sin," Slim Whitman, United Artists 50952; "Paint Me a Rainbow," Wynn Stewart, RCA 0819; "Miss Pauline," Billy Howard, UA 50957.

# 45's Too Long—Programmers

Continued from page 32

popular. Ray said he has turned down such chart disks of over 5-minutes as "American City Suite," Cashman & West (7:35); "Convention '72," Delegates (5:07); "Papa Was a Rolling Stone," Temptations, (6:58); "Honkey Cat," and "Mama Hated Deisels," Commander Cody, (5:17). Records over 4-minutes, placed only on special request, include "Knights in White Satin," and "My Ding-A-Ling." Programmers also noted that country and certain pop artists like Neil Diamond and the Osmond Brothers do not overburden their listening public.

One factor that influences programmers to buy long records is public appearances by the artist. Barney Barnhill, Amuse-O-Matic, Fort Dodge, Iowa, turned down "American City Suite," "Papa Was a Rolling Stone," and "My Ding-A-Ling," but did place "Honkey Cat" in high school age kid locations because of a public appearance by Elton John in a nearby city. Also, "Midnight Rider," (4:00), appeared on his boxes after a public performance by Joe Crocker.

Barnhill was among those programmers who would like to see a three-minute standard record for jukeboxes. (Next, programmers discuss alternatives).

# Jukebox Permit Stirs Va. Assn.

NORFOLK Va.—How a voluntary trade association goes to bat for a member in trouble—without jeopardizing its own standing—was a recurring but unscheduled topic at the Music Operators of Virginia Convention held here Oct. 19-21. The problem involved jukebox licenses.

The topic first came up when operator Ralph Craun asked the association's advice on what to do about a peculiarly expensive interpretation of law being enforced against him by the state tax officer for his region. This officer maintained that each time a state-licensed coin-operated jukebox or machine was moved out of the region, replaced at a location by a new or substitute machine, or taken out of circulation altogether, then the license issued to it became invalid and could not be used with any other machine. In other words, it was the machine and not the locations for them being licensed.

All the members agreed that the spread of this interpretation would hurt them financially, but they were never able to agree satisfactorily on just what to do to counter it. A sort of compromise was reached when the Association voted to pay limited fees to any attorney chosen by the aggrieved operators (others fell under the same jurisdiction) to try to reach a settlement with the tax officer.

Of greater importance to the operators than the interpretation of this particular issue, however, was the problem of how to marshal and use their organization's strength most effectively. The questions which persistently grew out of the open discussion and individual talks afterward were these:

(1) Should a disputed area of state law be tested publicly (in court or by attorney general ruling) and settled once and for all, or should it be left hazy enough to allow each person affected by it to work out his own accommodations?

(2) Should an association put the strength of its name and prestige behind a member, or should its support be one of discreet financial and advisory assistance?

(3) If a member cannot count on the full support of his association, then of what value to him is it?

(4) Is crisis support more valuable in the long run than the day-to-day benefits an association provides its members—or is it only more dramatic?

(5) How should an association act officially if the support sought by Member A would almost certainly harm Member B?

(6) Can an association expect to solve crises when they occur unless they have been anticipated and planned for accordingly?

(7) Should an association rely on the interpretation of an aggrieved member as to how he is being injured, or should it be equipped and empowered to gather and assess its own facts?

(8) Should an association allow the aggrieved member to be the general in its battle on his behalf, or should he be used only as an advance scout?

(9) Given its limitations by law, finances, time, and talent, what services can an association be reasonably expected to offer?

(10) Should an association exist mainly for the information it supplies its members or for its political clout? What is an association for?

## Play Price Lag

Continued from page 32

of planning, management by objectives and application of sound business management principles to small businesses.

Dr. Sequin used actual case histories of successful business firms as illustrations in his presentation.

# What's Happening

Continued from page 34

Rosengard reporting: "Movin' On," (LP), John Mayall, Polydor; "Good Thunder," (LP), Good Thunder, Elektra; "Full House," (LP), J. Geils Band, Atlantic. . . . WIDR, Western Michigan U., Kalamazoo, Mike Israel reporting: "Triad," (LP), Spontaneous Combustion, Harvest; "Guitar Man," (LP), Bread, Elektra; "If I Find the Time," Rudy Romero, Tumbleweed. . . . WAYN, Wayne State U., Detroit, Rob Wunderlich reporting: "I'm Late," Alun Davies, Columbia; "Your Mama Don't Dance," Loggins & Messina, Columbia; "Seventy Second Brave," (LP), Keef Hartley Band, Deram. . . . Missouri—KCLC-FM, The Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Spread the Word," (LP), The Persuasions, Capitol; "Guitar Man," (LP), Bread, Elektra; "Glorified Magnified," (LP), Manfred Mann's Earth Band, Polydor. . . . KRC-FM (CATV), Rockhurst College, Kansas City, Pete Modica reporting: "Golden Rainbow," Looking Glass, Epic; "I Wanna Be With You," Raspberries, Capitol; "I Wonder," (LP cut, Whistle Rhymes), John Entwistle, Decca. . . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Mike Wild reporting: "Lazy Mornin'," (LP cut, Old Dan's Records), Gordon Lightfoot, Reprise; "Hey, Look at the Sun," Angelo, Atlantic; "I Got a Thing About You Baby," Billy Lee Riley, Entrance. . . . Wisconsin—WSRM, U. of Wisconsin, Madison, Bruce Ravid reporting: "Living in the Past," (LP), Jethro Tull, Chrysalis; "Why Dontcha," (LP), West, Bruce & Laing, Columbia; "Pusherman," (LP cut, Superfly), Curtis Mayfield, Curtom. . . . Iowa—KDIC-FM, Grinnell College, Grinnell, John Seeley reporting: "Goodbye Don't Mean I'm Gone," (LP cut, Rhymes and Reasons), Carole King, Ode; "Were You There," (LP cut, Rockfish Crossing), Mason Proffitt, Warner Bros.; "Juniper Bear," (LP cut, Icarus), Paul Winter Consort, Epic.

EAST—WTYL, Bucks County Community College, Newtown, Bill Sheffer reporting: "Paper Mache, Kings & Cabbages," (LP cut, To Whom It May Concern), Bee Gees, Atco; "Out in the Woods," (LP cut, Carney), Leon Russell, Shelter; "Dos," (LP), Malo, Warner Bros. . . . New York—WBFO, U. of Buffalo, Scott Field reporting: "All the Young Dudes," Mott The Hoople, Columbia; "Sam Stone," Al Kooper, Columbia; "Murray Roman Press Kit," Murray Roman & U.A., United Artists. . . . WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Caravansersi," (LP), Santana, Columbia; "Morning Bugle," (LP), John Hartford, Warner Bros.; "El Pampero," (LP), Gato Barbieri, Flying Dutchman. . . . WSUA, State U. at Albany, Rob Cohen reporting: "Toulouse Street," (LP), Doobie Brothers, Warner Bros.; "Batdorf & Rodney," (LP), Batdorf & Rodney, Asylum; "Waterfall," (LP), If, Metromedia. . . . WRCC, Rockland Community College, Suffern, Mark Kantor reporting: "Loggins & Messina," (LP), Loggins & Messina, Columbia; "Goodthunder," (LP), Goodthunder, Elektra; "Whistle Rhymes," (LP), John Entwistle, Decca.

# Gordy Recorded Collections

Continued from page 34

Temptations, Marvin Gaye and the Jackson Five.

As new Motown records and tapes are released, they will automatically be added to the Eastern Michigan collection. Mrs. Edwards noted that she was happy that preservation of the label's catalog will now be handled through those channels.

"Until now, no one else cared about saving any of our material, and we now find things listed in

our catalogs which are not to be found in our own files," Mrs. Edwards said. "We are trying to retrieve these by making copies from other sources. It is good to know that from now on everything will be saved properly."

In addition to this new acquisition, the Eastern Michigan collections include the Charles M. Wilson Collection of 14 antique disk and cylinder phonographs and approximately 1,200 cylinders of recorded sound.



ATLANTIC RECORDS president Ahmet Ertegun, left, helps celebrate the close of an engagement at the Bitter End for the new Atlantic group, Whole Oats. The first major New York appearance for Whole Oats coincides with the release of their debut album, "Whole Oats." From left, back row: Ahmet Ertegun; Tommy Mottola of Chappell Music, group's publisher; John Oates; Daryl Hall; Earl McGrath, Clean Records; Arif Mardin, producer of the L.P.; front row: Mike McCarthy; Jim Helmer; and Neal Rosengarden.

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# Talent

## Curtis Mayfield Opens More Doors for Black Writers

By JIM MELANSON

NEW YORK—Curtis Mayfield, following his scoring success with "Super Fly," would like to see more opportunities in the music/film market for black composers, according to Marv Stuart, Mayfield's personal manager and business associate.

Stuart said that "the opportunities should be broad-based and should not be limited to low-budget, black-image films, which only partially reflect the black community, as well as the capabilities of the artist." The budget for "Super Fly" was \$250,000, considerably low for the industry, while the script and score dealt mainly with the drug scene in the black community. "Curtis was pretty upset," continued Stuart, "in that many people believed that he was condoning drugs, and not merely reflecting the realities of the ghetto, as well as the alternatives to correct the problem." Stuart went on to say that Mayfield, while approached to do a sequel to "Super Fly," would prefer to write his own screenplay/score and deal with the more positive aspects of life in the black

community. Plans call for Mayfield to begin work on the project early in 1973, following his current concert tour.

Nominated for the NAACP image award for the best soundtrack LP and a strong contender for an Academy Award nomination, Mayfield is also succeeding as a performer. With his most "loyal fans" in the black community, Mayfield has also had heavy exposure in the white rural areas of the country. Stuart said that the reactions to Mayfield's music and his style of performing have always been "good." Mayfield has made two European tours this year, playing to capacity houses on nearly all his dates. One such date, at the Rainbow Theater in London, produced a sell-out crowd of 3,000. He also produced a \$73,000 gross, for two concerts, at the Felt Forum in New York. "While the gross and attendance figures can be impressive," Stuart said, "Curtis prefers to play to a smaller, intimate audience. With a smaller house, his creative flow is heightened and the audience better understands what his music is about," he added.

Mayfield and Stuart are also active in production, publishing and management. The Super Fly LP, distributed by Buddha, is on their Curtom label and, according to Stuart, their publishing companies, Camad (ASCAP), Chi-Sounds (ASCAP) and Aopa (BMI), have a combined total of 10 million records to their credit. They also manage the Impressions, Ruby Jones, Leroy Hudson, Linda Clifford, the New World, the Natural Four and Phil Raliff. Ted Allan, vice president of the organization, also operates his own booking agency and is active in providing dates for the signed artists.

Mayfield's current tour includes dates in Allendale, Mich., Thursday (16), the Argon Ballroom, Chicago (17), Winston-Salem, N.C. (18), New Orleans (19), the Atlanta Auditorium (21), the Astro Hall, Houston, Tex. (23), Columbia, S.C. (24), Miami (25), a Flip Wilson Show taping (27), Charleston, W. Va., Dec. 3, the Spectrum, Philadelphia (4), Indianapolis, Ind. (8), Columbus, Ohio (9), Kleinhans Auditorium, Buffalo, N.Y. (10) and Pittsburgh, Pa. (11).

## Funk Back on Concert Trail

NEW YORK — Grand Funk Railroad will return to the concert circuit after a one-year hiatus. Mark Farner, Don Brewer and Mel Schacher, joined by guest organist Craig Prost, begin their 38-appearance tour Oct. 11 in Seattle and wind up at Madison Square Garden Dec. 23.

Other appearances include Portland (Oct. 12), Minneapolis (13), Ohio (14), Detroit (15), Dayton (20), Rochester, N.Y. (21), Syracuse, N.Y. (22), San Antonio (27), Dallas (28), Houston (29), Cleveland (Nov. 3), St. Louis (4), Indianapolis (5), Miami (10), St. Petersburg, Fla. (11), Jacksonville, Fla. (12), Tulsa, Okla. (17), Kansas City, Mo. (18), Chicago (19), Pittsburgh (24), Philadelphia (26), Los Angeles (30), San Diego (Dec. 1), Tucson, Ariz. (2), Oakland, Calif. (3), Hampton, Va. (8), Fayetteville, N.C. (9), Baltimore (10), Nassau, N.Y. (14), Springfield, Mass. (15), Bangor, Maine (16), Boston (17), and Providence, R.I.

## Signings

Gene Parsons has signed with Warner Bros. Records. Parsons, recently the drummer with the Byrds, will have his debut album produced by Russ Titelman and released in January. . . . **Charlie Rich** has re-signed with Epic Records, with a long-term contract. His latest Epic releases are the single, "I Take it on Home," and the LP, "The Best of Charlie Rich." . . . **Clarence Carter**, winner of three gold singles since 1968, has signed with Rich Hall's Fame label. His first Fame release is "Back in Your Arms." . . . The **Stanton Brothers**, new Epic four-piece, has signed for management and production with Steamboat Productions, new San Francisco office of Richard Hodge and Barry Hennessey. . . . The **Coasters** have signed an exclusive personal management contract with T. C. Management of Beverly Hills, Calif. . . . **Anita Darian** has signed for the "Say When" production, opening at the Plaza Hotel Dec. 5.

## Reneri Forms Co. Complex

NEW YORK—Rock Talent Associates, a complex of companies designed to include management, production of shows, promotion of concerts and coordination of a radio program has been formed by Ray Reneri, a 17-year veteran of the music business.

Reneri has served in the capacity of production manager for over 200 concerts across the country in the last three years, including the recent rock 'n' roll revival shows at Madison Square Garden.

Rock Talent Associates presented their first production, "Rock 'n' Roll Spectacular," at the Capitol Theatre in Passaic, N.J., on Oct. 28 which sold out one week in advance. Rock Talent intends to go into a heavy schedule of concerts using underground and current pop artists beginning the first of the year.

Reneri is now taping "The Rock Reunion Show," a soon-to-be-syndicated "oldies" radio program. In addition, he is completing a book dealing with his experiences while traveling with rock acts from

Chuck Berry to the Rolling Stones and his days working with the late Alan Freed.

Rock Talent Associates will be producing shows for colleges and individual promoters around the country. "It is my idea to produce the finest shows possible with expert lighting, sound and staging," says Reneri. "Our aim is not only keeping the audience happy, but the promoter and artist as well."

## Brenda Lee's Illness Snags European Gigs

NEW ORLEANS—Brenda Lee has had to cancel a planned five-week European tour due to extensive surgery performed here.

Miss Lee has at last been removed from the critical list, and is now recovering. Doctors said no malignancy was involved in the surgery, but that it involved extensive repair.

She will return to her home in Nashville for a full recuperation.

The 27-year-old entertainer was stricken during her engagement at the Fairmont-Roosevelt Hotel here.

Miss Lee now is expected to resume a full schedule of career activities in January.

## From The Music Capitals of the World

### NEW YORK

Pat Kenney's Castaways will feature **John Herald** and **Divided We Stand Monday** (13) through Sunday (19). . . . Meanwhile downtown, Max's Kansas City will feature **Mimi Farina** with **Carol McComb** and **Denny Brown** Wednesday (15) through Sunday (19). . . . **Kristian** will appear as a guest artist at the Festival of Sun in Puerto Rico Friday (17) through Saturday (20). While in Puerto Rico, he will also appear on a number of radio and television programs. . . . **James Lyons**, editor and publisher of American Record Guide, is convalescing at his home. He had suffered a heart attack and was under medical care at Mt. Sinai Hospital in Manhattan. . . . **Tracey Robbins** and the **Frankie Paris** rock group are currently featured at Trude Heller's. . . . **Ed McMahon**, co-host of the Tonight Show, is at the Maisonette Room in the St. Regis Monday (13) through Nov. 25. . . . Following McMahon will be **Lana Cantrell**. She is booked for Nov. 27 through Dec. 16. . . . **Gil Weist**, owner of Michael Pub, has decided to make the club a permanent jazz room. The move follows the introduction of jazz, on a nightly basis, since August. . . . The 35th Annual Premium Show is scheduled for the Coliseum May 7-10. . . . **Hines Hines & Dad** will headline at the King's Inn in Freeport, Bahamas Dec. 30-31. . . . The American Guild of Variety Artists has put out a call for Greek and Russian singers and dancers. . . . **Peter Kaukonen** and the **Black Kangaroo** will be at Banana Fish Park in Brooklyn Wednesday (15) and Thursday (16). . . . RCA artist **Eddy Arnold** will co-host the Mike Douglas show Dec. 4-8. . . . **Sly & the Family Stone** will be at Madison Square Garden, Nov. 23-24. . . . **Frank Sinatra Jr.** and **Lottie Jones** are booked for the Rainbow Grill Nov. 27 through Dec. 16. . . . **Joanne Jonas** has returned to the N.Y. production of "Godspell!" She had taken time off for the filming of the production. . . . **Jonelle Allen** has been signed to star in the first touring company of "Two Gentlemen of Verona." . . . "The Wizard of Us" will open at the Oscar Wilde Room at the Mercer Art Center Thursday (16). . . . The **Manhattans** will be at the Apollo Theater Wednesday (15). . . . **Patti Smith** will give a reading of her works at the Mercer Art Center Thursday (16). . . . **Jethro Tull** is the feature at Madison Square Garden Monday

(13). . . . **Tony Drake**, composer/singer, recently headlined three outdoor music rallies for the United Hospital Fund. Also featured were the **Pazant Brothers**, **Sammy Gordon**, the **Hip Huggers** and the **Beaufort Express**.  
JIM MELANSON

### LOS ANGELES

The Hollywood Halloween Freakers Ball, featuring a live KMET-FM broadcast by **Dr. Hook & his Medicine Show**, lived up to its title. . . . **Tony Martell**, Famous Music prexy, introduced **Father John O'Reilly**, author of the Broadway hit "Virgin," to the music press corps at a Beverly Hills luncheon.

**Brenda Lee** is off the critical list after surgery in New Orleans. . . . A skin graft saved the fingers on **Jon Mark's** left hand and **Mark/Almond** will begin performing again.

**Judy Green**, manager of Cameo Music for seven years, has opened her own Hollywood music copying operation, **Alpheus**. . . . **Kieran Kane** and **Allan Glasser** due to spotlight Alternative Chorus Songwriters Showcase at Capitol Records.

**Clarence Avant**, Sussex Records president, produced "Push," a concert film of the Chicago Black Expo, featuring **Jackson 5**, the **Temptations**, the **Supremes** and **Nancy Wilson**. . . . **Cheech & Chong** discussing a Universal TV series about two freaky truckers. They're at Troubadour Christmas week to New Year's Eve.

**Dionne Warwick** cancelled at Anaheim concert on doctor's orders. . . . San Diego Stadium concert for county United Crusade stars **J. Geils Band**, **Foghat**, **Jesse Colin Young**, **Boones Farm** and **Quicksilver**, under KGB-AM sponsorship.

"Don't Bother Me, I Can't Cope," extended at Hartford through the holiday season, due to near-capacity business. . . . **Vivien Wilcox** has retired after 28 years in the press dept. of the Motion Picture Producers Assn. She is replaced by **Janice Dingillian**, with **Christine Ramillion** handling screening schedules.

**Paul Williams** to tour Japan, leaving behind his Peter Lorre house and 1955 Rolls. . . . Filmex will screen a 24-hour marathon of **Billy Wilder** films. . . . **Fanny** sold out five English concerts.

Greene Mountain Records has signed **Tony Ricco's** Sound Advice management consultation service. . . . **Bill Withers** cancelled a Chi-

(Continued on page 44)

## Talent In Action

### JOHNNY RIVERS CASEY KELLY

Troubadour, Los Angeles

Johnny Rivers, laid-back and mustachioed, is neither the best-equipped vocalist nor the most scintillating entertainer in rock. He is, however, a superb intuitive a&r genius with enough performing gifts to translate each new phase of rock style into clean, driving, mainstream Top 40 singles. Rivers is particularly at ease with the unpretentious, good-time music currently dominating the scene, as demonstrated with his biggest hit in years, "Rockin' Pneumonia and the Boogie Woogie Flu."

His enthusiastically received Troubadour show was an imaginatively programmed contrast of the Johnny Rivers greatest hits interspersed with fine current material recorded by artists. Perhaps the most exciting unit of the set was the studio all-star band assembled by Rivers, the L.A. Reggae Band from his new U.A. album of the same title. This was without doubt the most powerful, precision-rocking rhythm section ever at the Troubadour.

Casey Kelly, Elektra artist on the Hot 100 with "Poor Boy," is not the sensitive folk balladeer his

name and solo acoustic billing might suggest. He is, in fact, the Randy Newman of country rock, a fountain of strange lyrics dealing with wryly surrealistic horrors and set in the mellowest and most relaxed of melodies. Kelly is the kind of off-beat satirist who builds intensive cult followings.

NAT FREEDLAND

### JOHN HAMMOND MARTIN MULL

Max's Kansas City, New York

John Hammond's command of various blues styles has hardly diminished in recent years, despite his varied, if cautious, forays into more sophisticated stylings edged with pop polish. Having never really strayed far, Hammond remains most persuasive when he goes it alone, and, as a performer, his feeling for that music is communicated most directly.

With the proverbial star-studded audience spread before him, Hammond, Columbia Records' artist, was a bit looser that usual, having so many friends in the crowd. But, if his stage presence was somewhat blunted by those long pauses, his

(Continued on page 46)

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## From The Music Capitals of the World

• Continued from page 43

cago concert due to heart attack of his mother. . . . **Three Dog Night** doing a second TV special for showing New Year's Eve.

Patriotic **Alice Cooper** touring Europe in chartered jet painted red, white and blue. . . . **Sam Neely** sings at Wayne County Jail in Detroit. . . . **Jose Feliciano** studying acting. . . . **Henry Mancini** scores "Thief Who Came To Dinner."  
**Michel Legrand** scoring "40

Carats." . . . **Hollies** and **Danny O'Keefe** at Santa Monica Civic. . . . **Bee Gees** on "Tonight" show. . . . **Rick Nelson** at Disneyland for New Year's Eve. . . . **Coconut Grove** put in TV screens for election night.

**Steve Stills** and **Manassas** at Anaheim. . . . **Melanie** to Japan. . . . **Black Sabbath** to cut down heavy touring schedule. . . . **Jefferson Airplane** will give free concert in Hyde Park during English tour.  
**NAT FREEDLAND**

### MEMPHIS

Memphis recording is turning more and more to the "grass roots" of country music. As Memphis branches out, **Jim Stewart**, president of Stax-Volt-Enterprise Records and a former fiddle player, is pushing country music on the Enterprise label, with **O. B. McClinton**, a black man, and **Eddie Bond**, one of the top country singers in the 1950's. Allied Studios is making headway in the country field and at Hi Records is **Ace Cannon** and **Narvel Felts**; Coleman Records has **Tiny Bond** and **Joe Arnold**, and Cinnamon Records has **Stan Hitchcock** and **Barbara Allen**.

Other country labels include Glolite Records with a record on **Roy Allen** of New York, "Hand That Rocks The Cradle," American Records with "Grand Fork

North Dakota," by **Dan McMann**, and Yesterday's Records, "Take Me Like I Am," by **Dotty Dee**. Blake Records has been one of the mainstays in country in Memphis.

Independent producers **Dr. Arthur T. Scherer** and **Lauren Shaol** have produced an album for the Rebel Records label on a Memphis group, **Pony Express**, that is contemporary blue grass music. Recorded at Pepper and Tanner. . . . Sounds of Memphis Studios with its working relationship with MGM Records has moved more to country with its XL Record label, and **Roland Eaton** with Sonic Studios. . . . **The Blossoms**, who support **Nancy Sinatra** and other artists in personal appearances, have been working on an album of Sounds of Memphis.

**Jim Eikner Jr.**, general counsel

for Trans-marines Studio, re-elected chairman of the board of trustees for Memphis Music, Inc. **Willie Mitchell** of Hi was named vice chairman and **Ted Cunningham**, vice president of Memphis Concerts, Inc., secretary. . . . **Marty Lacker** has been named chairman of the newly formed Memphis and Shelby County Music Commission.

**Dennie Brooks**, formerly with Warner Bros. and now with Bell, has been working at Sam Phillips Studio, with **Knox Phillips** engineering. This studio also is doing overdubs on **Patty LaVette**, being produced for Atlantic Records by **Dave Crawford**. **Dan Penn** is working at Phillips, singing and producing his own recording. . . . There will be some genuine old-time jazz at the Rivermont on Dec. 10 when the "Good Times River Jazz Cruise," aboard the riverboat Delta Queen, arrives here from New Orleans. Among the jazzmen will be **Bert Peck's Kings of Dixieland** (formerly lead by Sharkey Bonano). . . . **B.B. King** played a one-nighter at Club Paradise Nov. 4. . . . **Leontyne Price** requested that contributions be made to the **Katie Price Memorial Fund** at Rust College in Holly Springs, Miss., in lieu of flowers for the funeral of her mother, **Mrs. Kate Baker Price**, 83, died at her home in Laurel, Miss.

**The Memphis Horns**, featuring **Wayne Jackson** on trumpet and **Andrew Love** on trombone have released an album, "Horns For Everything." Jackson is in New York working on another album for **Doug Sahn** of the **Sir Douglas Quintet** which will have **Bob Dylan**, **Dr. John** of Los Angeles on piano; **David (Fathead) Newman** of Dallas on trumpet; Jackson, and **Charlie Owens**, steel guitarist. The album is being produced by **Jerry Wexler**, executive vice-president of Atlantic Records. . . . First release of the new **Dionne Warwick** Record Co. label Sunday, is on singer-producer **Calvin Arnold** of Atlanta, titled, "I've Got Another One." Arnold is in Memphis producing an album on **Liz Lands** of Atlanta for the Sunday label at Sun Records with **Knox Phillips** engineer and arrangements by **Charlie Chalmers** and **Marty Lacker**.

**Bill Taylor** is producing an album on the **Friends of Myne** at Hi Records for Hi's pop label, Mach. Group is **Jim Lancaster**, his wife **Jill**, and **Hal Newman**. . . . **Roy Head** is recording a single at Trans-Maximus Studios with **Steve Cropper** producing. . . . **Billy Herbert** is producing a single on **James Govan** at Bloc 6. . . . **Herbert** and **Jim Rorie** are producing an album on **Joe Patterson** at same studio. . . . **Knox Phillips** is producing a single on singer-songwriter **Bob Simon** and an album on the **Gentrys** at Sun. **JAMES CORTESE**

## 3 Cash Acts Go Out on Their Own

NASHVILLE—Three acts associated with the Johnny Cash show for the past eight years are "striking out on their own" effective Jan. 1.

**Saul Holiff**, president of Volatile Attractions Ltd., and Cash's manager, said that the **Statler Brothers**, **Carl Perkins** and the **Carter Family** "will be available to work as part of other packages or as a self-contained group."

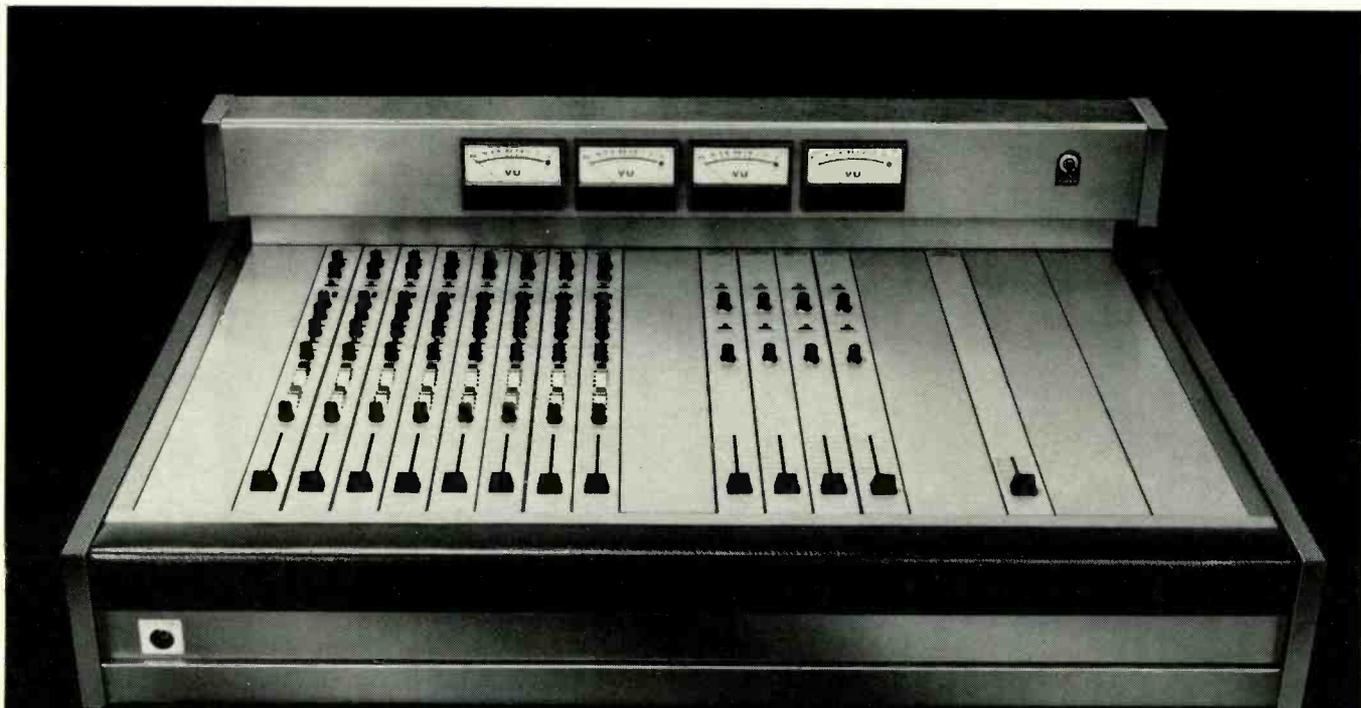
Cash simply does not have enough time during his shows to cover his "lengthy repertoire," **Holiff** explained, and his future plans call for more of a concert-type approach, enabling him to spend more time on stage.

The change does not preclude appearances of these three groups "from time to time" with Cash.

The **Statlers**, on Mercury, have emerged into prominence with consecutive chart records. **Mother Maybelle** and the **Carter Family** also have enjoyed success, in concert and on record at Columbia. **Perkins** has an enormous worldwide following.

**June Carter** and the **Tennessee Three** will remain a part of the Cash show.

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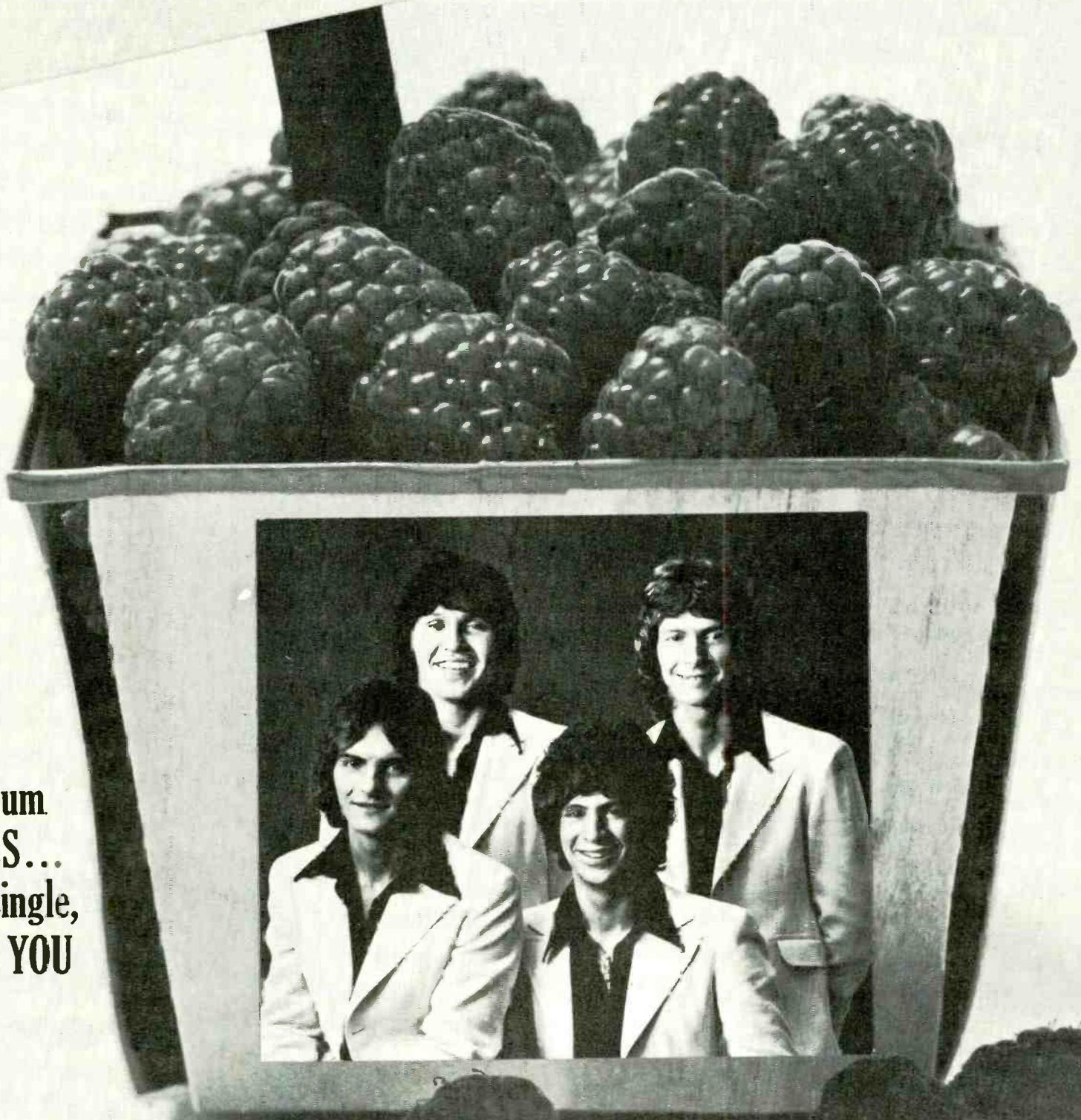
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# Talent In Action

• Continued from page 43

guitar and vocals retained the rough but cutting edge.

Prefacing Hammond's blues was Martin Mull, Capricorn Records'

artist and centerpiece. Who can say whether it is better to curse the darkness or glow in the dark? Mull has decided, and, in enacting his sense of destiny, has filled the void implied by his craft. Mull's guitar stylings are librium-lined mellow melodies, providing just the right Third Avenue atmosphere for his fuzzy vocals.

Infinitely more pertinent is Mull's sensitivity to the slings and arrows, revealed in his terse probings into the blistered, alienated sensibilities of midgets, amputees and short order cooks.

Besides, any man who can seduce the audience by openly requesting an encore richly deserves to pump gas.

Mull is a genuine iconoclast who, by any other name, would smile as sweetly. And as crookedly.

**SAM SUTHERLAND**



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lash of gastric disturbances in geese, but one suspects that Leo Kottke's Minnesota environs must harbor an unusually mellifluous species of geese.

Kottke's main strength still lies in his guitar work, though, and his appearance in Roslyn found him in good shape as he crafted lovely, ringing songs from his 12-string. A contingent of Kottke devotees responded with cries of "Get it on," which is a little strange but reassuring nonetheless.

His set offered his most familiar works, from his first Takoma recordings to his two albums for Capitol, including Ron Nagle's "From the Cradle to the Grave," Kottke's own "Hear the Wind Howl!" and various personalized readings of everything from Bach to pop to nursery rhymes.

Opening the evening and scoring nicely was David Elliott, Atlantic Records artist. Elliott's songs move surely, comfortably from blues and country straight through rich pop melodies, and his guitar and voice carry the weight well.

**SAM SUTHERLAND**  
(Continued on page 47)

**LEO KOTKKE**  
**DAVID ELLIOTT**

*My Father's Place, Roslyn, N.Y.*

He has described his dry, rich baritone as resembling the back-

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27-72

# Studio Track

By SAM SUTHERLAND

Like many producers, Bill Szymczyk moved from engineering into production and drew his first kudos while working for a major record company, ABC/Dunhill. And, like many of his peers, he soon found that kind of alliance somewhat constricting. Resulting in a move for more creativity, and the higher risks of helping to build a shiny new record company situated in Colorado, that being Tumbleweed Records.

Laid-back in his New York hotel room, Szymczyk killed time before his trek over to the Hit Factory by explaining his recent decision to leave Tumbleweed and begin life again as an independent producer. With plans for Pandora Productions already formed, and the first projects already under way, Szymczyk was generally positive about his future, which is hardly surprising, given his past successes with B.B. King, the James Gang and, more recently, the J. Geils Band and James Gang alumnus Joe Walsh.

First things first, though. Why did Szymczyk choose to leave a label he had helped create? "For a lot of reasons. First of all, there was a partner. Larry Ray and myself were to handle the company. Larry was going to be the business end of the operation, while I was going to be the creative end.

"So in the year that Tumbleweed was with Famous, I went really nuts out in Colorado and made about nine albums." During that period, Tumbleweed had just begun working closely with its distributor, Famous Music, and prospects seemed bright.

In the months that followed, the atmosphere changed, however, at least for Szymczyk. Of those nine albums, three were released. And Szymczyk, finding the business end of the operation rather inscrutable, spent several months "cooling out" in his Colorado home.

"During the cooling-out months, the Tumbleweed-Famous relationship started getting weird," he now recalls. "There was a six-month period where nothing happened, save for intercompany politics, fighting, all that." So, sitting back, trying to keep out of the battle, Szymczyk discovered that his phone began to ring.

"I really thought that staying with the company, and being locked up like that, was pretty stupid in my case. Because what I'm all about is making rock'n'roll records." That realization led, in turn, to Pandora.

Szymczyk harbors no bitterness toward his former partner and his friends at Tumbleweed. "The main thing I'm trying to get across now," he noted, "is that I'm still involved with Tumbleweed, but only as a producer, at a strictly independent level. And I plan to be involved in the same way with other labels, as I am at Atlantic with J. Geils, at ABC with Joe Walsh, and so on."

Which, for Szymczyk, means

making records, first and foremost. The interview with Bill Szymczyk will be concluded next week, when his present and future projects will be discussed.

★ ★ ★

From Seattle, Mary Hatfield of Seattle West Recording notes that the studio has been completely remodeled, with new equipment including a 30-input Electro-Acoustic console and an Ampex 16-track tape machine, along with a new vocal booth "built by our own small but feisty crew."

Those developments seem to have yielded results, with various recent happenings including a live concert recording for Foghat, Bearsville Records' group engineered by Sea-West's Rick Keefer. Apparently an event, the concert lured Paul Fishkin all the way from Bearsville's N.Y. offices, along with other WB folk.

Other activity there has included local acts like Bluebird, produced by Double or Nothing Productions; Cheyenne, produced by Rick Keefer; and, weighing in for this week's Return of the Heavies Award, The Kingsmen, recording for Reb Foster & Associates and engineered by Keefer.

★ ★ ★

Over at Bell Sound in New York, Bell's general manager, Dave Teig, and veteran engineer Malcolm Addy are apparently moonlighting as movie stars.

Long-time client Joe Brooks, who has used Bell in the past for jingle work with Musical Sciences, used the studio for a scene in his debut as a film director. For the film "Jeremy Jones," Brooks wanted to show a commercial being recorded, so Bell's Studio A was called into service.

Addy, who has regularly engineered for Brooks, played the part of a sound engineer. And Dave Teig stepped only slightly out of his line to be cast as a musical conductor.

★ ★ ★

At Broadway Recording Studio in New York, Pat Jaques and friends continue to field some tasty sessions for that city's growing Latin recording industry. In addition to sessions for a number of leading artists, the studio has become home for "Tempo," broadcast weekly over WHBI-FM. Guests include key Latin and r&b artists from the area, with one of the first outings focusing on Tito Puente. Jaques and Fran White are producing a series.

The studio also hosted Machito, recording a TV spot for N.Y.'s Channel 13, while regular recording has included Cino Caruso's session for his next album, produced by Fred Barovick and engineered by Jaques; a new band, Revolution '70, produced by Bobby Marin for UA Latino and engineered by Irving Greenbaum; and King Colman, again engineered by Greenbaum.

for noise reduction the only black box to use is dbx 187 dbx

# Talent In Action

• Continued from page 46

## HOT TUNA JOHN HAMMOND BLACK KANGAROO

Academy of Music, New York

Hot Tuna's appearance Oct. 27 was a visual and musical delight. Here were four musicians truly getting a kick out of their craft. In the first of two evening shows, this feeling transcended the footlights of the Academy's Hollywood Palace-lit stage.

Jorma Kaukonen's fine abilities on the acoustical guitar, as demonstrated on the first "Hot Tuna" album and his equally striking work with Jefferson Airplane, combine to create a unique and refreshing electric style without foregoing the acoustical tinges. His twangy voice carries the Grunt group's hard rock country-blues beautifully. Kaukonen's cohort, that perennial pixie, Jack Casady, again proved to be one of rock's heaviest bass players.

Star of the evening, Papa John Creach, made his electric violin sing, squeal and soar to new heights. His musical exchanges with his young counterparts revealed his importance to the sound of Hot Tuna. And finally, perched in front of a spreading marijuana tree, drummer Sammy Piazza's excellent timing added immeasurably to the tightness of the unit. Despite the searing intensity of the amplifiers, each musician could be clearly heard throughout the joyous set.

Opening the evening was another Grunt Records act, Black Kangaroo—a three man excuse for Jorma's younger brother, Peter, to lay down some competent yet unfulfilling pseudo-Hendrix vocal and guitar work. The new group, with Keith Ferguson on bass and Jimmy Gillem on drums, has the resources but lacks direction and cohesiveness. Kaukonen's stage presence is a plus which leaves Black Kangaroo's future contingent on its development.

## ROBERTA FLACK QUINCY JONES

Music Center, Los Angeles

The Flack-Quincy national tour, resumed after a postponement due to the vocalist's exhaustion, is a package that blends the two stars onstage for nearly three hours along with the Jones all-star band.

On opening night here, Roberta Flack demonstrated herself in fine voice and spirits, proving to be a charming monologist with reminiscences of a black childhood. Quincy Jones was deservedly apologetic for attempting to sing on the same bill as Miss Flack, and fortunately did a minimum of it. The band seemed a bit tentative, as if underrehearsed. Instrumental solos featured Grady Tate, who also sang one number, Toot Thielmans on harmonica, bassist Ray Brown, reedman Jerome Richardson. Outstanding in the Flack backup group were the high bass solos bowed by Terry Plumeri.

NAT FREEDLAND

Unfortunately sandwiched between the two amplified acts, Columbia's John Hammond was lost in the shuffle. The special things this bluesman can do with his

plunky acoustical guitar, wavering voice and crying harmonica take an equally special environment to be fully appreciated. And on this night, electric reigned.

PHIL GELORMINE

## New Acts for Coffee House

NEW YORK — Banana Fish Park, a new coffee house located in Bay Ridge, Brooklyn, at 9604 3rd Ave., presents new and established acts in an atmosphere of informality, coupled with low-cost food and drink at no cover charge. The club's huge oval stage, sur-

rounded on three sides by table and chairs accommodating up to 325 individuals, permits the acts plenty of room to work and be seen to good advantage. Shows are presented nightly on a weekly basis at 9:00 and 11:00. Buzzy Linhart opens Monday (6) for a four-night engagement.

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# Radio-TV programming

## INTERVIEW

### Blore on New 'Fascinating' Format

**EDITOR'S NOTE:** This is the second installment of an interview with Chuck Blore, president of Chuck Blore Creative Services, which is more than likely the most successful radio commercials firm ever. One of the most prominent program directors in Top 40 radio, Blore has returned to active radio as a programming consultant in just the past three months. This article depicts his opinions about the "state of the art." The interview was conducted by Claude Hall, radio-TV editor.

**HALL:** The second stage in your career was the commercials industry, right? And KIIS-AM, Los Angeles, would be the third stage.

**BLORE:** That would be a good way to put it.

**HALL:** Well, in the commercials field, what did you try to achieve?

**BLORE:** One of the things at KFVB-AM when I was there over which I had no control was bad commercials. Now, we had a continuity acceptance department and we didn't accept any commercial, of course, which had double entendres or which yelled at the audience. We didn't put those on. But we couldn't keep off just dull commercials. They'd say: "What's the matter with it?" And you'd say: "Well, it's dull." It's a judgment decision and their decision is just as valid as yours . . . the client would say: "It isn't dull, by god, it's my product." We would spend hours and hours and countless ergs trying to amass this audience, you know, and 60 seconds of DULL would drive them away. Sure as hell. Of course, Stan Freberg was doing a campaign every now and then . . . and he'd prove that commercials could be audience grabbers. And yet, it wasn't happening. Nobody in the advertising field even cared about radio. More than likely, radio used the audio portion of the television spot. Which was dreadful . . . but that was what was happening nonetheless. Someone once said that if you wanted to be a success, find a void and fill it. Well, I was certainly aware of the void though I wasn't aware that I could fill it. But I had a non-competition clause in my contract when I left Crowell-Collier Broadcasting, which owned KFVB-AM, and I couldn't work in radio for 18 months . . . so, I thought: Well, I'll give commercials a try. By the end of 18 months, I couldn't afford to quit.

**HALL:** Where did you start that commercials firm?

**BLORE:** I was born in Los Angeles . . . so this is my home. I started the firm, as a matter of

fact, because I was married then, and I had to have an office to work in because I just couldn't get up and go to the dining room table, so I built a little shack on my garage. Just a kind of a leanto. I'm not a builder, but it had a floor and I put a desk and a telephone in it. And that was where I started the company. My first expenditure was \$13 for a file cabinet and I thought: Wow! Do I really want to invest in this company? Do I believe in it that much? But, to show you how much of a void there was in radio commercials, we'd only been in business about eight months when I entered our first competition—the international broadcast awards—and we won in every single commercial radio category. Not that we were that good . . . just that nobody else was even trying. And that was 10 years ago. And the firm became immense. I would never have thought it possible. But I became a much bigger name in advertising than I was in radio.

