Output of 2-LP Sets Up; Spurs Multiple Pricing

By PAUL ACKERMAN

Last week's Billboard Top LP chart, for instance, shows such two-disc sets as "Shafi," the Isaac Hayes soundtrack on Enterprise (suggested list $9.98); Joan Baez' "Blessed Are" on Vanguard ($9.98); "Jesus Christ, Superstar" on Decca ($12.98); the Allman Brothers on Capricorn ($6.98); "Chicago Transit Authority" on Columbia ($5.98) and many more. In addition, Camden, which originally went from $1.98 per single album to $2.98, is coming out with a new series which will offer two albums at a suggested list of $3.98. Particularly glamorous to many tradesters are such new two-disc packages as Tom Jones recorded live at Caesar's Palace, on Parrot, with suggested list of $11.96; the upcoming "Fiddler on the Roof" at $9.98 on UA. (Continued on page 62)

Telex Buys Marketing, Sales Rights to Qatron Changer

By BRUCE WEBER

A marketing campaign is being launched this month not only to announce the Telex changer models, but to inaugurate a new image for Telex as a full-line consumer products company, said Floyd Hines, marketing director. Although the emphasis will be in cartridge models—all of the company's products are dominated at a small look at some high-end cassette decks, Hines said.

Going into the fall selling season and early 1972, Telex will have in its line three 8-track playback/recorder models: 811R deck at $169; $12 at $259 without speakers, $299 with. (Continued on page 62)

Nonesuch Bows Pop-Out Cover

By ROBERT SOBEL

NEW YORK—A large consumer request for its covers has spurred Nonesuch Records to develop a new concept in packaging design. The Elektra Records classical budget line will introduce the concept with the first round of its fall releases due in a few weeks.

The concept, developed by Arti L. Douglass, Elektra art director, is a pop-out replica (Continued on page 62)
The feelings Johnny Cash has put into these notes, Chet Atkins has put into this music.

"Pickin' My Way," Chet performing great tunes by Jerry Reed, Paul Simon, Paul McCartney—and Tommy Magness' "Black Mountain Rag"
(Chet's new single #74-0536).

All fine music..."by the touch of Chet Atkins' hands."
Senate OKs Antipiracy Bill; Goes to President

WASHINGTON — The McClellen Antipiracy House bill is going to the Senate and House last week. The hopes are that the President will sign the bill in time to enable the U.S. participants to take an active role in the international antipiracy work being done in Geneva. The bill will become effective against unauthorized reproduction or recording of copyrighted tapes four months from the date the President signs it. A second bill, which would impose large statutory damages and seek to penalize parents who allow their children to violate copyright law, will probably become effective immediately on signing.

Retailers with pirated goods on hand may feel the sting in the bill.

The bill gives them four months to unload their goods, after which time, if no notice has been given and no mechanism set up to verify that the tapes are being sold at a profit, the tapes could become liable to seizure. The President signs the bill.

The copyright law (S. 646) amends the federal copyright law to provide against the making of copies or recordings to prevent them from unauthorized duplication, and at the same time, to provide all remedies in the copyright law, including the 25-cent mechanical royalty base. The Senate version was amended by the House, which put a three-year limit on the life of the anticopy bill to maintain the push for the over-all copyright revision bill. The revision bill could retain identical protections, but faces another year or two at least of congressional hassling. The revision bill could also contain identical protections, but faces another year or two at least of congressional hassling. The revision bill could also contain identical protections, but faces another year or two at least of congressional hassling.

New Drug Lyric Clarification Petition to Appeals Court

NEW YORK — The Recording Industry Association of America has been planning to expand its packaging activities in its battle against copyright piracy. Henry B. Riaja, the RIAA's executive vice president, says granting a copyright protection to sound recordings inscribed into light would provide a powerful weapon for the industry's battle against counterfeiting. However, it will still take considerable time before anything is done along this line. A bill has been introduced in the Senate for the past few months. The RIAA is likely to push the bill if it is introduced again during the coming Congress.

In the long tug of war over the copyright law, there are many factors that are influencing the outcome. One of the major factors is the American Radio Manufacturers Association (ARMA), which has been fighting for a relaxation of the law. The ARMA has been active in lobbying for changes in the law that would allow the use of electronic devices to play back music and other audio recordings. The ARMA has been arguing that the current law is outdated and does not take into account the modern technology that has made it possible to create and distribute music in new and innovative ways.

The ARMA has been joined by other groups, including the Music Industry Association of America (MIAA), which represents recording artists and record labels. The MIAA has also been active in lobbying for changes in the law. The MIAA has been arguing that the current law is too restrictive and that it makes it difficult for artists to release new music and for record labels to make profits.

In addition to the ARMA and the MIAA, there are other groups that are involved in the copyright law debate. These include the American Society of Composers, Authors and Publishers (ASCAP), which represents songwriters and composers, and the Copyright Clearance Center (CCC), which represents publishers and other content creators.

The copyright law debate is complex and involves many different interests. The ARMA, MIAA, ASCAP, and CCC are all trying to influence the outcome of the debate in their favor. The outcome of the debate will have a significant impact on the future of the music industry and on the ability of artists and record labels to make profits and distribute their work.

In the meantime, the Copyright Office is continuing to work on its rule-making process. The Office has been conducting hearings and collecting public comments on the proposed regulations. The Office is expected to issue new regulations in the near future.

The outcome of the copyright law debate is uncertain. It is unlikely that a final resolution will be reached in the near future. The debate is likely to continue for several years as the various parties continue to argue their positions.

The copyright law is a complex and important issue. It is essential for artists and record labels to have a clear understanding of the law and to be able to make informed decisions about how to distribute their work. The outcome of the copyright law debate will have a significant impact on the future of the music industry.
London Sees October as a Sales Record Breaker

NEW YORK—Herb Goldfarb, president of sales and marketing at London Records, focuses on a record-breaking sales score for October, based on initial orders on at least six of the 18 new LP's presented during London's annual sales meeting last month.

The boom, according to Goldfarb, also comes at a time when the firm is enjoying big sales album and singles chart surge this year. For instance, the Moody Blues' new album on their own Threshold label recently scored with gold certification for the album "Good Boy Good Girl Deserves." Also scoring is Engelbert Humperdinck's "The Last Waltz" Place on Parrot. Other product.

Make Music Group For Stax Release

NEW YORK — A production deal between Stax Records and Make Music under which the leaders, a Washington group, will be produced by Myrna March and Bert Keysen for release on Stax was wrapped up last week. Arrangements were made by Al Bell, Stax executive vice president, to record and release a single immediately with an album to follow by the first of the year.

Inter-Rep Deal With Craft Cos.

NEW YORK—Inter-Reps, international licensing agency managed by Seymour Weit, will represent exclusive, the U.S. and Canada. Marty Craft's reactivated Melpa, Label and Control companies.

Stein will parlay his knowledge of the foreign record business to negotiate with world record companies. Among the first deals (Continued on page 27)

Process Prints Label on Disk

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RECORD REVIEWS
Album Reviews .39, 53, 61

InThis Issue
George Jones and Tammy Wynette became the most famous duo in country music the day they got married. Without ever performing together. Without ever recording together. But now, a lot of people's dream album has become a reality: George Jones and Tammy Wynette, together on record for the first time.

Fans of each will have to own this album. And fans of both (as a singing duo) will be created. Nashville publications are hailing this album as the event of the year.

We'll go further. Tammy and George together are the country music duo of all time.