**HALL:** You told me a while back that you had won more than 500 awards.

**BLORE:** Yeah.

**HALL:** And the firm is still going right now even though you're here at KIIS-AM?

**BLORE:** My . . . thing at KIIS-AM is very temporary. Sonny Melendrez is the program director here, not me. I'm program supervisor . . . or something. And what I'm doing here is trying to translate all of my ideals to Sonny. And the best way to do that, we feel, is to do things together. So, everything we've been doing here has been in tandem . . . so he can hear me talk. And when the questions come up, we answer. Then, more and more, as questions come up, he'll be answering rather than me. Because this format didn't exist anywhere except in my head. And when Sonny and I talked . . . it was at the Billboard Radio Programming Forum that we talked about this thing . . . history was born then . . . remember that date . . . we talked about it, anyway, and he was the one person I talked to that responded about it. He was as excited about it as I was. And excitement is the one criteria. The one prerequisite about this format is that you like it and you have to be excited about it or you can't do it. Another thing that's got me so excited about this format is that I think it's uncopyable. I said earlier that there's going to be a KIIS-AM format in every market and the truth is that it's probably going to be the worst station in those markets. Because this format is so fragile that it can . . . uh . . . it can be saccharine . . . just plain crap . . . if you don't watch it every single

second. We have to have a staff of writers, for example. You heard the prototype tape . . . that's what the station is going to sound like, but it's behind-the-scenes that's really critical. That staff of writers is writing stuff . . . those little "delights" that you heard. We have two production rooms going 24 hours a day. We're doing six and seven of those "delights" an hour, because this format just eats them up. And, man, we don't want to repeat them. So, you know, we'll have a library of thousands and thousands of these things in a very short time. On tape. And when we have that then we'll go back and repeat one or two of them. And people will never know because they'll be three months apart. As you know, some are only 20 seconds long . . . or as long as 90 seconds.

**HALL:** And those little features are going to be a major part of this format?

**BLORE:** A major feature of this format is the fact that it is pre-produced. I would guess . . . Sonny can help me on this . . . I would guess that 60 percent of this radio station is pre-produced . . . will be born in the production studio.

**HALL:** Does that include putting the music on tape, too?

**BLORE:** No. We're not talking about music. The music is live . . . live in the sense that it comes directly off the records.

**HALL:** Yet, the rest of the sound is mostly preproduced?

**BLORE:** The deejay . . . and deejay is a word that we've got to stop using . . . because he's not a deejay, what he is a catalyst for all of this information.

(Continued on page 50)



PAUL CHRISTY, PROGRAM director of WCAR-AM in Detroit, pauses for a moment to talk with Gayle McCormick about her new album "Flesh and Blood" on Decca Records. Miss McCormick was on the road promoting the LP, her debut for the MCA label.

### AIR Debuts Country Seg

LOS ANGELES—AIR Productions here is launching a syndicated country music programming service, according to operations manager Lee Bayley. Bob Kingsley, veteran air personality and country music program director, is putting the package together. It will be a complete service, Bayley said, much on the same lines as the firm's very successful ventures "Hit Parade," "Solid Gold Rock 'n' Roll," and "Stereo Rock."

(Continued on page 49)

### Twin Cities' AM-er Points To Nostalgia

MINNEAPOLIS — WYOO-AM are the new call letters of WPBC-AM which was recently acquired by Fairchild Communications, and national program director Bill Stewart has switched the station to an oldies format. The station bowed its new format on the air Friday (3) at noon and the kickoff weekend featured vignettes written and narrated several years ago by Gordon McLendon, now president of McLendon Broadcasting, when he was known as the old Scotchman and did sports shows. The kickoff weekend also featured songs with "you" in the title and Stewart said that around 189 had been compiled at press time.

Air personalities at the station include Bob Chase 6-10 a.m., Robert Hall until 3 p.m., Michael O'Shea 3-7 p.m., Doug McKinnon 7-midnight, and Art (Art Snow) Duly midnight-6 a.m. Ron Fraiser has been hired as sports director and will work with Bob Schuman to give the station its sports accent. In fact, the station will broadcast the exact opposite of most stations—it will do five minutes of sports and merely headline the regular news.

Oldies aired by the station will range from 1950 to 1970 and there will be no real rotation pattern on them, per se, Stewart said. The station was previously a modern MOR station and, ironically, the manager of the station was named William Stewart, no relation.

### Griffin Ties With Stax on TV

• Continued from page 1

as a network special or a syndication special, but advise Griffin Productions in all radio promotion, according to Murray Schwartz, president of Griffin Productions. Griffin Productions is producing the specials in association with Metromedia Producers Corp. and Schwartz said that he has been working closely with Chuck Fries, executive producer of MPC. Part of the radio promotion will include stereo simulcasting of the soundtrack on a local radio station in as many markets as possible and Schwartz said that he will follow the advice of Stax Records regarding which radio station will be offered the opportunity to simulcast the sound of the TV show.

Producing the series will be John Macker and George Vosburgh. Kip Walton will direct the first show. All of the shows will be taped in Las Vegas at the Caesars Palace

where Merv Griffin originates his Metromedia show a week at a time for four weeks a year. William Winberger, president of Caesars Palace, and Sid Gathrid, entertainment director of the hotel casino, "have been unbelievably cooperative . . . to the point where we'll also originate a syndicated half-hour radio talk show featuring Pamela Mason from there," said Schwartz.

Another contributing factor in the reason for doing the shows in Las Vegas, he said, is that "from experience, we've found that Merv's shows always fare better in the ratings during the four weeks we originate the show from there." Merv Griffin has done perhaps 75 total shows from Vegas, including the time he was on CBS-TV network. Starting as host of "The Merv Griffin Show" on KFRC-FM in San Francisco in 1945, he quickly rose to national prominence and in 1963-64 had a TV show called "Saturday Prom" on NBC-TV. In 1965, he went with Westinghouse to syndicate a TV show and soon became one of the kings of TV syndication. Today, he also owns radio stations and is heavily involved in TV syndication. The daytime TV game show "Jeopardy," an audience winner, is one of his shows.

Griffin will present the acts on the specials; Schwartz is executive producer. Transamerican provides all of the mobile facilities while the regular Griffin show is in Vegas and will also do the same for the specials. It is felt that each of the TV hour specials will also serve as pilots for possible summer replacements or even a regular network show. On the first special, Schwartz said that he would be guided by Stax Records and that Stax' Forest Hamilton and Larry Shaw had been very helpful in the project. "If the show is syndicated, they'll release the soundtrack album in each of the markets where the show is featured. If we hit

network, the soundtrack LP will have national distribution via Stax." Schwartz said that if the show goes the syndication route, it was projected that 100 markets would carry each special.

The beauty of the specials, he said, "is that we've proven what television exposure can do for an artist . . . in establishing the artist and in helping sell records. And we're one of the few regular TV shows that will give new artists a chance . . . especially groups. We're bombarded with records every day from record companies . . . and my staff listens to every one of them, searching for artists that we can seek for the Griffin show."

Right now, he is already negotiating for artists for the other five specials and he hopes to achieve the same record company cooperation that Stax is providing.

Macker and Vosburgh said that all of the music on the specials would be recorded live and that the format of each show would follow the "in concert" concept, but each show would have a theme. Wally Heider Recording Studios, Los Angeles, will record the shows in 16 tracks and the shows will be mixed down for television consumption, with FM stations receiving a stereo version if they wish to simulcast the TV show. In addition, artists will have some say in how they wish to be pictured on the shows; for example, although Hayes will perform his hit "Shaft" on the first special, the show will concentrate on his vast talent and the entire scope of his individuality. The Merv Griffin show is syndicated by Metromedia Producers Corp. It has been constantly on the air for about 10 years and has always been a prime vehicle for recording artists. By shooting each of the specials as potential TV pilots, Vosburgh and Macker feel they may eventually be able to provide even more exposure for music artists.

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### THE MUSIC PROFESSOR

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### SUTTLE SHIPS AIRCHECKS II

NASHVILLE—"Bootleg Top 40, Vol. II," the second composite of brief airchecks of the nation's leading rock air personalities, is being shipped this week by Mike Suttle, promotion executive with Mega Records here.

The latest LP features WAPE-AM in Jacksonville, Fla., including an infamous blooper; KRIZ-AM in Phoenix, WKLO-AM in Louisville, KTLK-AM in Denver, WPOP-AM in Hartford, WOKY-FM in Milwaukee, WAXC-FM in Rochester, N.Y.; and KUDL-AM in Kansas City among 34 total stations. Suttle produced the LP and is shipping 2,000 copies. The first volume is today a collector's item. Suttle only has eight copies of it himself.

# Yesteryear's Hits

## POP SINGLES—Ten Years Ago November 17, 1962

- 1 Big Girls Don't Cry—Four Seasons (Vee Jay)
- 2 Return to Sender—Elvis Presley (RCA Victor)
- 3 He's a Rebel—Crystals (Philles)
- 4 All Alone am I—Brenda Lee (Decca)
- 5 Next Door to an Angel—Neil Sedaka (RCA Victor)
- 6 Gina—Johnny Mathis (Columbia)
- 7 Bobby's Girl—Marcie Blane (Seville)
- 8 Don't Hang Up—Orlons (Cameo)
- 9 Limbo Rock—Chubby Checker (Parkway)
- 10 The Cha-Cha-Cha—Bobby Rydell (Cameo)

## POP ALBUMS—Ten Years Ago November 17, 1962

- 1 Peter, Paul & Mary (Warner Bros.)
- 2 West Side Story—Soundtrack (Columbia)
- 3 Ramblin' Rose—Nat King Cole (Capitol)
- 4 Modern Sounds in Country & Western Music—Ray Charles (ABC Paramount)
- 5 Jazz Samba—Stan Getz & Charlie Byrd (Verve)
- 6 The Music Man—Soundtrack (Warner Bros.)
- 7 Sherry & 11 Others—Four Seasons (Vee Jay)
- 8 I Left My Heart in San Francisco—Tony Bennett (Columbia)
- 9 My Son, the Folk Singer—Allan Sherman (Warner Bros.)
- 10 Joan Baez in Concert—(Vanguard)

## POP SINGLES—Five Years Ago November 18, 1967

- 1 To Sir With Love—Lulu (Epic)
- 2 Soul Man—Sam & Dave (Stax)
- 3 Incense & Peppermints—Strawberry Alarm Clock (Uni)
- 4 The Rain, the Park & Other Things—Cowsills (MGM)
- 5 It Must Be Him—Vikki Carr (Liberty)
- 6 Please Love Me Forever—Bobby Vinton (Epic)
- 7 Your Precious Love—Marvin Gaye & Tammy Terrell (Tamla)
- 8 I Say a Little Prayer—Dionne Warwick (Scepter)
- 9 Expressway to Your Heart—Soul Survivors (Crimson)
- 10 I Can See for Miles—Who (Decca)

## POP ALBUMS—Five Years Ago November 18, 1967

- 1 Diana Ross & the Supremes' Greatest Hits—(Motown)
- 2 Sgt. Pepper's Lonely Hearts Club Band—Beatles (Capitol)
- 3 Strange Days—Doors (Elektra)
- 4 The Doors—(Elektra)
- 5 Four Tops' Greatest Hits—(Motown)
- 6 Vanilla Fudge—(Atco)
- 7 Ode to Billie Joe—Bobbie Gentry (Capitol)
- 8 The Bee Gees' First—(Atco)
- 9 Dr. Zhivago—Soundtrack (MGM)
- 10 Groovin'—Young Rascals (Atlantic)

## 'American Top 40' Adds 25 Stations

LOS ANGELES — "American Top 40," the weekly special hosted by Casey Kasem added 25 more radio stations in September, according to Tom Rounds, president of Watermark Inc.

The stations include KTLX in Denver, WGNS in Murfreesboro, Tenn.; Radio Kanto in Yokohama, Japan; and DCX in Whakatane, New Zealand; and 4XO in Dunedin, New Zealand. Radio Kanto has Reiko, top female air personality in Japan, simultaneously translates the program and the station is planning to organize a network of stations in Japan to blanket the country with the three-hour program. The show, now on around 180 stations, features a countdown of the Billboard charts.

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

On Nov. 11, KMET-FM, Los Angeles pulled off a bit of magic. General manager David Moorhead of KMET-FM recreated a day in the life of KPWB-AM, a Los Angeles station that became a legend in the early days of rock 'n' roll under Chuck Blore, then a program director. Blore, now head of Chuck Blore Creative Services in Los Angeles and a programming consultant for KIIS-AM in Los Angeles, stepped into the role of program director again for the day and most of the original lineup was on the air, too, including: Ted Quillin, courtesy of XPRS-AM, from midnight-6 a.m.; Gary Owens, courtesy of KPCC-AM in Los Angeles, from 6-9 a.m.; Joe Yocum 9-noon; Gene Weed, courtesy of The Film Factory in Los Angeles, from noon-3 p.m.; Elliot Field, coming out of retirement, from 3-6 p.m.; B. Mitch Reed, a regular air personality on KMET-FM, from 6-9 p.m.; and Bill Balance, courtesy of KGBS-AM in Los Angeles, from 9-midnight. Only Al Jarvis is missing and Weed, who is filling in for Jarvis, actually worked at KFWB-AM later. The news on KFWB-AM day was handled by the original news director, Pat McGuinness, and Charlie Arlington, Hal Goodwin, and Bill Angeles. Cleve Herman even did the news. And KMET-FM used all of the original jingles contests, promotions, everything it could lay its hands on, connected with the former rocker, even commercials. In fact, the only current commercials put on KMET-FM for the day were the contract commercials that Moorhead couldn't drop. Reason for doing this "Station for a Day" promotion? "Because nobody realizes how great that station was. I wanted to hear it once again myself." Moorhead even got the original KFWB-AM engineers to handle the board for the day. "A very freaky day," was the way Moorhead described it.

Lineup at WKAD-AM-FM in Kaukauna, Wis., now goes: Larry Clark 6-10 a.m., Ken Richards until 2 p.m., John Conners 2-6 p.m., Phil Stewart 6-10 p.m., Jim Rammer until 1 a.m., and Dan Wenzel until 6 a.m. Clark is program director and Jack Davison has been shifted to WSAU-AM in Wausau, Wis. Johnny Michaels has left WCBS-FM in New York. Barry Zuckerman is looking for a radio job as a sportscaster. Once was producer of a three-hour sports talk show for WOW in Cleveland. Has done much play-by-play. You can reach him at 1-601-274-7114. Jaan Torv is the new afternoon drive personality at WGAR-AM in Cleveland. He'd been with 2SM in Sidney, Australia.

Bob Sterling, who has worked at both KTSA-AM and KONO-AM in San Antonio, is now the music director and afternoon drive personality with KITE-AM, San Antonio. Dave Diamond, after a brief stay in Denver at KTLK-AM, is now on KIIS-AM in Los

Angeles. . . . WRST-FM at Wisconsin State University, Oshkosh, Wis., has gone to 1,000 watts stereo and music director Paul Abramson needs better progressive rock album service. Claims that Bobby Glassenberg at Warner Bros. Records isn't servicing him. . . . Bill Smith, morning air personality on WYNS-AM, Lehigh-ton, Pa., is now the new morning air personality at KUEW-AM, Wenatchee, Wash. He's using the name Dave St. Thomas now. Good Morning Murphy, who'd been doing the morning show at KUEN-AM, has moved into sales at the station. Ron Favor is program director of the operation.

Some changes have taken place at KEVM-AM, Lancaster, CA, a country station managed by Ed Lytle. Jerry Schwartz has been promoted to program director and new music director is afternoon personality Roland Foster, who used to be music director at KBUY-AM, Fort Worth. . . . Red Jones writes that the WFOM-AM lineup in Marietta, GA, now goes: Red Jones 6-10 a.m., Pete Owens 3-7 p.m., which is "just opposite of our shows of the past five years. Owner Jim Davenport figures that will give more parking space for the world-famous Monday afternoon music sessions with record promotion people. You keep mentioning Grand Prize . . . how about Southern Select? It was green, but it was beer. Aged overnight, by freight car, from San Antonio!"

I didn't even know Cincinnati had a sponge, let alone a rumor. Bob Benson reports that WMAL-AM, Washington, is going to feature an old-fashioned hoot-enanny Sunday nights 8-9 p.m. featuring folk, country, and bluegrass. John Lyon will host the show. Pretty damned unusual show for an MOR station like WMAL-AM. Benson, incidentally, is music director of the station. . . . Bill Hillgrove is going to do a 7-10 p.m. show from the Stouffer's Restaurant, atop U.S. Steel's skyscraper in Pittsburgh. On WTAE-AM, of course. Lynn Hinds is now doing a weeknight talk show 10-midnight with in-depth interviews with local and national figures. Good chance for record acts to get some exposure, I would say.

Shadoe Stevens is out at KRLA-FM in Los Angeles. He'd resigned a while back as program director and the station put Reb Foster in as program director, who'd programmed the station once before. Steve Brown has been named assistant program director. And Russ O'Hara, fired from the station a couple of times before, has been hired again. So, there's been some pretty weird things going on at the station. What's funny is that I think the problems with the station have all been management rather

than programming from the start. . . . A note from Bobby Day at WHB-AM in Kansas City: "WMB-AM just completed an interesting and, according to listener reaction, successful music spectacular. It was a four-day special. During the first three days, WMB-AM played the top 25 hits from 1954-1971. This was done by alternating gold, current, gold, etc., each gold ascending from 1954. During the top 25 golden hits, listeners were invited to phone in when one of their favorites was played. After all 25 from each year were played, WMB-AM tabulated Kansas City's favorite 100 records. Then, on the fourth day, we played those favorites from 100 to No. 1. This special was not only unique and enjoyable for all the ears in radio land, but for the air personalities, who are: Phil Jay 6-10 a.m., Jim Moore 10-2 p.m., program director Johnny Dolan 2-6 p.m., Bobby Day 6-10 a.m., Greg Austin until 1 a.m., and Jeff Roberts 1-6 a.m., with swingman Chuck Stevens. If you're ever going through the Midwest, there's a six pack of beer waiting for you in Kansas City."

Dave Ryder reports that WFTL-AM-FM, Fort Lauderdale, Fla., is hinging promotions, jingles, etc., on National Airlines' "Fly Me" TV spot campaign. "On the air, we are using the National instrumental logo with the jocks singing: 'Come on and try me' in sarcastic falsetto. Present lineup includes John Lupton 6-10 a.m., Phil Marquis until 3 p.m., Mike St. James 3-7 p.m., Jay Childs 7-midnight, and weekends include Earl Wood, John Corrigan, and myself. Mike Greene is program director. On your next visit to South Florida, stop by. The beer is on me."

And then Bill Kelly at WBVP-AM, Beaver Falls, Pa., writes saying that if I'll come to Beaver Falls he'll buy me a beer. So, I guess everyone assumes that I'm the Cincinnati Sponge. If we can just find out who Rumor is, we'll be okay. Only, I've only been to Cincinnati once and I never had time to even get out of the plane to buy a beer. Maybe this rumor about the Cincinnati Sponge will be cleared up next week. And then, maybe it won't.

## AIR Debuts Country Seg

Continued from page 48

There will be four spot availabilities in each hour and the programming will be provided in either stereo or monaural. Bayley said the service will feature a "lot of artist involvement."

The country music programming will be on the market by the first of the year. "And several markets are already waiting for it now."

Kingsley is currently researching the music for the programming.



# Bill Gavin's 7th ANNUAL RADIO PROGRAM CONFERENCE

This year's Conference will be held Nov. 30-Dec. 2 at the Hotel St. Francis in San Francisco. Among those participating will be R. Buckminster Fuller, one of the great men of our time, whose keynote address will explore the challenge of change that faces radio.

Federal Communications Commissioner Charlotte T. Reid will also be a featured speaker. She will deal with the public responsibilities of radio programming.

The three days of talks and group discussions will feature top executives and administrators from the broadcasting and recording industries. We will explore such topics as the use of radio advertising by record companies, technological improvements in radio's sound, special problems of the various formats, and the growing listener attraction of FM stereo. We will concern ourselves, not only with where radio programming is, but also with where it is going.

Registration applications are available on request from Conference Headquarters, 114 Sansome Street, San Francisco, Calif. 94104.

Registration fee of \$125.00 per person includes two luncheons and the Annual Awards Banquet. We provide special discounts for small market, college and non-commercial radio delegates.

Registration applications are available on request from Conference Headquarters, 114 Sansome Street, San Francisco, Calif. 94104.

*Bill Gavin*



TOURING LOS ANGELES radio operations to promote his new Janus Records album is Grady Tate, escorted by Don Graham of the record label. In photo at left: Rudy Mauger, music director of KFI-AM and a former member of the Crewcuts; Tate, Graham. In photo at right, from left: Graham; Don Kelly, president of the radio syndication firm of G.A.I. Entertainment; Tate; and Dennis Nikolas, vice president of G.A.I. The syndication firm handles the radio show of Wolfman Jack.

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

CLEVELAND: WMMS-FM, Tree  
LONG BEACH: KNAC-FM, Ron McCoy  
PITTSBURGH: WAMO-FM, Ken Reith

PORTLAND: KINK-FM, Bruce Funkhouser  
SAN DIEGO: KPRI-FM, Dana Jones  
SEATTLE: KOL-FM, John Kertzer  
ST. LOUIS: KSHE-FM, Shelley Grafman

TORONTO: CHUM-FM, Benjy Karch  
VALDOSTA: WVVS-FM, Bill Tullis  
WASHINGTON, D.C.: WHUR-FM, Andre Perry

## Also Recommended

JAMES BROWN, "Get on the Good Foot," Polydor  
Cuts: All.  
Station: WAMO-FM

JOE COCKER, "Joe Cocker," A&M  
Cuts: All.  
Station: KNAC-FM

RITA COOLIDGE, "The Lady's Not for Sale," A&M  
Cuts: All.  
Station: CHUM-FM

CYMANDE, "Cymande," Janus  
Cuts: All.  
Stations: WHUR-FM, WVVS-FM

EARTH, WIND AND FIRE, "Last Days and Time," Columbia  
Cuts: All.  
Station: WHUR-FM

JOTHAN EDWARDS, "Honky Tonk Stardust Cowboy," Atco  
Cuts: All.  
Station: KPRI-FM

FOUR TOPS, "Keeper of the Castle," ABC Dunhill  
Cuts: "Love Music," "Keeper of the Castle," "Ain't No Woman."  
Stations: WHUR-FM, WAMO-FM

GRATEFUL DEAD, "Europe '72," Warner Bros.  
Cuts: All.  
Stations: WMMS-FM, KSHE-FM, KNAC-FM

MIKE HARRISON, "Smoke Stack and Lightning," Island (Import)  
Cuts: All.  
Station: WVVS-FM

JACKSON HEIGHTS, "Ragamuffins Fool," Vertigo  
Cuts: All.  
Station: KINK-FM

BILLIE HOLIDAY, "Strange Fruit," Atlantic  
Cuts: All.  
Station: KOL-FM

HONK, "Pipe Line Sequence" (single), 20th Century  
Station: KSHE-FM

KRIS KRISTOFFERSON, "Jesus Was a Capricorn," Monument  
Cuts: All.  
Station: KINK-FM

GORDON LIGHTFOOT, "Old Dan's Records," Warner Bros.  
Cuts: All.  
Station: KPRI-FM

LOGGINS & MESSINA, "Loggins & Messina," Columbia  
Cuts: All.  
Station: CHUM-FM

MALO, "Dos," Warner Bros.  
Cuts: All.  
Station: KPRI-FM

GROUCHO MARX, "An Evening With Groucho," A&M  
Cuts: All.  
Station: WMMS-FM

McKENDREE SPRING, "Tracks," Decca  
Cuts: All.  
Station: KSHE-FM

MOODY BLUES, "Seventh Sojourn," Threshold  
Cuts: All.  
Station: CHUM-FM

NOLAN, "Nolan," ABC  
Cuts: All.  
Station: WAMO-FM

HOUSTON PERSON, "Broken Windows, Empty Hallways," Prestige  
Cuts: All.  
Station: WHUR-FM

PHILLIP GOODHAND-TATE, "Songfall," DJM (Import)  
Cuts: All.  
Station: WVVS-FM

SHAWN PHILLIPS, "Faces," A&M  
Cuts: All.  
Station: KINK-FM

POCO, "A GOOD FEELING to Know," Epic  
Cuts: All.  
Station: KOL-FM

DUFFY POWER, "Duffy Power," GSF  
Cuts: "Lilly," "Glimpses of God," "Liberation," "Halfway."  
Station: WVVS-FM

MASON PROFITT, "Rockfish Crossing," Warner Bros.  
Cuts: All.  
Station: KPRI-FM

MODERN JAZZ QUARTET, "Legendary Profile," Atlantic  
Cuts: All.  
Station: WHUR-FM

RARE BIRD, "Epic Forest," Polydor (Import)  
Cuts: All.  
Station: KINK-FM

RARE EARTH, "Willie Remembers," Rare Earth  
Cuts: All.  
Station: KSHE-FM

LOU REED, "Transformer," RCA  
Cuts: All.  
Station: WMMS-FM

RICK ROBERTS, "Windmills," A&M  
Cuts: All.  
Station: KOL-FM

STRING DRIVEN THING, "String Driven Thing," Charisma  
Cuts: All.  
Station: WMMS-FM

JAMES TAYLOR, "One Man Dog," Warner Bros.  
Cuts: All.  
Stations: KSHE-FM, KNAC-FM

PETE TOWNSHEND, "Who Came First," Decca  
Cuts: All.  
Station: KOL-FM

URIAH HEPP, "Magician's Birthday," Mercury  
Cuts: All.  
Station: WVVS-FM

WACKERS, "Shredder," Elektra  
Cuts: All.  
Station: KINK-FM

WAR, "The World's a Ghetto," United Artists  
Cuts: All.  
Stations: CHUM-FM, WAMO-FM

WEST, BRUCE & LAING, "Why Dontcha," Columbia  
Cuts: All.  
Stations: CHUM-FM, KPRI-FM

STEVIE WONDER, "The Talking Book," Tamla  
Cuts: All.  
Stations: WMMS-FM, KOL-FM

NEIL YOUNG, "Journey Through The Past," Reprise  
Cuts: All.  
Station: KNAC-FM

YOUNGBLOODS, "High on a Ridgetop," Reprise  
Cuts: All.  
Station: KNAC-FM



JOHN WELLMAN OF Programming db in Los Angeles was one of the people who turned out to welcome Hod & Marc, a new group on Bell Records, to the West Coast. The duo were honored with a dinner party at the home of John Rosica, Bell's director of West Coast operations. From left: Wellman, Mr. & Mrs. Rosica, Ronnie Richardson of Eureka Distributors, Marc, Hod, and Mr. and Mrs. Harvey Cooper. Cooper is regional promotion director on the West Coast for Bell. Hod & Marc performed at the dinner.

## Blore on New 'Fascinating' Format

• Continued from page 48

HALL: I prefer the term air personality.

BLORE: Well, yeah . . . that's fine . . . but even that now has a different meaning here at KIIS-AM. Because these guys here are also producers. We supply all of the information . . . all of the programming elements. And these fall basically into what we call the "delight," little things which are just produced to make people say: "Yeah . . ." And when they say "yeah," we've done our job as far as the "delights" are concerned. It's our goal that when this station gets to where we want it to be a person will not be able to listen for a half hour and not feel better. Better for being alive. And I don't mean hearing a joke, but feel better about living, about the earth on which they live, about human beings being humans . . . we are constantly recalling to their attention that this is a very nice place in which to live. The best of all possible worlds, you know? The best of all possible life times. The best of all possible Wednesdays. Or Tuesday. To put the format into one sentence, it's a celebration of life. We encourage the listener to come and celebrate life with us.

HALL: The disk jockey . . . I mean, the air personality, blends these things?

BLORE: What he does is . . . well, we have these "delights," he has his music list, obviously the master log would have commercials and things on it, we have features that we put on, we're doing a study a week on something; the one we had on the prototype tape was "Sex Isn't Funny, or Is It?" which is an interesting psychological study. We're doing one on bio-feedback, one on Satanism, we're doing one on the polls . . . you know, the polls as prostitutes because a pollster can ask you any question and get any answer he wants . . . and both of you be honest. And we're doing many, many of these types of things. Fascinating things. Then the air personality, this emcee, this catalyst, has to bring all of these things together and then supply a great

deal of . . . a great deal of himself. And that falls basically into two areas. One is the area of fascination. All that means is something in which he's fascinated; if he's only interested in something, that isn't good enough. He has to be fascinated by it. And how many things do you run into during a day about which you're fascinated? Probably few . . . very few. You really gotta search.

HALL: Well, I'm always getting to talk to people like Sonny Mendez and Chuck Blore and people like that . . . so I'm always meeting fascinating people.

BLORE: But the average guy? Our biggest problem with the jocks . . . I mean the air personalities or whatever you want to call them . . . is that they come to us and ask: "Is this really fascinating or is it merely interesting?" And normally, if they have to ask the question, it's only interesting. Interesting is not good enough . . . we don't want things that are only interesting on our radio station. I think today that radio generally . . . well, any radio station, is fascinating. At some given time of the day. Dave Garway use to sign-on his program with: "I promise you that during this three-hour show, there will be at least one moment of fascination." Well, if you listened to his three hours, there probably was. But we're gonna have that every time we open the microphone, you see. Which is really difficult . . . which requires the people, the air personalities to work, if they're on the air three hours, they'll spend at least six hours (at this time they're spending much more than that) just getting the stuff that they're going to put on the air. Finding these fascinating things . . . as where do they find them? They find them from life . . . from magazines . . . from their own head . . . find them from something they might remember as a little boy . . . anyway, they find them. Once you start digging these things up and get your sources, they're easier to find. But we say: Don't be interesting. Be fascinating! I think that every radio station has areas of fascination. The thing is that the

listener has to wait too long for them. So, generally when you listen to the stations, they're not fascinating except for that little random period they're not even interesting. See, we're bypassing interesting and going right on to fascinating. Everybody here has been warned that if it's merely interesting, we don't want it on the air. It's got to be fascinating . . . and that's only one aspect of what the air personality does. The other is the area that contributes to the image of the radio station. If what he says and what he brings to his program in any form—and it doesn't necessarily have to be talk; it can be music, something that he has produced, something he has found—if it contributes to the image of the radio station, and that image being the celebration of life, if . . . if what he does there on his program makes people say: "Ah! Yeah." Or: "Wow!" Make them realize that life is good . . . life is love . . . that this is a good place to be . . . to be alive in . . . then that is his other function. So, he brings to it . . . to this produced mass . . . humanness. In two ways: One, absolutely fascinating material. Or things that contribute to the image of KIIS-AM, which is that sunshine . . . that pursuit of happiness.

EDITOR'S NOTE: In the next installment, Chuck Blore talks about the music of KIIS-AM.

### WLW's Joe Kelly

CINCINNATI — Joe Kelly, WLW Radio's mid-day deejay, is in Bethesda North Hospital here as the result of severe injuries sustained in a fall on the ice at Cincinnati Gardens Saturday night (4) in an exhibition broom hockey game between WLW deejays and the Little Foxes from the Holiday Inn Downtown. Kelly suffered a broken collar bone, a cerebral concussion and a head cut that required a dozen stitches. His condition at press time was described as fair. WLW program director Dan Clayton is filling in for Kelly on the air.

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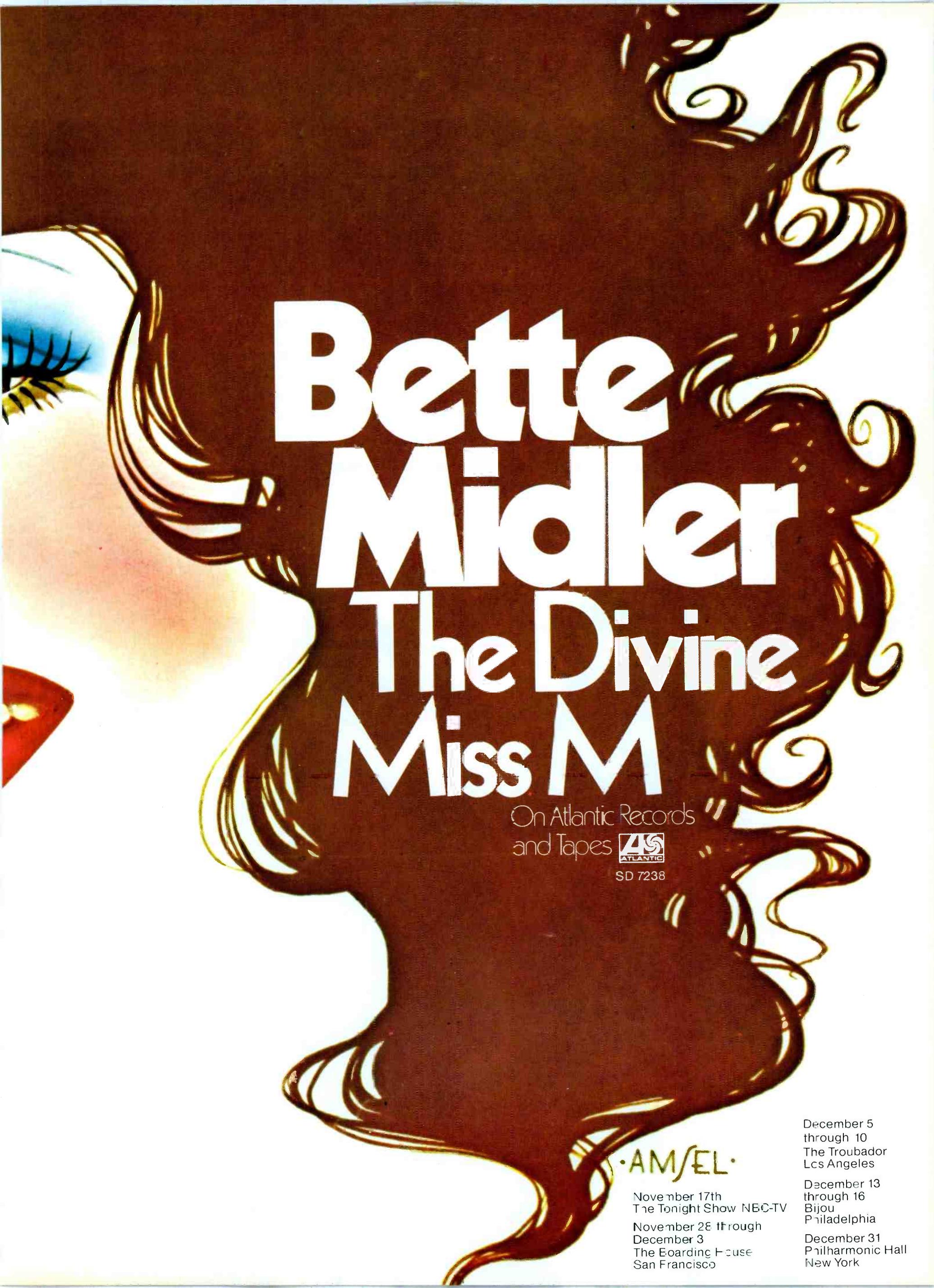
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# We called Hudson and Landry and asked them to endorse Billboard's "Talent in Action." Boy did we get a wrong number!

We told them that we only wanted them to tell people that Billboard's "Talent In Action" special, coming December 30, was an indispensable guide for leading talent buyers and promoters with complete listings of recording artists, personal managers, and booking agents all over the world.

*They told us that a funny thing happened to them on their way to the studio.*

We told them that Billboard's "Talent In Action" has faithfully covered the top talent of the international music industry, with artist profiles and a chronicle of their achievements over the last year.

*They told us that a woman gives birth to a baby every 8 seconds.*

We told them that "Talent In Action" is read by music influentials in every major city in the world.

*They told us we had to find that woman and stop her.*

We told them that "Talent In Action" is perhaps the best buy anyone dealing with talent would make all year.

*They told us they might be interested.*

We told them that if they agreed, they would have to do it for nothing.

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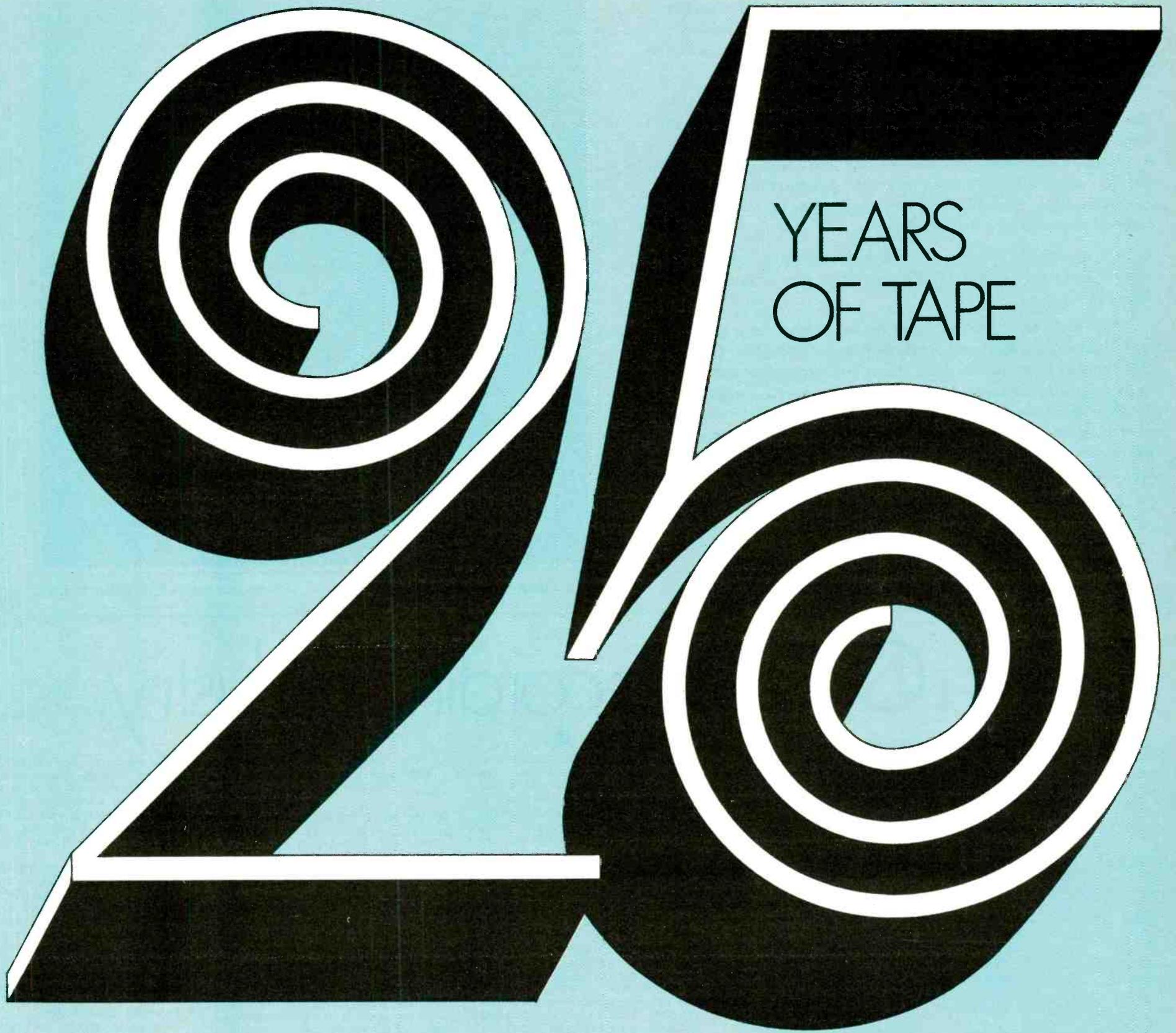
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A Billboard Spotlight



The history and growth  
of a powerful communications tool



he history of tape recording is a fascinating, oftentimes cloak-and-dagger tale. It is a chronicle laced with intrigue, and one whose pages were written by men who combined genius with courage, vision with the spirit of adventure.

The full story of magnetic recording, dating back to the Danish physicist Valdemar Poulsen and his 1898 "Telegraphone," requires a far broader canvas than is available in these pages. This section limits itself only to the past 25 years, and even this period was so rich that only the highlights can be touched.

It was a quarter-of-a-century that started with the German Magnetophon's arrival in the U.S., brought to these shores as a "souvenir of war," to give birth to a multibillion-dollar industry. It revolutionized radio broadcasting, the recording industry, motion pictures, television, and opened new vistas in instrumentation and computerization. Each day finds new applications for the use of magnetic material as a memory bank.

It spawned new corporate giants such as Ampex, and sent existing firms such as the 3M Co. surging to heights never before anticipated.

The "souvenir of war" was used by the Germans as a weapon of war. It provided a means of lifelike broadcasts throughout Germany by *Der Fuehrer*. (This was the basis of wartime reports that there had to be several Hitlers since his "presence" was reported in different, far-flung areas within Germany.) It was a device used in interrogation of war prisoners. Magnetic tape recording made editing simple for the first time. By rearranging words, the prisoners were heard in broadcasts making statements they never uttered.

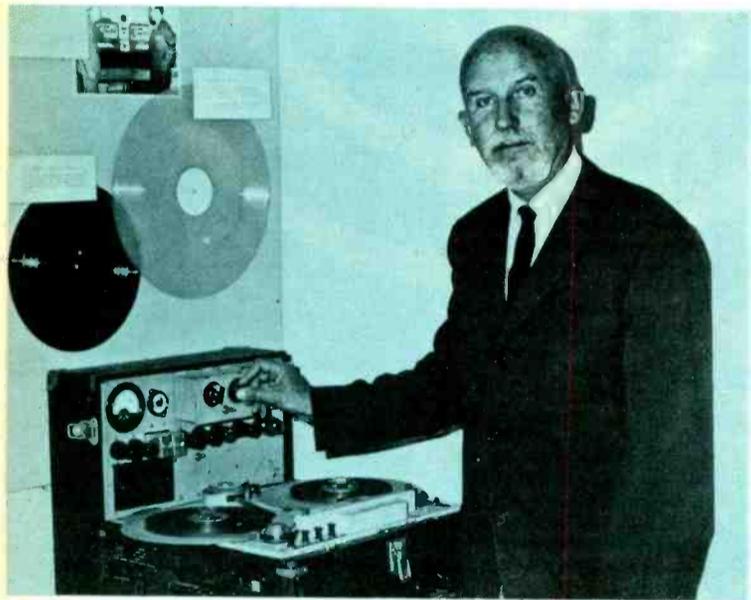
What once served the needs of combatants, today links Man as a primary bond in world communications, and as the sole important source of prerecorded entertainment, both audio and visual.



VALDEMAR POULSEN, the Danish physicist, who invented magnetic recording in 1898.

# The Birth Of The Recording Industry

By JOHN T. MULLIN



JOHN MULLIN, seen today with one of the Magnetophons which he brought to the U.S. as war souvenir.

The most unforgettable moment in my life was the one when I stood before my Magnetophone Tape recorder and pressed the "PLAYBACK" button for the first time in the presence of Bing Crosby, John Scott Trotter, and Bing's producers, Bill Morrow and Murdo McKenzie. Everything was at stake. By invitation I had been present with my colleague, Bill Palmer, to record the first radio show of the 1947-48 season in the NBC-ABC studio complex in Hollywood. And now we were to hear the result of our efforts and to be judged by perhaps the most critical ears in the world of radio and recording.

To be sure, this was in August, 1947, and the show would not be broadcast until Oct. 1, but the policy was to record it well in ad-

vance of release time in order to enable it to be edited down from an indeterminate running time to a neat half-hour program. This technique gave Bing the ability to be relaxed, to ad lib as he chose and never to be concerned about timing.

The policy had been to record casually on 16-inch lacquer disks. Editing was later accomplished by re-recording from disk to disk to produce the final radio show, but the losses in tone quality had at times been excessive. Throughout the previous season, the golden ears of the producers, network executives, advertising agency representatives, and Bing himself at times underwent considerable torture when the final disk assembly was played on the air coast-to-coast on the full ABC radio net-

work. The audience rating had been falling badly. Philco, the sponsor, was unhappy and it had been pretty well decided that if it fell a few points more at the start of the new season, Bing would have to go back to live broadcasts.

Prior to our invitation to come down to Hollywood from San Francisco to record and possibly, just possibly, to edit our tape into a complete show, the producers had looked into every alternate means of recording sound that showed any promise of success. Mostly these boiled down to variations of disk recording methods and photographic sound-on-film systems. ABC had even arranged for tests to be made on a magnetic tape system in New York, Lt. Col. Richard Ranger's Rangertone, but the results had been completely unacceptable. None of them had shown better promise than the one they had been employing. I am sure they held out little hope for success in testing our apparatus.

## The Big Test

The tape came up to speed—then, Opening theme—Crosby: "Blue of the Night" Applause Introductory Patter: Crosby and Carpenter Song—Crosby: "My Heart Is a Hobo" Applause

Murdo McKenzie signaled me to "cut." I pressed the "STOP" button. There were surely no more than two seconds of silence, which seemed more like an eternity to me, and then—a shower of compliments. One small machine, one of a pair, side by side on a makeshift table—the only two of their kind in the United States arranged to record and reproduce magnetic tape with such remarkable fidelity, that in a listening demonstration lasting almost five minutes had up-

By JOHN T. MULLIN  
(Professional Recorder Development  
Manager, 3M Co.)

set the entire future of sound recording in this country.

Why only this pair of machines, and how did they happen to be here? Let me go back to 1943. I was in England at the time, in the U.S. Army Signal Corps, but assigned to the RAF, working as a liaison officer concerned with interchange of technical information. A problem had come up where a certain Signal Corps radio receiver was found to be highly subject to interference from a type of high powered RAF radar transmitter. We were working to reduce vulnerability of the receiver. It was an urgent program and some of us plugged away through the night.

We had been listening to the BBC as we worked until sign off time, and then we fished for something else on the radio. Germany came in loud and clear. The music was appealing. Strauss and Lehar melodies played by a full orchestra—solo arias from Viennese operettas. What? At this hour? More full orchestra—a male chorus singing songs of the Rhine and so on through the night. How could they do it? The sound was so flawless that we were convinced we were hearing live performances. The usual deficiencies of record scratch and other tell-tale distortions were completely absent.

## Turn in the Road

The mystery was solved some time later after the invasion of France. The operations center of our particular group, the Technical Liaison Division of the U.S. Army Signal Corps, was set up in Paris and our first objective was to ferret out developments in which the Germans may have been active during the war and at the time of their retreat. Two of us, for instance, were the first Ameri-

cans to get to the top of the Eiffel Tower after the Germans were driven from the area, in order that we might see what kind of radio transmitters and receivers they had been employing from this most favorable location. It was an exciting time.

On one trip into Germany some time later, we were following some tips regarding a particularly intriguing, if dubious, activity which had been reported. On a mountain northwest of Frankfurt, a tower had been discovered in which a scientist had supposedly been conducting experiments in stopping aircraft engines at a range of several miles by means of some kind of powerful radio beam.

While going through the installation which was certainly awesome and reminiscent of the more spectacular moments of a Frankenstein movie, I struck up a conversation with a British Army Officer. We soon concluded from the information we were able to put together that the installation had been a dismal failure, but we also found we had a common personal interest in music and sound recording. He asked me if I had seen or heard the Magnetophon, a magnetic tape recorder which the Germans had developed and which he assured me performed with a fantastic dynamic range from full orchestral crashes to virtual silence without background noise and incredibly low distortion.

I told him we already had about six such machines back at our laboratory in Paris but that they were quite poor in dynamic range since their background noise was not as good as a 78 RPM shellac record and their distortion had been found to be very inferior in the tests we had made. He urged me to go to the studios of Radio Frankfurt and hear the performance of a machine for myself. Thinking this chap

(Continued on page 58)

# We've just told a few million people how to win \$1,000.

TRACS has just launched a major advertising and promotion campaign like nobody in the blank cassette business has seen before.

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And we're talking to them in a way that's going to attract attention.

Because we let them do the talking. We ask them for

their comments or opinions on any subject they think is worth listening to. We ask them to record those opinions on TRACS Cassettes, and send them to us.

The most interesting, unusual, or provocative opinions we receive, we broadcast in our radio commercials.

With a prize of \$1,000 for every idea we use.

**And it all starts with you.**

Because they've got to come to your store and buy a TRACS Cassette in order to enter.

To remind them, we've designed an attractive, compact counter-card with self-contained contest information. It'll help boost TRACS sales where they happen—at your cash register.

It adds up to thousands of dollars, plus a unique nationwide forum for your customers.

Lots of extra sales for you.

And it's only the beginning. We've got a year-long campaign mapped out, with more powerful promotions to come.

The time to get in on it is now.

## But they have to see you first.



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For more information, call collect to Jim Lantz, National Sales Manager, (213) 532-2950.



MULLIN (l) and Bing Crosby Show Producer Murdo McKenzie seen in 1947 as they record the initial Crosby broadcast at ABC's studios in Hollywood.

## INDUSTRY BIRTH

• Continued from page 56

must have a tin ear, I bade him farewell and began to drive down the mountain. As my assistant and I reached a fork in the road, with all intentions of turning westward, I reconsidered. Suppose he had something there after all? We turned eastward.

The British officer had told me that Radio Frankfort had vacated the city during the heavy bombing raids and had relocated in a large house at a resort spa north of the city, a small town called Bad Nauheim. I drove there, found the house and confirmed that the radio station, as he had informed me, was now being directed by the U.S. Armed Forces Radio Service. The German staff was still operating and maintaining the equipment.

### A Fantastic Experience

I asked if I might hear one of the tape machines they were using. An order was directed to one of the technicians. I was taken into a room in which there was a large loudspeaker and two of the Magnetophons. The mechanism appeared to be the same as the ones we had in Paris, but there was an obvious difference in the electronics.

The technician placed a roll of tape on one of the machines and started it. Suddenly, out of complete silence, an orchestra blossomed into being with fidelity such as I had never heard in my life. From deep resonant brass to the shimmering of the flute, it was all there. It was clean! It was free from any noticeable distortion. And if that were not enough, the dynamic range was fantastic compared with anything I had ever previously experienced.

My assistant was very proficient with a camera and before the afternoon light had waned, he had photographed all the schematic diagrams and instruction manuals, even though they were in German. I had talked the officer in charge out of a few rolls of the type of tape they were using, my gold oak leaves helping to convince the lieutenant that we needed the tape for further investigation of the

Magnetophon back at our laboratory in Paris. It seemed curious that while the AFRS personnel were busily engaged in using the Magnetophon in each day's programming, they had apparently never considered that these machines were really something very pleasurable.

### High Frequency Bias

Until now, the machines which had been sent in to the laboratory had received only a casual inspection and then been set aside as having no particular significance to the Signal Corps. When we returned to Paris, I immediately pulled one of them out of our storeroom and set to work with Capt. James Menard to duplicate the electronics that I had found in Bad Nauheim. After several days' work we had the machine operating splendidly.

Mechanically, the machines were well designed so that they drove the tape at very constant speed. In either the low fidelity or high quality version of the Magnetophon this resulted in completely acceptable wow or flutter. The use of plastic tape impregnated or coated with iron oxide, a development of the Germans, contributed to a uniformity and smoothness of sound never previously achieved in magnetic recorders which used steel wire or ribbon. But the one great difference in the machines we had previously found and those in the German broadcasting service was in the employment of a very high frequency mixed with the audio signal to provide what is termed "bias." All magnetic recorders require a form of bias, but the lower quality ones used direct current. The tremendous dynamic range brought about by using high frequency bias had never been approached by direct current methods.

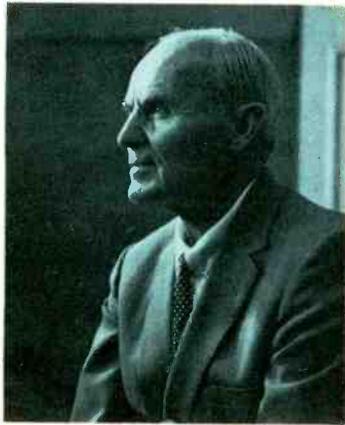
These three things, a splendid mechanism, a highly developed tape, and the employment of high frequency bias placed the Magnetophon far above any other magnetic recorders, anywhere in the world at the time. To be sure, others were aware of the advantages of each of these three elements, but nowhere had they been brought together so effectively.

One function of our organization was to collect data and samples of German developments and send them to the Signal Corps Laboratories and the Department of Commerce in the U.S. After dutifully complying with this service with regard to the Magnetophon in this more significant form, I was able to obtain two of the remaining low quality machines and send them to my home in San Francisco as souvenirs of war. By now we had a goodly supply of tape as well, and I was able to send home about 50 rolls of it. Each roll ran for only twenty-two minutes at the speed in use at the time, 30 inches-per-second.

One of the regulations covering war souvenirs was that anything to be sent had to be small enough to fit into a U.S. mail bag. I had to completely dismantle my two machines and send them, with the tape, in 18 different packages. The project was challenging and the results rewarding. All 18 boxes were at home awaiting my arrival after discharge from the army in early 1946.

Because it was still not clear to any of us who had investigated the high quality Magnetophon in Paris whether or not there was something particularly unique about the metallurgy of the recording and playback heads, I decided not to send them with the packages I mailed home. Since they were physically quite small, I carried them with me in my personal kit.

En route from Paris to San Francisco, I stopped off a couple of days at Fort Monmouth, New Jersey, over the Thanksgiving holiday, 1945. Here I encountered a Signal Corps acquaintance of several year's standing, Lt. Col. Richard Ranger. He invited me to his home for Thanksgiving dinner. Knowing of his interest and reputation as a clever inventor and developer of electric organs, I thought he might



AMPEX FOUNDER A.M. Poniatoff in recent photo.

be interested in the Magnetophon and I took one of the heads which I was carrying with me to his house. He had not until then heard of the Magnetophon and was immediately interested in its possibilities.

### Joins Bill Palmer

Col. Ranger and my friend, Jim Menard, were still in the service. Jim was still in France and I soon learned from him, after I was back in civilian life in San Francisco, that Col. Ranger was in Europe and probing more thoroughly than we had into the manufacture of Magnetophon tape and the Magnetophon itself.

I had worked for the engineering department of Pacific Telephone and Telegraph before the war and my old job was open to me if I wanted it. I found myself more interested in working with an old friend of mine, William A. Palmer, who had developed a successful motion picture production services company in San Francisco. Bill had established a splendid reputation in all facets of 16mm film work with particular specialization in color film duplication and sound recording. He enthusiastically awaited my assembly and demonstration of the Magnetophon. Assembly of the machines was, of course, relatively easy since I had taken them apart myself in Paris, but I had to build the electric circuits from American tubes and components along the lines of the original German schematics and I made certain modifications which I deemed desirable. I put electrical pre-emphasis, for example, into the



AMPEX CREW which designed and manufactured the first Ampex Model 200. Gentleman in center with dark jacket is Ampex founder, Alexander M. Poniatoff. Facing open unit to right of him is Harold Lindsey. (Circa 1948).

high frequency record circuit and corresponding de-emphasis on playback. This proved to be worthwhile and was duplicated later almost exactly in the Ampex first model. By March of 1946 I had both machines operating to my complete satisfaction.

### First Public Demonstration

Bill and I immediately put them to work in his studio in San Francisco, where we found them most useful for recording off-screen voice and music for films. We worked out cutting and splicing techniques so that the sound track for a complete reel of film (12 minutes long) could be prepared in its final form on tape. Then, a single transfer to optical sound track could be made resulting in a final product that sounded much better than any previous re-recording process. To our knowledge, this was the first time magnetic recording was ever used, at least in this country, to record sound for motion pictures.

I remember well the first public demonstration I gave in San Francisco to the local chapter of the Institute of Radio Engineers on May 16, 1947. We prepared some tapes at KFRC of orchestra, vocalists and pipe organ. We had a large attendance and the enthusiasm was terrific.

Little did I know that night that among the audience were several men with whom I would later have a close and long association. Oddly enough, they were particularly interested in the sound of a small German loudspeaker I used as a monitor during part of my demonstration. They contacted us later, wanting to know if they could come to our studio to see it at closer range. We were, of course, happy to let them do so and they introduced themselves as Harold Lindsey and Myron Stolaroff, representing a small company of only six people in San Carlos on the San Francisco peninsula. They had been making aircraft motors during the war and were now looking for some new field of post-war promise. Since they were interested in high quality audio, they were considering the possibility of mak-

ing speakers or even a disk recording lathe. Their company was headed by a gentleman named A. M. Poniatoff. Borrowing his initials and adding EX for excellence, they had named the company Ampex.

### Film Studio Demonstration

While their first interest was the loudspeaker, this soon gave way to an expanding interest in the Magnetophon and it was not long before they decided the undeveloped field of professional magnetic recording should be their area of specialization.

In October of 1946, Bill and I attended the annual convention of the Society of Motion Picture Engineers (SMPE, now known as SMPTE). There were few references to magnetic recording, but one or two papers were scheduled for presentation on experimental work which was being carried on. In particular, I remember that Marvin Camras of Armour Research presented a demonstration of sound from a strip of 35mm film which he had coated with a form of iron oxide, using a paint brush. It sounded pretty good, but didn't seem to excite the sound departments of the major studios.

Bill and I got to talking with a man who ran a rather exclusive radio-phono and record store in Beverly Hills, Art Crawford by name. He was excited about the potential for tape in the home and we told him we had one of our machines in the back of Bill's car. He was anxious to see it, so we set it up in our hotel room. He nearly flipped when he heard it and immediately got on the phone, calling Douglas Shearer, the head of sound at MGM; Tom Moulton, the head of sound at 20th Century-Fox; and John Hilliard, chief engineer of Altec Lansing. Arrangements were made with each of them for visits at their plants and the next two days saw a series of exciting demonstrations. I remember particularly the few hours we spent at MGM.

Since they had never heard of us and discounted any reports that a new sound recording system might be comparable to their lat-



FRANK HEALY (l) and Mullin in 1947 with one of the two Magnetophons. Electronics were in a separate box.



FIRST AMPEX plant where radar motors were manufactured in wartime is where first Ampex tape recorder was designed and built. This site in San Carlos, Calif. is today occupied by a supermarket.

est system of sound-on-film recording (so-called "200 mil push-pull" recording), they arranged to feed us some music, a piano solo by Artur Rubinstein, played back from this newest medium, a test reel they particularly prided as having exceptional quality. I recorded it on the Magnetophon.

**Poniatoff Introduction**

In assembling the electronics, I had provided an "A-B" switch. In the "A" position one was able to listen directly to the source material. In the "B" position the Magnetophon playback head was used to reproduce the tape less than 1/10 of a second after it had passed over the record head. Thus, instantaneous comparisons were possible. This in itself opened their eyes. They could not tell whether we were listening to their film directly or on playback from the tape.

Their system had the highest dynamic range of any available at the time, yet when they cut off the film at the end of the test we were all aware of a drop in noise level, but the tape continued merrily running on with much less inherent noise that it was easy to tell when the film had stopped. Their cool welcome had given way to a most cordial and warm visit. Before we had left, they fed us music from their music recording stage where Jose Iturbi was playing piano with Georgia Stoll and the full MGM symphony orchestra. This was followed by an arrangement of a Roumanian Rhapsody featuring Larry Adler, the harmonica virtuoso. These gentlemen all came into the recording room afterward and shared in the enthusiasm the Magnetophon created. Col. Ranger had come to the SMPE convention and he had accompanied us on these visits. He returned home with great enthusiasm, resolved to get into the business of making an American copy of the Magnetophon and its tape. We agreed to keep in touch, with the hope that W.A. Palmer & Co. could be his West Coast representative when he got into production.

The president of Ampex, Mr. Alexander Poniatoff, was also at the convention and we invited him to hear playbacks of some of the material we had recorded. Naturally, he was most enthusiastic and shortly thereafter the visible results of Ampex interest in developing a professional tape recorder began to be apparent. Because we had a verbal agreement with Colonel Ranger, I was not able to disclose to Ampex information I had learned in the course of development and use of the machines beyond what I knew from my activities in an official capacity while in the Signal Corps. Several months passed by while Col. Ranger and Ampex both developed machines and we continued to use ours in the studio in San Francisco.

**Bing Crosby Connection**

Early in 1947, a film producer with a particular problem which the Palmer Co. was in a position to service came to us one day from Hollywood. His name was Hugh King and he saw us using the tape for recording and editing. He told us that he had recently been talking with an agent who told him they were having a very difficult time with Bing Crosby's radio program on the ABC network.

They had been recording it on disk and then editing from disk to disk with losses in quality which were quite drastic. Furthermore, the difficulties in making some of the cuts and assemblies of parts which were desired were enormous. At times this was so complicated that it was necessary to make "pre-dubs" as they were called. These were short portions of the show which were put together as a section; assembled from the original records by trial and error over and over again, until acceptable. Then, of course, it was necessary to re-record the pre-dub into the final assembly. Thus, it was that some of the material heard on the air was actually a re-recording of a re-recording. These parts were particularly deficient in tone quality.

From watching me assemble a master tape from bits and pieces and rearrange parts by the simple expedient of using a pair of scissors and adhesive tape, he was struck with the idea that this might be a useful technique for Bing's radio show. He asked us if we would be interested, which we

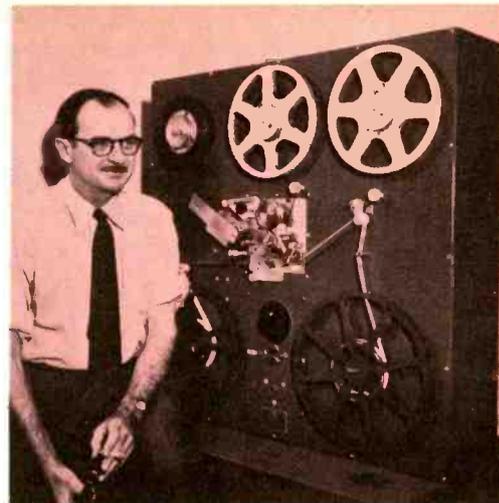
(Continued on page 77)



HAROLD LINDSAY testing first of the Model 200's at San Carlos, Calif. plant.



Some of this country's first magnetic recording tape. Note paper backing. Role features "new" plastic reel.



THE LATE Dr. William Wetzel, who headed the 3M Co.'s research and development of magnetic tape from the start, seen with an early version of a machine used to provide a magnetic sound track on motion picture film.

# BASF jamproof cassettes.

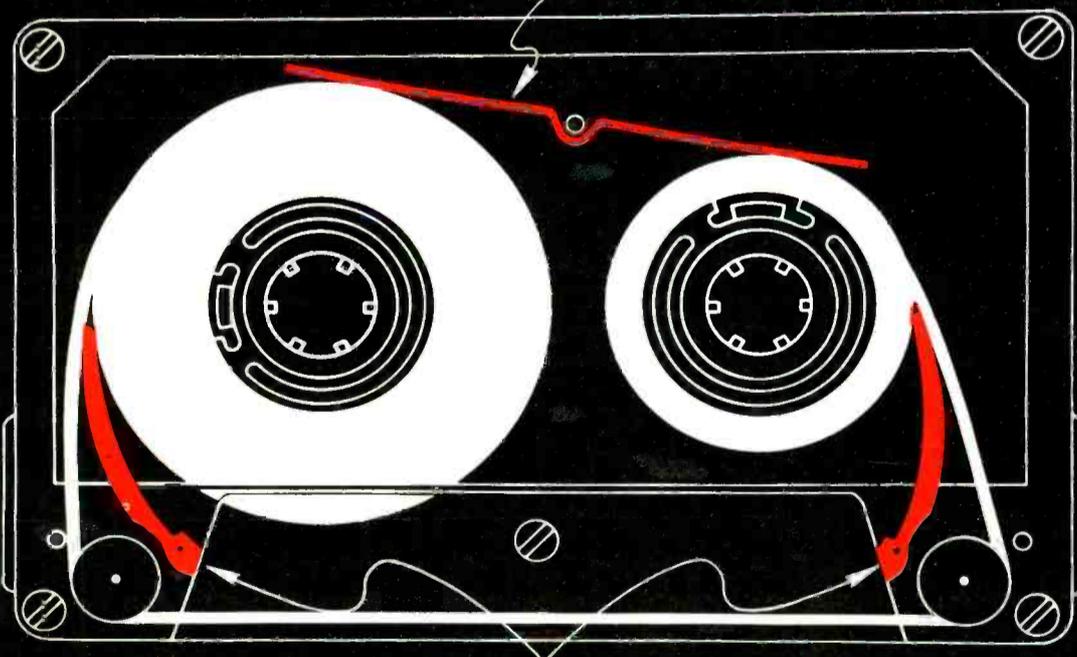
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Audio/Video Products

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MODEL #HC300

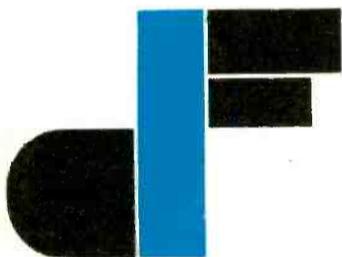
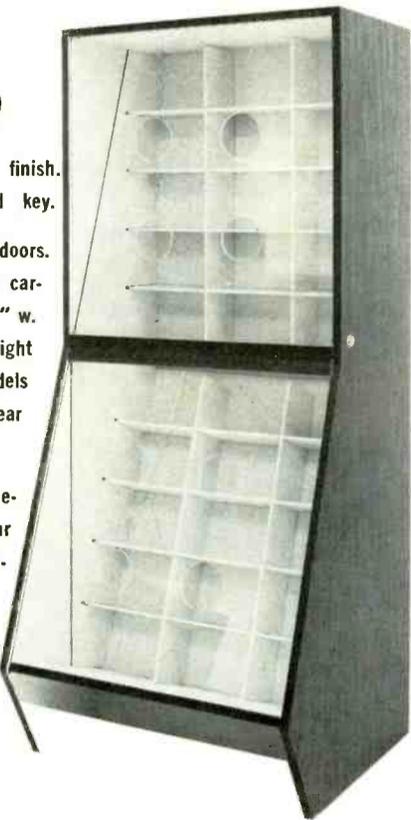
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Dr. Joseph Begun

Although many consider Dr. S. Joseph Begun the father of magnetic tape recording in America, he quickly passes on to others the credit for milestone developments and even says that the original idea derives from a fiction story he read in a book published in 1880 which mentioned using yarn sprinkled with magnetic powder. Begun, 66 and now president of a Cleveland-based consultant firm called Auctor Associates, points to several benchmark levels in tape: the perfection in 1893 of wire dictation recorder called Telegraphon by Valdemar Poulsen of Denmark; Lee De Forest's invention of the vacume tube in 1912; and Dr. Dean Wooldridge's process for AC biasing in the 30's (although W. L. Carlson and his associates are historically mentioned as having the first patent for AC bias in 1927). AC biasing figured prominently, he said, because of the non-linear characteristics of non-metal tape: biasing made possible a suitable magnetic curve. Begun indicated that tape has always more or less been following other processes for storing information and that its historic challenge has been the disk. "You might say that we started at point zero," said the German-born engineer, now more excited about Auctor's combination of business experts and what he calls frontier scientists than any of the history he is so bound up in.

Begun's own book, *Magnetic Recording*, which he said became "a sort of technical best-seller," mentions many of the other milestone developments, and of course, other people, including Mark Mooney, Jr., have chronicled the story of tape's birth. Poulsen's invention cast a long shadow and even the American Telegraphon Co. drew upon it in 1903. Early pioneers in the struggle to go from metal to magnetic material include A. Hasavischwily of Germany and Karl Pfleumer of the same country who experimented with powder applied to both paper and tape around 1927. I. G. Farben, also of Germany, developed coated tape in 1931. The German Dailygraph wire recorder of the '20's, the Blattnerphone steel tape unit used in 1930 by the BBC, the Lorenz German Textophone wire machine of 1932 and the Stahltomachine German steel tape unit of 1934 were all familiar to Begun, who was the youngest chief engineer for ITT of Germany in 1935 and responsible for developing information storage apparatuses. Begun, though, left Germany in 1935 and formed his own firm, Magnetone Corp. in America, designing what he claims was the first commercial unit for language learning. He soon went to work for Brush Development Corp. of Cleveland but continued his own independent involvement as well.

### Steel Tape

Of the period prior to the entry in 1935 of plastic and paper tape by the A.E.G. German developers of the Magnetophone up until his own efforts in 1944 to switch to paper, Begun said: "We had almost nothing going for us with steel tape. It was difficult to make, expensive and hard to handle." Perhaps its only advantage was in being able to record with it over and over. He said a half hour of tape might cost \$200 to \$300. "If we achieved 4,000 Hz (frequency response) we were happy." Coercivity ran around 25 to 35, compared

# A Trail-Blazer In Magnetic Recording

By EARL PAIGE

with factors of 150 to 200 today, he said.

Begun, always pushing to come up with an alternative to steel tape, nevertheless developed endless loop steel cartridges in 1935 and in 1937 the Brush Soundmirror used steel tape as well. There was an effort to coat wire even as Brush was marketing paper tape in 1939. "The development of paper tape was just not far enough along and the military requirements were such that we could not go to a non-metal body." Recordings simulating landing operations transcribed onto steel wire did figure prominently in the landings on Sicily and at Anzio, Begun said, and some of the technology evolved from patents assigned to the U.S. Government by Begun's Magnetone Corp.

Wire recorders mentioned by Begun, Mooney and others continued to be prominent all through the '40's with brands such as Magne-cord, Polyphonic, Pierce, Bruch, Pentron, Air King, Crescent, Dyna-port, Wire Master, Sears' Silver-tone, Hemeth & Master, HiRecord, Webster Electric, Powell and National Polktronics and Webcor.

### Coated Tape

The early '40's, though, were the most exciting as the Allied forces "liberated" German tape recorders while parallel developments in America led to Brush's first introduction of a commercial tape unit in 1946. It was a period of feverish activity. Brush, General Electric and Armour Research were all involved in making wire machines for the armed forces. Marvin Camras developed an AC bias method. Webcor made wire recorders for the Navy. And in '44, Brush sent

a letter to what is now 3M, asking the company to develop a coated magnetic tape.

Begun said he was surprised to learn that 3M officials have preserved the letter in plastic.

Brush's introduction of the Soundmirror tape unit in '46 came in a particularly busy period of product development; Magne-cord was formed, Shure started mass producing heads; Herbert Orr developed a tape recorder; John Mullin demonstrated the Magnetophon and excited the interest of Ampex; Camras and his associates were experimenting with magnetic film. Brush, Indiana Steel and 3M were all manufacturing tape, though none had market production yet.

Brush, which subsequently merged with Clevite Corp., never became a giant name in commercial tape recorders, Begun said, because the firm was basically oriented to product development. "It was not a company directed to the low cost production of mass-produced items," he said. "But this doesn't mean Brush didn't make money." He said his associate Otto Kornei worked on high density processes for video recording, initiating yet another breakthrough for tape and leading to its use in instrumentation and computers as well.

Moreover, Dr. Begun indicated that he is still much involved with recording, especially computer-related storage of information, and said that at least seven Auctor clients are involved in memory devices of one sort or another. "The goal is still the same as always," he said, "packing a lot of information into a little surface space."

3M Co's FIRST magnetic tape order placed by Brush Development Co.

**THE BRUSH DEVELOPMENT COMPANY**

  
 3311-25 PERKINS AVENUE  
 CLEVELAND 14, OHIO  
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TELEPHONE ENIGCOTT 2315 CABLE ADDRESS BRUDEV CLEVELAND

Minnesota Mining & Mfg. Co.  
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St. Paul 6, Minnesota

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In connection with the development of special equipment under a NDRC contract, we are interested in obtaining thin tapes coated with an emulsion containing a uniform dispersion of a ferromagnetic powder.

More specifically, the product should meet the following tentative requirements:

The tape serving as the emulsion carrier should have a smooth surface, be reasonably moisture proof and have little elastic elongation; it should be 1/8" to 1/4" wide, and about 0.003" thick. The use of a plastic material (cellulose acetate or the like) appears to be indicated for this purpose.

The coating should be about 0.001" to 0.0015" thick and should contain, by volume, as much powder as feasible. The bonding material for this powder should have to be some suitable moisture proof lacquer which must not chemically react with the powder.

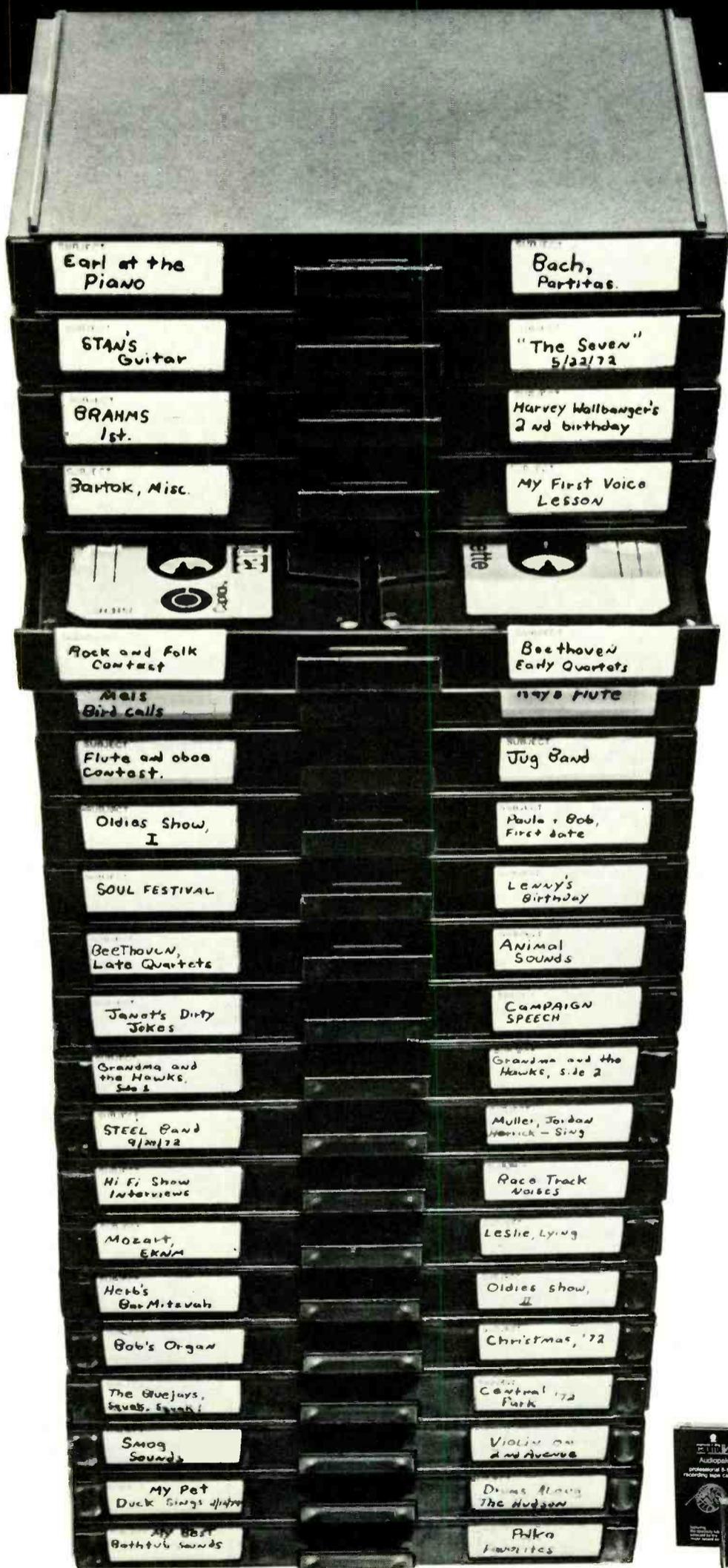
Ultimately we are interested in very long lengths of this tape; for preliminary experimental purposes, however, pieces about 6 to 10 feet long would suffice. We would undertake to supply you with the required metal powder.

We would like to know whether you are interested in the development of such a product (which should also find extensive postwar application), and if so, on what terms and conditions you would suggest to cooperate.

Very truly yours,  
  
 OTTO KORNEI

OK:v  
cc: Mr. L. R. Jackson

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# Capitol 2™



# Earl Muntz Meets George Eash

By JAY EHLER

Earl Muntz, considered a genius merchandiser, and George Eash, inventor of lubricated tape and the 4-track cartridge concept, collaborated in what many believe to be one of the most interesting periods of tape's history. Now 58, Muntz owns a car and mobile home lot coupled with a motorcycle rental agency at the corner of Burbank Blvd. and Sepulveda in Van Nuys, Calif. He is considering a move back into the home entertainment business, perhaps via television cartridge. Eash, meanwhile, is semi-retired but still working for a New York firm where he has developed a combination cartridge, projector and sound-slide unit, indicating that his current involvement again closely parallels that of his long-time friend. Muntz and Eash still remain in close contact and recently the two pioneers reminisced in Muntz's office about the development of a tape configuration that many still believe to have been a superior if ill-fated system.

Muntz, with no more than two years of high school and six months of business college, was always an electronic buff. He came into contact first with Eash in the mid-'50's when Eash was already developing the 4-track concept.

"Our first automobile unit was a converted home play unit. We used a regular 110 volt system (motor) in the car to power the player. We drove it up to Ford in Detroit (Muntz was living in Chicago at the time) and showed it to the Lincoln Division. That was 1961. Then we built a car unit for them. But our problem in those days was to get a motor for the thing that would run at a constant speed off a 12-volt battery.

"There was a motor manufacturer in Rockford, Ill., Barber Coleman. After getting some encouragement from Ford, Barber Coleman was ready to jump in with both feet. They had a motor that they felt would do the job. It had been used in a depth finder on boats. It did work but we had

lots of problems with it. It wasn't up to Ford standards. They wanted something that would run at a constant speed, at twenty below zero, if necessary.

"Barber Coleman must have supplied us with about 30,000 motors for the units built in this country before we started importing the cartridges from Japan. In 1962 we sent a unit over to Japan and Clarion Manufacturing worked on them for about a year before they came up with a satisfactory unit. In the meantime we continued building them here.

"It was in December 1963, that the first production stuff came into

8-track kick and tried to work out deals with the various automobile companies. By this time, we'd said to hell with the car companies, we'd decided to just get the after markets.

"With the 8-track the pinch roller was in the tape cartridge which is wrong. In the 4-track concept the pinch roller was in the player itself. The 4-track cartridge didn't carry a pinch roller on it. You could never have the positive pull with the roller in the cartridge that we had.

"As far as the 8-track was concerned, that was just a way of getting around the TelePro patent

hear it in his car." Eash was with Muntz when they drove their first cartridge units in for Ford to inspect. From Chicago in April '60 Eash and Muntz loaded up a station wagon with equipment and came out West. Eash returned but Muntz stayed on.

Muntz commented on how he and George met: "I was working on this 4-track cartridge in my apartment and I found out George was working at Telepro. We talked over the phone. Then he used to come down. We'd sit and think about the cartridge; we'd test it and she'd go so far then start to grunt and grind. George was living in Toledo at the time. We just became better and better acquainted."

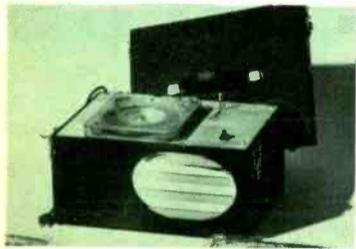
In the early days of cartridge development, Eash recalls, a New York firm, Mohawk, had developed a loop cartridge capable of playing four minutes. Cousino, a Toledo firm, had developed a loop system which had to be threaded through the player. "But none of these were applicable for Paulsen's idea," Eash said. "I got 300 feet of tape going around pretty quick after some work and so I knew it was practical to think of a continuous loop cartridge system."

Eash hand-made his own plastic cartridge for his first working unit and in 1954 began showing his unit to record people. "RCA Victor wanted an hour of music on the cartridge, others wanted less." Eash figured 1,200 feet would fill an hour. The day before Christmas, 1954, he had 1,200 feet in a continuous loop cartridge. The next day his employer, Paulsen, died. The company went into a trust receivership which told Eash to get rid of the cartridge operation.

What Eash did in the Fidelipac cartridge—a term invented in 1956 by a Toledo advertising agency—was splice tape together.

The tape was guided across the playback heads by a capstan and pinchwheel assembly, which is the driving force for the tape. The pinchwheel pressed the tape against the capstan which moved it through its circular pattern within the car-

(Continued on page 76)



PROTOTYPE of George Eash's first continuous loop tape cartridge machine photographed in 1955.



GEORGE EASH (l) and Earl Muntz seen during this interview.

# Car Stereo Industry Is Born

us. I think we got fifty sets in by air. Up to that time we were using Barber Coleman motors and building the sets here in Van Nuys, at Muntz Auto Stereo.

### Software

"Muntz Stereo-Pak was formed in September of 1963 and that's when I started importing. Of course we had to start putting all this music together on tapes. We had to make contracts with the various music companies for the right to use their material. Later on other people got into the business, such as Ampex, GRT, and Lear, who was one of my distributors in Wichita. Lear got on the

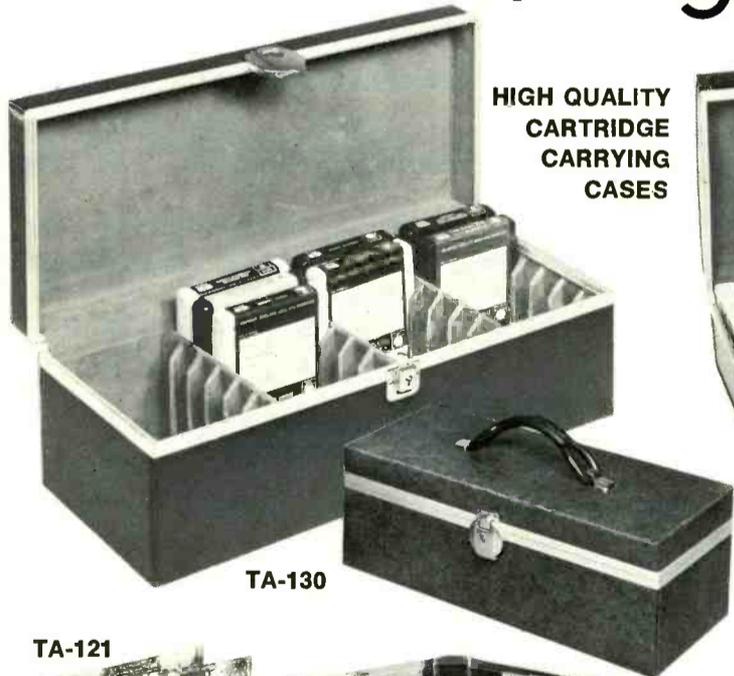
on the 4-track. Eash, the inventor of the cartridge, also held a patent on it. I myself didn't have a patent on it, but I did a lot to develop the first monaural sets and then the stereo units. Then Ampex came down and saw what we were doing. They thought we were crazy. But it wasn't too long before they'd gotten into it themselves.

### Eash

The idea of developing the 4-track cartridge was perfected by Eash. Eash commented: "The fellow I worked for, George Paulsen said he wanted to play music in his automobile like records in his home. He died before he got to

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# Stereo 8 And The Automotive Tape Boom



MOTOROLA's Oscar Kusisto balances sound on Stereo 8 playback unit in 1966 Mustang during early days of eight-track drive.

By Oscar P. Kusisto  
Vice President and  
General Manager  
Automotive Products Division  
Motorola Inc.

The basic founding of the Stereo 8 automotive tape market began in 1964 as a unique cooperative technical effort of four independent companies: Ford Motor Company, RCA Records, Lear Jet, and Motorola. Each company made a bold commitment to a NEW concept in automotive entertainment. Ford served as THE important marketing catalyst to introduce the first original equipment Stereo 8 tape players in certain 1966 models. RCA supplied the pre-recorded music. The players were designed and produced by Motorola. The cartridges were provided by Lear. Without Ford willing to pioneer with us there is great doubt that the Stereo 8 market would have developed.

As part of the development program, 4-track and 8-track systems, and 4-track and 8-track compatible players were fully evaluated. At the time, 4-track tape players, which Earl Muntz introduced in 1962, were firmly established in some regions of the country. Pre-recorded tapes as well as hardware were available in the 4-track format. What is not generally known is that a 4-8 compatible unit was originally designed for Ford. However, it was the consensus, based on extensive studies, that straight 8-track was the best system for the mass market. It had all of the features of 4-track plus longer playing time and fully automatic operation. It was a system that could provide optimum home-auto compatibility. The 8-track system had all of the features necessary to essentially duplicate the audio quality and features of a phonograph automatic record changer and yet provide excellent operation in a mobile environment. The cassette system was also

considered as a possible medium for automotive sound. However, due to the 1 7/8 inches per second speed, the fidelity was less than desired for high quality music reproduction in the home. The cassette system also was mechanically more complex than 8-track and was therefore inherently less reliable in the demanding automotive environment of wide temperature extremes, high vibration, shock, voltage variations, etc.

Motorola and Ford began working on the 8-track tape player program in October of 1964. Ford was so convinced of the ideal timing at the marketplace that the normal 2 1/2 to 3 year Detroit procurement cycles was reduced to 9 months. All traditional time schedules were breached. Long lead tools were ordered immediately as design was completed. Three parallel engineering programs were launched: one program for current production models; a second for monitoring possible areas of concern as insurance; and a third for developing the next generation of advanced product. Through Herculean efforts all obstacles were surmounted and production shipments began in July, 1965. Motorola has remained Ford's sole supplier of tape players since that time.

#### Ford Mounts Massive Drive

Ford mounted a massive multi-million-dollar advertising and sales promotion campaign to introduce 8-track. In order to assure success, however, 8-track needed the backing of ALL of the major automakers. Motorola conducted an extensive industry campaign with personal contacts with engineering, product planning, sales, and management to expose the values of the 8-track system concept to General Motors, Chrysler, American Motors, and Volkswagen. This was a major effort intended to test the virtues of the 8-track concept and assist whenever it was required to establish a new industry standard and a viable market. Technical counsel was provided to many companies without regard, necessarily, to customer potential, as a contribution to the industry.

Chrysler offered 8-track tape players through its Mopar parts operation for dealer installation on late 1966 models. By fall of 1966, all Detroit automakers and Volkswagen in North America offered 8-track exclusively as a factory option on 1967 models. Many aftermarket manufacturers and importers entered the field starting in 1966 and were able to capture a substantial share of market largely due to cost competitiveness.

Another key element to successful market development was to gain support from all major recording companies. Initially, only RCA Records offered 8-track product. During 1967, all major recording companies were releasing 8-track tapes. During the late 1960's, we spearheaded industry efforts to minimize the existing confusion and misunderstanding of the various tape configurations through extensive public relations activities such as participation in press conferences, industry seminars, and other forums. Motorola was also instrumental in promoting the adoption of industry standards for the 8-track system—a vital key to successful market development.

Detroit continued to offer 8-track exclusively until General Motors and Chrysler added cassette options to certain 1971 models. The 8-track configuration still accounts for over 90% of factory installations. During 1972, about 450,000 tape units were factory or dealer installed as original equipment and an additional 3,000,000 units are expected to be sold in the aftermarket. It is estimated that the American public now owns over 24 million 8-track players including home and auto systems. Japanese stereo imports are averaging 12 million units annually currently.

#### IMIC Unveils Q-8 System

During the Billboard International Music Industry Conference in May, 1970, Motorola teamed up with RCA Records to introduce the evolutionary discrete 4-channel/8-track compatible sound system. (Continued on page 74)

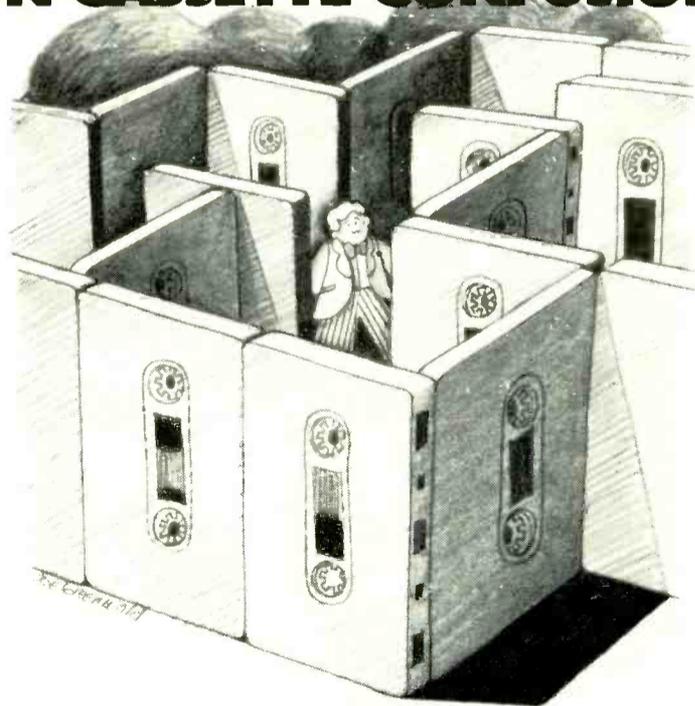
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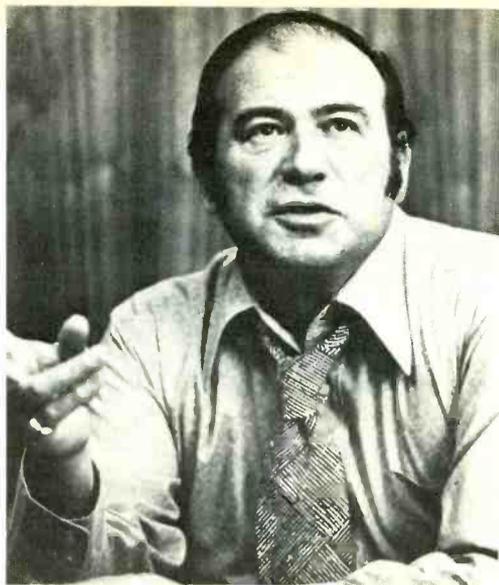
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# Innovator Of Tape Mass Marketing Dates Back To Dawn Of Industry

By BOB KIRSH

*AUDIO MAGNETIC's Irving Katz.*



Audio Magnetics must certainly be considered one of the pioneer firms in the consumer tape industry, and founder-president chairman Irving Katz must just as cer-

tainly be considered one of the individual pioneers of that industry.

Katz first became involved in magnetic tape almost three decades ago and maintains a somewhat unique position in his attitude toward magnetic tape. He began by looking at it as a commodity product to be handled by retailers with a commodity-oriented base, and he still looks at the product this way.

How did Katz become involved in magnetic tape and how was Audio Magnetics born? The story is an interesting one.

"I guess I was probably one of the first guys to have a tape recorder," Katz said. "After World War II I worked for a New York record company, Apollo Records. We cut masters on acetate disks, but we sometimes had to go through more than two dozen disks in a session and the cost was enormous. Finally, in 1947 or 1948, a machine was purchased by WOR in New York called the Ranger-tone. We bought it and started using it in the studio, and I think we were one of the first companies

to use magnetic tape. I liked it because it was economical."

Katz then talked a bit about magnetic tape from the years 1946 through 1960. "Most machines were of the console type, and there weren't very many companies making them. Ampex was one, 3M and Irish Tape in Alabama were a couple of others. But you had to be some kind of kook to buy a tape recorder for yourself. They cost about \$300 and they were heavy as hell. It was a closet item. But things started to develop.

"I came to California from Texas in 1960, and to say I came with money would be ridiculous. I was really busted. I'd been trying to sell records in Texas and I learned my lesson. Texas wasn't for me. So I arrived here in September of 1960 with \$2,000. One thousand was to get my furniture out of hock and the other half was to start a business. They didn't have relief in those days," Katz added, "or I would have been on it."

"Anyway, I rented a store on West Pico in L.A. and went into

the surplus record business. There were a lot of supermarkets willing to buy anything to build traffic and for about a year we would buy, repackage and sell records. One of our customers was a chain called Long's Drug, and one day a guy in the camera department asked if I could get him some blank tape. I said sure and went out to look for some.

"I did find a guy who was doing something with magnetic tape. He had his two kids working in the living room rewinding reels and I bought some of the product, put it into Long's and they sold it right away. So, I went back to the guy with the kids and he told me he could sell me more but not as much as I wanted. It was a sideline thing for him, because his kids could only help him out in their spare time."

Katz then heard about a firm called Coleman Electronics in Gardena, which had spent a lot of money trying to develop a magnetic tape. "The firm was sound technologically," Katz said, "but they had no marketing or engineering operation. Perhaps because I was in the record business and I had never had anything to do with the hi-fi buff or the parts distributor, I took a direction that was quite different from others in the magnetic tape business."

## Mass Market

That direction was toward the mass market. Katz had already enjoyed success at the drug store chain level and he realized his product "was not a super product and that we were more likely to get paid from the big chains." "So I made a deal with Coleman, bought some machinery from them and set up a little plant. They also must have had ten thousand roles of seven inch by 1,200 foot reels of tape there. I wanted it all, but I didn't have enough money. So I bought a thousand, took an option on the rest, sold the first batch to a chain called Payless Drugs and within a week I had moved it all out and made a lot of money. Here was an example of my theory of going right to the mass merchant and getting paid. I really had no choice, because I needed that money. The same thing happened in 1961 at Thrifty. We did ten times what they were doing with another line and we offered them a complete program, even though it was something we concocted in the car on the way over."

Katz then returned to Coleman where they told him they would make him more tape but at twice the original price. Katz remembers thinking, "Well, I'm out of business. Then they asked me if I wanted to buy the plant and of course I didn't have the money, so they sold to a New York outfit, Farrel Electronics. For some reason, however, Farrel never took possession of the equipment and I went back East and bought it."

Meanwhile, Katz continued, "I had met Georges Abitboul. He was French and had a masters in plastics he had never been able to use, so he came to this country and went to work for Mattel. We decided to work together and we also met a guy named Pete Sheler, who said he'd build us a coating line. He was working with a fellow

named George Johnson, but he said he'd moonlight with me at night."

Katz adds that he also met a man in Burbank around the same time who had built a machine that could take one-half inch computer tape and bring it down to one quarter inch. He bought that machine and Abitboul ran that at night.

"Now," he added, "we needed tape. I found it, in all places, in a garage on El Segundo. There was a literal mountain of computer tape there these guys couldn't give away. I offered to buy it, but they said 'get a truck and you can have it.' There was probably something suspect about that merchandise, but we took it."

"Anyway they must have had 50,000 reels and for every one of these I could make four seven inch audio tape reels and a lot of three inch reels, which was the business that was just beginning. At this time, the Japanese were making a lot of three inch recorders and they were really selling. When you're selling razors you need blades, and we had the blades. So, we bought Sheler's machine, which was now ready, gave it to Johnson, who was now working with us, and told him to start making tapes. By this time we were over on Washington Boulevard."