The duo of all time, from The Country Music People. On Epic Records and Tapes
**General News**

**Mauri Latham** named corporate vice president, a&r, Capitol Records. A one-time record company organization head, Latham has worked in a&r, sales and promotion with Capitol for the last 15 years and is a former a&d vice president with the company. Herbert A. Belkin named general manager, a&r at Capitol. He was recently a general ...(see separate story). Chuck Gregory appointed national director of sales, Foursquare Music. He was formerly director of marketing, Polydor, and a&r director, Epic Records. Carmen LaRosa appointed regional marketing director for the South, Foursquare Music. He was previously regional marketing director for the South, MCA Records. Lou Bramy named director, national record promotion for the company. He held the same position and that of Western promotion, Woodmark. Bob Schlissel named vice president, finance for Foursquare. He was previously assistant to the controller, Gulf and Western Industries, Foursquare's parent company. John R. Hartzler named national a&r and director, Tumbleweed Records. He was previously in charge of local promotion for Royal Disk Distributors, Chicago. Bob Rutenberg named national a&r and director, Metromedia Records. He was formerly Eastern marketing, manager, Paramount Records. Gene Block has resigned as director of marketing, WMG. Bill Pearlman named president, Theater Maximus Corp., a division of Music Maximus Ltd. He was formerly found-...(see separate story). Stephen Jack named East Coast regional sales promotion manager, Metromedia Records. He was formerly Eastern marketing, manager, Paramount Records. ..."
Finkelstein Named Chairman Of CISAC Executive Board

NEW YORK—Herman Finkelstein, general counsel of the American Society of Composers, Authors & Publishers, was elected chairman of the executive board of CISAC for 1971-72. CISAC (the International Confederation of Societies of Authors and Composers) represents some 89 organizations in the copyright field throughout the world.

Finkelstein will be the first representative of any performing rights society in the Western Hemisphere to serve in this capacity. He succeeds Dr. Antonio Clamps, president of Italy’s performing rights society, NIAE.

At its meeting New York, the NARAS Exec Committee to Meet With Rose as Chief

NASHVILLE — The recently formed executive committee of the Record Academy (NARAS) will conduct its first session here Monday (18) under the aegis of its newly elected president Wesley Rose.

The nine-man team will focus on upcoming NARAS activities. These include the creation of new chapter structures, revision of expanded program expansion (including the educational work of the NARAS Institute), progress relating both to next March’s Grammy Awards television special as well as to a projected premium record, and the construction of a national executive committee that would investigate any need for changes in the academy’s by-laws. Scheduled to attend the one-day meeting are New York, Atlanta, New Orleans, Miami, Chicago, Nashville, Los Angeles’ Bill Lowery, Chicago’s Robin McBride and Paul Roweado, New York’s Phil Ramone, Los Angeles’ John Scott Trotter and Lee Young Sr., national director of Deemo’s David Leenam and national councilor Dick Jabolow.

Spina, Henley Revive Rosina

NEW YORK — Rosina Music Corp. has been reactivated by Jack Spina and Don Henley. Together and separately, Spina and Henry have managed the Hilltoppers, Fontaine Sisters, Pat Boone, Red Foley, Leonard Nimoy, Fabian and Johnny Reb.

Spina will continue as Pat Boone’s personal manager; Rosina Muskie and Henley have formed the Boone Girls on the MGM label, pianist Craig Hunkley and comedian C.C. Cuka.

Bonnieville Is Offering Programs

Come even more critical when seen in the light of the recent over-all sound and format of the Los Angeles station. Ruff is one of the record companies and promotion men who are most cooperative in getting ma-

Ruff to Release Bible Stories On Own Label

LOS ANGELES—Ray Ruff will release his twin-record album of Bible stories set to rock on his new label, Oak. Ruff said he turned to this "Truth of Truths" package because no major label would guarantee a pre-

Aussie Invasion Swingin', Propelled by Binder-Porter

Aussie Invasion Swingin', Propelled by Binder-Porter

• Continued from page 1

Warner Bros. this week, “Eagle Rock” was dominated the Aus-

Meet Sparks A&M Foreign Tour Spurt

LOS ANGELES—A&M’s international development department is planning more overseas tours for artists as a result of the U.S. group’s recent licensees meeting here.

Department director Dave Hu-

ers. One licensees who appeared there.

London on Coast To Bigger Site

NEW YORK — London Rec-

O’s Beach on the following page

only thing they’re lacking in Mel-

attachment. The group arrives

San Diego and other Southern California music buyers. And the group arrives

A new to A&M’s network is RPM of South Africa, replacing Teal.

The affiliates were placed face to face with managers of a number of artists who performed dur-

SD’s Becker on European Trip

NEW YORK — Loren Becker, president of the A&M Records, is in Europe visiting li-

in later

Becker, formerly known as Bobo Sour, has turned 15 freelance promotion men and will work to independent distributors and rack-jobs who have agreed to pay past bills upon reordering.

Bindo-Porter has signed 12 Australian pop acts to U.S. representa-

Porter is national a native who had to leave their home country in 1969. "Working and I started trying to do something to bring more Aus-

A&M has just released on their new Vertigo label, albums and singles by British progressive rock groups The主页内容。
There's no way to prove that a new release will be a hit. But we've got some pretty substantial evidence.

In England this is what's happening with producer Mickie Most's three latest U.S. single releases:

C.C.S.—"Tap Turns on the Water": ZST 4507
from No. 16 to No. 2 in the last two weeks.

New World—"Tom Tom Turnaround": ZST 4505
solidly in the Top 5 throughout the summer
(already a Bill Gavin Personal Pick in the States).

Hot Chocolate—"I Believe (In Love)": ZST 4506
from nowhere to No. 8 in the last three weeks.

C.C.S.—"Tap Turns on the Water,
New World—"Tom Tom Turnaround" and
Hot Chocolate—"I Believe (In Love)" are all from a record company called RAK.
The text content of the document is not legible due to the image quality. It appears to contain various financial and stock market-related information. Without clearer text, it's challenging to extract meaningful content or context.
DADDY WHC?
DADDY COOL
The #1 all-time group from Down Under brings the Melbourne sound to America. And puts fun back into music.

DADDY COOL
"EAGLE ROCK"
"Eagle Rock" by Daddy Cool—Australia's #1 single for 17 weeks, Now on its way here as Reprise single REP 1038.
**Wagner-Spurred Project Seen Holding Hope for New Talent**

NEW YORK—Talent showcases around the country threatened with collapse by the spiraling costs of booking live, two-acts-a-night may get a shot in the arm from a small group of managers, producers and impresarios who are turning to new talent.

The movement, spearheaded by Chicago-based producer/manager, Gordon Wagner, will stage talent hunts in major cities around the nation. The project, titled Talent for T Doch, will attempt to "discover" artists with growth potential and groom them for entertainment slots in major music showcases.

Wagner, a veteran of more than 20 years in the music industry, en- dorses current arguments that ben- name groups are pricing themselves out of the marketplace and the demise of talent showcases may leave their wage demands.

"The public," he said, "has, un- fortunately, been indoctrinated in thinking that unless an act is a top name and good sound it's not good. We need to say, and I intend to try to say, that it is the only way we can hope to succeed in halting the inevitable destruc- tion." The Talent Go Forch bandwagon made its first stop here Sept. 23 and attracted a number of talented hopefuls to the two-concert and cocktail party held at the Cat- tle Bar Restaurant. Performance formats ranged from rock to pop and blues, rock 'n' roll, and com- edy. Performers included a recor- der. (Continued on page 14)

**ANN MARGRET SYLVERS**

Hilton-International, Las Vegas

With an overture performed in Las Vegas and sung by the Joe Guercio orchestra led off the evening, the 40-year-old singer, MGM recording group, the Sylvers, made their first appearance with a new group, constantly moving, the lyrics to "Time After Time" and "I Didn't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him." Ann-Margret, looking ravishing and wearing a dress that played a bad vibrato, effortlessly shift from one side of the stage to the other, the audience is awed with a dis- co music and a hyped sound. The next time, she'll sing at the New York Hilton and the new "Fool's Gold" as she attempts to "I Don't Know How to Love Him."
Jerry Clower is an ex-football player, a lay preacher, an employee of Mississippi Chemical Corp.—and a very funny fellow! He also has a Decca album!

Jerry Clower will be seen and heard by millions of people on the David Frost Show!

Sales over 75,000.
If we're lyin', we're dyin'!

Some selected air dates* 

**October 14 and October 20**

Atlanta  
Baltimore  
Boston  
Chicago  
Cincinnati  
Cleveland  
Columbus, Ohio  
Dallas  
Dayton  
Detroit  
Houston  
Lancaster, Pa.  
Los Angeles  
Miami  

Monterey, Calif.  
New Haven, Conn.  
New York City  
Philadelphia  
Pittsburgh  
Reno  
Sacramento  
San Francisco  
San Francisco  
South Bend, Ind.  
Springfield, Mass.  
Syracuse, N.Y.  
Toledo, Ohio  
Toronto, Canada  
Washington, D.C.  
Youngstown, Ohio

**October 21 and October 27**

Bangor, Maine  
Burlington, Vt.  
Buffalo, N.Y.  
Champaign/Urbana, Ill.  
Erie, Pa.  
Henderson, Nev.  
Huntington, W. Va.  
Indianapolis  
Jacksonville, Fla.  
Kansas City  
Louisville, Ky.  
Milwaukee  
Greenville, S.C.  
Ottawa, Canada  
Phoenix  
Portland, Maine  
Portland, Oregon  
Portsmouth, Va.  
Providence, R.I.  
Rochester, N.Y.  
St. Paul/Minneapolis  
San Diego  
San Juan, Puerto Rico  
Schenectady, N.Y.  
Scranton, Pa.  
Seattle/Tacoma  
Springfield, Ill.  
Tucson, Ariz.

*for exact air dates in your city, call your local station and ask for dates of David Frost Show tapes #569 and #573.
NEW YORK
Cat Stevens brings "Teaser and the Firecat" to two New York concerts this season, both of them Upstate. The A&M star plays Kleinhans Auditorium in Buffalo, Oct. 31, and the Syracuse War Memorial next Nov. 1. They also appear at Peace Bridge Center in Buffalo, Nov. 8, and the State campus at Stonybrook, L.I., Nov. 14. Cat's Blue Project closes out a brief tour in Rochester, Saturday (16), where they'll be for three days.

British hard rock trio, Freedom, make their U.S. debut on the Jethro Tull tour, which opens in St. Petersburg, Fla., Friday (13). Madison Square Garden exposure is set for Monday (18). The Coalition group appear solo at the Eastown, Detroit, Nov. 5-6, and the Whisky in Los Angeles, Nov. 10-12. Alice Cooper embarks on an extensive European tour Monday (22), to coincide with the release of their new Warner Bros. LP, "Killer." The tour will hit Denmark, Germany, France, Netherlands.

DOMESTIC

SARAH VAUGHAN
Hilton Hotels, Las Vegas
Fresh from the Monterey Jazz Festival, Miss Vaughan was indeed a suave, sophisticated lady, who sang with the best of the songs she opened with "Tonight" continuing on to "Darn That Lamp Is Low."

Wearing a bright golden gown, she sang behind the temo of the orchestra musically playing around her.

Her rendition of "What Are You Doing the Rest of Your Life" followed her full usage of voice. She closed her segment of the show with "Conducting the Joe Guarro Orchestra for the first time.

LUCY SANTOS

RANCE NEWMAN
Town Hall, New York
Randy Newman, Reprise Records' composer-performer, filled the Town Hall with harmony and wit. This LP devoted to these two talents would be the album of the year, if it were released.

The concert, Newman's first New York appearance, was scheduled for Monday, Nov. 27.

The New Yorkers of America's most talented songwriters and performers....

JOHNNY MATHIS
Sahara Hotel, Las Vegas
The Johnny Mathis Show starts to run for 36 weeks, perfect. Appealing to all ages and both men and women, Mathis' silky tones were evident even as he handled the most difficult of songs.

The crowd was constantly dapped with "In the Morning of My Life," "Close to You," "We've Only Just Begun," "Go Tell It on the Mountain, In and Out Day." The finale of the outstanding show was his medley. An interesting selection, "Sings "Not For Me to Say," while the orchestra plays "Chances Are."

NAT FREEDLAND

MATHEW'S
MOMS MABLEY
Greek Theater, Los Angeles
As always, there was much to say about Mathis & Tina is why they aren't among the superstars of contemporary music. Mathis is a beautiful, fine singer and such a superlative performer that any reduction less than adulation seems pointless.

It is true that the white music mass market probably hadn't been ready for Mathis the way it has been for Tina. However, his impacting debut is beginning to change forever as Tina until a few years ago. However, at the Greek Theater's opening night the audience was almost awed with Mathis's presence. It was a moment that made the audience feel that they are very appealing to the listener.

The project will be taken to other major cities, including Chicago, Los Angeles, and New York.

Talent

Talent In Action

Bits & Pieces

SAN DIEGO GOLFER'S HOLIDAY $39.95*
(plus tax & service charges)

Stay any 3 days and 2 nights.
At the Master Hosts Inn or the El Cortez Hotel. You'll get a well-worn margarita. A comfortable room. Continental breakfast. A gourmet dinner.

But don't leave the family at home. While you're out golfing, they can enjoy a San Diego Fun Vacation Package, featuring a stay at the San Diego Zoo, a Harbor Excur- sion to Coronado, a dinner at the La Valencia, a trip to Balboa Park. If all this sounds good to you, write for our free brochure, "2 Great Vacations. 2 Great Hosts Inn." Tour the city, call for your reservations.

14

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Life is a Carnival
(3199)
from their new album
Cahoots
(SMAS 651)

From The Mercury Record Corporation Family of Labels / Mercury, Philips, Vertigo, Dial, Mister Chand.
45 rpm RECORDS
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OLDIES
from 1955
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For complete catalog send $1.00
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Radio-TV programming

Phoenis's McMahen Turns

Radio-TV programming

Judgment Control Rules KILT

If you're a deep sea fishing for a radio station—or a radio station searching for a deep sea fisher—Billboard is the best Joy. No other trade publication is read by so many air personalities and program directors. And all of the sharp program-oriented general managers read the magazine, too. Best of all, Billboard classifies the above advertising into any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication! And Billboard Radio Explorers will be used if you wish. Send money and advertising copy to:

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

Florida Station Back to Country
FORT LAUDERDALE, Fla.—Middle-of-the-road music just didn't work out because its listeners kept asking for more country music, so on Oct. 18 WPLG changed to a country music format and is now enjoying a year old under the call letters of WIXY, said program director Dennis Stuart. The reason the station switched to WOR was that the audience is still calling for country, so here we go.

Stuart, who's been program director at WPLG, started the new station, is now struggling to rebuild a country music library.

Steven Lundy. He later went to WACO for a year and a half and used the KILT experience there and on weekends at one major-market radio, KILT offered him a job five dif-

rent times: "The offer was finally so attractive that I couldn't pro-

tessionally turn it down."

A financial volunteer of Seeing is Blind association of Bellingham, W. Wash., is

For your information: WPLG, in Fort Valley, Ga., now has a new manager, W. A. Burkett. He replaced a program director who left for another position.