## Opens Plant

"In late 1962," Katz continued, "I took my machinery from Johnson, who had left the company, moved it to Santa Fe Springs and opened a plant of my own. It was about 3,500 square feet and was a coating operation. Then we started to look for people to help us because our technology was absolutely the worst. We developed our own formulation because acetate was too expensive and Johnson, who had left briefly, came back to the firm. At this time we split the company. Sixty percent went to me, 25 percent to Abitboul and 15 percent to Elliott Esach, now senior vice president. We also borrowed \$6,500 from George Johnson."

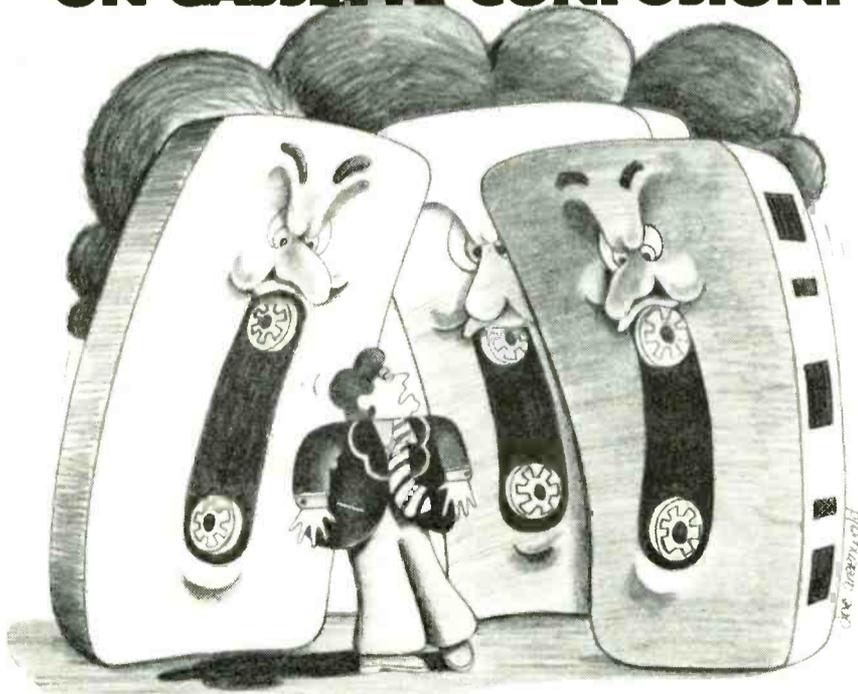
"At this time," Katz said, "we had no real chance to survive, but we were too stupid not to survive. We wouldn't give up. George went to work on the machines and I learned about 30,000 pounds of PVC that I could get a hold of. George found a way to make it work on tape and we had the strength of polyester without the cost. People began to believe in tape and in us as a business around this time."

Katz added that nobody was really marketing tape at the time. "The drug stores were the direction we were taking and then we went after the discount houses. Meanwhile, tape recorders kept coming into the country and we saw opportunities in this industry that were unbelievable. We took some of these accounts, developed private labels for them, and made some inroads into merchandising. This was in 1964 and we were making a consumer thrust covering the whole spectrum of reel-to-reel product, from making it and delivering it to offering displays. I also went to Europe about this time and made a connection to

(Continued on page 75)

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# The Compact Cassette It's Impact on Today's Industry

The unprecedented success of the Philips audio cassette to the world market has lent immeasurable credence to the old adage about the last laugh.

Less than a decade ago when Philips of Holland developed the audio cassette concept, and introduced it to the industry, many disciples of doom predicted that the early "Carry-corder" while "nice" and "gimmicky" would never succeed as an instrument for serious recordings.

Today, however, with the introduction of such technological innovations as the Dolby noise reduction system, highly sophisticated tape formulations, and sweeping improvements in the overall quality of cassette hardware, the disciples of doom were wrong, and Philips laughter echoes in the bank vaults.

The saga of the cassette goes back to the late 1950s when Philips of Holland, realizing the need for a form of sound recording technique, practical for the mass consumer, began researching the feasibility of a compact cartridge. This research culminated in 1963 with the development of the compact cassette and early monaural Carry-corder.

Ed Hansen, technical director of North American Philips operations, recalls that the Philips cassette—or cartridge, as it was then known—was first shown to the American recording industry at the 1965 Consumer Electronics Show. Two years after it was shown to European viewers at the Berlin Radio fair.

"At that time," said Hansen, "both RCA and Telefunken had already developed a cartridge unit, which operated at a speed of 3 3/4 IPS. At the same time, Grundig was also reported to be working on a cartridge-type system essentially different to the Philips unit."

However, Philips remained undaunted. The company had the courage of its convictions. Taking a hardnosed look at the marketing strategies of the competition, Philips noted that in soliciting licensees, they were demanding special licensing fees and royalty agreements from prospective customers.

#### Licensing

Philips then decided that if it was to proliferate the concept of its own system it would have to make a more attractive offer to manufacturers. It therefore decided to waive all claims of royalty fees and licensing agreements, and asked only that its licensees observe the Philips standard in producing both equipment and software.

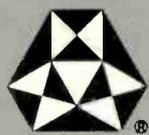
The Philips plan worked. The V-M Corp., of Benton Harbor, Mich., became the firm's first U.S. licensee. It was followed by such industry heavies as the 3M Corp., Ampex, and Bell & Howell. By this time, Japanese consumer electronics manufacturers were also joining the Philips bandwagon, and in Europe, the Philips influence played a major role in the proliferation of that market.

The early Carry-corder, like the German Volkswagen, has changed little in outward appearance over the years. Emphasis has instead been placed on internal improvements, primarily in the areas of frequency response, and signal-to-noise ratio.

Philips also paid much attention to the establishment of the cassette player as a vehicle for prerecorded music tapes and had developed the technology for a stereo unit as early as 1968. Philips has recognized that the entrenchment of the 8-track player in this area, has hindered its progress. However, Hansen feels that significant strides are being made especially with the development of sophisticated cassette decks which have been winning believers among demanding audiophiles.

Although Philips has recognized the impact the 8-track concept has made on the prerecorded music industry, and the continued potential it generates in this area, especially with the development of the quad-sonic concept, the firm stands fast by its commitment to the cassette.

Ed Smolders, manager of Norlco's cassette department, disclosed that his company has produced some 8-track equipment for the OEM market, and that Philips of Canada has supplied the Chrysler Corp. with automotive 8-track players.



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# TDK



# BASF Pioneered World's First Magnetic Tape In Germany

By RADCLIFFE JOE

BASF Systems, Inc., will intensify its involvement in the audio tape hardware field by adding several middle and high priced cassette stereo decks to its line of portable cassette player/recorders introduced last year.

The units are expected to be put on the U.S. consumer market sometime in the coming year, in a move to broaden BASF's role in the tape hardware field into more sophisticated directions.

At the same time, the firm will work on advanced formulations in chromium dioxide and iron oxide tapes for the consumer and professional markets, according to

Thomas Dempsey, BASF's vice president for marketing and sales in this country.

The company will, however, steer clear of any immediate involvement in the new cobalt doped formulations. Said Dempsey, "We will continue with the chromium dioxide formula because, with cassette tapes it is the only way to achieve and maintain the top quality the consumer demands."

BASF has also reported encouraging success on its recent expansion into the field of distribution, which, according to Dempsey, was a move indicative of the ambitions

of the young BASF product managers in this country.

Said Dempsey, "By expanding our distribution we see a definite acceptance growing among mass merchandisers for carrying a line of higher priced, higher quality tapes."

The BASF executive continued, "We were interested in entering the mass merchandising area for some time, but it was to our advantage to wait until we would be accepted on a quality basis rather than on volume alone."

The flurry of activity at BASF Systems comes on the eve of the parent company's 44th anniversary

of involvement in the field of magnetic tape.

1928

According to the BASF archives, the company's involvement in this field dates back to 1928 when Fritz Pflumer received a German patent for coating a paper tape with magnetizable pulverized iron particles.

At the time, Pflumer was employed with BASF AG, which was then one of the world's major suppliers of agricultural chemicals, a field in which it is still heavily involved.

Following Pflumer's development, BASF joined forces with AEG, now AEG-Telefunken (another German company) to develop Pflumer's idea along commercial lines. By the early 1930s the research and development efforts of the two companies had culminated in the development of the first tape recorder by AEG.

BASF on the other hand had succeeded in developing the world's first recording tape, in the form which has now become so familiar, at its facilities at Ludwigshafen am Rhein in 1934.

That same year, BASF produced the first 55,000 yards of magnetic recording tape for the Berlin Radio Fair, thereby establishing its identity with the magnetic recording tape field.

Two years after the Fair, in 1936, BASF helped in arranging the formal debut of magnetic recording tape in the music field with the first tape recording ever made at a live concert. The occasion was Sir Thomas Beecham conducting the London Philharmonic at Ludwigshafen am Rhein.

Herbert Orr

The legend goes that the formula was written on an old paper bag in Colonel Orr's jeep. Orr's resultant involvement with the magnetic tape field is documented elsewhere in this issue.

BASF is, today, a \$4 billion plastics and chemical company

with plants in West Germany, France and this country.

BASF Systems in this country was established in 1964, when BASF AG acquired Computron, a small Massachusetts-based firm specializing in computer tapes.

Prior to this, however, the parent company's research and development efforts had resulted in several innovations including the introduction of hard magnetic oxides in the early 1950s. This development allowed for higher sound frequencies at lower tape speeds.

BASF has also worked closely with Philips—original creators of the audio cassette—in the proliferation of this concept. The German company claims the distinction of having produced the first thin cassette tape.

Today, BASF is one of the few world manufacturers to have fully integrated production and product lines including varieties of audio and video tapes, cassettes and 8-

(Continued on page 70)

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If there is one thing that incurs the ire of the usually affable staff at Audio Devices, Inc., it is the insinuation that its company is among the latecomers of the magnetic recording tape industry.

And, it has every reason to be upset, for despite the fact that the company has only been zeroing in on the consumer market for about two years with its Capitol line of blank cassettes, 8-track cartridges and open reel tapes, Audio Devices has, in fact, been among the blank magnetic tape pioneers in this country.

According to Joseph Kempler, manager of advanced technology for the company, Audio Devices involvement with the magnetic recording tape field began as far back as 1947.

Audio Devices was then—as it still is—involved with the manufacture of lacquer disks for master phonographs, which it had developed some 10 years earlier. However, the co-founders William C. Speed and C. J. Lebel, along with the 3M Co., and the Irish Tape Co., were quick to recognize the virtually limitless potential for magnetic tape, and began structuring their facilities for involvement in this area.

Kempler remembers that despite Audio Devices' good intentions, it was extremely difficult to crack the U.S. tape market in those early days as the 3M Co. had already jumped the gun to become the sole licensee, under virtually watertight patents and agreements of Marvin Cameras.

However, not to be left out of the action, both Audio Devices and Irish Tape undertook the development of their own oxides for the manufacture of magnetic tape products. This independent action continued until 1955 when Audio Devices filed a successful suit against 3M claiming that the Cameras patent was invalid.

"As a result of that successful suit, the magnetic recording tape business was thrown open to the industry," recalled Kempler.

Kempler explained that one of the reasons why the uninformed harbor the belief that Audio Devices is among the newcomers of the tape industry, was that Audio concentrated mostly on developing product for the professional user.

"This does not mean," he stressed, "that we neglected the consumer, for our products have always been available to the mass market. It is just that we did not, until recently, concentrate our efforts in this area."

Over the years, Audio Devices has contributed its share of innovations to the magnetic recording tape industry, starting in the late 1940s with a celluloid acetate base, and later the introduction of the then popular extra precision (EP) tapes.

The company also claims the distinction of having developed the first computer tapes. Audio Devices claims it was also responsible for the introduction of low print tapes in 1957.

#### Lube Tape

Also in the mid-1950s, Audio Devices launched into major production of lube tapes, and soon became an important supplier of this product. It further involved itself in the production and supply of broadcast cartridges, forerunner of the Muntz four track cartridge. Today the production of broadcast cartridges is still a significant part of Audio's operations.

Expansion of Audio Devices activities during the era of the 1950s, was probably more significant than at any other time of its involvement with magnetic recording tape products. It was during this period that the company moved into plastics to eventually become more than a decade later a major supplier of plastic components for the 8-track market.

The 1960s brought with it a sharp rise in competition from other companies seeking a piece of the action in the magnetic tape market, and Audio Devices, long an independent, began to feel the squeeze. It needed a benefactor, and that benefactor came in the form of Capitol Industries which was then riding a wave of unprecedented success.

# Audio Devices' Early Contributions To Tape Industry

The eventual merger with Capitol gave Audio that added leverage it needed to survive. The Audio Devices/Capitol Industries

agreement gave Audio operating funds, management, marketing and merchandising expertise, an opportunity, through EMI, to tap hither-

to untouched international markets, and an overall stabilization which assured its continued existence in the magnetic tape field.

At this time, with the marketing and merchandising facilities behind it, Audio Devices intends to (Continued on page 74)

## What would you do if your tape was so good nobody believed you?

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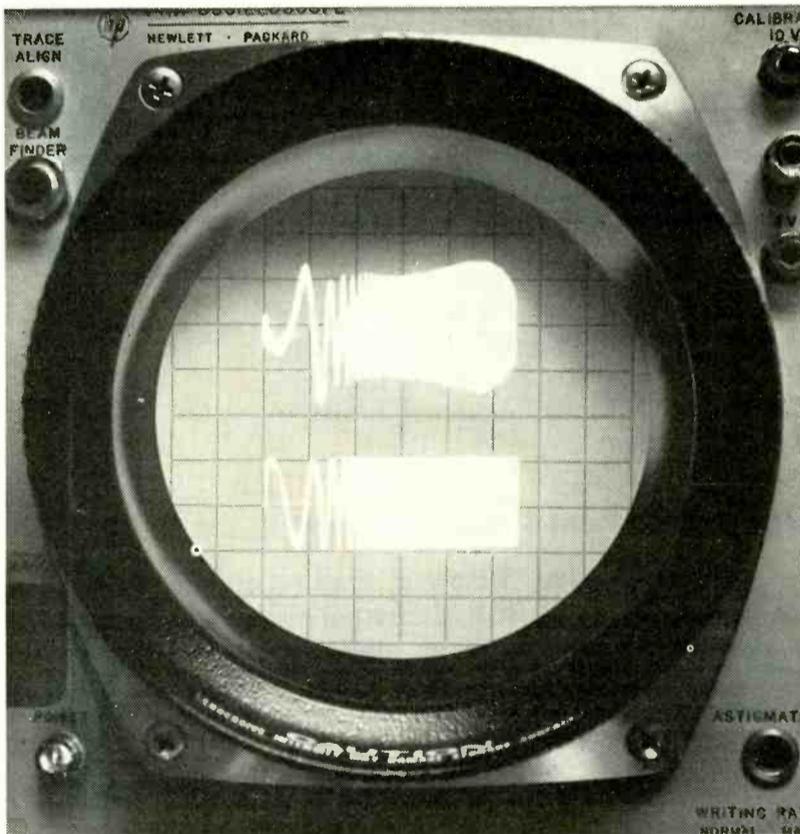
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Ultra Dynamic tape is shown against the sweep generator trace. The flare at the right indicates extended high frequency response. The uniformity of the trace indicates an extremely accurate overall response.



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# The Many Worlds Of Magnetic Tape

While audible range tape represents over half the estimated volume in terms of factory level sales, the uses of recording tape outside the music industry are burgeoning with new applications reported continually. Obtaining exact figures, though, is difficult, primarily because of proprietary reasons and also because firms do not always break out sales in uniform product categories. 3M's estimate of industry volume, however, gives a hint. The firm estimates total U.S. factory level sales in 1972 at \$195,000,000, comprised of audible range (cassettes, 8-tracks, open reel and tape used by all duplicators) \$100,000,000; all video \$25,000,000; computer and instrumentation \$70,000,000. Another indicator is the figure given by Larry Finley, director, International Tape Association. ITA's '71 figure for factory level sales, both domestic and foreign, for all users is \$171,600,000, up 4 percent from \$164,000,000 in '70. Imports accounted for 14 percent as compared with 12 percent a year earlier. Still another indication is estimates for just blank cassettes. ITA puts the '72 estimate at 400 million units, half of which will be U.S. sales. This isn't far off Audio Magnetics' estimate of 172

million blank cassettes in the U.S. in '72 (this is expected to soar to 265 million by '74). If sales figures are hard to pin down, so are applications. Robert Herr, general manager, 3M's Mincom division, and a pioneer in magnetic tape development, said: "The capabilities of tape have never been fully taxed." His comment becomes clear when just a few examples of new applications are mentioned, ranging from the exotic to the every day. For instance, one school teacher recorded the sounds of pheasant eggs hatching in the classroom incubator. On the other hand, the Brooklyn Union Gas Co. is using cassettes to read meters.

Just as blank tape sales and applications for tape are burgeoning, so are the various technological advancements, with the most dramatic being the compression of information into smaller and smaller areas. As an example, 3M's computer tape in 1953 had a packing density of 100 BPI (bits of information per inch), a year later this was doubled and four years later the BPI was up to 800. More recently, 3M has developed a pocket-book-size data cartridge which stores 1.5 million bits.

Many of the areas outside music,

video, computer, instrumentation, represent increasingly critical demands upon tape, according to Dan Denham, 3M executive and ITA president. He points out how data processing applications have led to specialized oxides with shorter wave length recording properties, which permit the recording of higher frequencies at lower speeds, thus packing more and more information on less and less tape. Among some of the breakthroughs has been the development of "sandwich" tape to prevent oxide rub-off due to the rapid start-stop in computer and instrumentation applications. A 50 micro-inch plastic layer is placed over the oxide coating preventing it being touched in any part of the recording process.

Video alone has brought increasing demands. Since the middle '50's when the commercial application of videotape recorders got under way, the equipment manufacturers have spawned well over 50 machine formats requiring different widths (from 2 to 1/4-in.), different hubs, reels, spools, cassettes, cartridges, magazines and different winds (oxide inside or out). To obtain the bandwidths required in videotape recording, not only is the tape moved past the video heads but the one or more video heads themselves are rotated at high speeds constantly beating against the tape.

There has also been a cross-pollination from one application to another. For example, the heavy wear of video usage has aided in design for instrumentation bringing about the heavy duty tapes with extra-tough binder materials. Heavy duty tape has 1,000 times greater conductivity than conventional tape, therefore reducing static charge buildup which causes tape to stick to equipment. The long-wearing coating minimizes rub-off and withstands extreme heat without binder deterioration.

The end is not in sight. Inventors on the frontier of magnetic recording, from Valdemar Poulsen who developed the first magnetic recorder 74 years ago, to countless technicians the world over today, are always pointing to new applications. Someone at 3M's giant complex in Minneapolis mentioned that just in this one firm alone the magnetic tape division is at work on 1,000 different projects right now.

## BASF PIONEER

• Continued from page 68

track cartridges hardware, and music.

A recent BASF development in cassettes was the introduction of a jam-proof cassette using what the company calls "special mechanics." According to Heinz Kreuls, the company's marketing manager for audio/video products in this country, the new jam proof system adds two tiny arms to the cassette assembly. The arms fit under the tape as it goes onto or off the takeup and storage reels of the cassette.

Said Kreuls, "Depending on which way the tape is flowing, one of the arms invariably presses upward and out against it to maintain constant tension, and to guarantee an even wind of the spool."

BASF AG has already played a major role in the development of library packages of the company's tape lines. This packaging concept, according to Dempsey, was developed, not only to provide an attractive display at the retail level, but also to provide the consumer with added convenience and protection of tapes in storage. The packages are being offered to the consumer at no extra cost.

## Confused about 4-channel records?... Fidelitone gives you the facts

### Playing 4-channel records on 2-channel stereo equipment

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**Suggestion:** Use this compatibility to build a 4-channel record collection before you get 4-channel equipment. Protect the sound quality of those new 4-channel disks by replacing that old needle with a new Fidelitone diamond needle before you play them.

### Playing 4-channel records to hear 4-channel sound

**Fact:** "Matrix" type records (Sony-Columbia SQ, Sansui QS, EV-Stereo-4, etc.) produce 4-channel sound when played with a conventional stereo cartridge through a decoder.

**Suggestion:** Replace that old needle with a new Fidelitone diamond needle to insure full-fidelity, 4-channel sound and prolong record life.

**Fact:** "Discrete" type records (JVC-RCA, Quadradisc) must be played on special equipment with 4-channel phono cartridge for 4-channel sound.

**Suggestion:** When it's time to replace your 4-channel needle, be sure of full original equipment performance by getting a Fidelitone diamond replacement needle.

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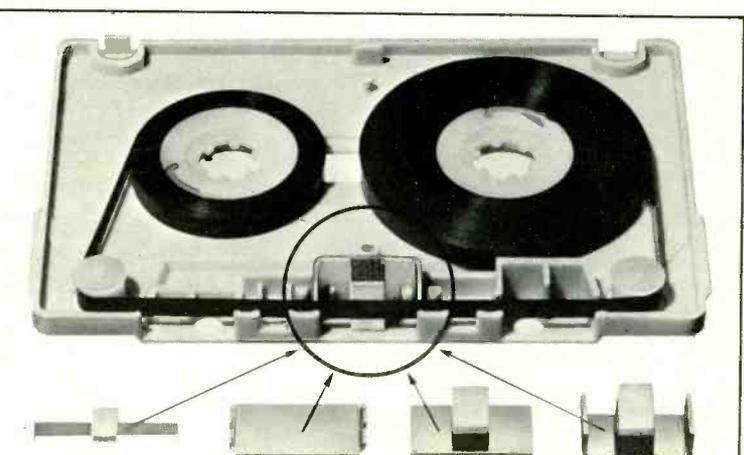


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# The Legendary J. Herbert Orr

The magnetic recording tape industry has been the spawning ground of many whimsical stories, and among them is the story of how Irish tape got its name.

Col. J. Herbert Orr, developer of the line is not saying anything, but the legend goes that the Colonel recuperating from an auto accident in a German hospital during World War II, was attended by an Irish nurse who left an imprint on his memory.

On his return to this country, he started his own magnetic recording tape company, using formulas given to him by Dr. Pflummer, and when he decided to market the line, immortalized the nurse by calling his product "Irish."

There is also another interesting angle to the name story. Legend also has it, that Orr's tapes came to the consumer market after the 3M Co. had begun marketing its line of Scotch tapes, and Orr, using the wit for which he has become famous, decided that if there was a Scotch, there could also be an Irish, and Irish Tapes was born.

Orr, now 63, is the proverbial native son of Opelika, Ala. Friends recall that he was always interested in the radio business and prior to World War II, ran a small radio shop in the area, which he had been hard-pressed to keep in the black.

Following the war, he returned to Opelika with his magnetic tape formulas, and joined forces with Richard Ranger, also a World War II colonel, and founder of Ranger-Tone tape recorders.

In 1946 the two went their separate ways, and Orr founded Orr Radio Industries in a discarded prisoner-of-war camp in Opelika. It was here with a small staff that he began intensive research and development of his now famous magnetic tape products.

Orr recalls that the early days were fraught with problems of shedding, flaking and fragmentation of the tape coatings, which were then being applied to a paper base. Then, a research chemist named Herbert Hard joined the company, and together they developed the Ferro-Sheen process of tape coatings.

With this breakthrough, Orr decided to widen the marketing area for his products. It was about this time that the Irish brand name was born, and about the same time that the Morhan Export Co. was appointed sole exporters for the Irish product.

Sol Zigman, one of the founders of Morhan, and its current president, remembers that the first overseas shipment of Irish recording tape went to the Grundig Co. of Germany. "Their first order was \$100,000 worth of Irish tape," Zigman recalls.

Another of the early overseas companies was Geloso of Italy, and Irish had begun forging a name for itself on the world market.

Zigman, whose company eventually copped the sole distribution rights for Irish product both nationally and international, remembers that, mainly due to the lack of hardware at the consumer level of the market, much of the early Irish product went to the broadcast market.

However, as the consumer market potential for magnetic recording tapes grew, several manufacturers began moving producing equipment for that market. Among them were Webcor, Ranger-Tone, and Ampex. These companies played a major role in developing the tape software market to the point it is today.

In 1953, in an effort to float funds for its research and development projects, Orr Radio Industries went public, and Morhan became one of its major stockholders. The company moved into larger facilities, and began enjoying an unprecedented measure of success.

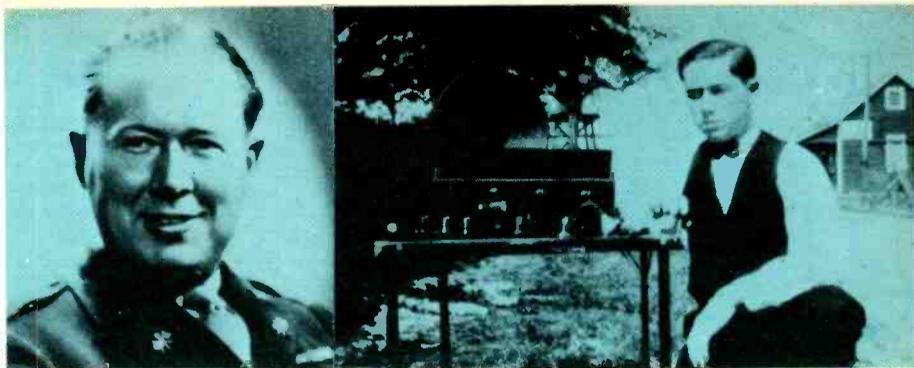
This success did not go unnoticed by the Ampex Corp., which was, around that period, just beginning to expand into the conglomerate it now is. In 1958, Ampex made Orr an offer he could not refuse, and Orr Radio changed hands.

Orr was not, however, prepared to rest on his laurels. Two years after the Ampex deal was closed he moved to Toledo, Ohio to join

(Continued on page 77)

J. HERBERT ORR as teenager with radio receiver he built. Background setting is Alabama farm where he spent his childhood.

MAJOR ORR when he was radio engineering officer on General Eisenhower's staff at Supreme Headquarters Allied Expeditionary Forces during World War II at the time he first came into contact with magnetic tape.



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# Lear's Role In Launching Stereo 8 Tape Cartridge

"The 25th anniversary of tape is a most important one, because we believe it celebrates that period of time in which tape became an adult."

This is the opinion of Ed Campbell, president of Lear Jet Stereo. "Stereo 8 began in 1965," said Campbell, "when Bill Lear decided that prerecorded music in the automobile would appeal to everyone. Lear put \$10 million on the line to back up his beliefs and then set

out to make the product a reality. It is through his and his team's efforts that the configuration has reached the success it enjoys today. As a result of his efforts, all of the basic cartridge and player patents are now with the parent company of Lear Jet Stereo, the Gates Rubber Co. of Denver."

Lear began the Stereo 8 project by acquiring the Motorola warehouse in Detroit and tooling it for production of the Lear-engineered

cartridge. He had been in the business of entertaining motorists today, in 1928, while working for the Galvin Manufacturing Co. in Chicago making storage batteries and "A" battery eliminators. He had originally joined the firm to make radio chassis for the Hartman Furniture Co., and in the fall of 1928, he delivered the first car radio to Paul Galvin.

Said Lear later, "It created some interest around the plant, but the general feeling was that radios in cars would never go over. The chief concern was that they would be legislated against for safety reasons."

Lear added that the firm made a hundred radios as a sort of experiment, then another hundred, and pretty soon found themselves almost in the car radio business. It was a year later, on Black Monday, the day the stock market fell, that Lear and Galvin coined the term "Motorola" while driving to a convention together.

Lear has some other interesting points in his background besides the first car radio. Born in 1902, and armed only with a grade school education, he went to New York in 1932 and formed Lear Developments, a firm dealing with aviation communications. This firm changed its name to Lear Aviation, then to Lear, Inc. In 1932 he sold to Siegler to become Lear-Siegler, Inc. Bill Lear's interest received was about \$19 million.

"When I came to New York in 1932," Lear later said, "It

didn't take me long to run out of money. It was a little early for the aviation radio business and by the spring of 1934 I was broke. At that time, all-wave sets had become the craze and I had an idea for a simplified manufacture of all-wave home radio receivers which I took to RCA. E.T. Cunningham, then president of RCA Victor, expressed great enthusiasm for my proposal and bought the idea. He gave me a contract for \$250,000 including \$50,000 in cash calling for my services as a consultant over a period of several years. The development I brought to RCA later became known as the 'Magic Brain.' During the period of the all-wave radio fad, manufacturers needed a flexible arrangement whereby mass production concepts could be applied to making sets at varying quality and price levels. It was my idea to have the tuning portion of the set remain the same in all units. If you wanted a bigger and better set, you would use the identical tuning head and then add better audio, bigger speakers and finer cabinets."

Lear also became the first man to fly a private plane to Moscow, landing on his birthday in 1956. "The Russians knew I was coming," he said, but the Americans didn't."

## 8-Track

Returning to Stereo 8, the general feeling is that the first major breakthrough in 8-track came in 1965, when Lear Jet Corp. and RCA sold the idea to Ford Motor Co. With the RCA catalog at its

disposal and the Lear Jet 8-track available, Ford assigned Motorola to start manufacturing playback units for the 1966 models. A national ad campaign went with the move.

Lear Jet launched an ad campaign of their own in April of 1966, hitting TV, radio and the print media. The drive was timed to coincide with the Ford campaign.

Lear Jet continued to expand over the years, and in 1970, moved from its Detroit headquarters to Tucson. Ed Campbell said the firm was on the move in at least four new avenues. These were product, expansion, consolidation and image. The firm consolidated its operation on the West Coast with a facility in Tucson, a warehouse-shipping facility in San Francisco and a manufacturing plant in Nogales, Mexico. Campbell felt the firm could better compete in the manufacturing area with the Orient if facilities were set up in Mexico.

Campbell had some other comments to offer on the 8-track cartridge. "The growth of the Stereo 8 market and the breadth of that market has been amazing. I think it is extremely important to point out that this growth is not only in the U.S., but in many foreign countries as well. Last year the United States consumed about six million 8-track players. Japanese consumers purchased approximately three million and the configuration is now taking off in Canada, England and the nations of the European Common Market. I think it is also necessary to point out that 4-channel sound is a direct outgrowth of the 8-track system, and it is the Lear Jet 8-track cartridge that is used in this new configuration."

Campbell feels strongly that 8-track is a prerecorded music or entertainment system. He believes the growth in popularity of 8-track blank tape came about as a result of the recording of music in the home. The cassette, he feels, is a monaural voice-type system and when used by the consumer is better served in this capacity. "The two tape systems overlap slightly," Campbell said, "but each is prominent in the field for which it was developed."

Campbell also had some other opinions. "The 8-track system began in the automobile and grew into a home product, with portables coming in between. The purchase trend today is moving just as strongly in the reverse. Consumers are likely to get a home unit first, then move to the car and still pick up the portables in between."

Why does Campbell feel it is important to point out this trend. "It should be mentioned," he said, "that on the anniversary of the tape industry the 8-track system offered the music loving consumer a complete system, whereby he has his music while on the move as well as at home. This is something the record industry has not yet been able to accomplish."

Campbell also feels that the hardware people "have done an outstanding job of bringing in product and lowering price, while those selling tape have kept the price up. If the music duplicators will lower their prices in the same ratio that the player and hardware people have done, I feel the tape industry could double in size within two years."



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# Ray Dolby - Initiator Of The Silent Revolution

By RICHARD ROBSON

(Tape Editor, Music Week)

Ray Dolby has arguably done more to get the cassette accepted as a serious music system than anybody. With his revolutionary B-type noise reduction circuit, Dolby has transformed the cassette from being a system used primarily for convenience rather than quality to a true hi-fi medium.

His work in the recording field, although less known in the outside world, has been equally acclaimed and the Dolby A-type professional system is now used in 500 studios all over the world.

Dolby first became interested in the problems of excess noise when recording on tape when he joined Ampex in 1949 and worked for the firm during vacations while a high school student. While at Ampex, Dolby in fact built his first noise reduction unit—a fairly basic system for a video tape recorder.

After winning a scholarship from Stanford to Cambridge University in 1957, he again began to realize what a limiting factor noise could be when sound recording in his spare time at Cambridge, he used to record a lot of live music on an old Ampex 600 machine he had acquired.

But while at Cambridge, Dolby's first technical love was X-ray micro-analysis and on leaving the university, he went to India for a couple of years, planning to return to London to set up his own laboratory to develop X-ray machines. Then, toward the end of his stay in India, Dolby hit on the idea of a low-level differential treatment for the noise problem and the germ of the Dolby A-type system had been born.

He returned to London as planned but instead of setting up a laboratory to develop X-ray equipment, immediately started work on a noise reduction unit.

#### Dress Factory

He said: "I've always, let's say, been a kind of inventor in electronics and I wanted somewhere to develop my own ideas. I opened my first laboratory in May, 1965, in Fulham, in the corner of a dress-making factory! Even then, I still had the idea of a kind of general purpose laboratory, less strongly focused on the subject of noise reduction. But as the noise reduction system developed and the project blossomed, it became an all-absorbing thing and there just wasn't the time—quite apart from the resources—to devote to other ideas such as the X-ray project."

In November, 1965, a prototype A-type unit had been completed and Dolby gave his first demonstration—to Decca.

His timing couldn't have been better. Decca had been looking for some form of noise reduction unit and on testing Dolby's system, were so impressed that they subsequently bought Dolby's entire output for five months.

The first batch of units was delivered to the firm in April, 1966, and by the summer of that year, all of Decca's main recordings were being done with the system.

Recalls Dolby: "Decca was a lucky break for us. They took the view that they were on to something which looked as if it was going to be pretty good and they wanted to keep the news from leaking out. They wanted to get as much recording done as possible before their competitors also had the system."

In fact, Decca even offered to buy Dolby out but the 39-year-old American physicist shrewdly refused and by the end of the summer of 1966, he had given further demonstrations to Pye, EMI and the BBC. Although the initial reaction from these companies was not as good as with Decca, orders soon started flowing in.

In November, 1966, Dolby decided that the time was ripe to try to sell the system in the U.S. so he flew to New York, gave demonstrations to about 15 companies, and returned a fortnight later with orders for 17 units. The firm had got its first foothold in America.

Today, there are more than 500 A-type units in use in studios throughout the world, including virtually every 16-track facility in London. And last September, Dolby unveiled at the Audio Engineering Society Convention in New York, the M16 unit, a third generation unit for multi-track work which the firm claims will substantially reduce the cost of multi-track noise reduction installations.

Two studio equipment manufacturers, 3M and Scully, have even started manufacturing studio recorders with built-in Dolby circuits.

The idea of producing a consumer version of the system—the B-type circuit—hit Dolby in 1967 when he was beginning to make some real headway in America with the professional system. Cassette at that time was virtually unheard of so that the only domestic application for Dolby's system was with consumer open reel units.

Said Dolby: "The publicity that accompanied the introduction of the A-type system in the United States prompted Henry Kloff, then of the KLR Corporation, to phone me from Boston and ask why the same thing couldn't be done for the consumer."

"He came to London and we discussed the whole possibility. Within a few months we developed working circuits which we sent over to KLH. They took out an exclusive license and introduced the first two B-type consumer open reel recorders in 1968 and in 1969."

#### 8-Track

Also in 1968, Dolby decided to explore the possibility of applying the system to the 8-track cartridge. Cassette, he felt at first, would never be accepted as a serious music system because of what appeared to be bad inherent faults such as too low a tape speed, mechanical problems and poor frequency response.

However, when he started working with 8-track he found the endless loop system also had problems although he concedes that at the time he considered them to be ergonomic ones rather than technical. So Dolby once again looked at the cassette system.

He explained: "In 1969, we bought a Wollensack 4700 unit which had just been introduced—it was the first real hi-fi cassette recorder. It had everything we were looking for—heavy duty mechanics, low wow and flutter and a much improved frequency response. We made a lot of improvements to the machine and using the B-type circuit, we found that for the first time we could make direct comparisons between the cassette and the master tape."

"We would flip a switch and be uncertain as to which was which. That was really exciting. We used this machine throughout 1970 and into '71 to demonstrate to the industry the whole hi-fidelity cassette concept."

Today, Dolby has licensing agreements with virtually every major hardware manufacturer in the world except Philips, some of whom, in addition to marketing

decks equipped with the B-type unit, have also introduced add-on Dolby "black boxes" for use in conjunction with existing cassette systems.

On the software side, Dolby started talking to various record companies in 1969 about encoding cassettes and Decca again was the first firm to show interest in the ideas. Decca in fact subsequently became the first company in the U.K. to start releasing B-type cassettes and has now been joined by RCA, which is Dolbyizing all its cassettes, and Precision.

With an eye to the future, Dolby is already looking around for other

(Continued on page 78)

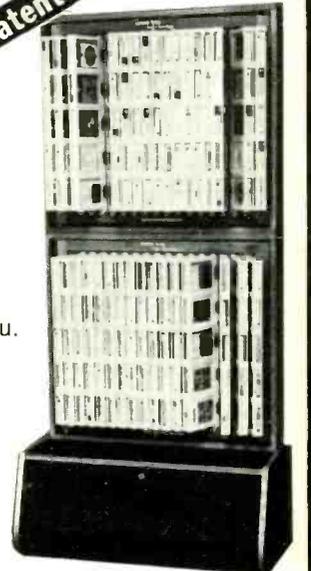


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# The TDK Story

TDK Electronics Corp. was founded in 1935 by a group of engineers who had developed ferrite, a new iron oxide compound, which showed promise for a wide range of magnetic and electronic applications.

TDK, which stands for Tokyo Electro-Chemical Co., was formed to develop uses for this new material. The firm's magnetic tape division developed the SD gamma ferric oxide that is the basis for many high-performance recording tapes, including TDK's extra dynamic and super dynamic lines.

The firm is based in Japan, with additional facilities in the U.S., West Germany and Taiwan. It employs more than 5,000 people throughout the world, many directly involved in the process of making magnetic tape.

TDK currently manufactures cassette, reel-to-reel and 8-track blank tapes in a number of configurations, and is now strongly involved

in displaying its products to its best advantage in specialty shops and mass outlets.

According to marketing manager George Saddler, "Proper display is a vital part of any overall merchandising program." To showcase its cassette lines, the company has developed several new displays. There are two floor displays, one which can be placed against a store wall and another which is a free standing rotary tower. The firm decided to go with floor rather than counter displays because it feels this is a much better way to catch the consumer's attention and offers less competition from other displays on a counter.

The firm also recently introduced the C-180 cassette, a move which has caused quite a bit of controversy in the industry. The consensus among many is that the average cassette hardware unit does not have the torque necessary to pull such a length. Spokesman Ken Khoda disagrees. "A 90-minute side is better from many aspects, particularly from recording without interruption. We can go higher, and any length is possible in the industrial or educational field."

The firm currently markets an extra dynamic line of cassettes, in 40, 60 and 90-minute lengths; a super dynamic line in 30, 60, 90 and 120-minute timings; 60 and 90-minute cassettes with chromium dioxide; a line of low-noise cassettes in 30, 40, 60, 90, 120 and 180-minute lengths and the maverick line in 30, 60 and 90-minute lengths. The firm also manufactures one, three and six-minute endless-loop cassettes.

In 8-track, TDK manufactures a 40 and 80-minute length, while in reel-to-reel, there is the super dynamic line in 1,200, 1,800, and 3,600 feet and a deluxe line in 900, 1,200, 1,800 and 2,400 feet.

## AUDIO DEVICES

• Continued from page 69

bring the consumer tape market into clearer focus.

Kempler disclosed that much work is being done in the area of new tape formulations—chromium dioxide and cobalt among them—but assured that having honed its iron oxide formulations to the fine quality evidenced in the Capitol 11 line of cassette and 8-track tapes, the company will, for the time being, concentrate on continued production of this product.

Audio Devices is also working on a video tape for the new videocassette systems, but intends to withhold release of this product until market demand increases.

# Computers To Consumers

Memorex Corp., now a manufacturer of cassettes, 8-track cartridges and reel-to-reel tapes, was founded in 1961 not as a consumer-oriented firm but as one aimed at the computer industry.

The first products to come from Memorex were computer tapes. The firm is still a major supplier of tape for computer systems, computer peripheral equipment and business products.

The company expanded in 1964 to include videotape for closed circuit and broadcast TV, and later moved into the disk pack. It was not until 1971, however, that the corporation entered the consumer market.

Why did the firm decide to venture into the already crowded consumer market. According to Robert Jaunich II, vice president and general manager of the Memorex consumer products division, "We felt we had established ourselves in the computer, videotape and disk pack market. Given the technical base we had and the awareness that there would be a videocassette one day, we considered what we felt would be an opportune growth market."

"Reel-to-reel was fairly big at that time," Jaunich continued, "but the growth potential was not as great as with the cassette and there was no cassette brand name

recognition. We also thought of what product we could make to go with existing equipment, and there was a pattern of high quality cassette hardware becoming evident."

Memorex then entered the consumer field in March of 1971 with test programs in northern California, Washington and Oregon. It went national with their product in June, 1971. The initial products were cassettes and reel-to-reel blank tapes. The cassettes were "low noise, high output ferric tapes" in 30, 60, 90 and 120-minute lengths. The reel-to-reel tapes were five and seven inches ranging from 600 to 2,400 feet. During the first full year in the national consumer market, the corporation added chromium dioxide cassettes in 60 and 50-minute lengths, 8-track cartridges in 40, 64 and 80-minute configurations and 10-inch reels, 2,500 and 3,600 feet. An aluminum cassette storage library was also added.

"Shatter Glass" It was also in 1971 that Memorex introduced their new familiar advertising campaign built around the theme, "Reproduction So True It Can Shatter Glass." The campaign is still running in both print and TV media.

In discussing the company's consumer progress, Jaunich added, "I

think the industry has gone from a quality hardware base of FMer stereo several years ago to quite a high one today. This is what makes tape fidelity important to us. What we have tried to establish is high quality fidelity as well as product reliability."

Jaunich said that when Memorex entered the consumer field, it was mainly the audiophile outlets selling the top quality hardware and this is where Memorex tapes went. Now, he added, there are "all kinds of outlets going the quality route and we want to and do have product in as many of these outlets as possible."

Where is Memorex aiming for the long run? The tape market has obviously not stopped growing," Jaunich added. "There are continuing developments and continuing consumer acceptance. Each firm in this business must decide whether it is interested in a short or long-term plan and then lay out and follow a course."

"There is no one way to get there," Jaunich said, "because the market is growing so rapidly and it's really very forgiving. All manufacturers should be looking at their objectives now and deciding whether they want to be all inclusive or answer to one market only. We would like to be all inclusive."

"The cassette," Jaunich added, "is quite clearly a configuration that will be here for a long time and this is why we are concentrating so heavily on this. But we are not neglecting other configurations."

Asked about the firm's ad campaign, Jaunich said, "This is not meant to apply only to the audiophile. Our ads are made up to appeal to everyone and I think the term audiophile is a difficult one to define, so I can't say we want to be only in the audiophile shop or only with the mass merchandiser. They are often interchangeable terms. We want to be where the tape buyer who is looking for quality shops."

Jaunich added that the ad campaign will continue with the same theme and pointed out that these ads never mention audiophiles or any other buying group.

Memorex is currently in the market with five, seven and 10½-inch reels ranging from 600 to 3,600 feet, 8-track cartridges in 40, 64 and 80-minute configurations and cassettes in 30, 45, 90 and 120-minute lengths. Chromium dioxide cassettes are also available in 45, 60 and 90-minute lengths. Displays are also provided for dealers handling the line.

## STEREO 8/BOOM

• Continued from page 64

tem for home and auto. We believe this precipitated the first strong interest in commercial discrete 4-channel sound. Although 8-track offers truly exciting stereo reproduction, 2-channel stereo is basically a wall of sound. For maximum stereo impact, a listener must be located at a focal point. Four channel sound provides true surround sound which completely engulfs the listener. Almost infinite recording latitude is available to composers, artists, arrangers, and recording engineers. Discrete 4-channel sound approximates the ultimate goal of sound reproduction—the re-creation of live artistry. A logical step-up to 8-track, discrete 4-channel/8-track was designed to protect and not obsolete existing libraries of 8-track cartridges.

Detroit automotive circles are very excited about discrete 4-channel sound. At least one of the Big 3 is expected to introduce discrete 4-channel/8-track on 1974 models. During the 1975 model year, Detroit automakers should be solidly backing 4-channel/8-track. Aftermarket sales of 4-channel/8-track accounted for an estimated 40,000 automotive units in 1971 and we forecast industry sales of 100,000 units for 1972. The short supply of 4-channel software has had a tempering effect on 4-channel sales. With the advent of discrete 4-channel phonograph records, this situation will improve substantially in 1973.

The automotive tape market internationally is experiencing rapid growth. In Europe, where the cassettes system originated, automotive cassette sales are considerably stronger than in the U.S. Motorola, for example, includes a cassette unit in its product line in Europe although all Motorola-branded automotive tape players sold in the rest of the world are 8-track only. The trend in Europe currently shows an increasing acceptance of 8-track over cassette systems. One of the largest auto sound manufacturers in Europe will be announcing their European entry with Stereo 8 and/or Quad-8.

Motorola introduced discrete 4-channel/8-track into the United Kingdom during the British Motor Show of 1971. Consumer acceptance has been phenomenal. Automobile manufacturers in Europe are eyeing 4-channel with an interest similar to Detroit's.

In Japan, the trend is tracking the U.S. with 8-track dominating the automotive scene and discrete 4-channel/8-track emerging as the next generation of auto sound.

Looking into the future, the tape player industry will continue to grow rapidly around the world. This consumer demand will be supported by a level of affluence never paralleled in our history. We envision greater penetration in original equipment installations and a market movement towards discrete 4-channel/8-track compatible tape players. Because of theft problems, more consumers are demanding instrument panel mounted units instead of hang-on units. Another important major trend that is developing is the demand for complete entertainment centers which include AM and FM stereo radio combined with a Stereo 8 tape player all housed in a compact, instrument-panel mounted package. Our industry's future is bright. Let's all strive to search, develop, and promote new product innovations which provide expanded consumer values without product obsolescence. A constructive approach to product and market development is absolutely necessary. Progress will continue, but we must carefully evaluate new concepts with full regard for the consumer and our future markets.

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# Consumer Specialization Keys Certron's Revitalization

Certron's history starts with its incorporation in 1966 in California, and its birth as a tape manufacturer in November of that year through the acquisition of certain assets.

"Our plans were Anaheim, as they are today, and so were all our other facilities," said company president Ed Gamson. In 1967 we were introduced by one of our foreign partners to something called the compact cassette, and we felt at the time that this would be the answer to a broad consumer acceptance of magnetic tape, moving tape from the audiophile to the mass market.