12,000 SQ FT
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FULLY AIR CONDITIONED
ENTIRE 10TH FLOOR
WELL PARTITIONED
CALL 757-8635
No longer just a laughing matter, but really selling!

Hard Rock Comedy
FROM ONE CHICANO AND ONE CHINESE

USE THE POWER REGISTER AND VOTE

ODE RECORDS INC. DISTRIBUTED BY A&M RECORDS, INC.
Phoenix's McMahon Turns ‘Roast’ Into Mutual ‘BBQ’

- Continued from page 16

Stu Young, Don Graham (“who recently had all of his awards engraved in Portuguese”), Tony Richland, Lou Fields, Bill Gavin (who’s using Decca for not having cleared the rights to “Jesus Christ Superstar” with him), Bob Hamilton.

WDEE Drops News, Returns to Country

DETOFT — After a long experience with a morning news block, WDEE is going back to a 24-hour country music format. Doug Smith is hosting the morning show and the station is planning a series of morning drive spectacles. First week, a presentation of the all-time modern country top 100 hits was programmed. The second week will focus on the concept of the history of country music.

The REFERENCE BOOK OF POPULAR RECORDS 1965-1970

NOW REDUCED IN PRICE

A listing, by artist, of every record to be every Billboard chart top 10 from 1966-1970. This complete factual account of over 10,000 records and 2,000 artists includes:

- Date record first hit the chart
- Number of weeks on chart
- Number of records
- Last chart position record reached
- First week of record activity
- Total number of weeks on chart
- Label

Sample Listing:

<table>
<thead>
<tr>
<th>Date</th>
<th>Pos.</th>
<th>Wks.</th>
<th>ARTIST - RECORDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-1-56</td>
<td>7</td>
<td>21</td>
<td>LLUMON, FRANKIE &amp; THE TEENAGERS</td>
</tr>
</tbody>
</table>

The reference book of popular records is a monumental book as a historical reference source for popular music from 1965-1970. Everyone interested in pop music can now afford to own this invaluable book. The 1965, 1966 and 1967 volumes, originally priced at $30.00, are now offered at only $15.00. The 1968 supplement is available at $5.00. Copies are waiting for quantity discounts.

(414) 251-5408

RECORD RESEARCH, 8447 Lloyd Ave, Menomonee Falls, Wls. 53051

Dear Editor,

I was very impressed with WMMR's Jerry Stevens' advice concerning the programming of progressive rock radio in your Oct. 12 issue.

Here is a man advocating just plain common sense. To provide truly relevant communication with an audience, employ those things and let them function as human beings, not "robots." It also seems to me that if a man is competent enough to be hired at a major market station, then he should be entitled to some say so in the music he plays.

Our FM station has recently turned to a progressive rock format utilizing a "free form" approach. The personalities choose music which they think will best suit their audience from a library obeyed by the music director. Also, they are encouraged to be themselves, to communicate and entertain. At all times they attempt to keep the best interests of their audience in mind.

Believe it or not, our AM MOR operation has been functioning the same way since its inception back in the early 40's. Just intelligent communication between human beings, with the absence of "light playlists" and other "gimmicks," and maintaining a strong lead in the ratings in the Washington market.

I applaud Jerry Stevens' approach.

(Continued on page 61)

Dear Editor,

I was very impressed with WMMR's Jerry Stevens’ advice concerning the programming of progressive rock radio in your Oct. 12 issue.

Here is a man advocating just plain common sense. To provide truly relevant communication with an audience, employ those things and let them function as human beings, not "robots." It also seems to me that if a man is competent enough to be hired at a major market station, then he should be entitled to some say so in the music he plays.

Our FM station has recently turned to a progressive rock format utilizing a "free form" approach. The personalities choose music which they think will best suit their audience from a library obeyed by the music director. Also, they are encouraged to be themselves, to communicate and entertain. At all times they attempt to keep the best interests of their audience in mind.

Believe it or not, our AM MOR operation has been functioning the same way since its inception back in the early 40's. Just intelligent communication between human beings, with the absence of "light playlists" and other "gimmicks," and maintaining a strong lead in the ratings in the Washington market.

I applaud Jerry Stevens’ approach.

(Continued on page 61)
Tape Cardriage

DON HALL is outspoken, controversial and a leader in the tape business. The industry usually listens to what he has to say and watches with interest the moves of Ampex Stereo Tapes, a Goliath dominating the prerecorded tape business.

Hall Logs Mucho Mileage to Gird Globe With Ampex Tapes

By BRUCE WEBER

LOS ANGELES—He lives in Illinois, imported his York City and Elk Grove Village, Ill., wears both contemporary clothes and Brooks Brothers suits, reads the Wall Street Journal, Playboy and Billboard's music charts.

He frequently can be found at airports in Los Angeles on Monday, Tuesday and Wednesday, Chicago on Thursday and England on Saturday. He has Big Business and is comfortable tapping with finger-snapping musicians.

Who is he? Without hesitation, most people who toil in the tape-music industry recognize Don Hall, vice president of Ampex, as the man on the move.

The Ampex Stereo Tapes division is the Goliath dominating the prerecorded tape business. As part of the company's consumer products division it helps contribute about 30 percent of Ampex's total sales ($291 million in fiscal 1971), and about $57 million in its coffers.

Hall is controversial, outspoken, usually correct on industry intrigues and has developed in-fighting an in-terlock in his title. More, he is willing to do his homework on the tape industry in general and in particular has a detailed grasp of Ampex's array of magnetic products division.

The controversy over some of his programs isn't likely to dis-suade him from trying them. He has set priorities, and, most important, his decision-making has been fruitful. He admits that many "big tests are yet to come," but his batting average is good.

Threading his way with obvious conviction through a myriad of tape topics, Hall discusses the state-of-Ampex this way:

On the state of the tape economy:

"While there are conflicting views about which way the eco-nomic situation will shape up next year, the recent display of con-sumers enthusiasm gives me a bullish view.

"This view is espoused by many companies, too, and allows me estimate still another strong sales gain for next year.

When one looks back at 1971 we see an overall indus-try gain in prerecorded tape prod-ucts, say about a 15 to 20 percent increase.

"Our sales in the first quarter, ended July 31, was 50 percent ahead of the prior year, and we're predicting a 25 to 30 percent sales gain (fiscal 1972) over last year in prerecorded sales ex-cluding Ampex Records and mu-sic publishing operations.

"Industry-wide, in prerecorded (Continued on page 27)

Ampex Prepares 2 Ideas For Xmas Season Selling

SAN FRANCISCO — Ampex's magnetic tape division has come up with two ideas for the fall holiday season to stimulate sales. It has introduced a 40-minute noise-extended range-black cassette in the 362 series at $2.25. It is packed in a Norelco-type plastic box. The 362 series also includes a C-60 at $2.95 and a C-90 at $3.95. (Continued on page 27)

...what's new in domestic and imported card...
Japanese Govt. OK's Standard/Superscope

Los Angeles—The Japanese government has approved the proposal acquisition of Standard Radio Corp., manufacturers of amplifiers and tape recorders, by SuperScope, Inc. for an undisclosed sum.

SuperScope, exclusive distributor of Sony tape recorders in the U.S., has to comply with "certain conditions" before Oct. 20 to complete the transaction, according to sources in the Japanese government.

A SuperScope subsidiary, Marantz Co., will acquire a 50 percent interest in Standard Radio, which supplies some parts to Marantz.

Sony recently sued SuperScope in Federal District Court, contending seeking clarification of its distribution contract with SuperScope (Billboard).

Audio Devices Expands Sales Force to Broaden Market Share

GLENBROOK, Conn. — On the theory that the economy is bound to show more zip in 1972, Audio Devices is developing a more aggressive posture in pursuit of business.

One concept that apparently has caught the eye of Bill Goldstein, vice president of marketing and sales, is a deeper penetration in the consumer marketplace.

He has appointed six regional consumer sound managers, stationed in Boston, New York, Rockville, Md., Dallas, Niles, Ill., and Glendale, Calif., and has bolstered the company's sales representative organization from 14 to 23.

Audio Devices is attacking the consumer marketplace with several product lines, including a Capitol mod line of black cassettes (10, 60, 90, and 120-minute lengths), cartridges (32, 40, 64 and 80) and open-reel (5 and 7-inch); five display units, three corner and two floor-standing tape products; and packaging the mod line in buster-packs and three-packs. It also plans to introduce a premium line of cassettes, cartridges and open reel products in June 1972.

To expose its consumer products in foreign markets, Audio Devices has dispatched an international division, directed by Tony Cunha, and is making plans to pursue the Canadian market, which Goldstein feels is 7 to 10 percent of the U.S. market in tape volume.

Before its campaign to win consumers, the company has taken several steps to streamline itself, like:

- Making use of Capitol Records sales force to open new distribution avenues for blank tape in music locations.
- Turning over its physical distribution-warehousing- to two local distributors, one in Boston, Atlanta, Chicago, Detroit, Glendale, Calif., and Toronto, Canada.
- Establishing a special sales service organization, headed under Bill Dawson, national sales manager, and Dave Chapman, marketing service manager.

Goldstein also has adopted a marketing campaign to support the sales drive, which in the last fiscal year (July 1970 to June 1971) has "slightly more than doubled our sales in consumer goods from the previous period," he said.

See Sales Doubling

The fiscal year volume does not include efforts in video, education and government contracts. Goldstein estimates sales for the current fiscal year "will double significantly" compared to consumer products chiefly because "we are paying more attention to the consumer area" and because "we see the economy rebounding on an industry-wide basis."

Among the promotions responsible for the company's improved share-of-market were a radio campaign, talent contests and increased magazine coverage, a Goldstein capability, Goldstein believes.

The radio-current drive has been the most important factor, he said, and plans call for expanding the program to 140 major markets in two years.

Audio Devices used radio advertising to merchandise its consumer lines, at WKNR, an AM station in Detroit. The ad program-talent contest worked on a distributor-dealer-consumer level to find new music sales.

Goldstein is buying radio spots—about 80 a week—in each city—in Boston, Pittsburgh, Atlanta; Washington, D.C.; Indianapolis, Dallas and San Diego to plug consumer products, with (Continued on page 27)

RCA EMI SLATE EUROPE RELEASE

London—RCA and EMI Records are planning quadraphonic cartridge releases in Europe, beginning in May.

RCA is issuing about 50 titles from its catalog with all being imported from the U.S. Additional product will be released at regular intervals.

EMI is releasing a series of four-channel titles by the end of the year, primarily in classical and pop music, according to Ron White, assistant managing director. Price of the quadrophonic cartridges is undersecret.
Columbia Audio Girds For 4-Channel Future

NEW YORK—As more and more industry talk centers on four-channel tape systems, it is increasingly clear: Columbia's Masterwork Audio division is well entrenched with its quadrasonic products.

This striking fact has emerged from all the chatter within the tape business.

Leading the four-channel parade are four models in the SQ series: 440 receiver at $199 with AM-FM radio, four amplifiers and four pre-amplifiers. It has inputs and outputs for a decoder and output for four speakers. It has the capability of playing four-channel tapes (discrete or matrix) and when added to a record changer and decoder can play quadrasonic disks. It has cartridge capability and inputs for open reel.

Model SQ-442 at $249 is the same unit as the SQ-440 but with two speakers. Model SQ-444 is also the same unit but with four speakers at $299.

Model SQ-40, at about $79, is a decoder which will be available in limited quantities this month or early next, with initial production to be manufactured in the U.S., said Milt Selkowitz, director of Masterworks.

(Sony is manufacturing its own SQ decoder but using the CBS circuitry. It will be marketed in both Japan and the U.S., the latter in competition with Columbia. In short, Columbia's SQ concept is compatible with any decoder.)

All of Columbia's quadrasonic equipment is oriented toward both disk (matrix) and tape discrete.

“SQ is truly compatible with existing home, broadcast and studio equipment,” Selkowitz said. “An SQ record, for example, will play like a regular two-channel stereo disk on any system equipped for standard stereo.

“Add an SQ decoder (plus the additional two speakers and stereo amplifiers) and you get quadrasonic sound,” he said. “And since SQ works within the normal frequency range, SQ records can be played over the air with existing equipment and received in the home as four-channel sound by listeners with a decoder.”

Columbia will be adding to its quadrasonic line in 1972, including a decoder with a second amplifier (SQ adapter) and two or three self-contained cartridge units.

Selkowitz is thinking of an 8-track line in the $200 and up category (with speakers) incorporating input and output jacks for disks.

“The marriage of tape and disk is obviously important,” he said, “whether it’s a compact system, a four-channel model or whatever.” Masterwork will be adding more compact systems next year combining cartridge player, AM-FM radio, speakers and phonograph.

Columbia Records is releasing a series of SQ quadrasonic records and four-channel cartridges at $1 more than stereo disks. “The records will play in two-channel stereo, with nothing missing from the sound, until the consumer builds up for four-channel,” Selkowitz stated.

“What we have to remember about four-channel,” he added, “is not to prematurely kill the market before the consumer and dealer is really aware of the concept.

“Quadrasonic equipment must be compatible. A flood of hardware at a wide range of prices easily can frighten retailers.”

Selkowitz believes that although consumers are not alarmed by a $400 price tag for a complete quadrasonic system, he doesn’t anticipate a mass market for four-channel until “fall of 1972 at the earliest.”

A Chicago dealer thought that the best way to keep peace in the family was to offer a ‘his’ and ‘hers’ cassette music system.

So, we gave him the Concord F-140 Stereo Cassette Recorder with Endmatic®. At home it can be hooked into his hi-fi set-up. At the beach, ‘her’ recorder operates on batteries as a complete, self-contained stereo system. It has high power stereo amplifiers and acoustically matched speakers with built-in stereo sound deflectors. It has two VU meters, 3-digit tape counter, plus head-amp jack. Endmatic provides complete automatic shut-off at the end of the cassette. At $99.79 this dealer will be bringing peace to more Chicago families.

CONCORD “We’re making better things for your customers to listen to...because we listened to you!”

BASF Sales Outlets

• Continued from page 21

of the cassette. It is expected to aid in reducing problems of wow and flutter.

He believes there will be a bigger market for chromium-coated tape by June or July of 1972. At that time just about every manufacturer will have equipment capable of playing chromium dioxide product (by adding bias switches), he said.

Also adding strength to his argument of increased sales, Dempsey feels the entire tape market is “ready to break loose.” He is confident the economy is emerging from the doldrums and the final months of this year could be a springboard for happier times in 1972.

Dempsey is projecting a 15 to 20 percent sales gain for the blank tape industry next year and sees all phases of the industry gaining, including prerecorded tape and equipment. “We’re getting sales action for tape from music duplicators, and that gives us a bullish posture.”

OCTOBER 16, 1971, BILLBOARD
Professional Studio Equipment

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Peoria Retailer's Canny Management Accelerating Single Store's Gross

PEORIA, Ill. — William Curtis' formula for dealing with the drag-ey economy is to expand internally and make one store produce as much volume as two or three did a year ago.