"In analyzing the cassette," Gamson continued, "it became obvious to us that our biggest competition, unless we did something related to cost, was going to come from the Orient. Therefore, we decided that we would have to become a plastics manufacturer as this is a significant part of the cost in making the cassette. Another significant factor is labor. So, during 1967 we took care of the plastic and assembly aspects by opening our first assembly operation in Mexico. That was 2,500 sq. ft. at the time and is now 27,000 sq. ft.

"In 1967," Gamson added, "we committed to the development of a tool for molding plastic and we placed the tool with subcontract work with a custom molder in Southern California. This involved acquiring additional tools and plastic molding facilities, and we became a totally integrated cassette manufacturer."

Gamson explained some of the reasons for the firm's quick moves at this time. "The reason for our moving so broadly so quickly was that we wanted to try and halt some of the competition from the Orient and at the same time keep building our assets and image. By establishing a vertical integration and by making our own raw materials we felt we could become a

dominant supplier. And cassettes were growing increasingly important.

"In 1969," Gamson continued, "we estimated there were five to seven million cassette hardware units in homes around the country. Now we think there are about 20 million, so the past three years have seen a tremendous upward slope in the growth curve.

"With the mass distribution of hardware product and the increased buying power of the youth market, merchandising became as important as the quality of the product. We did find a firming of prices during 1969 and 1970 as the so-called 'cheapie' cassette began to disappear. There was growing recognition from the consumer that a cheap cassette was not necessarily good."

Gamson then backtracked a bit on the history of Certron. "As I said, we felt that to complete our vertical integration plan we would have to get into the duplicating field, so we could make the tape, make the plastic, assemble the product and put something on the tape. In 1968, we entered the duplicating field. We did well until the battle of guarantees hit the record industry and, though we were economical, there were cash problems in 1969 and 1970. And we lost much of our duplicating market.

## Counter Move

"We felt that a good counter move," he continued, "would be to move into the music business ourselves with product like country, ethnic and other artists of our own. We could fill our shop this way. Thus, we acquired certain rackjobbing and moved into distribution as well. Less than a year later we had to get out or wreck the company, because the product was not Top 40 and we discovered you can't sell just anything to the public. Poor music in the front of

(Continued on page 77)

## NEW TAPE USE

• Continued from page 66

buy PVC, so I had a supply of that."

Katz said he was producing a product he thought people could live with, and that the tape quality was average because we didn't have any real sophistication in the company. But the market wasn't very sophisticated either.

"We took a position that seemed right, we made regular tape for regular recorders like some people made regular gasoline for regular automobiles. We had no illusions of calling this product professional and it was strictly an average consumer item, the way people look at tape today, and it worked. If you talked to it, it talked back.

"As time went on," he said, "more technology was brought into the company and we began to build all our machinery in-house. We saved a lot of money and some of our return on capital investment was reaching 200 percent, an unheard of figure in industry. This was still the period of reel-to-reel, of course. By 1966, we weren't wealthy, but we were a viable business."

It was also in 1966 that Katz was faced with possibly his most important decision, the choice between involvement in the 8-track cartridge or the compact cassette. He couldn't do both.

"In 1966," he said, "the 8-track started to develop. Lear and RCA were working with it and some-

where in the background was a system called the compact cassette, probably developed about two years before in Europe. Norelco had the license here. Finally, North American Philips decided to turn loose its patents and licenses to some Japanese companies and a couple of European firms, including BASF. We went to Europe and asked for the license. I had decided at this time to go with the cassette, and there were several reasons for this. For one, I guessed by the weight that this product just had to sell at a lower price than the 8-track. Also, we had no money to go both ways and there was nobody in the business with a specific technology to make the 8-track. We believed in the standardization of a product and it looked to me like the cassette would be standardized because of the way Philips handled the product.

"In June of 1967 they gave us the standardization agreement. By this time we were in a 40,000 sq. ft. facility in Gardena, which had scared the hell out of me the first time I saw it. But in a year it was obsolete. Anyway, once our agreement with Philips was set, we were already set to start tooling. We took a year learning how to make the cassette and then we started to work on the tape. But we were still like the kids who missed the boat. Everyone had 8-track and we weren't touching it. Why? Because we made tape for record/playback systems, not just playback. We were letting reel-to-reel, which was doing well, carry us, and if the

cassette took off we were going to be ready. As it happened, we made the right turn.

'68 CES

"As the Japanese started getting more licenses," Katz continues, "the first machines arrived at the Consumer Electronics Show in 1968. And we had the tape. The first thing we decided was that the tape had to be compatible with the price of the machine. A guy buying a \$50 piece of equipment shouldn't have to pay \$5 for a tape. So the first C-60 we brought to the market sold for \$1.25 wholesale. We sold about 150,000 that first year and now we sell 2,000,000 a week. Well, we had our dealers from reel-to-reel, but they still didn't know what the cassette was. But by 1969 it started to go like a bat out of hell. From 1968 to 1970 the whole business took off. As an example, we did \$3.5 million in business in 1969 and \$10 million in 1970.

"All of this," Katz continued, "is through treating the product as a commodity/item through stores that could sell at commodity prices and were commodity oriented—the mass merchandiser."

Katz was also keeping watch on the European scene during this period, making periodic trips overseas. What he saw in this country was a reduction of reel-to-reel buying and increase in cassette, so he turned his production that way.

"Today," he said, we are almost a vertical company. We make all the components inside the cassette plus the plastics and we have coating capability."

What about 8-track? "Two years ago," Katz said, "we started to talk about the 8-track. Frankly, I didn't want to go through building another set of tools, so I went to RCA and asked if they would sell us components. Instead, we worked out a non-exclusive license with them. We got their technology, tools and know-how and as far as I was concerned, we were in business the next day. We had the best at our disposal."

In the meantime, Audio leased the Bell & Howell Irvine, Calif. facility in 1971 and the RCA plant in Indianapolis was acquired in April of this year. "The Bell & Howell deal was a new direction for us," said Katz. "We had never made a professional tape before and the majority of their business at this plant was industrial, so we started a product line for the industrial business. The exciting part here, for me, is that our industrial technology has fallen over into the consumer line."

What about the international market? "Let's back up to 1968," said Katz. "We heard about a small plant in Canada and that market was sort of a dumping ground for everyone. We wanted to put some order into it. Eventually we took that plant over and now have a significant portion of the Canadian market. We have a complete plant there, just like here.

Europe

"We were also looking at Europe. This was an obvious place for something to happen. The European countries were enjoying good economies and Europeans are very sensitive to good quality. We started to develop a market there in 1963 but we shipped from here. There was no total grip in the marketplace. If you were there,

(Continued on page 78)



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## MUNTZ/EASH

• Continued from page 62

tridge. In the Fidelipac system, the pinchwheel, which Eash originally designed inside the cartridge, is now inside the playback units. It pops up into position when the machine is activated. The Lear cartridge keeps its pinchwheel inside the cartridge.

"The principal of a continuous loop was an old one. The problem was in getting a quantity of tape to go around that would not bind up and stop." Eash concentrated on developing a hub and reel shape plus utilization of a lubricant to allow the tape to slice freely over its adjacent layer.

In July 1957, Viking of Minneapolis and Eash teamed on a cartridge-playback unit. His first cartridge offered 600 feet of music at 7½ ips from such sources as Bell Canto, Concertapes, EMC, Livingston, and Omegatape. The Viking unit, called the "35 series," was sold for \$70 and plugged into a home system.

In 1958, Collins Radio began selling cartridge units for broadcasters. That same year, Stereophonic Automation of Chicago became the exclusive manufacturer of Fidelipac cartridges, and one year later sold the rights to Waters-Conley. From there, their rights shifted to businessman Irving Harris in 1960, then to TelePrompTer which held it for six months. It was then sold to Telepro a subsidiary of Defiance Industries.

Eash remarked, "You (Earl Muntz) were talking about background music for the home, then I started talking about putting it in the car and a few days later you came out with one of these damn AC jobs with a huge converter in the trunk of your car with the cartridge mounted in front."

"We felt that tape would be the best thing in an auto due to the needle bounce. I had read a little about tape cartridge. The case of handling was also another factor in its favor. I thought I could go out and buy a cartridge but then I found out the cartridges advertised were mostly for dictation purposes, and they were reel-to-reel in a cartridge, like a cassette. I didn't feel this would be satisfactory in an automobile. I didn't really know much about it so I figured, hell, I'll make one. That was just the single track. This I started in 1953. Half track heads were just coming on the market. Then stereo came along and there was the question of whether it would be staggered or in line."

Muntz interrupted to say, "That's where we made the mistake, George. We shouldn't have staggered them. I'm talking about staggering the tracks the way we did. We should have gone one, two, three and four, but we couldn't get the proper heads."

### Early Years

"When you start loading an 8-track up to its limits, the damned thing just gives you nothing but trouble. They don't have the tape lock that we had with 4-track. Hell, you couldn't spill it. Eight-track would have been a lot better had they left the pinch roller out of the cartridge and retained the same locking device.

"In the old days we kept the cartridges transparent, but when they came out with 8-track they wanted people to think they were getting more tape because it was 8-track. But actually there was such a skimpy amount of tape in there that they made all the cartridges opaque so you couldn't see in there and see how little you were getting. You were getting half as much tape as you were in a 4-track. We came out with the slogan, 'You get more with four.' More quality, more tape."

In 1962-63, Muntz said his firm sold approximately 1,300 units and grossed around \$150,000. From '63-64, 18,000 units were sold. The early units retailed for \$225. In the last years of his involvement, '67-68, the units were down to \$39 a piece. Muntz's gross then was approximately \$35,000,000.

"The product took off like gang busters and most of it was by word of mouth. We didn't have

to advertise too much. When we got under \$99, we hit the kid market and one told ten and that was that. They sold. We put an installation center on Roscoe in Van Nuys. We put in a 60-foot conveyer chain that pulled each car through. We had days there where we'd run 180 installations in one day. We'd charge \$10, including the speakers. We'd have the car in and out in 4½ minutes, putting four speakers in the car. We pioneered the method of operation in putting installations in automobiles. We were running them through there faster than you can get your car washed. Four guys worked on the car. It came down the conveyer and all we'd have to do would speed the conveyer up and turn them out faster.

"But when the bootleggers came into the picture, that changed the complexion of things. I say the bootlegger got 50 percent of the tape business. I don't see how they'll ever stop them. You might stop the big ones, but then 14 little ones spring up. We were making guarantees to these record companies and the bootlegger didn't have to pay anything. I think the bootlegger today is probably turning out a better product today than some legitimate manufacturers.

### Rack Jobber

"One of the problems we got into was making guarantees to record companies. We'd send these cartridges out. Then the rack jobbers got in it, which was the worst thing that ever happened to

the industry. The rack jobber bought from the manufacturer and if the stuff didn't sell he'd send it back whether he had an agreement to do so or not. He'd say, 'The hell with ya, I won't pay the bill.' The stuff comes back, then what do you do? You've now got a piece of merchandise worth 50 cents and it probably cost you \$2.30. The returns have been one of the killers in this business.

"I had a chance to sell the company in February 1970. I had an agreement with the buyers that

(Continued on page 78)

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## INDUSTRY BIRTH

• Continued from page 59

most certainly were, in giving a demonstration to the Crosby people, if he could set it up.

### Crosby Demonstration

Hugh King returned to Hollywood and contacted his agent friend, Frank Healey. Healey contacted Murdo McKenzie, the technical producer of the show. Murdo had the responsibility of all serv-

ice aspects of the show from procuring studio space on the particular days Bing desired to record, through microphone placement and audio balance in the control room, to the ultimate giant problem of editing the disks into a final show and deciding on the acceptability of the product. Murdo was happy to witness a demonstration of anything that might ease the nightmarish situation in which he found himself week after week.

Healey made arrangements for us to meet Murdo at a small re-

recording studio in Hollywood. McKenzie brought in some disks—originals from one of the shows—which he played onto the tape and then indicated the cuts he wanted to be made. I found them extremely easy with my scissor and adhesive tape method, and he seemed delighted. He was furthermore very impressed with the fact that playbacks of the tape sounded identical to the original disk. I did not realize it at the time, but it later became obvious to me that he had brought in disks which had

been most difficult to edit and which had necessitated use of the "pre-dub" technique.

No further commitments on either side were made at the time and we returned to San Francisco.

By now, tape machines of reasonably good performance were beginning to appear on the non-professional market. Perhaps the best at the time was the Brush Soundmirror, which was considerably better than the quality of dictating machines, but well below professional requirements. Such

machines had difficulty in finding their niche. They were closely watched by the 3M Company, who by now was making a paper base tape suitable for use on them.

### Crosby Tries Tape

Our tests of the 3M tape at this time indicated that it was not for use on the Magnetophons and, consequently, I had to carry on recording, editing, playing back, and erasing the same original 50 rolls I had sent back from Germany. Col. Ranger meanwhile assured us that he would soon be making tape according to the German formula, and that his copy of the Magnetophon was coming along nicely. Ampex gave us similar reports about their recorder.

In July, we were informed that the first show for the 1947-48 Crosby season would be recorded in August at the ABC-NBC studios in Hollywood, and we were invited to be there, in the recording department, to take it on tape while they recorded on disk.

Concern was expressed for the fact that we had only the two original German machines and a limited supply of tape, but we assured McKenzie and Healey that we soon hoped to have backup machines and tape from Col. Ranger.

We contacted the Colonel and found he was confident he could be present at the recording session to give such assurance with two completed machines and, hopefully, some tape of his own fabrication.

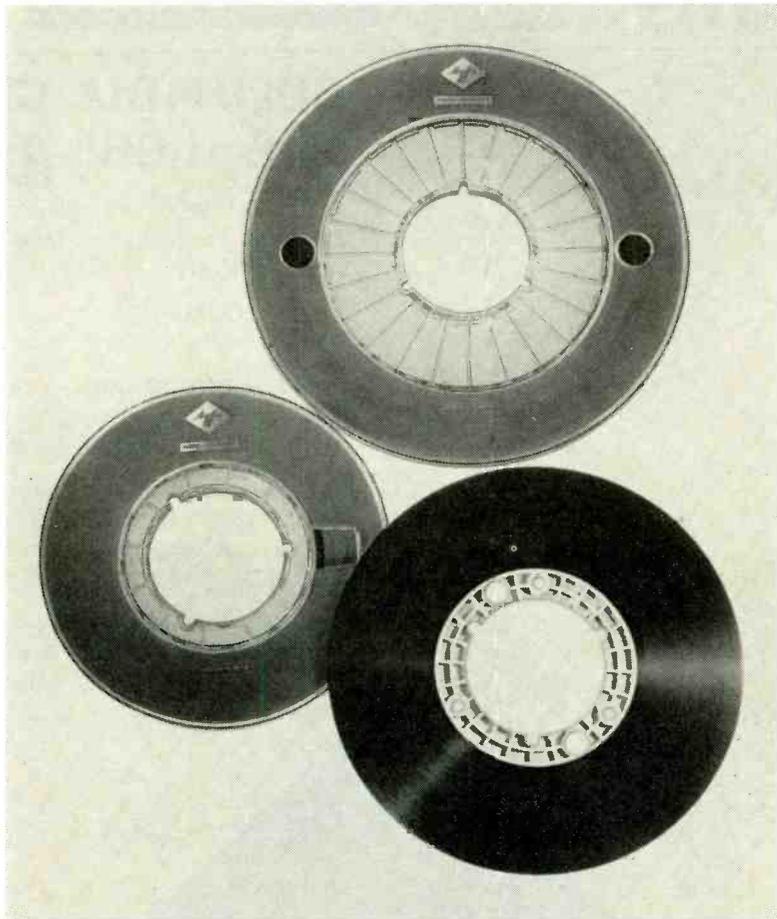
### Ranger Machines Tried

We were able to set up our machines a day or two in advance in the recording department at NBC, not without considerable concern on behalf of Les Cully, head of the recording department, who wondered about this encroachment in his "never-never-land." We then met Col. Ranger at the Union Depot. He had come by train and had indeed brought two machines

(Continued on page 79)

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## CERTRON'S KEY

• Continued from page 75

a rack does not mean the customer will buy it.

"So," said Gamson, "we began to concentrate of the mass market again. As I said, the population of cassette hardware units was growing during this period and so was the amount of 8-track units. This changed the direction of the whole company, as we went to cassette and 8-track as well as 4-track and more reel-to-reel in the early years. Since November of 1971, we have tried to become a mass market, youth oriented company. We are now exclusively in the blank tape and custom duplicating business, and we have dropped some of our other projects, such as computer tapes and plastic bobbins to concentrate on this."

Ray Allen, vice president, marketing, for the company, added some opinions. "We are aiming at the mass merchandiser and we've reconstructed everything from a cosmetic point of view. We're marketing in poly bags to suit the mass merchandiser and a repair kit for cassettes. We have a standard line, a 'Lab' line and we also have chromium dioxide. We've tripled the square footage in our Mexican assembly operation in the past year and we are paying a lot more attention to educating distributors and retailers, as well as providing our dealers with a merchandising program. We are aiming at the mass market, and we are there to a great extent."

## J. HERBERT ORR

• Continued from page 71

Barnard Cousino in forming Orr Enterprises.

In 1965 Orr sold his venture to the Champion Spark Plug Co., moved back to Opelika, and started Magna-Tec, a company committed to the development of a superior brand of oxide, better than anything yet available on the market. The name Magna-Tec was recently changed to Orrox Industries, and the legendary J. Herbert Orr is once more on his way to creating tape industry history.

## MUNTZ/EASH

• Continued from page 76

I would stay out of the business for three years. I took a hell of a bath and the company lost a lot of money after I sold it.

Eash said: "We never thought of quadrasonic back then. It was a problem with the state of the art. They couldn't make heads that small with good quality. John Hogan, in 1960, built up one of the first 4-channel jobs but they had their problems with it. He was in Minneapolis.

"As far as I'm concerned," Eash

said, "the whole tape field talked themselves into a lot of stuff that they shouldn't have. Today when you buy cartridge, you're really not getting the quality you should get. When tape cartridge first came out, it was superior to records. The only thing is that the tapes industry decided that they didn't have to worry about quality just so long as they got it medium good. As quick as they would get to the quality of a record, they changed to 8-track which they never could maintain the quality on. Tape, since they went to 8-track, has never been as good quality as records. It could be, but people bought it without having the great quality. It was marketable anyway. So

manufacturers didn't worry about quality.

"Like your audio cassette, it's probably one of the worst pieces of crap that was ever made," Muntz added.

Eash said, "The audio cassette is really, in my opinion, the first effort really made to improve the quality of tape."

"They had to they were so lousy," added Muntz.

"Now, if they would take the improvements they've made in the cassette," Eash stated, "and put it on to quarter track or 8-track they'd really have some quality. With the new tape today they are doing as well, in cassette, as we were at 7 1/2 ips. As the heads and the tape improve, the manufacturers are able to do a better job.

"Record manufacturers really spent some money and improved their product. Tape has not had this yet, not like records."

"I think tape has reached its peak," Muntz added. "I don't think quadrasonic is going to be great with the economy the way it is.

### Speakers

Eash commented, "I don't know whether tape has reached its peak or not. It depends on whether or not they improve the quality. To me, one of the biggest voids in the reproduction of sound today is in the manufacture of speakers. There's got to be a better way than present day speakers to reproduce sound. You can go back and buy speakers that were made in 1929 and the quality of those are just as good as any speakers we have

today. There's got to be a new way of reproducing sound. Until that day, we've got a bottleneck in speakers. They can't bridge the gap from the amplifier to the ear. They haven't done it. Your cheapest amp today is better than your best speaker. Personally, I think there has to be a new approach to speaker design. What it is, I haven't got the faintest idea. You don't get the live reproduction you need.

"Only when you get a new speaker, a new reproduction system, will you be able to get true sound."

"It'll probably involve the microphone too," added Muntz.

"All the technical, amplifier, microphone, problems have been solved, as far as I'm concerned," commented Eash. "Except the speakers. This is the weak link in the whole system.

"It's a really young field, the reproduction of sound. No one has spent enough money or time to come up with the answer to the true reproduction of sound. Business has gone along and people have made money, but they have a ways to go yet," Eash said.

## NEW TAPE USER

• Continued from page 75

you got the order. So in 1970 I made a connection with a young man in Geneva, Jean Bouchett Lassalle. He had a firm called Marketing Consignment Purchasing and he saw the same things we did and began to buy in large quantities from us. In late 1970 I bought his company, and eventually we put up a plant in Portugal which is also vertical in nature."

What about Audio's history in mass merchandising? "For ten years," Katz said, "we sold to the big people under a private label or no-name program. We will keep up this program but we now have the Tracs line, which is a brand name. There has never been a firm that the audience who buys our product identifies with and we hope Tracs will do that. We did demographic studies, found out who our buyer was and decided to go to him through a print and radio campaign. We told them what we felt was the value story and we will continue to tell that story."



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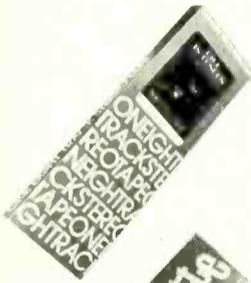
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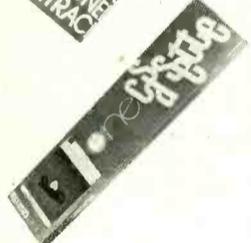
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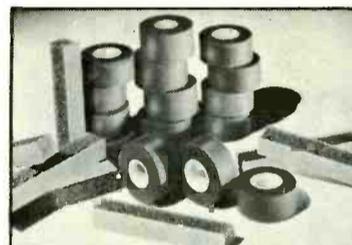
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## DOLBY INITIATOR

• Continued from page 73

applications for his noise reduction techniques. He has developed a variation of the B-type system for film soundtracks while in the U.S., and has been experimenting with B-type FM broadcasting. In fact, one way and another, Dolby has made a lot of noise about silence.



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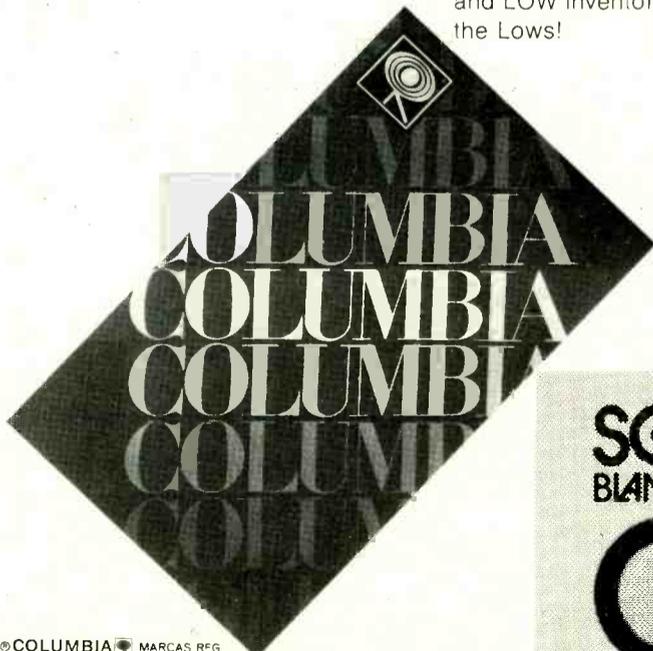
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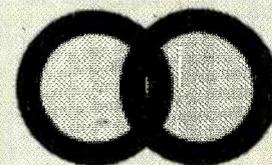


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# INDUSTRY BIRTH

• Continued from page 77

with him, but alas, no tape. He set up his machines the next day.

Thus, we came to the most unforgettable moment in my life. The show was performed in the early evening. NBC's recording department took it down on several disk lathes simultaneously, while Col. Ranger and I recorded it on tape on our respective four machines.

Then that awesome moment of playback. Murdo asked first to hear the Ranger machines. My heart sank! The distortion on the peaks was excessive and the background noise was too high. Murdo indicated "cut" and then asked me to play one of the Magnetophones. We were in!

That night, Col. Ranger and I had a long talk. He was convinced he had carried the development of his machine to a point of acceptability and that in any event he must now sell these two machines as they stood. He had put a lot of money into them and was anxious to realize some return. It was obvious to me that they were not acceptable to the Crosby people and I tried to convince him of this. Fortunately for him, he was able to sell both machines in Hollywood within a few days, with the assurance that he would at some time later update them to provide better quality performance. He sold them to Harry Bryant at Radio Recorders. We still needed backup machines if we were to take on the Crosby show, and even more important, we were going to need tape. We were not confident that we would get either from Col. Ranger and so we terminated our relationship.

## Crosby Goes Tape

We immediately contacted Ampex and I can remember my excited enthusiasm as I called long distance to Harold Lindsey and Alex Poniatoff to convince them of the great opportunity that seemed to lay at their doorstep. They had already accomplished a great deal, but there was yet a lot of work ahead of them before they would have a completed recorder. They had no intention of trying to make tape.

A conference was held and the decision was made to let us take on the radio show if we were quite certain that Ampex would produce a machine within reasonable time. We would then have backup protection and the operation might ultimately be expanded to the use of tape playback directly to the network. The plan meanwhile was to record on tape, edit the tape into a show and then transfer it to a disk playing the single generation disk on the air. My limited number of reels of tape could then be re-used over and over until, of course, they would be consumed in splices. But we hoped for relief before this would happen.

Murdo McKenzie procured a small studio for our exclusive use in the NBC building and I installed the two Magnetophones and set about recording an average of one show a week. The rest of the time we were involved in assembling the final version, transferring the show to disk, and in giving demonstrations to countless visitors.

Good news travels fast. 3M very shortly got wind of our operation and we were promptly visited by President William McKnight, Vice President George Halpern, Robert Westbee, Dr. Wilfred Wetzel, Roy Gavin, Bob Herr, and Tom Gibbons—among others. It was our first meeting with gentlemen from 3M and they made it clear that they were most anxious to cooperate in any way possible to further the use of magnetic recording tape. Frank Healey, Murdo McKenzie and I were most impressed with the fact that they were willing to try to fabricate whatever formulation would work best on my machines.

## Search for Tape Stock

I tried many different samples, finding that there seemed to be considerable variation in their performance. Oddly enough, the types of tape that Dr. Wetzel and Bob Herr thought should perform in a superior manner created a variable background noise. Only when they formulated what they considered to be a lower grade oxide was the excellent performance of the German tape duplicated.

I often took short trips to Ampex to help them with their design and to give them practical tips on the human engineering aspects gleaned from my constant work with the German machines.

As the design came to its final fruition, we had a conference at Ampex on the type of tape to be used. Dr. Wetzel was at the factory and we compared the performance of various tape samples and some of the German tape. Again we drew the same conclusions that I had reached—the oxide 3M considered inferior was the one that worked best! Dr. Wetzel made it clear that 3M would gladly make this material available if we really wanted it. The decision was made then and there to use it.

This became known as Type 112 or RR (for Raven Red), a material which we naive tape machine users and developers did not know at the time was a form of iron oxide used in red barn paint! Later we were to find out that a peculiarity of performance both in my machines and in the first Ampex models was responsible for our observations. Machines were later modified slightly to accommodate 3M's better tape, Type 111.

Ampex was built around six men at the time, all very capable and dedicated to one objective—to design and manufacture a professional tape recorder based on the original Magnetophon, but not necessarily a Chinese copy of it. Alex Poniatoff, Harold Lindsey, Myron Stolaroff and Forrest Smith were responsible for engineering, styling, and manufacturing methods. Both Bill Palmer and I had great faith in what they were accomplishing—but they needed money.

The name of Bing Crosby carried a lot of weight in the executive offices of ABC and as the grand plan for getting the Crosby show from tape directly onto the network took shape, it appeared that it would be desirable for ABC to have a total of 12 machines, four in New York, four in Chicago, and four in Hollywood. An order would be placed with Ampex for 12 machines if a successful demonstration was given of one machine in Hollywood. A date was set as a goal.

Ampex worked night and day, and Harold Lindsey carried the machine to Hollywood in his station wagon. It was a beautiful thing to see. It handled tape well at normal speed, rewind, and fast forward. It could play a tape beautifully (tapes recorded on my Magnetophon being used for demonstration). But it could not record! Time had not permitted the completion of this part of the machine. Jim Middlebrook, the chief audio facilities engineer of ABC had come out from New York for the demonstration. He got me aside and said "I want to ask you one thing."

"Yes sir." I wondered what was coming.

"Will these guys get this thing to record as well as your does?"

What a spot I was in. But I plunged headlong into the answer.

"They certainly will. There's no reason they can't."

"That's all I want to know," he said. "I'll recommend we give them the order for 12."

I really said a prayer every night for their success after that, until I witnessed a successful recording demonstration.

With a firm order for 12, handled through Bing Crosby Enterprises as worldwide sales organization for Ampex, the company was able to get a bank loan that vaporized their money problems. They went ahead full steam, not only to solve their remaining technical problems, but to get set up to manufacture their first machine known as Ampex Model 200. I was made a present of the first two to leave the factory, serial numbers 1 and 2, which I received in April, 1948.

## 3M Answers Tape Need

I had by now recorded 26 half-hour Crosby shows on the two Magnetophones. They were showing visible signs of fatigue and my original 50 rolls of German tape were battle scarred with innumerable "bandaids."

What a relief it was to start afresh with brand new beautiful machines capable of running continuously for 35 minutes instead of only 22 and an inexhaustible supply of 3M tape.

Serial numbers 3 to 12 went to ABC, and I later turned over serial

numbers 1 and 2 to them to complete the original order. This was done because these were cabinet machines—quite large and difficult to transport. It was clear that if the machines were more readily portable, Bing could go where he liked, recording right on the spot. Thereafter, Ampex designed and made for me two portable units in which the original cabinets were each split into two beautifully finished oak cases. I was presented with serial numbers 13 and 14, and I used these for the duration of my association with the Bing Crosby show.

It was clear as the Crosby season drew to a close in June of 1948 that a great change had taken place in the world of professional sound recording. One major network had converted to tape. A new name, Ampex, had come into the world of sound recording, and 3M had found the key to the future in large scale users of recording tape. A whole new approach to radio programming was commencing—the pre-recorded, edited and assembled radio show was now to be easily accomplished.

As head of the sales organization for Ampex products in Bing Crosby Enterprises, Frank Healey kept me busy with demonstrations to myriad prospects for this new medium. Between such activity, my continuing involvement with recording and editing the Crosby show and even providing recording and editing services to the Louella Parsons show on Sunday and weekly quarter hour show featuring Burl Ives, I was now a full time resident of Southern California. I could not devote any time to the San Francisco activities of W. A. Palmer Co., and I thus joined Bing Crosby Enterprises as chief engineer of its electronics division. Frank quickly sold a block of machines to NBC, then the Don Lee radio network and CBS. Independent radio stations such as KSL in Salt Lake were early customers.

## Record Firms Try Tape

I am sure I set up the first successful demonstration in the use of tape for phonograph record work in mid 1948 when we were in New York. By telephone line, I fed two or three of Bing's songs from the ABC studios in Rockefeller Center to Decca Record's cutting room, where they took them on 78 RPM disks, processed them and marvelled at the results. Capitol Records and Decca were the first record companies to install tape; Ampex, of course, for mastering. Others quickly followed.

As I look back on it now, it seems curious that a number of vital factors, each essential to the success of the whole, came together almost simultaneously. First the Magnetophon's superiority to any other machines in this entire country; second, the need for such apparatus by such a prominent person as Bing Crosby; third, a small but capable group of people, Ampex, with determination to make the world's finest tape recorders; and fourth, the 3M Company with faith in magnetic tape and anxious to see the market for it come to fruition.

I continued to record the Crosby shows until June 18, 1951. During this period, Bing often recorded in San Francisco and New York. We even did some shows in Vancouver and Spokane, his old home town. As certain new techniques in editing developed, I was able to add a third machine to my apparatus. This time I was again honored to have the first machine of a new series, Model 300, Ampex' most famous line. It was made up in two portable cases and seemed a featherweight beside the Model 200's.

## Instrumentation Tape Case

Shortly after Ampex started making the Model 300, I was visited by a man from the Naval Station at Point Mugu, Calif. He told us that when they launched an experimental vehicle a great deal of information on its performance was sent to home base by radio, where it was instantly analyzed and caused to operate pen recorders, among other devices, so that complete records of the flight could be available for later study. This entailed a lot of people and a great deal of apparatus, all of it hopefully in good operating condition. He felt it would make better sense to record the signals that came out of the radio receiver onto tape and then analyze them individually at a later time.

We provided him with one of our Model 300 audio machines for test and he was delighted with its performance. He ordered several and thus was born Instrumentation recording, a business that blossomed in a short time into something much greater for Ampex and Bing Crosby Enterprises than audio had ever become.

Ampex undertook development of special machines to best fit various requirements of this business. Early machines had a peculiarity which introduced an undesirable irregularity in the final analyzed records. This was known as flutter. While still working on the radio show, I undertook development of a flutter compensator, using the kitchen of my apartment in Los Angeles as a laboratory. I soon outgrew the kitchen. I had also discussed the possibilities of recording television on tape with a highly respected engineer, Wayne R. Johnson, and we found we both believed in pursuing the same method. Frank Healey and I approached Crosby Enterprises, and arrangements were made to hire Johnson and one or two assistants and move into a small shop. This was the start of Bing Crosby Enterprises Electronic's Division. We opened our laboratory in June, 1951.

## Videotape Is Born

We continued the development of the flutter compensator and started tackling the problem of video recording. I had prepared a patent application on the video recording method we were to follow, which had been filed on November 14, 1950. Our first demonstration was pretty crude. We had "recorded," if it could be called that, some TV pictures of airplanes landing and taking off. Whenever we gave a demonstration, Frank would stand by the monitor and say, "Now watch this plane come in for a landing," or "There goes a guy on take off." It is doubtful the viewer would have known what he was seeing without his running commentary.

Things got better at a rapid pace, however, and by January of 1952 one reporter stated "The picture seen is on a par with live TV quality known in television's earlier days." Through all this development period, the special characteristics which the tape itself would require became ever more evident and in its usual cooperative manner, 3M was constantly furnishing us with samples of experimental oxides and base materials.

Whenever we had an improvement to show, we invited people from Ampex and 3M to come and see it. We didn't know for some time that in between demonstrations, a lone but persistent researcher was working on a different method of recording TV on tape in a converted ladies washroom at Ampex. Each time after we had duly impressed the officials with a demonstration, they returned to Ampex and promptly turned him off. After a time they would tire of his pleadings and let him again pick up the project.

On February 23, 1955, we had a press showing of a color TV playback. Reaction was good, although there was still room for improvement and, of course, our development efforts continued.

## Ampex Video Breakthrough

Parallel with our development of video tape recording, which incidentally we named "VTR" at our first demonstration in 1951, we undertook to develop specialized instrumentation recorders for applications where there would be no conflict with Ampex' market. By now Bing Crosby Enterprises was no longer exclusive distributor of Ampex products. Audio had been given up entirely and we had the southwest area of the U.S. for instrumentation. This was, however, the best territory, since there was so much government activity in this district.

We made several machines, under special contract, designed to record frequencies as high as two or three megacycles, capitalizing on what we had been learning in TV recording. Some of these were spectacular jobs. The first, for Westinghouse, a single set of equipment, sold for \$125,000.

I was suddenly surprised one day in 1955 to be invited to the Ampex factory in Redwood City to witness a demonstration. It was a video recorder that clearly outperformed anything we had achieved. A month or two later it

was shown to the public and it created a sensation. Charles Ginsburg, with assistance from a young high school graduate, Ray Dolby (father of today's Dolby System) had fought the vicissitudes of cramped quarters and an "off again-on again" policy, but in the face of it all had come up with a marvelous development. Of their National Association of Broadcasters demonstration, Ginsburg said:

"At first they just couldn't believe what they saw; there must have been two or three minutes of excruciating silence. Then, all hell broke loose. They were hollering and screaming and jumping out of their seats."

We soon concluded that it would be unprofitable to continue development of our video recorder. Ampex informed Bing Crosby Enterprises that they wished to handle the instrumentation territory we had been selling and servicing, and so the electronic division of Bing Crosby Enterprises was left with only a few good contracts for specialized wide-band recorders, and some capable personnel.

Freedom from the restrictions of activity that were formerly imposed on us by our relations with Ampex now permitted us to engage in the design and manufacture of any type of tape recorder we fight choose to make. We knew the area and the customers. Bing felt that he did not want to be in the electronics business anymore. The turn of events had been followed closely by our friends in 3M Company. They felt we had good potential for growth and an agreement was signed on August 31, 1956, wherein we became the Mincom Division of 3M Company.

Frank Healey's experience as director of the old electronics division naturally assured him the directorship of Mincom, and I remained as head of engineering.

We immediately set to the task of designing a standard instrumentation machine, our Model C. Thanks to 3M's interest and faith in our future, we expanded into new quarters in West Los Angeles and immediately grew at a remarkable pace. Soon Mincom occupied several buildings in the area and it became desirable to consolidate. In 1962, the Division was moved to its own new building in Camarillo, where it operates at this writing.

## Today's Tape Recording

I became detached from the operation, taking up residence in Geneva, Switzerland, in 1962 on a special assignment. Before leaving California, it occurred to some of us that our old "first love," the field of professional audio recording, had been sorely neglected for a long time. Thus it was that Ken Clunis, Don Kahn, and I undertook development of a new professional audio recorder. I left it in their hands when I went to Switzerland. They moved to St. Paul, Minn., in 1962 and I rejoined them there in 1963, where we continued its development. In 1966, Don Kahn and I moved back to Mincom in Camarillo and our first machine was delivered from the Mincom plant in January, 1967.

Today's professional audio recorder is a far cry from the Magnetophon. It may have several speeds and provide as many as 24 separate tracks on 2-inch tape. The Magnetophon ran at one speed, and recorded on track on 1/4-inch tape. Tape is finally finding its way into the home. Today's cassette machines run at 1 7/8 inches per second and provide four tracks on tape only 0.150 inches wide.

The hesitancy of the professional recordist to trust his expensive recording session to a tape machine was understandable in 1947. He had confidence in the performance of disk cutters and photographic systems, even though these had many variables and were difficult to keep in top-notch performance. He soon learned that the tape recorder was simpler to use, had fewer variables and remained in adjustment for long periods of hard usage.

Today there are very few places where disk or optical film recording is done directly from the live source. As I write this, in 1972, it can be observed that overwhelmingly there is now only one medium in use for original sound recording and for most instrumentation recording—the magnetic oxide coated on tape or film.

## Car Stereo Looms Big at Auto Accessory Show

By BOB KIRSCH

where else thus making it an ideal spot for car stereo.

Certain trends can be applied to both 8-track and cassette units. There is a move towards miniaturization, for both cosmetic and theft preventive reasons. In-dash installation is growing, for basically the same reasons. Speakers are improving to match the improvements in the units. Four-channel will get a boost, simply because most manufacturers are coming in with at least one unit. There are more convertible units, allowing the customer to use the configuration at home or on the road.

There are other trends which are exclusive to cassette or 8-track. Important features in cassette this year include: built-in FM radio, or AM-FM radio in the case of in-dash models; automatic reverse; fast forward and rewind; and playback-only units. In 8-track, features include: fast forward; 4-channel capability; built-in radio; and repeat switches.

Craig Corp. sales manager Lauren Davies said, "The car cassette is doing well, with the demand exceeding supply, in fact. We're finding increased interest from the younger buyer. We've noticed that people are taking to the cassette because of ease of recording at home, the small size and its in-dash installation, which helps prevent theft, looks good and is easier in foreign or compact cars. Automatic reverse is important, as is FM radio."

Craig will introduce one unit at the show, a floor 4-channel unit with FM radio priced at \$199.95.

Another firm with strong feelings about the cassette is Muntz Stereo Corp. Muntz's Jerry Adler said his line of cassettes "is doing very well, with automatic reverse being the most important feature. I think they're doing well because the quality is so much better than it used to be and home units are so much better. As far as 8-track, consumer are looking for in-dash as well as radio, particularly FM."

### Speakers

Adler also mentioned speakers as an important part of the car. "When you get to the better units, you need better speakers. We urge our dealers to give the consumer proper information on how to match his speakers with his unit."

Jim Levitus, president of Car Tapes, Inc., said "We will be coming up with some new products, including a miniature 8-track with a digital program selector. We're finding in-dash units more important this year, primarily because of theft and cosmetic reasons, and we'll also be introducing a new speaker line, the Super Mag. We're stepping up our speakers to match the better decks, and we are also starting to distribute the Jensen line of auto speakers."

Bill Byron, general sales marketing manager of Sanyo said, "The car cassette is more exciting than it has been at any time in the past,

and the demand is exceeding the supply. The acceptance of the cassette as a musical medium in the home has certainly helped in the car, as have features such as automatic reverse and FM radio. As for 8-track, fast forward and FM are the hottest features for us. We have three pieces with 4-channel, and I think the sound in the auto is ideal. You don't have the cosmetic problem you have in the home, either." Sanyo will bow an 8-track AM-FM in-dash unit at the show at \$129.95. Byron added that the Stereocast line, which can be used at home or in the car, is also doing well.

### Cassette

Panasonic's Ed Lucasey said his car cassette sales "are picking up, chiefly because of the size of the software. The storage problem is much easier. The industrial and educational market is also an important factor here, and we're finding a lot of doctors using cassettes to listen to AMA reports and a lot of firms sending out memos via cassette. Among features, auto reverse is important for us, and we'll be adding a continuous play unit at the show. Also important are AM-FM radio-cassette combinations. As for record feature, this is not important to us."

Kraco's Hy Sutnik said, "We will introduce a playback cassette at the show, with fast forward and a built-in burglar alarm. The home units have helped build the auto market here, and we're finding in-dash an important trend. In De-

(Continued on page 82)

## N.Y. Store U.S. Dist.: Auto Units

By RADCLIFFE JOE

NEW YORK — Wally Stereo City here in the heart of Manhattan is flourishing while the economic squeeze has forced the close-out of some automotive specialty car stereo outlets and compelled others to diversify into home equipment and add more software. In fact, the firm's steadfast dedication to car stereo is leading to a national marketing program for its custom-built 8-track units.

Wally's, which interestingly, began operations as a dealer of combined home and automotive tape hardware and programming, gradually shifted its operations to a total automotive facility, and despite the shakeouts and diversification among its competitors, has maintained a successful business.

Harold Wally, the firm's president and director of operations, revealed the secret of his success. "It's simple," he said. "We offer

(Continued on page 82)

been available. "There are not that many units available with automatic reverse, and the product is too inconvenient to use otherwise." Buyers of cassettes look for an attractive unit at a reasonable price (\$100, including installation.)

### Auto Reverse

Higher cost and lack of software inventory were noted by Will Grove, owner of three Sound Wave stores in Birmingham, Ala., as the two most significant drawbacks to car cassettes. "Automatic reverse eliminates one objection by making it competitive with 8-track's continuous play features, but not enough to make it a viable selling point. The only advantage cassette has is the rewind features," Grove said.

One dealer who credited auto-

(Continued on page 82)

## See Trend to In-Dash Mount

By EARL PAIGE

LOS ANGELES—One of the most shopped-for items here at the Automotive Parts & Accessories Association (APAA) show will be in-dash mounted players, according to spot checks in several markets. Dealers report several reasons for the trend from the high cost of factory-installed equipment to insurance coverage requirements.

The most-desired units are those which combine AM/FM multiplex radio, and dealers said not too many lines offer these. There is also growing demand for car cassette units with FM stereo that mount in the dash (see separate story on car cassettes).

Theft is a strong factor in the trend to in-dash mounting, according to Gil Spielberg, Tapesville, Inc., Miami. "At least one-third of our customers are theft conscious." He said many ask for small units and many go for glove compartment installations if not in-dash. But in-dash mounts are popular because "it circumvents long waits for a new car with just the right player a customer wants." Spielberg's two stores work closely with auto dealers he said and offer same-day installation.

The changing attitudes of insurance companies was also mentioned by Spielberg. Chicago insurance broker Louis Deitelbaum, who represents Maryland Casualty and other bureau companies, said: "If a player is part of the car, it's covered. But if it's a hang-on, the customer usually has to get what we call 'buy-back coverage,' which runs \$10 a year extra. It's getting hard to write policies with some companies for hang-on players." He said tapes themselves are usually not covered but do come under home owners policies.

Bill Curtis, Stereo Village stores, Peoria, Ill., said the insurance problem is no factor in his area. "Allstate still covers all players, they have all the time and really deserves credit." Curtis said, high cost and general dissatisfaction with factory-installed players is the main reasons for the surge of in-dash installations and that he will shortly be working out a program with local car dealers. Curtis stocks Inland Dynatronics, Dyn and Boman in-dash units and said most sales fall in the \$90 and just over \$100 range. Some factory equipped players run well over \$300, dealers said.

(Continued on page 82)

## New Maxell Blank: C46, Clutch 8-Track

NEW YORK — The Maxell Corp. of America will release a specially developed line of low noise, high output cassettes and 8-track tapes to the U.S. market early next year.

The line, which has been in development for some time at the company's facilities in Japan, will be available in varying lengths and will feature special pressure pads for the reduction of dropouts, and a specially developed head-cleaning leader tape.

Maxell will also release a special C-46 blank loaded cassette in both low noise and ultra-dynamic formulations. Maxell technologists who developed the line feel that the C-46, with its 23 minutes playing time on either side is more realistic for the taping of LPs than the currently available C-40. As a Maxell official noted, "the average LP runs for about 22 minutes anyway, so immediately the purpose of the C-40 cassette is frustrated."

Maxell has also added a built-in automatic clutch to the mechanics of its 8-track cartridges, in an effort to eliminate overriding of the tape, and ensure a continuous trouble-free flow of the endless loop concept.

To support the new lines and back intensified sales efforts on existing lines, Maxell has launched a number of special promotion and consumer education programs including special offers on the C-60 low noise and ultra-dynamic cassettes.

The offers involve the presentation of a special Maxell coupon to participating dealers, which would entitle the buyer to dis-

counts of up to 60 percent off the regular price of an ultra-dynamic C-60 cassette; and up to 55 percent off the low noise C-60 cassettes.

In addition Maxell is extending its tape clinic facilities to provide both dealer and customer with special equipment for testing signal-to-noise ratio, and other features of the Maxell cassette over competitive products.

The Maxell tape clinics, and other customer education programs have become a major part of the Maxell marketing and merchandising strategy in this country, and, according to Maxell, officials have played a major role in proliferating the product's name in this country.

Maxell has also started a generous trade-in project which allows the customer to trade in any blank cassette, regardless of make, for Maxell-brand product.

The firm's executives point out that the company intends to build a name for itself in this country by lifting the quality of its product to a technical level unsurpassed by any other product already on the market, and by creating and maintaining an ethical stance in the industry.

Meanwhile, although the firm is marketing a line of chromium dioxide cassettes, it is maintaining a low profile in this area, and concentrating instead, on developing its iron oxide formulations to the finest quality available.

The company has no immediate plans to move into the blank videocassette tape market, although it stresses that it has the technology for developing a line of product for this market.

LOS ANGELES—If there is any one word that can be applied to car stereo manufacturers here at the 4th annual Automotive Parts and Accessories Assn. Show, it would have to be "optimistic."