Thus, the past year has found him:

- Doubling the volume of the original Canton, Ill., tape store through purchasing his own building and guiding the operation with the nucleus of veteran personnel.
- Stepping into the management of the Peoria store, where greater emphasis is being placed on hi-fi component equipment.
- Training servicemen to perform double duty as salesmen.
- Hiring counter girls who know the preconceived tape tastes of the company's predominantly youthful clientele (80 percent of software sales are in rock music).
- Utilizing trade-out promotions.
- Renting bootleggers by being first in the market to promote budget tapes and discouraging consumers from buying stolen players by making them bring in any player they try to buy parts for.
- Maintaining higher prices on equipment by being the main source, even having a warrantee station in the market.
- Stocking high-profit accessories like headphones, then retraining up customers to quality speakers.

In short, Curtis has learned many tricks since starting his business five years ago in a Canton garage with 12 Munzel 4-track players.

Profiled in Billboard almost a year ago (Sept. 26, 1970), Curtis at that time had figured on expansion. He had already re-trenched from a truck operation calling on stores all over southern Illinois.

But about the only similarity between then and now is the sales success of his top auto 8-track unit at $79.95, including two speakers. Today, Curtis' staff is far more likely to trade up the customer to $119.95 Utah speakers, or maybe even a $39.95 pair of Utah or Troncenc speakers.

More than likely, the customer will be pitched on a home unit, too, where Curtis' best margins exist. He has Pioneer models such as the SX990 selling for as high as $269.95 (a stereo receiver) and reports his best home model to be Electrosonic's AM/FM multiplex phonograph changer/8-track combination. "We're the only serviceable dealer in the area and can get $20 more for the discount store showing the same brand."

Other major sellers are universal mounts or slide mounts so players can go from auto to home. "We don't even promote car mounts anymore and have it even on our low-end $49.95 Automatic Radio car unit," he said.

Most car stereo customers today, Curtis said, have had at least one player stolen. He claims that as high as 50 percent of parts requests are for stolen machines. "We make customers bring in players by telling them we need to know what kind of power plug or mounting bracket the player requires. This way, we see the player and can compare it to a 'hot list' we maintain. We've helped police recover several players."

(Continued on page 27)

Tape Cartridge

Peoria Retailer's Canny Management Accelerating Single Store's Gross

Here's why

First of all it's a great idea — a quality deck that plays twelve 8 track cartridges automatically four different ways. But even better is the fact that it really works... beautifully... smoothly... efficiently... last after test for more than a year.

Consumer campaign

Second, we're launching a sizeable pre-Christmas consumer campaign in top Metro Markets. A campaign featuring hard-hitting Sunday Supplement advertising incorporating a dealer listing. The first ad breaks November 28th and will be re-run the next two consecutive Sundays. Third, we plan to provide plenty of the right kind of in-store materials including window banners, counter cards, consumer ad preprints and tie-in slicks.

Immediate delivery

Fourth, we're not kidding when we say we can give you immediate delivery. In time for Christmas.

Are there different models?

There's a fully amplified Telex 8 Track Changer with optional matching speakers. There's also a preamp version and a credenza model in beautiful Spanish hardwood. Think about how the Telex 811 R Cartridge Recorder is a natural sell-along.

But we're not stopping there.

Immediate delivery is the key this Christmas and Telex delivers. Immediately. And not just the new changer. But also complete portable phonographs, headphones and 8 track changers and recorders.

So turn on our music machines. They'll turn you on to profit.

The 16 Hour music machine

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You'll Hear More From

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CALL THE TELEX HOT LINE COLLECT (800) 328-4808

All products carry a full one-year warranty

Car Tapes, Chatsworth, Calif.,
has pressed along the 10 percent import surcharge to consumers. George Sayles, executive vice pres- ident, admits the surcharge has not hurt sales, but the dock strike con- tinues to affect the company. It recently chartered a DC-8 to bring in merchandise from Hawaii. . . . Intraco, a division of Intra, Ltd., Los Angeles, is offering spoken word cassette tapes to tourists vis- iting Las Vegas. Young Instrument Corp., Hudson, Mass., has moved its manufacturing plant and offices to a larger facility. Car Tapes is exhibiting at the APAA show in Chicago Nov. 15-17. . . . Motorola's consumer prod- uct.

(Continued on page 26)

Topp Adds Four Juliette Units

MIAMI—Topp Electronics has introduced four portable cassette recorders in its Juliette line.

The line includes the following models:

CTP-2018 monaural record/playback at $49.95. CTP-2034 monaural record/playback with AM/FM radio at $79.95. A hand- held micro executive cassette, and a fourth record/playback model.

OCTOBER 10, 1971, BILLBOARD
THE LAST TIME
CHUCK MANGIONE
LED THE
ROCHESTER PHILHARMONIC,
HE LED THEM
RIGHT UP THE CHARTS.
THIS TIME THEY'RE GOING
EVEN FURTHER.
TOGETHER.

"Friends & Love," Chuck Mangione's first live concert album with the Rochester Philharmonic, was not only a unique synthesis of jazz, rock, blues and soul, it was also a very moving experience. It moved right up the charts and stayed there for 19 weeks.

Chuck has harnessed the same forces that created that first album to create a second 2-record, live concert set. It's called "Together," and it picks up where "Friends & Love" left off. It's the same group of solid, inventive musicians playing the same brand of startling, innovative music. Together.

Maybe "Friends & Love" proved that people are finally ready for music that doesn't fit any of the conventional labels. Or maybe it just proved that people simply like listening to good music, no matter what it's called.


Tape Happenings

Shaw: Appoint Black to FCC

Cleveland — Now is the time for the President to demonstrate his political wisdom by appointing a black man or minority member to the Federal Communications Commission. We all say, "Black man," but the President has a list of qualified candidates, and is considering the upcoming nominations on the Commission.

Roberta Flack has formed a joint venture for the sale of spoken word cassettes at both school and public libraries. Sales projections for the first year are $219,500. It will be sold by Grolier Educational Corp., publishers of Encyclopedia Americana.

Wednesday (13): The Temptations show. George Butler plans to put together a Sickle Cell Anemia benefit at Carnegie Hall with Blue Note talent. Artists will be recorded live with proceeds from both recordings and concert going to Sickle Cell. Late October, early November is the target for a concert date. Chairman of the Board has been flipped to "Working on a Building of Love." USA's Aloue King reads Soul Sauce. Do You?

October 16, 1971, BILLBOARD
Hall Logs Mucho Mileage to Gird Globe With Ampex Tapes

*Continued from page 24*

tape, we anticipate a strong year, and certainly a big improvement over last year. We claim 1973 sales for the Ampex product lines have been good and profitable. Confidences have been expressed that sales will increase for 1974. We also believe the product offers a great opportunity to customers looking for new audio equipment. The Ampex product lines have been experiencing strong growth and are expected to continue to grow in the future.

On new distribution avenues and channels

"It isn't a secret that many companies are looking for new distribution avenues and channels, especially for specialty products. The Ampex product lines have taken advantage of this trend by expanding into new markets and channels. We have been successful in this effort, and we believe it will continue to be a good strategy for the future.

Other interesting facts include:

- In 1973, Ampex introduced a new line of home recording equipment, which has been very successful.
- Ampex has expanded its product line to include new products such as karaoke machines and sound reinforcement equipment.
- The Ampex product lines have been well-received by the professional audio market, with many new dealers added to the list.
- Ampex has been successful in marketing its products through direct mail campaigns, with a high response rate.

We believe the Ampex product lines will continue to grow and be successful in the future.
Jim Stahl, director of the McNichol Student Union at the University of California at Irvine, is quoted in the article as stating, "I have heard about block booking before, but one has ever really done it on a national scale. When the NEC Conference in Memphis (1969) got together with a few other schools, I guess we showed that we could see if we could block book an artist, but it is usually a heavily failed year, but in Philadelphia we will try to block book in a more effective way. I am sure that the event will gain much publicity, considering the arrangements of groups in the area. It is quite possible that the block booking might be more successful in the area, while it might not be possible in the white areas. But it will be interesting to see what happens." Butler is quoted as saying that it will be a valuable experience for students and will help the school to gain a better understanding of the music industry.

**R.I. Court Orders Election On IRS Board of Directors**

PROVIDENCE — The Superior Court of the State of Rhode Island has ordered a new election of the Board of Directors for the IRS. The court ruled for the appointment of a nominating committee of persons which will determine the names of all nominees for the positions of the Board of Directors. The court ordered that the nominations must be made by the IRS. The court's decision was based on the premise that the IRS is a public body and that the election must be conducted in an open and fair manner. The court ordered that the IRS must conduct the election in a manner that is consistent with the law and the constitution of the state.

On Nov. 12, the assistant secretary will mail out all voting materials to the IRS officials. The IRS will then send out ballots to all IRS officials to vote on the new election of the Board of Directors. The election will be held on March 1, 1972. The IRS must conduct the election in a manner that is consistent with the law and the constitution of the state.
MARKETPLACE

CHECK TYPE OF AD YOU WANT:
☐ REGULAR CLASSIFIED—50c a word. Minimum $10.00. First line set all caps. Name, address, phone numbers can be included in word count.
☐ DISPLAY CLASSIFIED—Ad one inch, $25.00. Each additional inch in same ad, $18.00. Box Number around ad.
☐ Box Number, 1/2 BILLBOARD, figures 10 additional words and include 50c service charge.

DEADLINE—Close 7 a.m., Monday, 12 days prior to date of issue.

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AMAZON SIMPLE. REGULAR.

Theater Manager. See Information Agency.

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• Complete, Turnkey System
• Packages 300-400 tapes per hour
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EXPERIENCED PERSON IN TOP JAZZ BROADCASTING SELLING and buying. (Ref. B.B.A. 1606) $1000.00. 71/2 10816. W. Elizabeth Ave. Lincoln, N. 2, 1900.

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WHILE OTHER PEOPLE ARE MAKING THEIR PLANS, we are making yours! Large stock of over 60,000 LP's, 45's, 78's all in perfect condition. Write for Free Offer. George Sheekh, 1234 1/2 W. 67th Ave., Malden, Mass. 02148.

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COMEDY MATERIAL


HELP WANTED


INTERNATIONAL EXCHANGE

UNited States


What's Happening

• Continued from page 28


WVU, Vanderbilt University, Nashville, Tenn. Mike Anzek reporting: "Here," LP, Motown. 71/2 08012.


McKee, Columbus, Harrisburg, Va. "Only You Know and I Know," Delaney and Bonnie, Atco. 71/2 08012.


WARR-FM, Syracuse University, Syracuse, N.Y., Tony Yelton reporting: "Dead, Alive," LP, Dead, Warner Bros. 71/2 08012.


WBSC-FM, Syracuse University, Syracuse, N.Y., Tony Yelton reporting: "A Song For America" LP, R. I. P. Live, LP, Dead, Warner Bros. 71/2 08012.

WHED, University of Delaware, Wilmington, Gary Andressen reporting: "Welcome to the Centre," LP, Traffic, UA.


WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Niswanger, Moody, Apple, 71/2 08012.


WVUSC, Brigham College, Buffalo, N.Y., Dave Woods reporting: "From the Inside," LP, Poco, Columbia.

Dear Distributor:

It is necessary that I FIND ten copies of E. Power Biggs' L.P., "Holiday for Harpsichord." Can you do it?

—An Anxious Dealer

FIND can.
ChicagO—Few labels have made a more concentrated campaign in the jukebox singles field than Juke Records, headed by music manager Tommy Wills, who claims he has personally visited every U.S. one-stop he can locate. For the annual jukebox convention, he said he will again hit the streets on Christmas release.

Wills explained that some problems (the mentioned a long drawn out lawsuit over an old recording contract) and the move of his label from Richmond, Ind., to Indianapolis this summer has contributed to this year's delays.

Thus, Wills' conviction in promoting product at the one-stop level is: "It did learn one thing. You have to have new material all the time. This is what keeps the cash flow in our organization. Our hope is to get rolling again with "Blue Christmas", backed with "What Are You Doing New Year's Eve". A disk he can hope on the boxes throughout the holidays."

MIAMI—CME Records' president George Daye believes simultaneous promotion aided at radio stations and jukeboxes. The management and country singer Anne Christine. He now plans even heavier promotion in the jukebox singles field.

A former disk jockey in country radio himself for 15 years, Daye naturally knows jukeboxes and their exposure. But as a label chief with product to sell, he's lately realized that a large percentage of country-singles—runners put the figure as high as 80 percent—will be bought by jukebox programmers.

Thus, even before the big push this summer on Miss Christine's "Summer Man," CME (originally this stood for Country Music Events) had printed 30,000 title strips supplying both distributors and ordering jukeboxes. Of these one-stops would have strips available.

The only thing was parted of the campaign was a series of advertisements in business papers nationwide. Bilbo has gradually progressed from small size to full page. At the same time, all one-stopmen were contacted personally. And Daye admits that a comprehensive list of jukebox programmers is "extremely difficult to come up with," he said.

One aspect of CME's promotion efforts that allows for concentrated attention is the "Summer Man," the label's only artist. Daye explained, "The one-stopman is not interested in anything less than six months old, he felt he could not do justice to more than one artist at time.

"Summer Man," Miss Christine's initial effort, was back on Billboard's "Hot Country Singles" chart at No. 69 and is still being aired in some areas and is still on boxes. Early feedback from one-stops has been favorable. Miss Christine herself has pushed the disk religiously, allowing Daye to promote both sides.

(Continued on page 32)

Fla. Label's Dual Push Stations Plus Jukeboxes

By SARA LANE

Miami—CME Records' president George Daye believes simultaneous promotion aided at radio stations and jukeboxes. But he also readily our plan this year has been to run higher than last year's output.

"If you want to get done with the Christmas," he said, "you must produce in January." The label's current activities and future plans, he said, are a result of the "Summer Man," which Daye hopes to place in the top 50 by the end of the year.

Daye added that CME is planning a major promotion campaign for its upcoming release, "The Christmas Man," which is set for release in November.

"We have a lot of confidence in the song," Daye said. "It's a great tune and we believe it will do well on the charts.

"We're planning a national promotion campaign to support the release, including radio spots, magazine ads, and in-store displays.

"We also plan to give away a limited edition vinyl record of "The Christmas Man" to fans who pre-order the single from our website.

"We're excited about this release and believe it will be a holiday hit," Daye added. "We're working hard to make sure it's a success."
Rock-Ola 448
The Magical Musical Mint
A box full of change for 1972

Experience it at the Sherman House in Chicago during the MOA show, Booth 112.
In an answer to whether or not Nichelsen felt polygraph tests should be given, he said, "In the first place, there are many areas polygraph is illegal to use as a pre-employment determination," he explained. "Polygraph is much like security, in that it has given itself a bad name. He went on to say that qualified, well trained polygraph operators are hard to find and results of the test are often disastrous unless a good polygraph operator was utilized in the test re- sults. He also felt that polygraph tests could be counter productive to employees.

"When hir ing an employee, look at the total picture," he said. "Look at him, listen to him, take his past employment history into con- sideration, his Armed Service dis- charge, police record, learn as much as you can about him during the interview then try to evaluate your own findings.

Nichelsen briefly talked about locks, suggesting individual locks. He pointed out that locks, suggesting individual locks were merely made by asking them what they would like or what they needed. He also felt that locks were merely made by asking them what they would like or what they needed. He also felt that locks were important. It was important to know what kind of security, he said.