Why this show of optimism? Most manufacturers feel the increased sophistication of home tape equipment is and will continue to help the automotive market. Most feel that the quality of the auto units themselves are vastly improved. Many believe that car stereo is now serving as an educational as well as entertainment medium. And there is the fact that the show is taking place in Southern California, where it's warm weather all year and where there are more cars per capita than any-

## Soul & Country Join Xmas '45

By EARL PAIGE

NEWARK, N.J.—The growing acceptance of country and soul music is showing up in the dramatic way two recordings have shot into the top ten Christmas jukebox singles sellers, based on 1971 title strip print orders here at Sterling Title Strip Co., said Dick Steinberg, president.

A study, made in preparation for the firm's annual title strip tip sheet mailed to one-stops and jukebox programmers, shows more-over that labels can achieve strong Christmas sales with new product, though he said this usually requires two years. The example is Charley Pride's relatively new "Christmas in My Home Town," which is No. 5.

The soul recording that broke into No. 10 position is the Drifter's "White Christmas." Others, with Bing Crosby's "White Christmas" still out in front by a margin of 10 percent: 2) Guy Lombardo's "Auld Lang Syne"; 3) Bobby Helm's "Jingle Bell Rock"; 4) Nat King Cole's "Christmas Song"; 6) Harry Simeone Chorale's "Little Drummer Boy"; 7) Crosby's "Silent Night"; 8) Brenda Lee's "Rockin' Around the Christmas Tree"; 9) Elvis Presley's "Blue Christmas."

Steinberg did credit the Pride recording's fast climb in part to his original allocation mailing of 10,000 strips to one-stops. But he said: "Pride is phenomenal on jukeboxes. His oldie, 'Crystal Chandeliers,' outsells all other oldies, even Eddy Howard's 'Happy Birthday.'"

Sterling maintains precise data on print orders, he said, and added that volume falls "way off" from No. 5 down, because of the re-use on standards held perennially in programmer's libraries. But he said Atlantic Records gave his a sizable order on the Drifter's "White Christmas."

## Retailers Divided on Car Cassette

By ANNE DUSTON

CHICAGO—While there is still resistance among some retailers to push car cassettes, others are experiencing sales increases, especially since the emergence of automatic reverse and FM-multiplex player combinations, according to a survey of midwest retailers.

Comments ranging from "it never caught on," to "we are experiencing 50 percent higher sales this year," points up the fierce dichotomy, and confusion resulting from competition with 8-track configurations.

Unreliability, high cost, and lack of tape inventory were given as the main reasons by retailers for their lack of enthusiasm for car cassettes.

Claiming a consistent breakdown of nine out of ten units, Sam Lieberman, manager of Kansas

City Auto Sound, one of a chain of 30 national stores, noted, "the motor is innately fallable because it has too much to do. Automatic reverse just adds more work. We got back the first dozen automatic reverse units we sold, the Bell & Howell model 3700. I see now that they are dumping the model."

Lieberman claimed the main advantages of cassettes are ease of recording and smaller size, but "if you present the facts honestly, the customer always chooses 8-track." Eight-track outsells cassettes at his store 200-1, although he stocks and installs several brands including, Boman, Automatic Radio and Craig car cassettes.

Bob Weaver, manager of Auto Sound in Detroit, has not seen any significant improvement in car cassettes in the four year they have

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# Retailers Divided on Car Cassette

• Continued from page 80

matic reverse and FM multiplex for a 50 percent higher sales figure this year was Mannie Green, president of the ten-store Stereo City chain in Chicago. "I see the car cassette making a comeback, especially in the last several months. The new models are more reliable, and comparable to the better 8-track in fidelity. The buyer is looking first of all for quality, and is paying up to \$130 for automatic reverse, and up to \$179 for units with FM-multiplex."

Al Schaar, distributor, centered at York Radio, Decatur, Ill., with five stores in Illinois, sees cassettes "coming up all the time." He cited automatic reverse as the biggest improvement in the unit, and comparative ease in making tapes as the chief advantages to cassettes. Holding sales down are higher price as well as a dearth of models, and the small number of cassette manufacturers, he claimed.

One of the most enthusiastic about car cassette is Jim Oldani, buyer, Custom Music Corp., 26-store chain based in St. Louis. He estimates that automotive cassette players represent 10 percent of the firm's car stereo business.

According to Oldani, the potential for automotive cassette was always there. "Even when reliability was marginal, they still sold well," he said, referring to several years ago. "We had some bad experiences. I know about two years ago there weren't too many good ones, but now we have five or six really good units."

He said one of the reasons for the emergence of car cassette now is automatic reverse. "It's the most asked for feature." CMC sells car cassette machines from the Kraco \$60 leader model to a \$129 Muntz with FM multiplex and auto reverse, a combination of two much-desired features. This model is the right size for in-dash mounting, too, Oldani said. The Sony TC 20 without auto reverse also sells well and so does a TEAC

without auto reverse. He said Craig's FM mono car cassette unit is a mistake. "For \$20 to \$40 more, it could be stereo and then I would buy it."

Oldani said he could understand why some retailers became disenchanted with car cassette players and he admitted some manufacturers "have chickened out" of offering them.

CMC's newest stores are in Atlanta where it now has six. It has a new one in Indianapolis making three there. All stores carry good stocks of prerecorded cassettes, usually 200 titles, which has also helped the configuration.

**EDITOR'S NOTE:** Next retailers discuss buyer profile, Dolby service and effects of prerecorded tape on sales of car cassette players.

# Car Stereo Big at APAA

• Continued from page 80

tainment use for the configuration and there are more configurations of blank tape. Auto reverse is an important feature, and we are also placing instructions on the box as to what type of speaker should be matched with a certain unit."

Metropolitan Sound president Ralph Slotnik said, "Miniature cassettes are best, both as theft precautions and convenience for smaller cars. As I see it, there are two markets, the promo lines and the high-end. There's no real in-between. We have an in-dash cassette with FM next year, and we will have some samples at the show. As for 8-track, this seems to move at all price levels."

"Eight-track is still the hot item," said Pioneer's Jack Dyle. "As for features, our most important are fast forward and compactness, with in-dash units becoming much more important."

Doyle feels that while the growth of the home unit business has helped the car, the same is true in reverse. "They help each other," he said. "This is happening in 4-channel. All of our units are compatible with stereo and the car is the ideal place to start out."

Superscope's Fred Dellar feels "The car cassette business will go way up. The units are smaller, there is educational as well as en-

tainment use for the configuration and there are more configurations of blank tape. Auto reverse is an important feature, and we are also placing instructions on the box as to what type of speaker should be matched with a certain unit."



HUGO MONTENEGRO (center), who recorded one of the first RCA four-channel discrete disks, "The Godfather," is seen greeting visitors at the recent New York City Hi-Fi Show, with Jerry Kaplan (left), Panasonic.

# Wally Stereo to Dist. Players

• Continued from page 80

good quality, good service, and good prices. We do not play our customers for suckers. We do not sell them a unit or a tape, then wave them bye bye and forget them.

"We offer liberal trade-in allowances on both tapes and equipment. In addition we repair tapes, offer long guarantees on them, have a library that exceeds 40,000 tapes and allow our customers to listen to tapes in advance. No other dealer does this."

Wally continued, "This special attention is essential to our survival. How else could we compete with the mass merchandiser, the discount houses, the bootlegger, the 'fence' who distributes stolen product, the tape clubs, and of course the automobile manufacturer who offers factory installed tape players?"

Wally's also offers same-day installation of players, free advice on units best suited to the customer's needs, and of course a special custom-built Wally Stereo Tape 8-track unit which needs little or no installation expertise, plays through existing automobile car radio speakers and sells for as little as \$29.95.

This unit, custom-built by a

leading Japanese tape equipment manufacturer, and introduced to the New York-New Jersey-Connecticut markets about two years ago, has been so successful that Wally is in the process of forming a national company to distribute the unit nationwide. Funding for the company is now being raised, and the firm should go into operation early in 1973.

Wally crystal-gazed into the automotive tape market of the future, and predicted that whatever happens to the economy, the music industry, tape included, may hurt but it would never die, because of the tremendous emotional impact music has on man.

He sees the four-channel concept, though sluggish in taking off, as eventually having enormous impact on the automotive tape market, mainly because of the ideal environment the car offers.

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# Wheeler Dealer 'Stores'

• Continued from page 1

leges, colleges and universities, have agreed to Wheeler Dealer vans stopping on campus, with more schools coming in daily. The firm's president, William Pine, chief of Imperial Paperbox West; Dick Sherman, marketing veteran who most recently served as Warner Bros. national sales manager and product manager of MoWest, Wheeler Dealer director of marketing; Bob Satin, accountant who heads his own local firm; and Gerald Gerstinfeld, local attorney who heads business affairs for Wheeler Dealer, are contacting schools daily in all three areas.

### 42 LP Inventory

The custom-designed vans, which will be driven and served by uniformed, bonded drivers, will carry 42 top hit LP titles, with Sherman preselecting albums for each of the three vicinities based upon local radio station charts, consumer requests and national trade listings. The curb-side of the truck will open with the 42 titles fully exposed to the consumer. No singles will be carried. A special order procedure will be utilized. All albums will carry color-coded price stickers. Three alarm-equipped vans will cover Los Angeles, two in the Bay area and one will operate in San Diego to start. Product will be warehoused here in the firm's Vernon home base and in a Bay area location.

The record buyer will be given a special premium gift card on his first purchase. Each album purchase will provide that one of five stars will be punched out on the card by the driver and a premium gift will be given for a fully punched card.

Wheeler Dealer circulated over 200 campuses with handbills last week. Radio spots began late last week on local FM stations heralding the new venture. Levy said that a consistent series of promotions will be staged to focus consumer attention on the mobile record stores.

Projections call for a drive to visit from 25 to 30 campuses weekly. Larger schools may be visited more than once weekly. Record buyers will receive their product in a specially designed plastic carrying bag.

Levy said that Wheeler Dealer is licensed to operate in three states other than California and that license agreements are being worked for the remainder of the U.S. currently.

## Dash Mount Bid

• Continued from page 80

Norvel Holeman, Team Electronics, Hutchinson, Kan., said three out of five customers want glove compartment installations but he too has seen the trend to in-dash mounts.

Speilberg said in-dash jobs can be done usually in two hours, but that each car brand presents its own problems. Installation usually is \$25. Curtis prices installations by the piece: \$5 per player if hang-on and \$10 for in-dash, with speakers separate.

People who have experienced thefts are conscientious about the in-out bracket mounts, but Speilberg told of one customer who still reported a theft. "I told them I had warned them to be diligent. They said they were, that the player was stolen because their apartment was robbed."

# International News Reports

## '72 Seen Closing High in Canada

By RITCHIE YORKE

TORONTO—Although 1972 has by no means been a record-breaking year for the success of Canadian product in the U.S. market, there are signs that the year will close out in revived fashion.

Canadian record companies are flooding the market with new singles product, and a good percentage of it is finding its way onto the national charts.

This is particularly encouraging to Canadian record makers in view of the lean results of the year. Although the final figures for 1972 are not yet available, even the current eleventh hour resurgence of Cancon is unlikely to bring the year's total to much more than 50 percent of 1971, the biggest year so far for Canadian artists in the U.S. charts.

Lighthouse, one of the most successful acts in the country, are closing off a strong year with a top ten single, "Sunny Days," which is just beginning to break in the U.S.

The Guess Who are doing well in Canada, albeit not in the U.S., with their latest single, "Running Back to Saskatoon" from their live album.

Ave. of the Americas' opening bid for the singles market, "Good-bye Farewell" by Abraham's Children is a confirmed national hit, and has just been released State-side by Buddah.

Columbia's Patsy Gallant has topped the charts in Montreal for four consecutive weeks with "Get That Ball," but there appears to be some difficulty in breaking the

record in Toronto and westwards.

A&M's entry into the Cancon market has met with significant success. The label is riding high with its first single by Keith Hampshire, "Daytime Night-time."

National promotion director, Pete Beauchamp, reported late in the week that confirmed sales action in this market has prompted A&M U.S. to rush-release the single next week.

A&M is also scoring with its first single by Lorence Hud, "Sign of the Gypsy Queen," Valdy's "Rock & Roll Song" on the Vancouver-based Haida label, and has new singles by Chilliwack and Claire Lawrence due next week.

### Promotion

Columbia is mounting the largest promotion in its history for the first single by Atkinson, Danko and Ford with Brockie & Hilton. The cut is called "Right On" and was produced by John Williams at Manta.

Polydor is experiencing strong action on the latest Joey Gregorash single, "Take the Blindness." Much has Harry Marks' debut single, "Sad and Simple Man" off and running, and GRT predicts the biggest single yet by Dr. Music with "Long Time Comin' Home."

Capitol is getting strong play on its Flying Circus single, "Maple Lady." The label also expects to top its biggest Cancon success of the year ("Masquerade" by Edward Bear) with the Bear's new single, "Last Song" which was added at CKLW this week. Capitol is in addition rushing out the first single by Lighthouse lead singer, Bob McBride, this week.

### Hot Streak

The independent Daffodil label is having the hottest singles streak in its 2½-year history. Frank Davies reports national action on five singles—"Always Be Thinking of You" by Fludd, Crowbar's "Dreams," "(Isn't Love Unkind) In My Life" by A Foot In Coldwater, the King Biscuit Boy's "Barefoot Rock" and "Love" by Joe Probst. Both the Fludd and Crowbar singles are playlisted at CKLW, the U.S. breakthrough station.

Other Canadian singles creating significant noise include "Dig a Hole" by the Hans Staymer Band, April Wine's "Drop Your Guns," "Africa" by Thundermug, "Julia Get Up" by Rich Dodson, Buxton Castle's "Shorty McKenna" and "Hard Life" by Ray Materick.

With more than two dozen Canadian-made singles receiving national action, it seems likely that Canada will wind up a mediocre year on a strong note, thus setting an appropriate pace for 1973.

## Spanish Fest For Nov. 25

MADRID—The first festival of Latin-American songs will be staged on Nov. 25 at the Palacio de Congresos Y Exposiciones. The festival is organized by the Spanish TVE company and the Latin-American Televisions Organization (OTI). The show will be transmitted live through satellite for all American and Spanish countries.

The participating countries in the festival include Argentina, Bolivia, Brazil, Colombia, Guatemala, Honduras, Mexico, Peru, Puerto Rico, Uruguay, Venezuela and Spain.

Spain will be represented by Marisol (Zafiro) who will sing the Manuel Alejandro Song "Nina." The festival will be presented by Raul Matas and the musical director will be Augusto Alguero Jr.

The festival will have similar regulations to those of the Eurovision song contest although there will be some difference in the voting system.

(Continued on page 84)



TV REPORTER Gunnar "Now" Hansen of Spots, the Danish broadcasting service, congratulates Niels and Jorgen Olsen after presenting them with silver disks in Copenhagen to mark 20,000 sales of their debut Olsen Brothers album.

## Brazil Mfrs Fight Foreign Distrib Bid

RIO DE JANEIRO—In response to threats of government regulation, the record makers association, Associacao Brasileira dos Produtores de Eonogramas, compiled statistics to show that nearly one third as many foreign recordings were distributed as Brazilian records during the year.

From August 1970 to August 1971, 68.5 percent of records distributed were of Brazilian origin while only 33.5 percent were of foreign origin.

The Brazilian Minister of Edu-

cation, Jarbas Passarinbo has stated that he is considering making record and tape companies in Brazil produce three Brazilian records for every foreign record.

Brazilian composers have been protesting the release of foreign product throughout Brazil. Foreign singles generally outsell domestic product—current top sellers include Alain Patrick's "Concert for Summer" Gilbert O'Sullivan's "Alone Again" and B.J. Thomas' "Rock and Roll Lullaby."

However, domestic albums generally outsell foreign product.

## U.K.'s West End Musical Prices Seen Increasing

LONDON—Ticket prices for West End musicals will rise to as much as \$10 during the next two years, John Gale, the president of the Society of West End Theater Managers, predicted this week. The first price rises of between 20 to 30 percent are expected early in 1973.

Among the reasons for the price increases, Gale claimed, is a newly-negotiated pay rise for musicians. "There's been an average wage increase of about 25 percent," he told Billboard. "Musicians who were earning on average \$80 are now getting up to \$112. A big musical with an orchestra of 30 is going to find its costs going up—especially when you consider there's also been a pay rise for actors. The minimum wage has gone up from \$45 to \$75.

"VAT of course, is also going to affect the theater very badly. Theaters have done very well to hold prices down during the past

few years, but with VAT together with the union pay increases, prices will have to go up.

"The big musical will be badly affected. Weekly costs might be going up by as much as \$2,500. Within the next two years, I'm sure the top prices for a West End musical will be as much as \$10 a seat." The average ticket price for musicals at the moment is \$6.25, although Gale is expecting a rise of \$1.25 in the New Year.

## GRT Canada, 20th in Pact

TORONTO—GRT of Canada is the new distributor for 20th Century Records in Canada.

20th Century has just appointed Russ Regan, formerly with Uni Records, as its record division head.

The first release will be an album by Honk entitled "Pipeline Sequence."

## From The Music Capitals of the World

### LONDON

After only eight months with RCA, the American Fantasy label has switched to EMI under a three-year licensing deal. The new contract was signed by Fantasy international boss Fred Marks with EMI Records managing director Gerry Oord. The deal covers the U.K. and Eire, Scandinavia, the Benelux territories and Switzerland. The RCA contract—never actually signed—was terminated by mutual agreement according to RCA Record managing director Ken Glancy and Marks. Under the terms of the deal RCA retains distribution rights to Fantasy's Prestige jazz label. The first Fantasy product to be issued by EMI will be a collection of hits by Creedence Clearwater called "Creedence Gold" and an album by former leader of the band, John Fogerty, who now fronts his own band. . . . Dave Carey, boss of the Phonogram owned Intersong publishing company in the U.K., is leaving at the end of the year. He will be replaced at Intersong by Adrian Rudge, who joins the company from Polydor where he has been involved in promotion.

Carey is leaving the company to develop his own interests in the music business which include writing for TV and radio commercials. He has written well over 2,500 commercials mainly for the continental market and is currently involved in writing a pilot show for a proposed children's TV series. Formerly an artist, Carey was a member of the Stargazers vocal team and also recorded under his own name. He joined Flamingo Music—the original name for Intersong—seven years ago. . . . During his recent visit to America, Gem-Toby boss Laurence Myers, concluded a new record deal for the New Seekers. Originally on Elektra, the group will now record for MGM and their first release under the new deal will be "Come Softly" which will be issued within two weeks. . . . WEA is releasing a new double-album series aimed specially at the Christmas market on November 24 called "The Most Beautiful Songs" which concentrates on back-catalog material by major easy-listening artists from the three WEA companies. The series was conceived in Germany and will be released throughout Europe. The artists in the series include Judy Collins, Frank Sinatra, Dean Martin, Peter, Paul and Mary, the Everly Brothers and Aretha Franklin. Each release has a single sleeve containing a double-fold inner sleeve which holds the albums. . . . The Hemdale group has consolidated its music divisions under a new firm, Excellency

Music and Records, which will be run by former Edwin H. Morris general manager John Velasco. Plans are being formulated for the launch of a new label—possibly to be called Excellency—and a distribution deal is being sought. Velasco will be responsible for running all of Hemdale's publishing firms and its record activities.

Although the profit sharing partnership between ATV and Don Kirshner in ATV Music does not end until the end of the year, ATV Music, which officially begins operations on January 1, is now registered as a trademark and the company is now using the name. Managing director Geoff Heath, accompanied by ATV financial director Jack Gill and Pye managing director Louis Benjamin are in America visiting Kirshner to finalize exact details of the split. . . . Biffo Music has offered the Rainbow theater for the first stage production of Lou Reizner's version of "Tommy" following the Royal Albert Hall's recent ban on the rock opera because of its claimed "unsavory" nature. Reizner has been offered the Rainbow free for two performances on December 9 and all proceeds will go to the Invalid Children's Fund. He has produced a double album of "Tommy" and the stage version will use the same artists and musicians who worked on the album including the London Symphony Orchestra, the London Chamber Choir, the Who, Rod Stewart, Stevie Winwood, Maggie Bell and Richie Havens. . . . United Artists has reactivated its Iron Horse agency under the direction of Martin Smith. The agency represents the Flamin' Groovies, Gypsy, and Help Yourself.

PHILIP PALMER

### MADRID

EMI has recorded an album featuring Latin American artist Irma Costanzo playing the classical guitar. The LP features "Sonata Op. 61," "Fandanguillo Op. 36," "Sevillana Op. 29" and a version of Manuel De Falla's "Hommage Pour Le Tombeau De Debussy." . . . The "Godfather" film was premiered here in October and Andy Williams' version of the theme on CBS has reached the No. 1 spot in the local charts. The original soundtrack album on Hispavox is already in the album charts. . . . English singer Mal now resident in Italy appeared on the TVE show "Tarda Para Todos" recently to promote his record, "Non Dimenticarti de Me ("Do Not Forget Me") which is sung in Italian. . . . Gene Pitney was in Madrid recently on a pro-

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## From The Music Capitals of the World

• Continued from page 83

motional visit to plug his Ariola single "Baby I Need Your Loving," RCA singer **Gianni Morandi** has recorded a Spanish version of "Concerto di Chopin" under the title "En Aquel Concierto de Chopin." Italian group **Cyan** (RCA) has recorded a song by **Fernando Arbex** called "Mama, Papa" in Italian and **Cardinal Point** has also recorded a version for Philips International. Canadian singer **Anne Murray** (EMI) has been in Madrid to promote her latest single, "Robbie's Song." She also appeared on a number of local TV shows.

A number of versions of the American record "Pop Corn" have been issued here and the Movieplay version by the **Pop Corn Makers** reached No. 2 in the charts. Other version of the tune have been recorded by **Los Pekenikes**, also on Movieplay and by the **Decibels A Go-Go** on Action.

**Greenfield and Cook** (Bocaccio, distributed by RCA) have recorded a Spanish version of their song "Only Lies" using the title "Nos Falto Sinceridad." **Polydor** has started a major sales campaign built around the issue of a **Joe Cocker** record. The disk couples "Feeling Alright" and "Woman to Woman."

EMI artist **Al Bano** has returned to Spain accompanied by **Romina, Taryn, Kocis** in order to plug their disk, "Tac, Taca Banda."

The Bocaccio label is issuing in Spanish a version of the German song, "Es Fahrt Ein Zug Nach Nirgendwo" under the title "El De Ninguna Parte" ("The Train to Nowhere") by **Thomas Hock**.

MARIA DOLORES ARACIL

### COPENHAGEN

SBA are scoring well here with big name concerts such as the two full houses for **Santana** at the Falkoner Center, three similar sell-outs for **Roger Whittaker** at the Tivoli Gardens concert hall, and **Ike and Tina Turner** also packed the Falkoner Center twice. ICO presented two concerts by **Pink Floyd** at K.B. Hallen, attracting an audience of 6,000. **Metronome** has recorded a Danish version of "Godspell" with pop singer **Daimi** as a central figure. First local production by BASF featured singer **Eva Langkow**. **Sebastian**, first Danish artist on the Harvest label, selling well.

United Artists Records vp **Lee Mendell**, UA's U.K. export manager **Mike Yarrow** and Pye's export manager **Harry Castle** visited EMI here for talks on extending the Danish market. **Rod Stewart** here to watch Danish-Scottish football match in the European Cup, but making no appearances. ICO managing director **Arne Worsoe** has signed **Bill Haley** to a contract for all countries outside U.S. and Canada. **Los Calchakis** on tour for Peter Abrahamson Music. **Magnet Music** has launched an album on the budget Melody label called "101 Comb," and featuring comb and paper.

New addresses: Hede Nielsen A/S, distributing RCA, Monument, Daybreak, Coral, DiscAZ among others, has moved to 70 B Glen-tevej, 2400 Copenhagen NV (Tel. 01 19 33 00; cable: Henigram, Copenhagen). **Morks Musikforlag** has moved to 25 Rosen-vaengets Alle, 2100 Copenhagen O (Tel. 01 TRIA 31 31).

KNUD ORSTED

### MUNICH

The world premiere of the **Udo Juergens** musical "Heroes" took place at the An der Wien theater in Vienna. The musical—which is actually closer to an operetta than

a musical comedy—is based on the George Bernard Shaw play "Arms and the Man." Ariola has acquired the recording rights of the production and will also buy the original cast recording of the German premiere which is scheduled for February 1973, in Hamburg.

Coupled with the opening was the inauguration of a new **Udo Juergens** tour which will take him through most European countries and extend through spring 1973. Ariola has tied in release of a new Juergens LP, "Ich bin wieder da." The German record industry in conjunction with Radio Free Berlin staged a three-day festival of classical music featuring concerts of special compositions which have been kept alive through preservation on record. Works performed were either very old or very modern. The concerts were filmed and will be shown on ARD-TV on Dec. 3—unhappily clashing with the popular **Peter Alexander Show** on ZDF.

For the next Eurovision Song Contest, West Germany will select its representative from six acts—**Gitte** (a Danish singer), **Tonia** (a Belgian singer), **Roberto Blanco**, **Michael Holm** and the duos **Cindy & Bert** and **Inga & Wolf**. Two songs will be specially composed for each act and performed on television in February. A jury will then decide which song will represent West Germany in Luxembourg.

JURGEN SAUERMANN

### TORONTO

**Space Opera** manager **Michael Mann**, in Toronto this week for discussions with a&r chief, **John Williams**, regarding the release of the group's debut album. Columbia will mount a major promotion campaign on the release, scheduled for Nov. 20. The group is based in Fort Worth, but will shortly move to Canada for extended promotional appearances. The Space Opera album will be released in the U.K. and the U.S. in January.

WEA's **Tom Williams** announced the release of a new **Lightfoot** single, "That Same Old Obsession" from his new album, "Old Dan's Records." Due to huge box office demand, **Bill Withers'** appearance at Place des Arts in Montreal has been extended to a full week (5-12) and from there, he departs for a European tour.

Apex Music's **John Dee Driscoll** and **Joe Pariselli** planning a large promotion campaign to tie-in with the debut album release by **Young**, an 11-piece Ontario band—a single is expected shortly. **Murray McLauchlan** sold out every show during his current stay at the Riverboat Coffee House—among the patrons was actor **Jack Nicholson**, currently shooting a new film in Toronto. **Guess Who** in the studios prior to their departure for Japan and Australia (16).

**Crowbar** left for England (7) for their first U.K. tour which will include dates with **Yes** and **Wishbone Ash**—they return at the end of the month. The group drew SRO crowds at El Mocambo this week.

**Paul Williams** at the Queen Elizabeth Theatre, Vancouver (24).

**Doug Rawlinson**, former programmer at CHUM, has returned from European honeymoon and is now an account executive at CJME Regina. **Dave Warren** of CFMQ-FM Regina, is launching a syndicated program for U.S. and Canadian stations. **Yes** and the **J. Geils Band** drew 9,000 to Maple Leaf Gardens this week.

Columbia hosted a reception for Toronto club appearance by **Patsy Gallant**, currently hitting big with "Get That Ball." **Ave. of the Americas' Gary Salter** in the U.S. this week setting up a label-distribution deal. **Bob Roper** has been appointed Ontario promotion representative for Capi-

(Continued on page 85)

## Canada Executive Turntable

RCA has appointed **Stephen Haselton** as audio equipment specialist at the Toronto studios. Haselton comes to RCA Canada from the console manufacturing company, **Rupert Neve**. **Mick Docker**, formerly Ontario promotion manager for Love Productions Ltd., has been appointed publicity and artists relations manager for the company.

## Polish Jazz Fest Features Top Names

By ROMAN WASCHKO

WARSAW—One of Europe's foremost jazz events, the Polish International Jazz Festival, took place for the 15th year in Warsaw during Oct. 19-22. The concerts were held in the 3,500-seat Congress Hall of the Palace of Culture, and included performances by **Julian (Cannonball) Adderley** and his quintet, the **Charles Mingus Quintet**, the **Elvin Jones Quartet**, **Jimmy Smith** and **Friends**, **Kenny Burrell**, **Clark Terry**, **Art Farmer**, **Illinois Jacquet**, **Roy Haynes** and **James Moody**.

Also performing were the **Polish Radio Jazz Studio Orchestra**, **Oleg Lundstrem's Band** (Soviet Union), **West Germany's Kurt Edelhagen Orchestra** and the **Gustav Brom Orchestra** from Czechoslovakia.

Among Polish performers were **Michael Urbaniak**, **Tomasz Stanko** and **Czeslaw Niemen**, a rock musician who also plays jazz. Flautist **Chris Hinze** was there from Holland, and Yugoslavian vibes player **Bosco Petrovic** also played.

One of the highlights of the festival was a concert devoted to the work of Poland's **Krzysztof Komeda**, who died in 1969 in Hollywood. Included in the concert were his themes for two Roman Polanski films, "Rosemary's Baby" and "Cul de Sac."

Tickets for the festival were sold out well in advance, and observers this year were particularly impressed by the efficiency of the festival's organization.

The International Jazz Festival began as an amateur event 15 years ago, when it was held in an empty barracks left by the builders of the Palace of Culture. From there, the festival moved to Warsaw's Philharmonic Hall, and has gradually developed into the important event witnessed this year.

The festival is organized by the **Polish Jazz Association**, **Pagart**, the Polish artists' agency; Polish radio and television, the **Polskie Nagrania** record company and the **Warsaw City Council**. Preparation has already begun for next year's event, slated to be held around the same time as this year's October affair.

## POLYDOR AND POTATO DEAL

TORONTO—The Irish Rovers' Potato label will be distributed by Polydor. The first album, "Irish Rovers, Live at CBC TV Vancouver" will be released next week.

The Irish Rovers have just completed an Eastern North America tour, with most of the performances sold out. The group is now taping another nine TV shows, with guest stars including **Roger Miller**, **Guy Mitchell** and **Lonnie Donegan**.

## British Trade Roused By Sony Consumer Ads

• Continued from page 1

criticism from publishers, record companies, the Mechanical Copyright Protection Society and the Songwriters Guild. The British Phonographic Industry is taking legal advice while the MCPS has written to Sony demanding that a retraction be inserted in the several national newspapers where the ads appeared pointing out that taping an LP, even for private use, is a blatant infringement of the 1956 Copyright Act unless a special license has been previously obtained from the Society.

The ads are part of a major campaign by Sony to promote two new hi-fi systems and instead of concentrating on the units' more basic features, highlighted the many auxiliary sockets at the rear of both models which can be used for connecting up other stereo equipment.

The copy went on to explain that by connecting a tape deck to two inputs marked "tape," the user can record LP's being played on the systems or alternatively record programs off the tuner sections.

**Geoffrey Bridge**, director of **BPI**, told **Billboard**, "We are obviously extremely unhappy that a major hardware manufacturer is telling the general public about recording their own music from existing recordings which of course deprives artists and record producers of royalties. I have had many telephone calls from publishers and record company chiefs and we are taking legal advice to see what can be done about the advertisements."

**Mike Brown**, Sony's publicity manager in this country, said that the inference in the advertisements was a genuine error which was only realized after the ads had been published and that although there were no more ads planned for the two units, the reference to the recording possibilities would be rephrased in relevant brochures or point-of-sale material.

However, **Roger Mavity**, Sony account director at **B.B.D.O.**, the London advertising agency that produced the ads, said that "It's like making a car for this country that goes faster than 70 mph," he commented. "All we were doing was pointing out the versatility of the system and saying what could be done—not what should be." Mavity added: "Anyway, we all know everybody's recording their own cassettes."

The row, in fact, underlines the

ever-growing problem facing software manufacturers of what to do about the amount of home recording going on. Blank cassette sales are booming and indeed several tape marketing managers now believe that one of the reasons for the comparatively slow growth of sales of pop cassettes and cartridges is that young consumers who would normally buy this type of material are recording their own blank cassettes.

Earlier this year, the British Copyright Council, the all-embracing organization which includes not only musicians and songwriters but authors, scriptwriters, photographers and journalists, submitted to the government recommendations that the copyright laws be revised and some form of new royalty introduced to cover private taping at home of records and radio programs.

The recommendations were prepared for the Copyright Council by a special Private Recording subcommittee chaired by **PRS** general manager **Michael Freegard** who said this week that one possibility that had been considered was a royalty on open-reel recorders and all cassette and cartridge decks with record facilities—similar in fact to the scheme currently operating in Germany. Another alternative, continued **Freegard**, was to put a levy on blank tapes.

He went on: "People are recording their own music and it isn't practical to try and stop them even though it is illegal. However, copyright owners must be compensated for the royalties that they are losing."

## Chilliwack In U.S., Canada

TORONTO—A&M Records of Canada has set the simultaneous Canadian and U.S. release of a new **Chilliwack** single, "Groundhog."

The single comes from a soon-to-be-released album entitled "All Over You," which has been recorded at Vancouver's **Can-Base Studios**.

**Chilliwack** members **Ross Turney**, **Bill Henderson** and **Glenn Miller** plan a two-month tour across Canada in conjunction with the album release. The group also has a new personal manager, **Tom Riley**.

## Rock Oldies Held Because of Tracks

LONDON—A 25-track album of rock oldies, due for release by **K-Tel**, the TV merchandising company, has been held up while ownership of four tracks is sorted out.

The problem involves "Blue Suede Shoes" and "Rip It Up" by **Carl Perkins**, "The Great Pretender" by the **Platters** and "Remember (Walkin' In The Sand)" by the **Shangri Las**. **Polygram's** legal department has written to **K-Tel** seeking information as to how clearance was obtained for the four titles. **Phonogram** has U.K. release rights to certain vintage recordings by **Carl Perkins**, through its deal with the **Sun Corporation**, and the **Platters**, who originally recorded for **Mercury**. The **Shangri Las** formerly recorded on **Red Bird**, released here by **Polydor** on the **Kama Sutra** label.

**Ian Howard**, **K-Tel's** managing director, explained that "Blue Suede Shoes" and "Rip It Up" had been obtained from **CBS**, which

had previously released them here, while the **Platters'** tracks was from **Pye**, **British** licensees for **Muscor**.

"We feel everything on the LP is above board and that the matter can easily be resolved by us all sitting down and seeing what we have on paper. It's a matter of pinpointing who recorded what for whom and when."

Artists featured on the rock 'n' roll album include **Bill Haley**, **Johnny Kidd**, **Gene Vincent**, the **Everly Brothers**, **Little Richard**, **Lloyd Price**, **Roy Orbison** and **Gene Pitney**. **CBS** will manufacture.

The TV campaign on the album will be running at the same time as, but not in conjunction with, **K-Tel's** second volume in the **Dynamic Hits** series which during the summer pioneered the new system of merchandising compilation LP's through television advertising. This is now on releases offering 22 tracks, two more than on the first package, at \$5.

## Decca Ltd. Reports Disk as High Note

LONDON—British Decca chairman Sir Edward Lewis told the 42nd annual general meeting of the company that predictions made at the previous year's meeting for a satisfactory improvement for the year to March 31, had been exceeded beyond "our most optimistic expectation at that time," and the record side of the business had remained the largest single profit earner.

Consolidated turnover for the group improved by 22 percent to \$204.5 million with \$110 million from overseas sales, including direct exports of \$50.2 million. The latter increased by 22 percent also over the previous year, representing 35 percent of the turnover of the U.K. companies.

Pre-tax profit amounted to \$17.5 million, an increase of over \$10 million on the previous year, and the net profit totaled \$9.6 million against \$3.1 million for the previous year.

"Whilst all divisions contributed to the year's earnings, the record side of the business remained the largest single profit earner," said Sir Edward, "despite continuing

difficulties in the U.S.A. offset, however, by the excellent results of our Canadian subsidiary. I can record an improvement in the U.S.A. and Canada since the beginning of the current year."

He cited the MAM artist roster of Tom Jones, Engelbert Humperdinck, Gilbert O'Sullivan and Lynsey de Paul as well as the early success of Jonathan King's U.K. Records enterprise as factors in the record division's success, and added that "we are looking for another million LP seller worldwide from the new Moody Blues release *The Moody Blues Seventh Sojourn*."

"During the current year, our consumer business has been buoyant, and good results for the first six months are assured," Sir Edward concluded. "Substantial advances have been made in the sales of records, tape cassettes and cartridges, color TV and audio equipment, and there is every indication that this strength will be maintained."

A final dividend of 18c per share was recommended, making a total of 25c per share, the first increase since 1970.

## Edison Award To Stampede

TORONTO—The Stampede are the recipients of the Edison '72 Award, record industry award in the Netherlands.

The presentation took place during the group's current tour of Europe. It was based on the submission of the Stampede's latest European album release, combining tracks from the group's "Against the Grain" and "Carryin' On," U.S. LP releases.

The Edison is awarded annually in Holland with 12 Dutch and 15 International winners and is judged by Dutch radio personalities, journalists and record company executives. Other 1972 winners included Isaac Hayes, Neil Diamond, Paul Simon, the Beach Boys and the Kinks.

The Bovema-EMI company in Holland put a strong promotion campaign behind the Stampede's visit.

While in Europe, the Stampede appeared with popular German group, Steamhammer and then traveled to Manchester for dates with Gladys Knight & the Pips.

## Greek Music Hot On Israeli Front

TEL AVIV—The popularity of Greek music has reached a new peak in Israel with at least five Greek singers, previously nightclub artists, now among the country's top record sellers.

One of the major artists is Trifonas Nikolaidis, a Cypriot by origin who has been working in Israel for five years. His first album was released in Israel two months ago and has to date sold over 12,000 copies—making it one of the best-selling albums on the market.

Among the reasons given for this increase in popularity has been the recent additional airtime for Greek music on Israeli radio and television. "Greek music has always been popular in Israel, but its followers could only find it in a couple of Greek nightclubs. Now that it's getting more exposure on the media, the music has gained a wider audience," one impresario told *Billboard*.

One of the first people to realize the potential of Greek music in

Israel was Aris San, who is now the owner of the Sirocco Greek Nightclub in New York. San came to Israel from his native Greece 10 years ago and left for the U.S. in 1970. His departure from Israel left a void which is now being rapidly filled by the new Greek singers.

There are three Greek singers in the Israeli International Top 20—Nikolaidis, Statatos and Michalis.

Local companies are also starting to concentrate on Greek repertoire. The first to sell Greek records in large quantities was Kolophon, which also specializes in general eastern music. CBS, however, is the company which has taken the lead in the Greek music market.

Abe Fineberg of CBS Israel disclosed this week his company has signed a licensing contract with the Greek Minos company. Within the next four months CBS is due to release 12 albums from the Minos catalog.

CBS also has an office in Cyprus and last week the company flew over a team of technicians to record an album of Greek Cypriot folk songs. "Greek music is now fashionable in Israel, the same way as Greek music was popular eight years ago," said Fineberg. "But Greek music has always sold in substantial quantities. A new Aris San record we released a few weeks ago sold a thousand copies on the first day. Greek music cassettes are also big sellers."

## From The Music Capitals of the World

• Continued from page 84

tol, replacing Dave Bergler who is moving to Vancouver. . . . UA out with a new single by Claude Valade, a French rendition of Bobby Goldsboro's "With Pen in Hand." . . . Media Man is now representing Major Hoople's *Boarding House*—a new single is due on Polydor shortly.

Lighthouse have just returned from a highly successful tour of California. . . . UA hosted a party to mark the completion of its first Cancun album—"Aerogramme" by Karl Erikson—it will be released at the end of the month. . . . RCA has released a second album by Dick Nolan. **RITCHIE YORKE**

### MOSCOW

A large group of top Soviet artists of different nationalities was featured in a gala show, continuously presented in several cities in France, November through December. The tour was launched by USSR's Gosconcert and France's Agence Litteraire et Artistique Parisienne. The opening performances took place at the Palais des Sports in Paris. Georges Soria, director of the Agence, predicted that over 200,000 people would attend the shows during two months. The tour was organized to coincide with 50th anniversary of the USSR. . . . Continuing its budget line, Melodiya has released three monaural-only albums, presenting Biorussian, Estonian and Latvian music—selections of folk, symphony and contemporary pieces. . . . "Off the Leningrad Borders" is the title of a suite, written by young jazz-oriented composer Leonid Balai. The four-part suite for big band and strings (one part of the suite is dedicated to Gil Evans) was recorded by Leningrad Radio's orchestra and broadcast Oct. 26.

To celebrate 50 years of jazz in the Soviet Union (the first ever concert of jazz music in this coun-

try took place in Moscow, November, 1972), two jazz concerts were held in Leningrad (Oct. 27) and Moscow (Oct. 29) featuring top national jazz artists. The events were organized by the respective jazz clubs. . . . Among Melodiya recent classical releases is a stereo album featuring Moscow chamber orchestra under L. Markis in a Mozart program (Concerto No. 2). . . . A special show "Yuri Guliayev Singing" was presented on the Central Television national network. The show was dedicated to Guliayev, a most successful artist in both operatic and popular song formats. . . . Vladimir Vysotski, a theater film actor and writer-singer, who has been enjoying popularity nationally among younger audiences is featured on a recent Melodiya release. . . . Salvatore Adamo, who was in the middle of his Russian tour said he would possibly return to Russia during 1972-73 concert season. Adamo's current Russian tour was a great success, all the shows being sellouts.

**VADIE YURCHENKOV**

### TOKYO

Michel Polnareff will guest star, Nov. 17-18, at the World Popular Song Festival, Tokyo '72, sponsored by the Yamaha Foundation of Musical Education. The French singer has also been booked by Kyodo Tokyo for two Japanese concerts, Nov. 19-20. Fellow French singer, Gilbert Beaud will also give three Tokyo recitals, Nov. 26, 29 and 30. . . . Guess Who appear in Tokyo, Nov. 20 and appear also for the first time in Nagoya (22) and Osaka (25). . . . Kiyohiko Ozaki played to full houses at the Nissai Theater, Oct. 24-28. . . . Esin Asfar, Turkish singer, was invited to appear on Nippon Hoso Kyokai (NHK) television program, "Music of the World," Oct. 25 along with Alfred Hause and his orchestra from West Germany.

Nobuo Hara and his Sharps and Flats deputized for the Freddie Hubbard quintet at the U.S. group's scheduled opening in Tokyo, Oct. 25, appearing with Nancy Wilson. . . . Toshiba Musical Industries signed a mechanical licensing agreement with Prestige Records. The company has a similar affiliation with Fantasy Records, Prestige's distributor. **HIDEO EGUCHI**

## Brazilian Govt Sets 2 Groups to Work on Fees

RIO DE JANEIRO—The Brazilian government has set two committees to work on a new code for the collection of authors' and composers' rights in Brazil. However, no time limit has been set for completion of their findings.

One committee has been appointed by the Minister of Justice and the other by the Minister of Education.

Currently there are six organizations which collect composer royalties mainly from night clubs and amusement centers.

Humberto Teixeira, president of the Society for the Protection of Authors' Rights and the Brazilian Composers Union, states that only 14 percent of the collections come from Brazil's radio and television networks compared to 80 percent in the U.S. and Europe.

Teixeira complains that "many music users refuse to pay any rights

and the Society has 600 cases pending in the courts."

One committee member, Vitor Martins is in favor of collecting from Brazilian radio and TV. He stated that monitoring night clubs and amusement centers all over the country would "cost more than could be collected."

## Penny Farthing Distrib Pacts

LONDON — Penny Farthing Records has signed long term distribution agreements for its product in Japan, Holland and the Scandinavian countries, according to Larry Page, label president.

Victor Musical Industries, Inc., with an agreement signed by managing director K. Kasajima, will distribute all Farthing product in Japan; Polydor Scandinavia, with an agreement signed by Ivan Nordstrom, managing director of Polydor, will distribute product in Sweden, Denmark, Finland and Norway; and Dureco N.Y., with an agreement signed by Robert Asrdse, commercial artistic director, will distribute product in Holland. Page represented Farthing in all negotiations.

## Brazil Collections Sets Released

RIO DE JANEIRO—Following the release of the "Great Mozart Collection" Philips Phonogram is now releasing a 12 album set, "Pop History."

The Mozart set consists of 60 albums which sell for \$250, or \$300 on time payments. The collection also includes a 100 page booklet on the composer and his works.

Mauricio Quadrios, head of the company's international department, reports a sale of 500 Mozart sets in the first three days.



PRINCESS MARGARET, at the Royal Command Variety Performance of 1972, is being introduced to RCA's Jack Jones, one of the stars of the evening, by Louis Benjamin, managing director of the London Palladium and Pye Records, in addition to being an ATV board director. In the background are other dignitaries, including the U.K. artist Danny La Rue.



WEA International has opened their own sales and distribution operation throughout Australia. WEA International executive vice president, Phil Rose, center, was in Sydney to officiate at the opening. He is seen with Paul Turner, managing director, left and Ray Mortimer, administrative director. Mortimer will coordinate the five new branch operations in Sydney, Melbourne, Brisbane, Adelaide and Perth. WEA product was previously distributed by the Australian Record Co.

# HITS OF THE WORLD

## BELGIUM (Flemish)

(Courtesy: HUMO)

- This Week**
- SINGLES**
- 1 UN CANTO A GALICIA—Julio Iglesias (Decca)
  - 2 I'M ON MY WAY—George Baker Selection (Cardinal)
  - 3 VAYA CON DIOS—The Cats (Imperial)
  - 4 MY REASON—Demis Roussos (Philips)
  - 5 TROP BELLE POUR RESTER SEULE—Ringo (Carrere)
  - 6 EEN KLEINE FOTO—Willy Sommers (Vogue)
  - 7 WIG WAM BAM—The Sweet (RCA)
  - 8 BOTTOMS UP—Middle of the Road (RCA)
  - 9 POPCORN—Anarchic System (AZ Records)
  - 10 UNCHAINED MELODY—Blue Haze (AM Records)
  - 11 MARIO—Hanny on de Rekels (11 prov.)
  - 12 ZO JONG—John Horton (CBS)
  - 13 SUGAR ME—Linsey de Paul (MAM)
  - 14 MANDOLINEN IN NICOSIA—Zangeres zonder Naam (Telstar)
  - 15 I'LL NEVER DRINK AGAIN—Alexander Curly (Cardinal)
  - 16 ROBERTA—Pepino di Capri (Omega)
  - 17 GREEN MARMALADE—John Woolley (Ronnex)
  - 18 SEALED WITH A KISS—Bobby Vinton (Epic)
  - 19 BID VOOR MIJ—Will Tura (Palette)
  - 20 WOMAN IS THE NIGGER OF THE WORLD—John Lennon (Apple)

- This Month**
- LP's**
- 1 GOUDEN HITPOURRI—Diverse Artiesten (Decca)
  - 2 WILLY SOMMERS—Willy Sommers (Vogue)
  - 3 TOP OF THE POPS, VOL. 4—Diverse Artiesten (Discobel)
  - 4 SLADE ALIVE—Slade (Polydor)
  - 5 SIMON & GARFUNKEL GREATEST HITS—Simon & Garfunkel (CBS)

## BRAZIL—RIO DE JANEIRO

(Courtesy: IBOPE)

- This Week**
- SINGLES**
- 1 TELL ME ONCE AGAIN—Light Reflection (Copacabana)
  - 2 RUN TO ME—Bee Gees (Polydor)
  - 3 ALONE AGAIN—Gilbert O'Sullivan (MAM)
  - 4 CONCERTO PARA UM VERAO—Alain Patrick (Top Tape)
  - 5 POR AMOR—Roberto Carlos (CBS)
  - 6 DON'T WANT TO SAY GOODBYE—Raspberries (Capitol)
  - 7 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
  - 8 MON AMOUR, MEU BEM, MA FEMME—Reginaldo Rossi (CBS)
  - 9 THE GUITAR MAN—Bread (Continental)
  - 10 WOMAN—Barrabas (RCA)
  - 11 BEN—Michael Jackson (Tapcar)
  - 12 ROQUET MAN—Elton John (Young)
  - 13 FIO MARAVILHA—Maria Alcina (Chanteclear)
  - 14 I DIDN'T GET TO SLEEP AT ALL—The 5th Dimension (Bell)
  - 15 LOVE SONG—The Jackson Five (Tapcar)

- This Month**
- LP's**
- 1 SELVA DE PEDRA (INTERNACIONAL)—Various (Som Livre)
  - 2 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)
  - 3 SUPER PARADA—Various (Som Livre)
  - 4 AS 14 MAIS, VOL. 26—Various (CBS)
  - 5 O BOFE (INTERNACIONAL)—Various (Som Livre)
  - 6 AS BAOS DO MOMENTO—The Britain Singers (Equipe)
  - 7 BATUQUE NA COZINHA—Martinho da Vila (RCA)
  - 8 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 9 THERE IT IS—James Brown (Polydor)
  - 10 A DANCA DA SOLIDAO—Paulinho da Viola (Odeon)

## BRAZIL—SAO PAULO

(Courtesy: IBOPE)

- This Week**
- SINGLES**
- 1 CONCERTO PARA UM VERAO—Alain Patrick (Top Tape)
  - 2 ALONE AGAIN—Gilbert O'Sullivan (Odeon)
  - 3 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
  - 4 AGORA EU SEI—Roberto Carlos (CBS)
  - 5 BECAUSE I LOVE—Majority One (Top Tape)
  - 6 MON AMOUR, MEU BEM, MA FEMME—Reginaldo Rossi (CBS)
  - 7 FALE BAIXINHO—Wanderley Cardoso (Copacabana)
  - 8 RUN TO ME—The Bee Gees (Polydor)
  - 9 DON'T WANT TO SAY GOODBYE—Raspberries (Odeon)
  - 10 THE GUITAR MAN—Bread (Continental)
  - 11 WEAVE ME THE SUNSHINE—Peter Yarrow (Continental)
  - 12 OUR LOVE DREAM—Terry Winter (Beverly)
  - 13 ROCKET MAN—Elton John (Fermata)
  - 14 CORACAO VAGABUNDO—Lindomar Castilho (RCA)
  - 15 I SAW THE LIGHT—Todd Rundgreen (Continental)

- This Month**
- LP's**
- 1 SELVA DE PEDRA INTERNACIONAL—Trilha Sonora (Som Livre)
  - 2 BATUQUE NA COZINHA—Martinho da Vila (RCA)
  - 3 QUANDO CARNAVAL CHEGAR—Trilha Sonora (Philips)
  - 4 AS 14 MAIS, VOL. XXVI—Diversos (CBS)
  - 5 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)

## BRITAIN

(Courtesy: Music Week)

\*Denotes local origin

- This Week**
- Last Week**
- 1 2 CLAIR—\*Gilbert O'Sullivan, MAM (MAM) Gordon Mills
  - 2 1 MOULDY OLD DOUGH—\*Lieutenant Pigeon, Decca (Campbell/Connelly) Stavelly Makepeace Prod.
  - 3 3 DONNA—\*10cc, U.K. (St. Annes) Strawberry Prod.
  - 4 5 ELECTED—Alice Cooper, Warner Bros. (Carlin) Bob Ezrin
  - 5 7 LOOP DI LOVE—\*Shag, U.K. (Jano) Jonathan King
  - 6 23 MY DING-A-LING—Chuck Berry, Chess (Carlin) Esmond Edwards
  - 7 4 IN A BROKEN DREAM—\*Python Lee Jackson, Youngblood (Youngblood) Miki Dallon
  - 8 6 LEADER OF THE PACK—Shangri-Las, Kama Sutra (Robert Mellin)
  - 9 11 GOODBYE TO LOVE—Carpenters, A&M (Rondor) Richard Carpenter
  - 10 13 HALLELUJAH FREEDOM—\*Junior Campbell, Deram (Camel) Junior Campbell
  - 11 24 HERE I GO AGAIN—Archie Bell & the Drells, Atlantic (Gamble-Huff/Carlin) Gamble-Huff Prod.
  - 12 10 THERE ARE MORE QUESTIONS THAN ANSWERS—Johnny Nash, CBS (Rondor) Johnny Nash
  - 13 14 BURLIQUE—\*Family, Reprise (United Artists) Family/George Chkiantz
  - 14 9 BURNING LOVE—Elvis Presley, RCA (KPM)
  - 15 19 LET'S DANCE—Chris Montez, London (E.H. Morris)
  - 16 8 YOU'RE A LADY—\*Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Skellern
  - 17 12 I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock 'N' Roll)—\*Gary Glitter, Bell (Leeds) Mike Leander
  - 18 15 BIG SIX—\*Judge Dread, Big Shot (B&C/Mooncrest) Bush Prod.
  - 19 31 I'M STONE IN LOVE WITH YOU—Stylistics, Avco (Gamble-Huff/Carlin) Thom Bell
  - 20 42 CROCODILE ROCK—\*Elton John, DJM (DJM) Gus Dudgeon
  - 21 — WHY—Donny Osmond, MGM (Debmar) Mike Curb/Don Costa
  - 22 32 HI HO SILVER LINING—\*Jeff Beck, RAK Replay (Contemporary) Mickie Most
  - 23 21 NEW ORLEANS—\*Harley Quinne, Bell (Dominion) Cook/Greenaway
  - 24 20 GUITAR MAN—Bread, Elektra (Screen Gems-Columbia) David Gates
  - 25 17 WIG-WAM BAM—\*Sweet, RCA (Chinnichap/RAK) P. Wainman
  - 26 26 OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL—Neil Sedaka, RCA (Screen Gems-Columbia)
  - 27 — CRAZY HORSES—Osmonds, MGM (Kolob) M. Lloyd/A. Osmond
  - 28 16 JOHN I'M ONLY DANCING—\*David Bowie, RCA (Titanic/Chrysalis) David Bowie
  - 29 38 WHY CAN'T WE BE LOVERS—Holland & Dozier, Invictus (KPM) Holland, Dozier, Holland
  - 30 25 TOO YOUNG—Donny Osmond, MGM (Sun) Mike Curb/Don Costa
  - 31 34 LAY DOWN—\*Strawbs, A&M (Summerland) Strawbs
  - 32 22 ELMO JAMES—Chairmen of the Board, Invictus (KPM) G. Perry/G. Johnson
  - 33 35 YOU'LL ALWAYS BE A FRIEND—\*Hot Chocolate, RAK (RAK) T. Wilson/E. Brown
  - 34 27 AMERICA—Simon & Garfunkel, CBS (Pattern) S&G/Roy Halee
  - 35 18 HOW CAN I BE SURE—David Cassidy, Bell (Sparta Florida) Wes Farrell
  - 36 30 BACK STABBERS—O'Jays, CBS (Gamble-Huff/Carlin) Gamble-Huff Prod.
  - 37 28 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
  - 38 46 BABY DON'T GET HOOKED ON ME—Mac Davis, CBS (Screen Gems-Columbia) Rick Hall
  - 39 29 CHILDREN OF THE REVOLUTION—\*T. Rex, EMI (Wizard) Tony Visconti
  - 40 — LOOKIN' THROUGH THE WINDOW—Jackson 5, Tamla Motown (Jobete/Carlin) Hal Davis/Corporation
  - 41 37 BORSALINO—\*Bobby Crush Philips (Famous/Chappell) Norman Newell
  - 42 43 BADGE—\*Cream, Polydor (Draftleaf/Apple) F. Pappalardi

- 43 45 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER—Carole King, London (Screen Gems-Columbia)
- 44 44 BEAUTIFUL YOU—Neil Sedaka, RCA (ATV Kirshner) Neil Sedaka
- 45 33 HOUSE OF THE RISING SUN—\*Animals, RAK Replay (KPM) Mickie Most
- 46 41 DESTINY—Anne Murray, Capitol (MCPS) Brian Ahern
- 47 47 GARDEN PARTY—Ricky Nelson, MCA (Schroeder) Rick Nelson
- 48 40 SUZANNE BEWARE OF THE DEVIL—\*Dandy Livingstone, Horse (B&C/Mooncrest) Shady Tree Prod.
- 49 — I DON'T BELIEVE IN MIRACLES—\*Colin Blunstone, Epic (Verulam) C. White/R. Argent
- 50 — STAY WITH ME—\*Blue Mink, Regal Zonophone (Cauliflower/Cookaway) Blue Mink

## EQUADOR

(Courtesy: Punto 945 Radio Itesa)

- This Week**
- 1 MI AMOR SE VA CONTIGO—(Angel)
  - 2 EL DIOS DEL OLVIDO—(Cuatro Soles)
  - 3 SI SUPERAS—(Julietta)
  - 4 ROSAS Y CLAVES—(Jinsop Oh)
  - 5 SHEILA ES ASI—(Francis Smith)
  - 6 SOY LA BRISA DE AQUEL MAR—(Adan y Eva)
  - 7 VAGABUNDO Y PEREGRINO—(Greco)
  - 8 ITCHI KOO KOO—(Flash)
  - 9 NO, NO ME QUITES TU CARINO—(Sentimiento)
  - 10 QUE BUENA VIDA—(Cesar Costa)

## FINLAND

(Courtesy: Intro Magazine)

\*Denotes local origin

- This Week**
- 1 POPCORN—Hot Butter (Barclay)—Skandia-Kustannus
  - 2 AIDESTA PARHAIN (Mother of Mine)—\*Jari Huhtala (CBS)—Fazer Music
  - 3 DIRLANDA—\*Kai Hyytinen (Philips)—Fazer Music
  - 4 LITTLE WILLY—The Sweet (RCA)—Skandia-Kustannus
  - 5 MOTHER OF MINE—Neil Reid (Decca)—Fazer Music
  - 6 POPPA JOE—The Sweet (RCA)—Fazer Music
  - 7 PUHU HILJAA RAKKAUDESTA (Speak Softly Love)—\*Fredri (Philips)—Fazer Music
  - 8 ELMALTA KAIKEN SAIN (Every Little Move She Makes)—\*Pepe & Paradise (CBS)—Fazer Music
  - 9 PETTAJAN TIE—\*Taisto Ahlgren (Sonet)—Skandia-Kustannus
  - 10 BEAUTIFUL SUNDAY—Daniel Boone (Fontana)—Skandia-Kustannus

## GUATEMALA

- This Week**
- Last Week**
- 1 2 AMOR POR TI—Los Angeles Negros
  - 2 1 COMO SE SIENTE—Engelbert Humperdinck
  - 3 4 PORQUE—Los Babys
  - 4 3 LAS BICICLETAS—Juan Torres
  - 5 9 PALOMITA DE MAIZ—Hot Butter
  - 6 — COMO ESTAS—Fresa Acida
  - 7 10 UN GATO EN LA ABSCURIDAD—Roberto Carlos
  - 8 8 SUFRO PORQUE TE QUIERO—La Banda de los Hicicos
  - 9 5 AMORCITO CHIQUITO—Los Johnny Jets
  - 10 11 HISTORIA DE AMOR—Los Galos
  - 11 — NO VUELVO CONTIGO—Rafael Vazquez
  - 12 — UNA VEZ JURE—Los Angeles

## HOLLAND

(Courtesy: Radio Veronica and Bas Mul)

\*Denotes local origin

- This Week**
- 1 SUGAR ME—Lynsey de Paul (MAM)—I.M.S.
  - 2 MEXICO—The Les Humphries Singers (Decca)—Basart
  - 3 ICH HEB' DIE LIEBE GESEH'N—Vickey Leandros (Philips)—Basart
  - 4 I'LL NEVER DRINK AGAIN—Alexander Curly (Negram)—Basart
  - 5 MOULDY OLD DOUGH—L.T. Pigeon (Decca)
  - 6 BOTTOMS UP—Middle of the Road (RCA)—Universal Songs
  - 7 I PUT A SPELL ON YOU—Creedence Clearwater Revival (Fantasy)—Altona
  - 8 WIG WAM BAM—The Sweet (RCA)—Universal Songs
  - 9 I THINK I LOVE YOU—The Partridge Family (Bell)—I.M.C.
  - 10 VERONICA 538—\*Vader Abraham en goede zonen, Jacq. Herb, de Makers—(11 Prov.)—Bospoll

## HONG KONG

(Courtesy: Radio Hong Kong)

- This Week**
- 1 RUN TO ME—Bee Gees (Polydor)
  - 2 I BELIEVE IN MUSIC—Gallery (Sussex)
  - 3 BLACK AND WHITE—Three Dog Night (Dunhill)
  - 4 BURNING LOVE—Elvis Presley (RCA)
  - 5 OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan (MAM)
  - 6 NIGHTS IN WHITE SATIN—Moody Blues (Deram)
  - 7 PLAY ME—Neil Diamond (Uni)
  - 8 GO ALL THE WAY—Raspberries (Capitol)
  - 9 YOU WEAR IT WELL—Rod Stewart (Mercury)

- 10 LIVING IN HARMONY—Cliff Richard (Columbia)
- 11 ROCK ME BABY—David Cassidy (Bell)
- 12 BEN—Michael Jackson (Motown)
- 13 WHY—Donny Osmond (MGM)
- 14 HONKY CAT—Elton John (DJM)
- 15 SATURDAY IN THE PARK—Chicago (CBS/Sony)
- 16 IF I COULD REACH YOU—The 5th Dimension (Bell)
- 17 GOODBYE TO LOVE—Carpenters (A&M)
- 18 ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
- 19 THE ROAD—Teddy Robin (Philips)
- 20 SPEAK TO THE SKY—Rick Springfield (Capitol)

## ITALY

(Courtesy: Discografia Internazionale)

- This Week**
- Last Week**
- LP's**
- 1 2 UMANAMENTE UOMO: IL SONGO—Lucio Battisti (Numero Uno-RCA)
  - 2 1 CINQUEMII AQUARANTA—TRE—Mina (PDU-EMI)
  - 3 3 TRILOGY—Emerson Lake & Palmer (Island-Ricordi)
  - 4 6 UOMO DI PEZZA—Le Orme (Philips-Phonogram)
  - 5 9 L'AMORE E' FACILE, NON E' DIFFICILE—Gabriella Ferri (RCA)
  - 6 16 HONKY CHATEAU—Elton John (Ricordi Int.-Ricordi)
  - 7 5 SOUNDTRACK FROM THE GODFATHER—Carlo Savina (Paramount-EMI)
  - 8 20 TO WHOM IT MAY CONCERN—Bee Gees (Polydor-Phonogram)
  - 9 4 I MALLI DEL SECOLO—Adriano Celentano (Clan-Messagerie Musicale)
  - 10 — CATCH BULL AT FOUR—Cat Stevens (Island-Ricordi)
  - 11 — IL PADRINO E ALTRI FAMOSI TEMI DA FILMS—Santo & Johnny (Produttori Associati-Ricordi)
  - 12 21 BLACK SABBATH VOL. 4—Black Sabbath (Vertigo-Phonogram)
  - 13 — ARIA—Alan Sorrenti (Harvest-EMI)
  - 14 19 CANTO L'AMORE PERCHE' CREDO TUTTO DERIVI DA ESSO—Charles Aznavour (Barclay-Ricordi)
  - 15 — CLOCKWORK ORANGE—Various Artists (Warner Bros.-Ricordi)

## JAPAN

(Courtesy: Music Labo, Inc.)

\*Denotes local origin

- This Week**
- 1 NIJI O WATATTE—\*Mari Amachi (CBS/Sony)—Watanabe
  - 2 KYO NO NIWAKA AME—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 3 AISHU NO PAGE—\*Saori Minami (CBS/Sony)—Nichion
  - 4 AME—\*Eiji Miyoshi (Victor)—Shinko
  - 5 YOGISHA—\*O Yan Hui Hui (Toshiba)—Takarajima
  - 6 SENSEI—\*Masako Mori (Minoru-Phone)—Tokyo
  - 7 ALONE AGAIN—Gilbert O'Sullivan (London)—Review Japan
  - 8 KURUWASETAINGO—\*Linda Yamamoto (Canyon)—Fuji
  - 9 TABI NO YADO—\*Takuro Yoshida (Odyssey)—P.M.P.
  - 10 ONNA NO MICHI—\*Shiro Miya, Pinkara Trio (Columbia)—Daichi
  - 11 SHINDEMO IIO—\*Kenji Sawada (Polydor)—Watanabe
  - 12 LOVE THEME FROM "THE GODFATHER"—\*Andy Williams (CBS/Sony)—Nichion
  - 13 OTOKO NO KO ONNA NO KO—\*Hiromi Goh (CBS/Sony)—Standard
  - 14 LOVE THEME FROM "THE GODFATHER"—Original sound track (Paramount)—Nichion
  - 15 MIMI O SUMASHITE GORAN—\*Ruisuko Honda (CBS/Sony)—Nihon Hoso
  - 16 KANASHIMIYO KONNICHIIWA—\*Megumi Asaoka (GAM)—J&K
  - 17 HIMAWARI NO KOMICHI—\*Cherish (Victor)—Victor
  - 18 MEGURIAU SEISHUN—\*Goro Noguchi (Polydor)—Fuji
  - 19 RENGE SO—\*Billy Banban (Kit)—P.M.P.
  - 20 BLACK & WHITE—Three Dog Night (Probe)—TRO Essex Japan

## MALAYSIA

(Courtesy: of Rediffusion, Malaysia)

- This Week**
- 1 BLACK AND WHITE—Three Dog Night (Dunhill)
  - 2 THE GUITAR MAN—Bread (Elektra)
  - 3 RUN TO ME—Bee Gees (Atco)
  - 4 SATURDAY IN THE PARK—Chicago (CBS)
  - 5 BEAUTIFUL SUNDAY—Daniel Boone (Mercury)
  - 6 BABY DON'T GET HOOKED ON ME—Mac Davis (CBS)
  - 7 SISTER JANE—New World (Rak)
  - 8 LIVING IN HARMONY—Cliff Richard (EMI)
  - 9 WHY: LONE BOY—Donny Osmond (MGM)
  - 10 BURNING LOVE—Elvis Presley (RCA)

## MEXICO

(Courtesy: Radio MII.)

- This Week**
- 1 BEAUTIFUL MORNING (Domingo maravilloso)—Daniel Boone (Musart)
  - 2 MIENTEME—Victor Yturbe "Piruli" (Philips)
  - 3 ALONE AGAIN (Solo otra vez)—Gilbert O'Sullivan (London)

- 4 VOLVERA EL AMOR—Virginia Lopez (Gas)
- 5 POR QUE—Los Babys (Peerless)
- 6 WITHOUT YOU (Sin ti)—Nilsson (RCA)
- 7 BREAKING UP IS HARD TO DO (Es dificil decir adios)—Partridge Family (Bell)
- 8 CHATITA—Marco Antonio Vazquez (Peerless)
- 9 SERA MANANA—Juan Gabriel (RCA)
- 10 CONCOJA—Sonora Santanera (CBS)

## NEW ZEALAND

(Courtesy: Radio NZBC)

- This Week**
- Last Week**
- 1 2 BLACK AND WHITE—Three Dog Night
  - 2 3 TAKE THE MONEY AND RUN—Bunny Walters
  - 3 4 THE GUITAR MAN—Bread
  - 4 1 PUPPY LOVE—Donny Osmond
  - 5 5 POPCORN—Hot Butter/Mister K
  - 6 6 RUN TO ME—Bee Gees
  - 7 15 LAYLA—Eric Clapton
  - 8 8 ROCK AND ROLL PARTS 1 & 2—Gary Glitter
  - 9 7 FOUR AND TWENTY HOURS—Nana Mouskouri
  - 10 9 NICE TO BE WITH YOU—Gallery
  - 11 11 LITTLE WILLY—Sweet
  - 12 10 CONQUISTADOR—Procol Harum
  - 13 13 SCHOOL'S OUT—Alice Cooper
  - 14 14 LONG COOL WOMAN IN A BLACK DRESS—Hollies
  - 15 — I CAN SEE CLEARLY NOW—Johnny Nash
  - 16 18 ANNABELLE—Daniel Boone
  - 17 17 YOU WEAR IT WELL—Rod Stewart
  - 18 — ALL THE YOUNG DUDES—Mott the Hoople
  - 19 12 BRANDY (YOU'RE A FINE GIRL)—Looking Glass
  - 20 16 BREAKING UP IS HARD TO DO—Partridge Family

## SINGAPORE

(Courtesy: of Rediffusion, Singapore)

- This Week**
- 1 YOU WEAR IT WELL—Rod Stewart (Mercury)
  - 2 BLACK AND WHITE—Three Dog Night (Dunhill)
  - 3 MAMA WEAR ALL CRAZEE NOW—Slade (Polydor)
  - 4 CHILDREN OF THE REVOLUTION—T. Rex (T. Rex)
  - 5 GUITAR MAN—Bread (Elektra)
  - 6 LONG COOL WOMAN—Hollies (Epic)
  - 7 SUGAR ME—Lynsey de Paul (Mam)
  - 8 MY DING-A-LING—Chuck Berry (Chess)
  - 9 HONKY CAT—Elton John (DJM)
  - 10 WIG-WAM BAM—Sweet (RCA)

## SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers & Distributors Assn.)

\*Denotes local origin

- This Week**
- 1 I CAN SEE CLEARLY NOW—Johnny Nash (CBS)—GRC
  - 2 SYLVIA'S MOTHER—Dr. Hook & the Medicine Show (Date)—GRC
  - 3 NICE TO BE WITH YOU—The Gallery (A&M)—RPM
  - 4 SUNDAY, MONDAY, TUESDAY—\*Jessica Jones (Nitty Gritty)—EMI
  - 5 IT'S TOO LATE NOW—\*Lauren Copley (Map)—GRC
  - 6 I NEED SOMEONE—\*Alan Garrity (Gallo)—Gallo
  - 7 MAMA PAPA (NANA NANA)—Cyan (RCA)—Teal
  - 8 EVERY DAY EVERY NIGHT—\*John Edmond (Map)—GRC
  - 9 SUNSHINE LOVER—Daniel Boone (Penny Farthing)—Teal
  - 10 POPCORN—Popcorn Makers (Barclay)—Trutone

## SWITZERLAND (French)

(Courtesy: Radio Suisse Romande)

- This Week**
- Last Week**
- 1 ROCK AND ROLL PART II—Gary Glitter (Bell)
  - 2 POPCORN—Hot Butter (Barclay)
  - 3 SCHOOLS OUT—Alice Cooper (Warner)
  - 4 SONG SUNG BLUE—Neil Diamond (Philips)
  - 5 HELLO-A—Mouth and Mac Neal (Philips)
  - 6 WIGWAM BAM—The Sweet (RCA)
  - 7 SOLEIL SOLEIL—Nana Mouskouri (Fontana)
  - 8 MY REASON—Demis Roussos (Philips)
  - 9 BOTTOMS UP—Middle of the Road (RCA)
  - 10 THE GODFATHER—Al Martino/Dalida/Andy Williams (Various labels)

## SWISS—German

(Courtesy: German Swiss Service Broad. Corp.)

- This Week**
- 1 POP CORN—Hot Butter (Musicor Rec.)
  - 2 SILVER MACHINE—Hawkwind (United Artist)
  - 3 HELLO-A—Mouth & MacNeal (Philips)
  - 4 ICH HAB' DIE LIEBE—Vicky Leandros (Philips)
  - 5 KISS ME—C. Jerome (AZ)
  - 6 ROCK AND ROLL Part 2—Gary Glitter (Bell)
  - 7 SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)
  - 8 WIG-WAM BAM—The Sweet (RCA Victor)
  - 9 MAMA WEAR ALL CRAZEE NOW—Slade (Polydor)
  - 10 LET'S DANCE—The Cats (Columbia)

# Spotlight on Scandinavia

Billboard's Scandinavian Spotlight was compiled by Espen Eriksen (Norway), Knud Orsted (Denmark), Kjell Genberg (Sweden) and Kari Helopaltio (Finland), and edited by European Editor Mike Hennessey.

	Population in millions	Percentage of total Scandinavian population	% Share of Scandinavian market
SWEDEN	8.1	37.67	53
DENMARK	4.9	22.79	21
FINLAND	4.7	21.86	10
NORWAY	3.8	17.68	16
	21.5	100.00	100

## Continued Expansion

By MIKE HENNESSEY

Since Billboard's last Spotlight on Scandinavia, just a year ago, the music industry in this four-country market of 21 million people has continued to expand—although the position in Denmark is rather static because of the continuing heavy tax and import duty burden and because of the fast-developing challenge from public lending libraries whose across-the-board range of repertoire has certainly hit record sales very hard.

In the last year tape has continued to expand—though not as fast as many people had predicted; local talent has continued to be rather overwhelmed by the popularity of foreign artists and, with the exception of Sweden's third radio channel, the state

broadcasting networks have maintained a relentless indifference to programming popular recorded material.

As predicted in last year's supplement, Sweden realized total sales in 1971 of \$42 million; Finland's industry turnover in 1971 was up a phenomenal 82 percent at \$9 million and is expected to reach \$14.2 million in 1972; Denmark marked time with price increases offset by a decline in unit sales; and Norway, after a turnover increase of around 17 percent in 1971, expects to achieve a further increase of between eight and nine percent this year.

A market-share consensus of industry opinion for the four Scandinavian countries produced the result below:

## Libraries Deal New Blow to Hard-Hit Danish Industry

By MIKE HENNESSEY

The Danish record industry, already hard hit by the recent general economic recession, high taxes and an import duty on records, is currently reeling from a new blow—fierce competition from the rather unexpected source of the country's public lending libraries.

Major libraries with record divisions have been a feature of the Scandinavian scene for many years; but it is only in the last year or so in Denmark that the situation had, from a record company standpoint, become quite alarming.

For today many libraries in Denmark stock a full range of repertoire from classics to jazz, from easy listening to progressive pop. And with the high incidence of reel-to-reel and cassette recorders (around 400,000 of each in a country of 4.9 million people), it is a matter of depressing inevitability that the dubbing of commercial records on to tape is a widespread and intensive domestic activity.

Says Harold Regan of EMI Copenhagen: "We have recently

seen a dramatic increase in our sales of blank tape which leads to an obvious conclusion."

Translated into figures, the library problem in Denmark is quite staggering. Phonogram's managing director, John D. Winkelman, says that record lendings by the public libraries are running at the rate of one million a year—or one-third of Denmark's total unit album sales, and slightly more than the total full-price album sales.

There are about 40 libraries now lending records in Denmark; one recently completed library boasts a stock of 14,000 albums. Another library in Copenhagen is making 12,000 lendings a month and one in Odense is signing out 900 a day—or more than 200,000 a year. In many cases lendings per title are higher than actual sales.

The libraries buy around 50,000 records a year from Fona, the retail chain owned by EMI, but though Danish libraries pay a lending right on books, no such payment is made on records. And, even if it were, it would only

apply in the case of works by Danish composers and lyricists and would certainly involve no payment to the record or music publishing companies.

What is the Danish industry doing to tackle this major problem?

Says Bent Fabricius Bjerre, I.F.P.I. group chairman in Denmark: "I don't think the solution lies in extending the public lending right principle to cover records. But we are trying to get the libraries to agree not to make new records available on loan until they have been on the market for six months. We believe libraries should be able to offer records on loan because they stimulate interest in recordings, but we also have to protect our interests."

The possibility of introducing a levy on tape recorders—as in Germany—has also been considered; but with such a high penetration of recorders in Denmark, many see this as locking the stable door after the horse has bolted.

Some companies impose a sur-  
(Continued on page 97)

## THE SENSATION OF SCANDINAVIA

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## Simultaneous Release is the Answer to Direct Imports

By MIKE HENNESSEY

Direct imports of finished record product and of sheet music and song folios are a continuing headache for the Scandinavian music industry largely because this activity makes it hard for licensees to meet their guarantees.

For a long time now the Scandinavia industry has been working with the Nordisk Copyright Bureau (the Scandinavian mechanical right organization) and the local performing right societies to compel importers to pay fees in the country of sale rather than in the country of origin. But it is a hard, uphill battle.

Says Sweden Music's Stig Anderson: "We have taken one importer to court as a test case and we are waiting to see what the outcome will be."

Another effect of direct imports is that they destroy a record company's incentive to press locally if half the market is already supplied with product.

EMI Denmark's Harold Regan says: "If we can get 500 sales of an album locally we can press it; but if 150 have already been sold through direct imports, the project becomes uneconomic."

And Polydor, Sweden managing director Ivan Nordstrom says, "We sometimes have to abandon

special promotions on new albums because too many have already been sold by the time we release them."

The problem is particularly acute in Sweden because there are scarcely any import restrictions. Whereas in Denmark there is a 10 percent import duty. This, however, should be removed by March next year. Despite the present duty, it is common for direct importers in Denmark to offer thousands of LP's and tapes at half price by buying them at half price from U.K. and U.S. wholesalers.

Borge Ekberg of Metronome Sweden says his company makes a point of flying in hot material direct from the States in order to beat the direct importer. "With certain hot product the early sales are the biggest sales because this kind of client wants a new album as soon as it's released in the States. We can't afford to let importers cream off these early sales."

Stig Anderson points out that the mechanical fee of 8 percent of the retail price which operates on the continent is considerably higher than that obtaining in the U.S. "So the importer is naturally very happy to pay the license in the States."

Anderson adds that publishers in Scandinavia are also dismayed to find British sheet music and folios exported direct. "Of course, we realize that the British publisher doesn't always know where his sheet music is going because he uses distributors.

"Our sub-publishing deals give us the exclusive right to print and distribute sheet music in our territories, so naturally when I offer a piece of sheet music to our representative in Oslo and he tells me it has already been on sale for  
(Continued on page 95)

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CLIFF RICHARD  
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# Radio—A Source of Many Industry Problems

BY MIKE HENNESSEY

One of the major problems which the Scandinavian music industry has always faced is that posed by the extremely limited means of promoting product. Trade papers do not exist and there are no popular music papers comparable with those of Britain, France or Germany.

The entertainment columns of popular daily newspapers and weekly magazines offer some scope for record promotion, and a certain amount of record exposure can be secured through discotheques and jukeboxes—but neither of these last two outlets counts for very much in terms of record sales.

It is, of course, the medium of radio and television broadcasting that is most vital to the record industry; and it is in this area that the problem is most acute because the attitude of the state broadcasting organizations in the four countries toward pop music varies from grudging acceptance to open hostility.

The Swedish industry is perhaps the best served because the third channel of Radio Sweden plays records 24 hours a day and can be picked up by listeners in Norway and Denmark and on the Finnish coast. For ten years now Radio Sweden has broadcast a weekly Svensktoppen programme which features only local product. Records for the programme are selected from new releases by a panel of 30 people, each of whom can only serve for three weeks. The programme is broadcast between 11 a.m. and 12 noon on Saturday and a chart is compiled on the basis of votes telephoned in by listeners.

The Swedish radio produces a similar programme for foreign product and also compiles a weekly sales chart based on information supplied by 40 retailers.

The Svensktoppen programme is something of a two-edged sword because while it gives good exposure to selected material, any local release not selected for inclusion has virtually no chance of sales success.

Two disturbing developments in Swedish broadcasting have been creating further headaches for the music industry—one is a reduction in airtime given to

Swedish product outside the Svensktoppen programme, and the other is the generation of an anti-American atmosphere resulting from certain adverse comments spoken on the second TV channel.

There were suggestions that profits from companies representing American labels in Sweden were going to finance the war in Vietnam and dark hints that some American companies were offshoots of firms making war materials for the Pentagon.

Says Borge Ekberg, head of Metronome, which represents the WEA labels in Sweden: "This nonsense was picked up by some of the newspapers—but fortunately it has had absolutely no effect on our sales. These campaigns are started by a handful of highly vocal fanatics. But even if any of the absurd implications were true, they are wasting their time because a recent poll showed that only about 15 percent of young people are interested in politics. The rest just don't give a damn."

Suggestions by these agitators that the Swedish record industry is controlled by foreign interests milking money from the country have resulted in a backlash emergence of small labels like Music Network and Silence dedicated to boosting Swedish progressive, political and underground material, and an attempt by a certain faction to change the emphasis of the annual Swedish industry Grammi awards from honouring good quality product to encouraging politically motivated recordings.

"The implication," says Ekberg, "is that the major record companies produce commercial and culturally worthless material—but the fact is first of all that since we first started the Grammi awards, very few of the records honoured have had big sales as a result of the award; and secondly companies like EMI and Electra spend large sums every year on serious music production."

Fortunately, Ekberg says, the anti-American activity has largely subsided now because it completely failed to evoke popular support. "We're all against the war in Vietnam," says Ekberg,

"but that doesn't mean we must boycott Neil Diamond or Roberta Flack."

The other recent development—that of programming less current Swedish material—is the result of an economy drive. As Sweden is, like Denmark, Germany and the UK, one of the signatories to the Rome Convention, the Swedish radio pays neighbouring rights which are divided between the record producer and the artist. In an effort to reduce these payments, Radio Sweden is tending to play records originating in countries which are not signatories to the Convention, such as the USA, France, Spain and South America.

Says publisher Stig Anderson: "The rate in Sweden is higher than in the UK or Germany. The radio pays about \$3 a minute—so quite a lot of money is at stake."

And the economy drive has an adverse effect on performing rights. Says Anderson: "It is not so bad for publishers representing large American catalogs, as I do. But for young publishers with a lot of local or British copyrights, it could be quite a problem."

EMI chief Guy Robinson adds: "When this sort of thing happens, one begins to wonder whether the agreement on neighbouring rights is a good thing or not. If it results in a heavy reduction of airtime given to local product, then it is not really advantageous."

On the whole, however, the Swedish industry has far less to complain about than the industries in the other three Nordic countries.

"The Danish radio," says EMI's Harold Regan, "is probably the worst of all. Many records here owe their sales to the fact that people can hear them on Swedish radio. and in southern Denmark German television is a prime promotion medium." It is no accident that quite a lot of German records are sold in the south of Denmark.

Says Regan: "The industry here makes regular representations to the Danish broadcasting authority to get a better deal for popular music, but without avail."

(Continued on page 95)

# Now Swedish Talent Conquers Sweden!

BY KJELL GENBERG

This has been the year that Swedish music conquered Sweden.

Many new talents have emerged and easily the most notable has been 16-year-old Ted Gardestad (Polar) whose debut LP, "Undringar" ("Wonderings") shot to the top of the charts and stayed there for ten weeks—even longer than Simon and Garfunkel's "Bridge Over Troubled Water." When the sales reached 60,000 copies, Ted was presented with a diamond disk.

He writes his own songs and made his entry into the music business when he and his 22-year-old lyricist brother, Kenneth, presented themselves to Stig Anderson and played him a tape of songs they had composed. Anderson was so impressed that he signed up Ted to make an album. Now a second album is in preparation and meanwhile Gardestad has made a successful tour of the Swedish folkparks with another young Polar Records talent, 17-year-old Lena Andersson.

Lena made her record debut two years ago with the LP "Lena, 15" which won a gold award. Her first single, "Ar det Konstigt att man langtar bort nan gang" made the No. 1 spot and a follow-up song, "Better To Have Loved," written by her producers Bjorn Ulveaus and Benny Andersson, has been sold in most world territories. She took second prize in the Tokyo Song festival

this year and has just had her third album released.

Polar is currently just about the hottest label in Sweden for local talent and its producing team of Bjorn Ulveaus and Benny Andersson has written a string of best-selling songs over the last few years. They have scored a hit with the song "People Need Love" which they recorded with Agnetha Faltskog (CBS) and Anni-Frid Lyngstad (Columbia).

An unusual talent is that of Pugh Rogefeldt (Metronome) whose music is an odd combination of rock, pop, folk and jazz. He has a big following among young people and all three of his albums have made high positions on the Swedish chart.

Another striking newcomer is Tomas Ledin (RCA) whose first LP, "Restless Mind," sold 6,000 copies and whose first single made No. 6 on the chart. Electra is negotiating to have the LP released in the UK, USA, Germany and Japan. Portugal has already released four tracks on an EP. Ledin is perhaps best described as a Swedish Feliciano.

In the group field, the Glenmarks (Philips) are a family quartet which have, over the last few months, almost taken over the Svensktoppen radio chart. Leader Bruno Glenmark has been a bandleader for many years and his wife Ann-Louise Hanson has had many chart successes as a

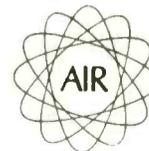
(Continued on page 97)

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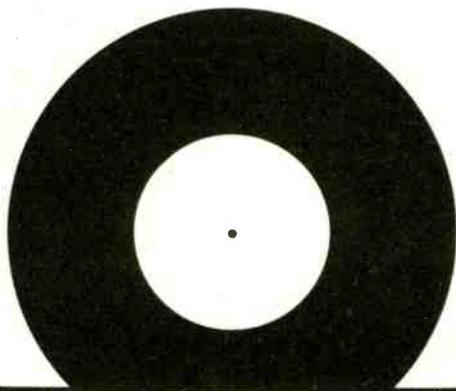
### In Scandinavia



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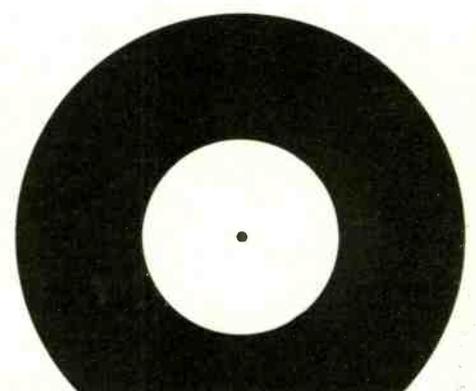
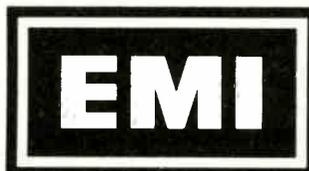
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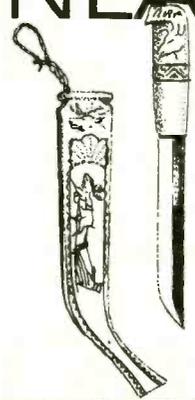
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# Sonora is 40

It was on Nov. 5, 1932, that the inaugural board meeting of AB Sonora was held in Stockholm. Managing director of the company was Erik Ljungberg who, having operated successfully in the real estate business, decided boldly to move into the manufacturer of such "luxury articles" as gramophone records—and this at the height of an economic depression.

At this time the Swedish market was dominated by two giant groups—EMI and Deutsche Grammophon—and Ljungberg's was the first real attempt to start a Swedish record company.

Pressing was handled by AB Alpha in the dominated by two giant groups—EMI

Pressing was handled by AB Alpha in the Stockholm suburb of Sundbyberg and the Sonora company was launched with slogans like "Support Sonora and benefit Swedish industry", "give Swedish workers work."

Ljungberg built up his own sales force and undercut the 4

kroner records of the big companies by selling his disks initially for two kronor and, later, for 1 krona 65.

In the spring of 1933 Sonora made its first recording in Stockholm and the first big hit, "Det ar jag som gar vagen uppfor stegen" by Gosta Kjellertz, was released on March 14. But the record that really put Sonora on the map came out in June—"Se farfar dansar gammal vals" by Oleg Quist (the recording name of recording manager Helge Roundquist). Within a few months the record sold an amazing 35,000 copies. Another remarkable fact about the record was that it was a maxi-single because it ran for five minutes instead of the customary three.

Later came hits by Sven-Olof Sandberg, who recorded for Sonora from 1934 to 1948, by Gosta Johnson (who made more than 300 records), Elof Ahrlé, Hilma Borgeling, Arthur Rolén, Margit Rosengren, Sigge Furst and Folke Lindberg.



Three of Sonora's most celebrated artists—l. to r., Ake Gronberg, Alice Babs and Ulla Billquist.



Sonora's founder and first managing director, Erik Ljungberg.



Head of the company today: Boo Kinnthorpe.

Opera singer Folke Andersson made his debut for Sonora in 1936 with "En tango blott med dig" and became one of the company's top-selling artists. Another popular act was accordionist Calle Jularbo.

In June 1939 Sonora released the first record by 15-year-old Alice Nilsson, who later became famous as Alice Babs, and this was probably the company's most successful year with 291 records released.

A year later the company released the now legendary hit, "Min soldat" by Ulla Billquist. Until her death in 1946, Miss Billquist recorded many big hits including "Johnny Peddler" and "Under det gamla appeltradet".

In 1941 Sonora introduced its yellow label, selling at 2 kronor 50, preserving its red label for budget recordings and for new artists,

and three years later came the first Sonora LP, Witcheslaw Witkowski's recording of Beethoven's piano sonata in F minor. More classical recordings followed, many in collaboration with the Danish Tono company with which Sonora collaborated from 1942 to 1958.

The immediate post-war period was tough for Sonora; it saw an end to its classical production and releases generally dwindled until by 1946 they were down to 68 titles. Things then began to pick up and artists like Bertil Boo and Calle Reinholdz, Carl Holmberg and Brita Borg came up with hit records.

During the fifties the top-selling names were Ake Gronberg, Anders Borje, Edvard Persson, Lily Berglund and Brita Borg. And although Sonora operated primarily in the popular field, the company had, as early as 1935,

entered the religious and concert music area with the Sonata label. Best-selling artist in this field was Lapp-Lisa who recorded no fewer than 146 records.

During the forties Sonora released many concert recordings and also started its green label series, mostly for harmonica music. In all more than 7,000 recordings have been made on the Sonora label.

In 1958 the company was taken over by Svenska Philips AB and Sonora's recordings were released by AB Philips-Sonora—now Phonogram AB. Many of the old recordings are still available, now in LP form, and the company continues to release material from the Sonora archives, dividing it into the Red series (famous old recordings), the Green series (top Swedish songs) and the Yellow series (children's records).



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## Company Reports: Sweden

### SWEDEN MUSIC/POLAR RECORDS

Stig Anderson's companies report that business in 1972 has shown an impressive advance on 1971. Says Anderson: "Business in Sweden is up for the fifth consecutive year and this naturally is healthily reflected in our publishing division.

"The tape market seems finally to be opening up strongly and could amount to ten percent of the total market by the end of the year. Industry turnover for 1972 is running at 19 percent over 1971."

Anderson's Polar label has a roster of ten artists and provides 50 percent of his turnover. On the publishing side, Sweden Music derives 70 percent of income from mechanicals, 25 percent from performing rights and five percent from sheet music.

Says Anderson: "We are recording more and more in English in an attempt to reach the international market. We have placed more and more material outside Scandinavia in recent years and recently has a big hit in Japan with Bjorn and Benny's "She's My Kind Of Girl" which sold 250,000.

### EMI

In the view of Guy Robinson, A Billboard Spotlight On Scandinavia

managing director of EMI Svenska AB, tape is currently accounting for upwards of 15 percent of the market in Sweden, with 8-track still an important element.

On the disk side, EMI has recorded a big increase in sales of locally produced product, one of the biggest hits being Sven Bertil Taube's recording in Swedish of the Mikis Theodorakis song, "Song Of Freedom" which sold 35,000 copies. The group Tradition had a big hit with "Beg Steal or Borrow" and girl singer Siv Inger has chalked up three single hits in a row. Another successful artist for EMI has been Peter Holm who records for the Barclay label which EMI distributes.

The EMI company in Sweden is one of the most diversified European branches of the group with involvement in the musical instrument market through the Selmer, Conn, Premier and Marshall agencies; in the marketing of Japanese manufactured cartridge and cassette players under the EMI brand name; in custom recording—the company has one of the best studios in Scandinavia; and in music publishing through the KPM-owned Imudico.

The Emidisc label, retailing at 12 kronor, has been successful in

Sweden, as has the MfP repertoire which was launched earlier this year.

### PHONOGRAM

Close to 40 percent of Phonogram's income comes from local recordings, says managing director Boo Kinnthorpe. And an important element in local production are children's recordings. The album of TV character Pipi Longstocking by Inge Nilsson has sold 350,000 copies. And a single about another TV character, Emil Lonneberger, created by the same writer, Astrid Lindgren, has sold 75,000 copies in Sweden alone.

Phonogram this year introduced the Gram of Gold award for outstanding artists and, after the inaugural presentation to Astrid Lindgren by Coen Colleveld, a second award went to Andy Williams.

In addition to the success in the popular field, spearheaded by Cornelis Vreeswijk, Phonogram has also done well in the classical sector and Kinnthorpe reckons that turnover in this area has doubled.

Foreign artists released through Phonogram who have made a big impact include Ekseption  
(Continued on page 98)

# Rack Jobbing Conflict in Norway

BY MIKE HENNESSEY

A major conflict has recently developed between the record manufacturers and wholesalers association in Norway and an independent Stockholm-based rack jobbing company, Inter-Broker, which was recently set up in Oslo.

The manufacturers have refused to supply Inter-Broker with product on the grounds that the company has its own record label and is competing with the Norwegian record companies.

The conflict is a critical one because its outcome could have a major effect on the Norwegian record market.

Although the Scandinavian record companies all agree that the continued expansion of the market is contingent on opening up new rack outlets so that product is exposed to a wider public, the industry's approach to racking has always been cautious—largely dictated by the fear of upsetting the conventional dealer. In Norway, Sweden and Denmark the industry runs its own racking operations and has been careful to site its outlets where they did not compete directly with a record shop. But as Arne Bendiksen points out: "It is difficult when servicing chain stores because some of their branches may be very close to a conventional dealer and they may be undercutting him."

The industry is less concerned about the advent of budget racking such as the 1000-outlet Euro-nett operation in Norway and the MfP operation in Sweden and the Moerks operation in Denmark, both of which started up this year; but it is certainly uneasy about the Inter-Broker type operation because of possible repercussions on the traditional outlets.

Says Bendiksen: "If we deliver to Inter-Broker, we have no control over prices or over the location of the racks. And if we kill off good, full inventory dealers, we are killing ourselves."

Racking accounts for between five and seven percent of the market in Denmark (where there are 2,300 outlets and about 600 conventional retailers); between nine and ten percent in Norway, where there are about 1,500 outlets and 400 conventional retailers; and about 12 percent in Sweden where there are about 2,500 outlets and 1,200 conventional dealers. In Finland, where most of the rack jobbing is handled by Finnlevy, sales represent between nine and 10 percent of the total.

There is no doubt that the racks' share of market could be dramatically increased and it is fair to say that not all industry leaders believe this would be to the detriment of the traditional retailers.

Said one Norwegian record chief: "In the long run the music industry must benefit from increasing the number of points of sale. After all, the development of mail order business in the USA has stimulated sales all round."

Distribution is a major problem in Scandinavia where there are vast regions with very low population densities and Inter-Broker says that it specializes in distribution.

It began operations in the record business three years ago after having pioneered in Sweden supermarket rack sales of such things as stockings and dry batteries.

After studying the record markets in the USA, UK and other countries, the company started a pilot operation in 25 Swedish stores selling budget records. It acquired representation of the Pickwick International line for Sweden. After a year, however, it was clear that the structure of the food trade in Sweden was different from that in Britain or Holland, and the company began experimenting by stocking its racks with product in all price categories and in varying proportions.

Although the Swedish record industry regarded Inter-Broker as almost a pirate operation at first, it did supply it with product and today the industry rack operation

is peacefully co-existing with Inter-Broker.

"We don't import direct," says general manager Ake Wilke "except for low-priced budget material like Windmill and Deacon." Inter-Broker's Swedish outlets include 50 percent of the Co-op department stores—and the Co-op has 27 percent of the total food trade.

From a turnover from rack jobbing of one million kroner in 1970, Inter-Broker jumped to four million in 1971, will turn over 15 million this year and build up to 25 million (\$5.2 million) by 1975.

"We know about distribution," says Wilke. "And the object, very simply, is to bring the product and the customer together. Availability is the key. We want to work with the industry because our operation brings in a whole new range of customers—in particular housewives who are apprehensive about going into a record store. We've proved this in Sweden."

"We don't want to destroy price levels, but if the industry in Norway won't deliver to us there will be a fight. We shall have to buy our records from other parts of the world—and I can import them more cheaply than I can buy them in Norway. My company is being driven in direct importing and we are being forced to compete in more fields than just distribution."

Sverre Dahl of Polydor, Nor-

way, who heads up the wholesalers association, was reluctant to discuss the Inter-Broker operation except to say that each of the I.F.P.I. companies in Norway had made its own decision as to whether to supply Inter-Broker. None of them was ready to because Inter-Broker also has its own label. "This makes it a direct competitor."

Inter-Broker, on the other hand points out that its production activities in association with EMI in Sweden, where it produces Svensktoppen LP's, have not prevented the Swedish industry from supplying it with product.

In Norway Inter-Broker has acquired the Play Music company and claims to have 1,000 outlets selling Play records and seven full-time representatives. Through the Play Music operation it will be selling Hallmark, Windmill, Deacon and Avenue product.

On the battle with the Norwegian industry, Wilke said: "We offered to buy Grammorack, the industry rack company—or to make a deal to split up the market, but the companies would not listen. Now we shall be forced to seek representation deals in Norway—and we shall get them because we can offer big turnover."

The Swedish operation turns over its stock ten times a year and the racks range in capacity from 250 records to 1,500. There's a minimum "topping-up" frequency of three weeks.

Wilke admits that on full-price products the company takes a beating price-wise but it is an effective loss leading operation.

Inter-Broker has a small operation in Finland and also plans to open in Denmark.

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# Company Reports: Denmark

## INTERSONG

The highlight of Intersong's year has been the success of the Olsen duo, all of whose songs are published by the company. Their latest singles, "Beggars in the Rain" and "Jimmy Loves Me" have both hit the charts.

Another Magnet-produced group whose songs are published by Intersong are the Walkers, a five-piece rock outfit who have had three singles in the charts and whose first LP will be out soon. Both Olsen and the Walkers record their songs in English.

Also signed exclusively with Intersong are the Polydor group Culpeper's Orchard who have three LP's on the Danish market. The company also publishes the songs of German acts like the Les Humphries Singers, Chris Roberts, Roy Black and Tony Marshall.

General Manager Sv. E. Jorgensen is expecting big things from "Mouldy Old Doug" and "Mad About You" and has recently acquired the material of the Electric Light Orchestra and Spontaneous Combustion.

Most successful repertoire from North America is that of Chicago, Lighthouse, Alice Cooper, David Crosby/Graham Nash/Neil Young, the Raspberries, Frank Zappa, Stories and Joni Mitchell, says Jorgensen.

## SCANDINAVIAN BOOKING AGENCY

The Scandinavian Booking Agency is the leading talent booker in Sandinavia and has been active for eight years now. It is headed by directors Knud Thorbjornsen and Anders Stefansen and has been involved with most of the talent in the jazz and pop field which has played Scandinavia.

"We started," says Stefansen, "by arranging concerts in association with Norman Granz and have handled Louis Armstrong, Oscar Peterson, Ella Fitzgerald, Ray Charles, Duke Ellington and Count Basie among many others.

"We have also been involved in middle of the road performances by Tom Jones, James Last, Herb Alpert and Ivan Rebroff.

Other big names brought to Scandinavia by SBA include the Beatles, the Rolling Stones, Grand Funk Railroad, Janis Joplin, Jimi Hendrix, Grateful Dead, Ten Years After, Jethro Tull, Crosby, Stills, Nash and Young, the Supremes, Alice Cooper, Santana, Simon and Garfunkel, Blood, Sweat & Tears, the Beach Boys and Jefferson Airplane.

Thorbjornsen says the Agency's work is currently made more difficult by the fact that there is little co-operation from the record companies in helping promote artist appearances. Furthermore rising costs and taxes have forced up seat prices to a point where no further increase is possible.

"We can charge from 20 to 58 krone for someone like Stephen Stills," says Thorbjornsen, "and 22% percent of receipts go in local taxes before paying our expenses and talent. Another problem is that artists are reluctant to visit Scandinavia because of the high taxes they have to pay.

"There is a special agreement between Denmark and the USA which permits an American artist to earn up to \$3,000 annually in Denmark. But any sum over this figure is taxed at 20 percent. In Sweden, however, the artist has to pay 42.8 percent of his fee in taxes. In Norway Americans are allowed to earn up to \$10,000 but they must pay 20 percent in tax."

The SBA is currently working in conjunction with other talent bookers in Europe to co-ordinate

tour arrangements and spread expenses. "One area where co-operation is useful," says Thorbjornsen, "is when an artist demands \$10,000 a day which may be viable in a country like Germany but uneconomic in Scandinavia. In a case like this we can get the promoter in Germany to pay \$12,000 and we can then pay a more economic \$8,000 for our territory."

## MAGNET MUSIC PRODUCTION

Formed two years ago as an offshoot of the Phonogram/Polydor organization in Denmark, Magnet Music Production, headed by artist/producer Johnny Reimar has had an impressive run of success.

The biggest coup was Reimar's recognition of the potential of the Olsen brothers, currently Denmark's top act whose records are being released worldwide by Phonogram.

Magnet has around 30 artists on its roster and can normally claim at least five of the singles in the top twenty. The company made the first foreign language version of Jesus Christ Superstar and also won a silver disk for its recording of the Danish production of Hair.

Magnet produces around 50 albums a year and between 50 and 60 singles and the company places heavy emphasis on press promotion, servicing 50 Danish publications with information on new releases.

Reimar himself is a recording artist in his own right and has enjoyed considerable success since 1960 with a series of party song Albums.

Reimar admits that it is ex-

tremely difficult to break Danish acts in the UK and USA but is very optimistic about the chances of the singing/songwriting duo Olsen. He recently produced a new album by celebrated comedian Victor Borge, and scored a hit with an album by the Clara Ward Singers which sold well throughout the world.

## IMUDICO

Imudico is having its best ever year since it was established in 1923 according to general manager John Rasmussen, who is also chairman of the Danish Music Publishers Association.

"We have recently gone very strongly into the educational field and have built up the sheet music business to a point where we control about 95 percent of brass and military band music.

The Danish branch is the head company of all four Imudico branches in Scandinavia with a centralized accounting system. "This means that when a publisher assigns us his catalog for Scandinavia, the deal is done on the basis of it being one territory. He receives one statement and can see exactly where his money is coming from and we don't take off a percentage for each country; there is just the one deduction. We are in a strong position because we can guarantee at least four local recordings of any one copyright. In the first year of our full-co-ordinated four-country operation we got 400 local recordings in Scandinavia."

Rasmussen says that Imudico's turnover in 1971/72 was about 20 percent up on the figure

(Continued on page 98)

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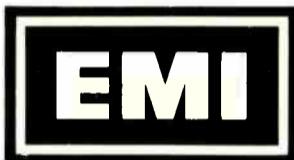
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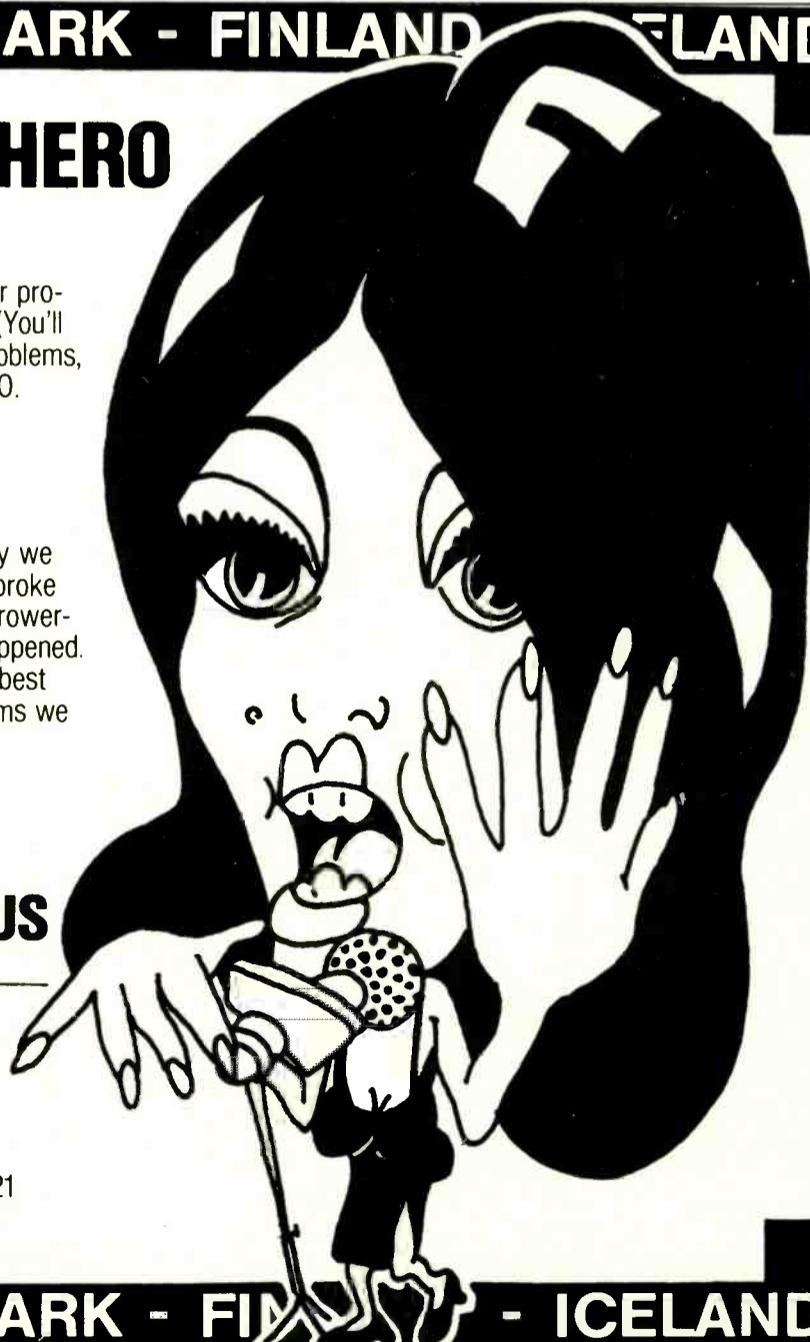
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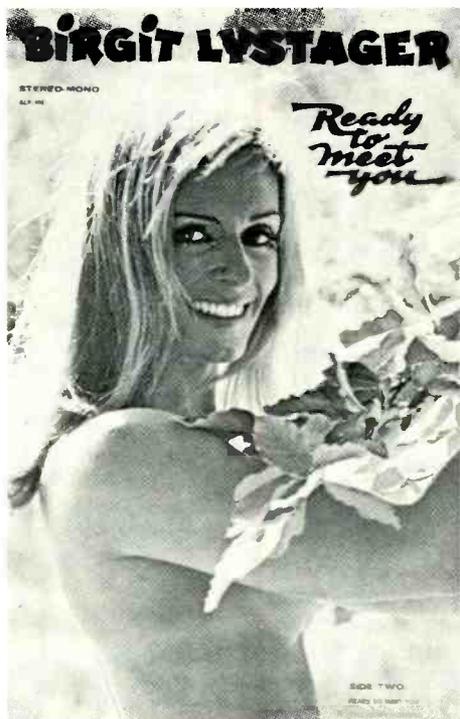
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# Olsen Takes Denmark by Storm

BY KNUD ORSTED

Although Denmark, being a small country, produces few artists with international potential, it is fair to say that when they do occur, they tend to be extremely talented indeed.

Currently the biggest act in Denmark is Olsen—consisting of brothers Niels and Jorgen Olsen whose best-selling album "Olsen", was produced by Johnny Reimar of Magnet Music Productions for Phonogram and recorded in London with Peter Knight as musical director.

The album has been No. 1 in the charts now for six months and has sold more than 25,000 copies. And a single from the album, "Angelina" was No. 1 for 15 weeks. All the songs on the LP were composed by the Olsen brothers with English lyrics contributed by Douglas Holmes, a Briton who is a lecturer at Copenhagen University.

The Olsens draw capacity audiences wherever they play in Denmark and they will shortly

make their first European tour with a name American group.

They have appeared on television in Norway, Sweden, Germany, Belgium and Holland, and this year took part in the Knokke Festival in Belgium. Olsens have earned a silver disk for their first LP and are currently working on their second album.

Another Danish group with a chance for international success is the six-piece Polydor rock band Culpeper's Orchard whose lead singer is British-born Cy Nicklin. Also in the group are British drummer Tom McEvan and steel guitarist Niels Tuxen, formerly with Savage Rose.

Midnight Sun (MCA in the USA and UK) could find success outside Denmark, and Savage Rose, who have been re-signed by Polydor after a spell with RCA, could benefit from Polydor's international promotion. They have a new album out this month which will be released worldwide by Polydor.

Thomas Koppel, the group's piano player, recently wrote the music for the ballet "Triumph of Death" which was recorded by Savage Rose for international release.

Savage Rose are given a distinctive sound by the voice of Koppel's 24-year-old wife, Anisette.

A group with a jazz flavour which is creating exciting music in Denmark currently is the Riel-Mikkilborg V8 which appeared this year at the Nice Jazz Festival in France.

Drummer Alex Riel and trumpeter Palle Mikkilborg have been prominent on the Danish jazz scene for a number of years and the pianist with the band, Thomas Clausen, has worked at the celebrated Montmartre Jazz Club in Copenhagen, accompanying many American jazzmen.

The band has two drummers, which gives it a distinctive and exciting percussive sound; but until it really develops, the musicians are obliged to fill in between engagements by playing in other groups.

One of the major acts on the local CBS roster is Gasolin, a rock group which has scored success with two albums.

## Radio: A Source of Many Industry Problems

What creates the most agitation among the record companies is the fact that the Danskotoppen programme—the influential weekly hit parade show based on Radio Sweden's Svensktoppen—is dominated by one man, its producer Jorn Hjorting. Hjorting selects the new releases for this programme virtually singlehanded. "And if he doesn't pick your record," says record producer Johnny Reimar, "then it has practically no chance of selling. And, even if he does pick it, he won't necessarily programme the A side."

On the average only three new records are included each week, so competition is fierce. Says Reimar: "Usually half the records in the Danish chart are locally produced, which shows how important the exposure of Danish material can be. For just as records which don't get played on the programme have no chance of becoming hits, those which are played have a very strong chance."

Certainly the positions of the programmed records are decided by listeners' votes; but many people in the industry feel it is wrong that one man should have

power to make or break a record vested in him.

Danish Radio also has a weekly chart programme for foreign repertoire but this is more democratic because the selections are made by a small committee.

"There seems to be more promotion for foreign product on Danish radio," says Bent Fabricius Bjerre, head of Metronome Denmark and chairman of the Danish IFPI group, "than there is for local product."

Finnish radio and television also programme little pop music and in Norway, where there is only one radio channel and one TV channel (plus poor reception in certain areas) exposure for records is also at a premium.

Says Arne Bendiksen: "We've been campaigning for a programme similar to Svensktoppen and Danskotoppen for years. And now, at last, we're to have one. Norskotoppen begins on a weekly basis next January."

The industry believes that the new programme will stimulate local production which, particularly where singles are concerned, has recently been going through a slack period and Bendiksen thinks that the increase in sales of local repertoire will not be at the expense of foreign material.

What the industry would now like to see is a more co-operative

attitude from Norwegian television. "The service does not seem to be interested in film clips," says Phonogram's Mikkil Aas, "yet TV is tremendously powerful in promoting record sales. Two years ago there were two programmes on Bacharach in the space of three weeks and the effect on sales was sensational."

Radio Norway used to have a Top Ten jury programme for three or four years but this was dropped in 1970. Currently the only regular pop programme of any importance is the European Pop Jury show which links a number of countries in the European Broadcasting Union.

Certainly the new Norskotoppen programme should provide a much-needed boost for singles production. Radio exposure will help more records pass the "break even" unit sales mark of 5,000.

## Simultaneous Release

• Continued from page 87

two week, I find it extremely annoying," Anderson says.

One good thing about the situation, according to Bent Fabricius Bjerre, head of Metronome Denmark, is that the common fight has brought the record industry, the mechanical right society and the performing right societies in Scandinavia into a closer relationship than has ever existed before.

"I expect the problem will be solved for Denmark, at least, within five to ten years because of the Common Market," says Fabricius Bjerre. Other industry leaders, however, question this and point out that, in theory at least, exclusive rights to import are against the spirit of the Treaty of Rome.

For the moment, the only real safeguard is simultaneous release with the producing countries.

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# Company Reports: Norway

## PHONOGRAM/POLYDOR

"Business in Norway is booming," says Phonogram's Mikkel Aas. "And we expect to see a general turnover increase of between eight and nine percent this year. What has contributed to this growth has been the activity of the industry-owned rack jobbing organization, Grammorack, which now accounts for about ten percent of the market.

Phonogram, which shares a common administration and distribution set-up with its sister company, Polydor, derives between 12 and 15 percent of its turnover from local repertoire and concentrates much more on album production than on singles.

"Although the decline in singles sales is now levelling out," says Aas, "albums still outsell singles here by two to one. We passed the 50-50 point two years ago.

Phonogram and Polydor between them handle a large number of labels—including the WEA companies, Decca, DJM, A&M, Buddah, Stax, Pye and Uni.

One of Phonogram's most notable successes recently has been the revival of Per "Elvis" Grandberg with his record "Rock 'n' Roll For Ever" which has sold well in Norway, Sweden and Denmark.

## CONTINENTAL RECORDS

After a certain lull, Continental Records has been reactivated by Barry Matheson as a record pro-

duction, promotion and agency operation.

Matheson's company represents Britain's Avenue label in Scandinavia, compiling albums, cartridges and cassettes from their master tapes and arranging distribution through Toniton in Sweden, J-K Music in Denmark and through EMI in Norway and Finland.

Tape duplication is handled by the Arnhoff Studio and pressing by the Euronett company.

Continental is also developing its own production for a new label, Rainbow, which will be distributed throughout Scandinavia.

Says Matheson: "We are essentially a promotion company and we can negotiate distribution deals in Scandinavia. Our yearly product turnover is 750,000 units and we have 92 albums in our catalog. We're releasing albums at the rate of six a month, largely cover versions of hit songs."

Continental also has an artist agency with 20 groups on its books, 15 of which are managed by the company.

## Euronett

Euronett, with its newly completed pressing plant equipped with five Alpha presses, is anticipating a turnover of five million kroner (\$725,000) this year, says managing director Rolf Erno.

Through a deal with British producer Tony Eyers, negotiated at MIDEM, Erno has exclusive rights in the four Scandinavian countries to productions by Hemsley

Music put out through Beatt International. Erno is represented in Denmark by J-K Music and is negotiating representation in Finland.

From the British master tapes, Euronett compiles its own albums and distributes them in Norway through conventional record dealers and also through its own rack organization which covers 1,000 outlets.

Euronett does some local production and is also negotiating to export its repackaged British material to Switzerland, Benelux, Portugal and West Germany. As far as domestic sales are concerned, the company counts on selling upwards of 10,000 copies of each album, 8,000 of them in Oslo supermarkets, grocery stores, bookshops and gas stations.

Says Erno: "We put a lot of work into achieving quality pressing and quality sleeves and, with careful selection of repertoire based on the tastes of the market, we are approaching sales volumes which are really impressive."

The rack operation reckons to turn over its stock 12 times a year.

## RCA

Between 40 and 50 percent of RCA's turnover in Norway is from tape—and the company is selling twice as many cassettes as cartridges.

The Sweet, David Bowie, Middle of the Road, Nilsson and

Jose Feliciano are all popular in Norway and although interest in country music tends to be declining, there are still good sales of releases by Jim Reeves, Floyd Cramer, and Waylon Jennings. On the domestic front, RCA scores heavily with Inge Lise Anderson and Stein Ingebrigtsen and local production accounts for about 20 percent of total sales.

## CBS

CBS began its independent operation in Norway in April this year with the Epic label but will become fully operational when it takes over the CBS label repertoire from Phonogram. Phonogram, however, will continue to handle warehousing and distribution.

CBS will have its own ten-man sales team and will be importing finished product from Haarlem, Holland, from London and direct from New York.

The Epic label has achieved considerable success in Norway with Tammy Wynette and other artists from the CBS group who have made an impact are Redbone, Edgar Winter, Kris Kristofferson, Argent and Sly and the Family Stone.

CBS Norway will also start to build up a roster of local talent and will be trying to expand the middle of the road market. An important element of its policy will be to have hot product released simultaneously with its appearance in the USA and UK.

At present 50 percent of Epic's sales are in tape form but when the full CBS operation begins in January the balance is expected to change to 75 percent disks and 25 percent tape.

## ARNE BENDIKSEN

One of the main activities of Arne Bendiksen—Norway's major independent music company—is producing cover versions of hits from Norway, Sweden and Denmark. For many of the Norwegian LP's he has the original versions since 50 percent of his product is locally produced.

This fall Bendiksen claims to have had 30 percent of the top LP sellers in Norway and he calculates that his market share is around 15 percent.

As well as his own Triola label, Bendiksen is licensee for Island, Vanguard, Chess, Checker,

Janus, GRT, Musidisc and Europa Somerset.

On the publishing side Bendiksen has strong catalog representation including Warner, April, Essex, Jobete, Southern and Acuff Rose. Most income comes from mechanicals because with only one radio channel performance fees are low.

Bendiksen is releasing 30 new albums before the end of the year covering a wide range of repertoire—children's records, country music, Norwegian favorites, folk, jazz and pop. One of his more esoteric productions will be a recording of "What The World Needs Now Is Love" by a group of Stockholm prostitutes who will be dubbed the Girls of Casa L'Amore.

The company is putting in much promotion work on a new local progressive pop group, Hole In The Wall and is also scoring with a locally recorded double album by American jazz-rock musician Webster Lewis.

Artists on the Bendiksen roster include Kirsti Sparboe, Wencke Myhre, Fin Eriksen, Per Muller, Jan Hoyland, Lillian Askeland and Wendy Wiger.

A recent acquisition for the company was the Norwegian representation of Irish tape.

## ARNHOFF STUDIO

The Arnhoff Studio has been running in Oslo for ten years and it handles both recording and tape duplication. It was this studio which made Norway's first quadraphonic disk for EMI Norsk A/S which was mixed at Abbey Road in London.

The studio derives 55 percent of its turnover from duplication. It uses Gauss machines and its production is split in the ratio: 70 percent cassettes, 30 percent cartridges.

Its main recording unit is a 24-channel, 16-track machine fully Dolbyized and the studio boasts a Steinway grand, a moog, a Philips organ and a vibraphone.

Arnhoff also has an 8-track studio which is available at \$30 an hour.

Another branch of the company's business is the sale of professional audio equipment. Arnhoff represents Scully and Moog in Scandinavia.

## Cassettes Winning the Race in Norway

Although the 8-track system was the first to become established in Norway, the cassette has caught up fast. Last summer sales of cassettes and cartridges were about equal; but this year 75 percent of prerecorded tape sales are accounted for by music cassettes.

Tape was quick to gain acceptance in Norway—where radio reception tends to suffer because of the country's topography.

The early gains of the cartridge—which sold mostly to car owners—were offset by a very powerful Philips promotion for the cassette and the trend was accentuated when music retailers, noting that auto suppliers and gas stations were tending to corner the 8-track market, decided to back the cassette. An additional factor in the turnaround was the relative lack of home 8-track units.

"However," said EMI tape manager Fredrik Mueller, "it's

not that cartridge sales are diminishing but simply that cassette sales have increased dramatically." And with the quadraphonic facility and the fact that Philips and Polydor have entered the 8-track market, talk of the eventual disappearance of the 8-track configuration is generally regarded as being well wide of the mark.

Mueller estimates that tape sales are currently running neck and neck with disk sales, but Phonogram's Mikkel Aas doesn't see this stage really being reached until the beginning of the 80s.

"The tape market," he says, "increased by about 33 percent in 1971 and this year's increase should be of the order of 20 percent." Most companies endeavour to release disk and tape LPs simultaneously although Aas says this can be a problem for companies who have to have their duplication done abroad.

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# Tape in Finland— a spectacular success story

Considering the skepticism widespread in the industry as little as four or five years ago, the development of the tape market in Finland has been little short of spectacular.

This year turnover from cassette and 8-track cartridge sales is expected to be between 30 and 35 percent of the total recorded music market. Each year for the past three years there has been a massive increase in sales. They were up by a record-breaking 152 percent in the first half of 1972 and 1973 is expected to produce a 50 percent increase on 1972.

What began the tape boom was a fairly sudden spurt in the sales of budget-priced cassette tape recorders, models principally produced by Hitachi, Sanyo and Philips, which were bought in their thousands by teenagers. At first the owners bought blank cassettes and recorded from the radio and from the disks of their friends.

Around 1969 the import value of blank tape was nearly 10 times higher than that for disk records.

Prerecorded cassettes were imported only in small quantities. Lack of local cassette repertoire meant that the record industry was missing out prodigiously on sales. And even today, when both domestic and international tape product have an equal share of the market, there seems to be a demand for Finnish repertoire which exceeds the supply.

Those who anticipated a rosy future for the 8-track cartridge and even saw it squeezing out the cassette have been profoundly disappointed. Growth in this sector has been minimal—probably because the Finns look upon tape as something which can be used in the home as well as in the car and, as yet, there are almost no home 8-track units on the market.

Most cassette product and all 8-track cartridges sold in Finland are duplicated abroad—in Britain, Italy, West Germany, Holland and Sweden. There are two local duplicating companies—Finnvox and Stereokassetti, but their production is somewhat limited and

they have the problem of escalating costs.

Around 75 percent of prerecorded cassettes and blank cassettes are sold by nonconventional outlets—such as electrical and household equipment stores and rack jobbers. Gas stations, such as those run by Gulf and Shell, dominate the 8-track market—some 90,000 cartridges were sold in 1971—their main suppliers being EMI Suomen, Finnlevy and Discophon.

But cartridge sales are declining, not only in relation to cassette sales but also in absolute terms. Cartridges represented 8.6 percent of total tape sales in the first half of 1971; in the same period this year, their share had dropped to 4.8 percent.

Total tape sales in 1972 are expected to be 700,000 units and an important factor here is the Fazer Music Club whose 50,000 members are currently accounting for about 10 per cent of total tape sales by IFPI member companies.

One reason given by Finnlevy's marketing manager Osmo A. Ruuskanen for the remarkable growth of the tape industry in Finland is the low penetration in Finland of record playing equipment. Only about 20 percent of homes have a record player and there are today almost as many cassette recorders in use as there are record players.

It has to be remembered, too, that some of the more spectacular increases are, in part, attributable to "pipeline filling." K.H.

# Finland '73-- A Fight Against Rising Costs

By Kari Helopaltio

The future of the Finnish music/record industry is bright, according to industry leaders—but all admit that there are certain factors which could lead to a slowing down of sales progress in 1973.

John Eric Westo, managing director of Finnlevy, points out that production and distribution costs have leaped up by 30 percent in recent months and this added to the recent 15 percent increase in the scale for studio musicians, increases in royalty payments and the generally unfavorable repercussions of the international monetary market could mean a fairly bleak outlook.

Finnish companies are currently struggling to find ways of avoiding increases in recommended retail prices because this could have a damaging effect on the business. Some small increases have been implemented but so far the industry has managed to avoid full-scale augmentations. If prices do have to go up, it will mean that full-priced product will cost one dollar more at \$6.70—and there will be proportionate increases in the other price ranges.

Local prices have remained static for almost a decade making Finnish record prices among the cheapest in Europe.

Among the smaller companies in Finland there are special apprehensions. Love Records and Fonovox, for example are uncertain about the final outcome of the moves to enlarge the Common Market community of nations—particularly now that EFTA countries Britain and Denmark have committed themselves to membership of the EEC.

Another problem for small companies in Finland is the fight for recording studio time. Finland's three major studios are working round the clock and the

smaller companies often find themselves relegated to late night recording when the overtime rates cause unpleasantly heavy bills.

The small companies are also hit by what they claim is an attitude of indifference towards their production by the big distributors. There have even been suggestions that I.F.P.I. companies have boycotted the indies, but the majors deny this.

On the brighter side, Love Records and Fonovox have both built up healthy businesses—Love specializing in colorful and uncommercial music, which most other companies seem to ignore and Fonovox concentrating on supermarket and rack sales of its budget product through several hundred outlets. To ease pressure on studios, Finnvox is also planning to open two new studios.

All record companies are currently looking to Oy Yleisradio AB, the state broadcasting monopoly, for a better music policy. Undoubtedly the most effective promotion medium for new record product, the radio allows only a few hours weekly for the airing of the latest single and album releases. Most of its programming is a wild musical mix-up which has little relation to current trends and tastes.

Although in the last few years the record-tape industry has expanded healthily, the amount spent per head per year on records and pre-recorded tapes—\$1.90—is still well below the West European average. As has been noted elsewhere, this is partly due to the low penetration on record playing equipment. However this may well be partially offset by a growing market in pre-recorded tape. Tape sales are expected to account for more than 40 percent of total sound-carrier sales in 1973.

## Libraries Deal

• Continued from page 87

charge on records sold to libraries—an additional five krone for European imports and an extra 10 krone for American imports—but this is, at best, only a partial solution.

One faintly positive aspect of the situation is that the libraries, by investing so heavily in records, are by implication endorsing them as cultural products. Fabricius Bjerre certainly feels that it strengthens the industry's case for having the luxury tax removed when the general economic situation improves.

On the other hand some industry people, like Borge Ekberg of Metronome, Sweden, feel it wrong that the libraries should spend public money on records

which are purely entertainment and without cultural significance. "I don't see why taxes should be spent on making party music like James Last available to the public free of charge," says Ekberg.

As it happens, the library problem does not exist to any marked extent in the other Scandinavian countries, although there is some concern among music publishers about the practice of libraries making photostat copies of sheet music for educational purposes.

John Rasmussen of Imudico, Denmark, points out that publishers also suffer a heavy reduction in mechanical payments because of the record activity of the lending libraries. "We have signed a recommendation to the government asking for a lending tax but it really is no solution. I think a six-month embargo must be the answer."

Another unhappy aspect of the library activity, as Fabricius Bjerre points out, is the fact that the incentive for creating local repertoire is undermined because of the small likelihood of recouping the investment. "If this continues," says Fabricius Bjerre, "Danish recordings will have to be subsidized by the State; the industry would then lose control of the repertoire and that would be disastrous."

A number of factors have combined to make the record lending libraries a particularly acute problem for the Danish record industry—the general economic situation, the relatively high cost of records, the high incidence of recorders. But for the music industries of all countries of the world, it is a situation which will repay careful analysis and study.

## Swedish Talent

• Continued from page 89

solo singer, Bruno has now added two more Glenmarks—Anders and Karin—to make recordings both as solo acts and with the group, and every record they make seems to move into the charts.

Peter Holm (Barclay) hit the charts some years ago with his song "Monia," which was initially a hit in France and subsequently in Sweden. He recently came back into the Swedish charts with a bang, when he released a local version of New World's "Sister Jane."

Bjorn Skifs (Polydor) is another name to remember among Sweden's new stars and also very talented is Sonet's Tommy Korberg whose Eurovision song, "Judy min van" was a big hit in Sweden a couple of years ago. He is currently working with the EMI group

Solar Plexus and has demonstrated his versatility by playing in musicals, floor shows, and even a Brecht opera.

Sonet's Sylvia Vrethammar, who began as a jazz singer, is another popular Swedish artist who has recently has a big hit with a latin american album, "Dansa Samba Med Mig." Also jazz oriented is Odeon's Nannie Porres, who is a very fine singer indeed.

## Swedish Turnover is \$48 Million

There are 1.9 million record players in operation in Sweden—a penetration of between 60 and 65 percent—and 1.5 million cassette and cartridge players, though this figure includes many cassette machines which are used only for dictation, etc.

Going from strength to strength is Phonogram's Cornellis Vreeswijk, a Dutch-born singer who has won five Grammis awards in four years and who is the top album seller in Scandinavia. Vreeswijk has recently scored in Holland with recordings in his native language and Phonogram will be launching him in Germany, France and the UK next year.

Reel to reel recorders in use number about 500,000 and record and tape sales are expected to be worth \$48 million in 1972. Unit sales are between eight and nine million LP's annually and between three and four million singles.

## Venues A Problem in Finland

The Artist Booking Co. Ltd., formed four years ago, is now one of Finland's major talent bookers and has been involved in all the major pop events of the last two years.

Managing director Antti Einio says that concert promotion is a problem in Finland because of a lack of suitable venues. The choice is between small halls with inadequate seating acoustics. Furthermore the ticket price ceiling is far lower in Finland than in most other European countries. The combination of booking an expensive act into a small hall and having to sell tickets cheaply can result—and has resulted—in financial catastrophe for some promoters.

The position is aggravated by the fact that music is still generally regarded as a luxury in Finland and not a necessity, says

Einio. "And furthermore the population is thinly spread over a wide area—this also adds to a booker's problems."

Of 500 clubs and dancehalls in Finland, only 100 are major venues and the potential buyers of top international talent number from ten to 15.

The night club and restaurant circuit is dominated by East European groups who play for fees that would be unacceptable to Western bands.

Finnish talent, says Einio, is of a high standard but its export potential is limited because "most European countries think of Finland as a land of ice, bears and eskimos. But those bookers who have taken a chance with Finnish acts have been very satisfied with the high level of performance and response."

## Reports: Sweden

• Continued from page 91

tion, Neil Diamond, Elton John, Rod Stewart and Black Sabbath.

### INTERSONG

Although Intersong lost several major catalogs two years ago when Sture Borgedahl left to set up Air Music, the company has retrieved the situation impressively and general manager Olle Bergman reports that business is in good shape.

"Sales of sheet music are increasing—particularly in the educational field—and we have been able to acquire some important catalogs, such as those of Frank Zappa, David Crosby, Graham Nash and the Fifth Dimension. I'm also very happy about acquiring the Hazy Music catalog of Lindisfarne repertoire."

Bergman says that the relatively small size of the Swedish market makes it uneconomic generally to print single hits. "In the case of a No. 1 like 'I Found My Freedom' by Mac and Katie Kissoon, however, it is worth printing. You need to sell 1,000 copies to make a profit."

Because sub-publishing deals tend to get tougher and shorter, Bergman plans to concentrate a great deal on developing local copyrights.

### POLYDOR

Polydor has two major acts which it is planning to launch internationally. One is American singer Bobby Lee who has been living in Sweden for several years and who has had some of his recordings produced by Mike Hurst in London. The other act is a group called the Gimmicks whose latest LP was also produced by Hurst.

Ivan Nordstrom, Polydor chief, says that production activity is concentrated on albums because it is too much of a gamble to produce singles for the Swedish market. About 20 percent of turnover comes from local production.

Classical sales are 12 percent up this year—following a very substantial increase last year—but Nordstrom confesses disappointment at the relatively slow development of tape sales. "The blank tape people," he says wryly, "must be the most satisfied people in the tape business."

### AIR MUSIC

Air Music chief Sture Borgedahl, whose company represents more than 100 catalogs in Scandinavia, reports a very successful year.

The company makes a good income from the songs of Bob Dylan, Greenaway and Cook and Burt Bacharach, and following Elton John's visits for radio and TV appearances, sales of his records really took off in Sweden and pro-

duced healthy sub-publishing income for Air Music.

On the local side a big money-spinner is Cornelis Vreeswijk who having conquered Sweden is now moving into Holland and Germany; but by far the largest part of Air's income comes from foreign catalogs. Borgedahl estimates it to be as much as 85 percent.

He recently acquired representation of David Clayton Thomas's Lady Casey catalog, and also represents Playboy, Feliciano, Kristofferson, Stirling McQueen and Slade.

"It is harder now to get local recordings," says Borgedahl. "And the tendency is to start with an album and then take a single from it. Most money comes from the original foreign recording, although if a really good song is involved and it is well adapted, one can sometimes do better with a local version. And a successful local version can help the original version—this was the case with 'Sister Jane' which was a hit in both the Peter Holm and New World versions."

### SONET

Sonet derives equal proportion of its turnover from local and foreign production, says general manager Dag Haeggqvist, and has had a particularly successful year with Island acts like Emerson, Lake and Palmer, Uriah Heep and Cat Stevens. There have been good sales of Buffy-Sainte Marie and Joan Baez on Vanguard, and in the budget field the Europe Sunset material from Miller International has sold well.

"Turnover," says Haeggqvist, "is about 20 percent up on last year."

Local success has come with the records of Povel Ramen and Stefan Demert and with a whole range of domestic repertoire including folk music and fiddle music.

Sonet is active in the jazz field, with recordings by Clark Terry and Rolf Ericsson, and has recently introduced a new blues series, The Legacy of the Blues, produced by Sam Charters and featuring such artists as Champion Jack Dupree and Snooks Eaglin.

On the publishing side Sonet has this year acquired representation of Charing Cross, the Paul Simon catalog, and the sub-publishing of the moog hit, "Popcorn." Also represented are the catalogs of Little Richard, Robin Gibb, Roger Whittaker, and Gordon Lightfoot.

An important development for Sonet this year has been the formation with Specialty Records of America of a London based company which will represent Specialty in Europe, with distribution through Pye in the UK, Pathe-Marconi in France, Ricordi in Italy, Discophon in Spain, BASF

in Germany, Austria and Switzerland and Sonet in Spain. Nine albums have already been released—including two by Little Richard—and a further 12 albums will be released over the next nine months.

### SCASON

"Tape sales have increased this year by 100,000 pieces," says P.A. Boqvist of Frank Dahlberg-Scason, Svenska AB, the biggest independent tape distributor in Sweden.

Scason sells cassettes and cartridges from most of the major Swedish record companies.

Says Boqvist: "Last year sales of tape amounted to about 60,000 pieces and this represented an increase of about 15 percent over 1970."

He agrees that tape has not developed as rapidly in Sweden as it has in Norway and Finland where it accounts for a higher percentage of total turnover.

It is estimated that of the 700,000 pieces sold this year, 55 percent will be cassettes and 45 percent stereo-8.

Recently Scason introduced the quadraphonic cartridge to the Swedish market but this development is so new that no figures are available to indicate its acceptance.

## Scandia Reports Rapid Growth

Scandia-Musiikki is currently enjoying a period of rapid growth, says managing director Harry Orvomaa, and has recently tripled the size of its premises in Pitajankari, the Helsinki suburb where most major record companies are located.

Scandia's fall release schedule included albums by top acts Katri-Helena, Tapani Kansa and Hörtto Kaalo. Katri-Helena, the best-known girl singer in Finland, signed with Scandia last June and will release a second album early next year.

The company is also continuing its successful policy of issuing hit compilation albums, all of which have made the top ten in the LP charts.

Of the new talent on the artist roster, the most promising is 19-year-old Petri who is touring the country performing with his three brothers.

In addition to domestic production, Scandia is a major importer of disks, being part of the Scandinavian Sonet Group and therefore representing the WEA and Miller International catalogs. With Miller product, Scandia has achieved a 30 percent share of the budget LP market, and currently breaking big in Finland for the WEA labels are Neil Young, Yes, Frank Zappa and Van Morrison.

## Reports: Denmark

• Continued from page 93

for 1970/71, most of the income coming from foreign copyrights.

### MOERKS

Moerks Musikforlag, which recently lost Pye representation to EMI, now represents Ember, Seven Sun and Impress records in Denmark and has also launched a rack jobbing operation.

On the Triola label, Moerks has had success this year with Susanne Lana who had a six month run on the singles chart. Another singer, Gert Kruse, has sold 50,000 copies of "Rillike Rallike" Rold and Triola will shortly release albums by both these artists.

## Larsen Heads Up CBS Team

The Scandinavian CBS operation has now been co-ordinated in Stockholm under Jorgen Larsen, who carries overall responsibility for CBS in Sweden, Denmark and Norway.

CBS-Cupol in Stockholm becomes a 100 percent CBS company from Jan. 1, coinciding with

On the publishing side Moerks represents the Tamla Motown repertoire, Acuff Rose and several other catalogs.

### DANSK GRAMMOFONPLADE FORLAG

Among the successful acts put out by this company on the Sonet label are Midnight Sun, whose album has been released in the UK, USA and Japan on MCA, and on Teldec in Germany and EMI in France; Day of Phoenix who were produced by Tony Reeves and The Old Man and The Sea, a group who record in English.

On the domestic front Sonet has had success with Mette & The Comets and with Gustav and Bent, and the company releases a good deal of jazz on the Storyville label.

the completion of CBS's establishment as an independent operation in Norway.

Larsen, 31, is a Dane with a degree in economics from the University of Copenhagen and a business administration degree from the University of Wisconsin.

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## STIM Turnover Up Nine Percent

BY KJELL GENBERG

The turnover of the Swedish performing right society, STIM, increased by nine percent in 1971 to 26.9 million krone, (\$5.52 million).

Almost a fifth of the increase was accounted for by the Swedish Broadcasting Corporation whose contribution jumped more than \$100,000 to \$1.6 million in 1971. By 1973 the Corporation's contri-

bution is expected to be well over \$2 million.

Income from cinemas was down but there was a big increase in mechanical revenue.

Mechanical rights paid to Swedish copyright owners amounted to 9.9 million krone (\$2.06 million) in 1971 and their performance fees amounted to 11.9 krone (\$2.47 million).

Of those totals 41 percent went

to Sweden, 22 percent to the USA, 10 percent to the UK, six percent to France, five percent to Germany, three percent to Italy, three percent spread among the other Scandinavian countries and ten percent to all other countries.

Of the 41 percent channelled to Sweden, about ten percent went to the USA and ten percent to the UK via sub-publishers.

A Billboard Spotlight On Scandinavia

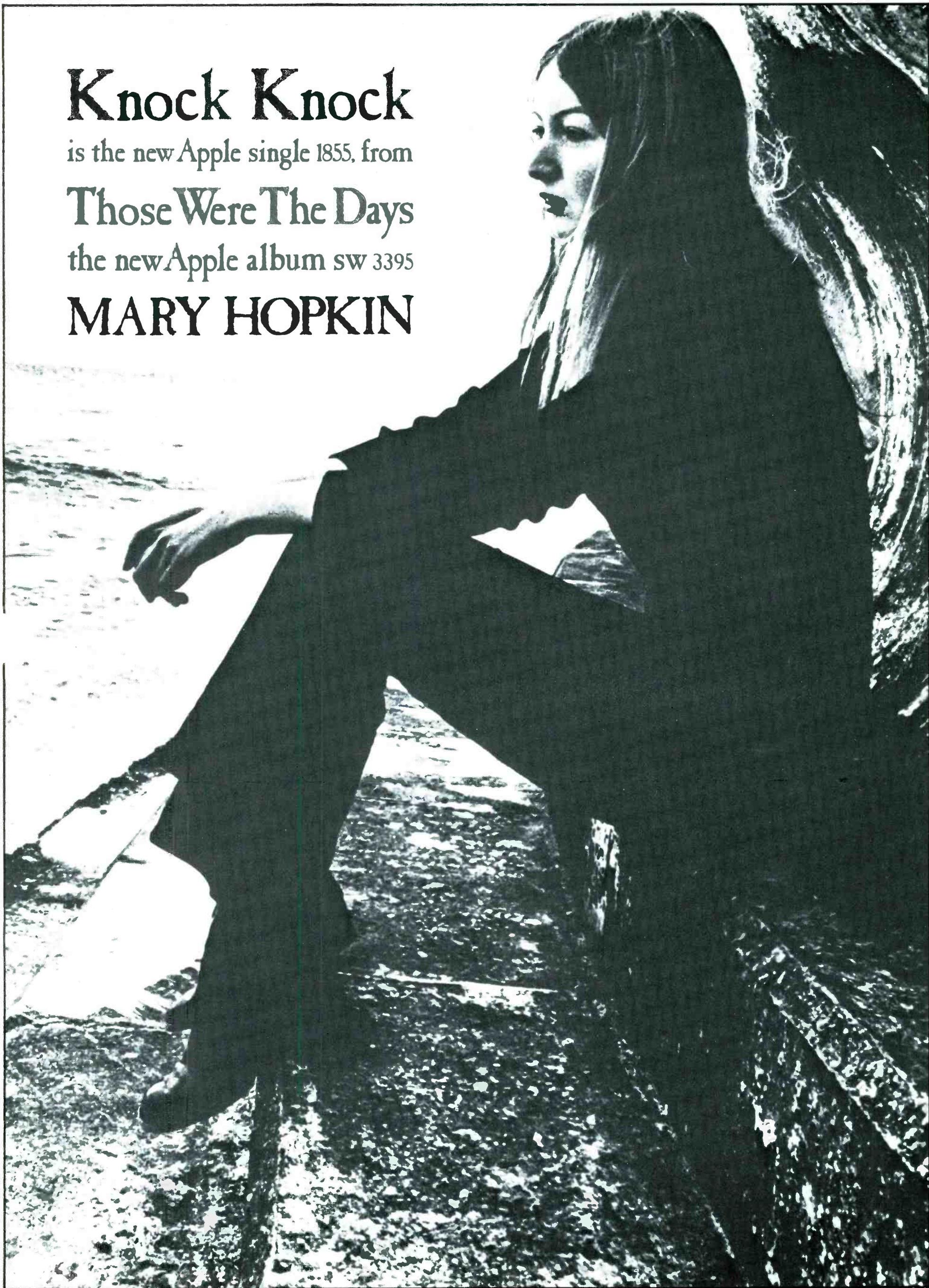
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**On Warner-Bros. Records and Tapes**