Helping Daye coordinate the record market. Mr. Daye's office in his cottage home on Biscey Road resembles a 100 percent orderly and intimate control center. Walls are covered with charts, board filled with information, a mammoth U.S. map and record racks, files, file cabinets, a WATS phone, and other office necessities.

"Take the time to really research the market," Daye said he spent four years researching the record market. His primary office was the principal record market. Nichelsen briefly talked about locks, suggesting individual locks. He pointed out that locks, suggesting individual locks were merely made by asking them what they would like or what they needed. He also felt that locks were merely made by asking them what they would like or what they needed. He also felt that locks were important. It was important to know what kind of security, he said.

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Introducing the WURLITZER SUPER STAR phonograph

A New Sound Sensation in Show Business
WURLITZER MODEL 3600
200 SELECTIONS

Music for Millions
**Why the Super Star is top entertainers time**

**Super Star's instrumentation has its own theatrical flair**

Super Star’s control panels both have that colorful Broadway look. The Record-Now-Playing indicator brightly identifies the number you’re hearing. Each model of the Super Star has its own configuration of play panels. Here, buttons for Pre-Set Programs 1 and 2 are clearly visible. Next to them is the insert for the Dollar Bill Acceptor and the coin plate indicating the various selection combinations available to the patron. The name Super Star gets top billing in the background color.

**It all adds up at the box office**

This panel is the Super Star’s own box office. Here, the patron may deposit up to $2.25 in mixed coins and dollar bills, in any sequence. Coin plate above shows number of plays per coin plus choices of single records or LP albums. There is also a read-out of numbers of tunes played for 50¢ when Pre-Select Program buttons 1 or 2 are pressed. Should insufficient credits be deposited, the backlit red advisory reads “Deposit Additional Coins.” Green-lighted advisory reads “Select Any LP Side” or “Select Any Single” when sufficient credits are deposited.

**Bizer BO/AC accumulator worthy landing ovation in itself**

Heart of the Super Star credit system is BO/AC, an electronic all coin bonus accumulator capable of providing a wide range of programs with quick change printed circuit cards. By simply inserting the correctly designed printed circuit pricing board, an operator can tailor coin-play combinations to suit the needs of any location. Here, in BO/AC, Wurlitzer introduces the Super Star Phonograph a new and important development to encourage pre-deposit money prior to program selection.

On Super Star Phonographs with Dollar Bill Validator, the BO/AC Coin Accumulator is installed in the cabinet below the record changer. Under all other conditions it is mounted as shown here, directly in line with the amplifier control box and stepper.

These printed circuit cards are available in a variety of play programming combinations to meet the needs of any operator. Each pricing card has a serial number and combinations shown in the manual will be carried as inventory in our parts stock. For instance, pricing card No. 138442 may be used in a dash 1 phonograph with a pricing structure ranging from 2 plays for 25¢ to 12 plays for $1.00. On the dash 4 phonograph the card will create in addition to 4 sides from records in the Little LP section. Other cards offer 1 to 13 singles, 1 to 15 singles, and 1 to 20 singles with the corresponding number of LP selections available on dash 4 models.
WURLITZER
Super Star

Book it into your top locations, watch it prove a show stopper set for a long, top box office run

www.americanradiohistory.com
Here's
WURLITZER
will prove one of the
of all

A packed house will greet
the Wurlitzer Super Star
at every performance

From the first time the curtain went up on the Wurlitzer Model 3600 Phonograph, it was obvious that the producers had done their homework well. Here, beyond any question, is a show stopper—a scene stealer—a SUPER STAR.

Look at the single piece die-cast upper speaker grille. Concave for better sound dispersion, it houses a strong play-promoting instrument group including the eye-catching, digital Record-Now-Playing indicator (available only on 200 selections) plus selector buttons for Pre-Set Programs.

The beautiful backlighted Selector Buttons are now tilted up at a 5-degree angle for improved depressive action.

The unique and exclusive title strip holder features Louver Controlled Light...a 3M development exclusive with Wurlitzer in the coin-operated music field. An interchangeable glass panel is now possible to permit credits.

The SUPER STAR's silhouette accentuates the rich grain of its Pecan Parkwood sides. Heavy chrome die-casting at top creates a triumph in trim-out.

The SUPER STAR's grille is available in a choice of tangerine shades shown on the opposite page or styled in aquamarine as pictured above.

A unique see-thru photo of SUPER STAR shows placement of changer mechanism, record handling system and turntable. At top of center panel next to take-out arm is new, simplified, magnetic cancel for play-meter.

One of the star features of this SUPER STAR phonograph is a title strip section featuring Louver Controlled Light...a 3M development exclusive with Wurlitzer in the coin-operated music field. A plastic sheet mounted under the program glass cuts off all light in this section when viewed from more than two feet away. As patron moves up to phonograph, the title strips become completely visible.

(Above Left) Turn of a single key re-loaded fall supports. You have coin dollar bill acceptor where installed, keyboard switch assembly. Free play credits are now possible to permit credit.

(Above Right) Raise two latches, re-lifts out to be set aside for complete and tone arm. Remove two wing screws upward to 45° angle exposing all and box and income computer are clear rugged cartridge and standard diam.

Now you see it...Now you don't

Wurlitzer of a

Up close

From two feet away

www.americanradiohistory.com
Super Star performance is augmented by a great supporting cast of features

REMOTE VOLUME AND CANCEL CONTROL
No solid state unit in any design. May be used under bar, at hostess desk or wait station. Volume regulated by briefly holding switch in up or down position. Suitable for all Model 3600 phonographs.

BREAK-IN ALARM
Open cash box door with key and horn will not sound. Pry door or frame even an eighth of an inch, horn blasts to scare off intruder, alert police, management and neighbors. Printed stick-on warns system is installed—a theft discourager in itself. Available as an optional feature.

REAR TERMINAL PANEL
Covered by metal plate released from inside cabinet offers access for connecting remote speakers, selectors and income computer.

SCAN/LOAD/RUN SWITCH
Replaced to side of cabinet and interlocked to provide return-on-run position when dome is closed. Phonograph cannot be left in 'load' or 'scan' position.

PAGING SYSTEM
Kit consists of control box in new configuration with On/Off switch, volume control and mic plug-in socket and microphone. Up to three paging systems may be used with each Model 3600 phonograph.

WALL BOX BOOSTER UNIT
The Wall Box Booster Model 222-C furnishes additional power where required for multi-unit installations. It should be used in the music system when each additional group of four Wurlitzer Standard phonographs is installed. A Booster receptacle is located on the accessory terminal panel on the Model 3600 phonograph to connect this supplementary power supply.

INCOME COMPUTER
The Wurlitzer Income Computer furnishes instant confidential reading and print out of all money inserted in the phonograph and remote selectors. The income tabulation may be shipped as an accessory (Model 226 Computer—226 Bracket) for installation by the distributor to the delivery of the 3600 phonograph to the purchaser.

WURLITZER WALL BOX
200 or 100 Selection models with on-off selection. All available at nominal cost. See page 1. Pre-selected program available on 200 Selection models.

Wurlitzer Income Computer furnishes instant confidential reading and print out of all money inserted in the phonograph and remote selectors. The income tabulation may be shipped as an accessory (Model 226 Computer—226 Bracket) for installation by the distributor to the delivery of the 3600 phonograph to the purchaser.

NATIONAL REJECTORS
BILL VALIDATOR
NOT installed at factory but fitted into coin play system by distributor. Mounting brackets and cash box are installed at factory. When ordering phonograph to incorporate Dollar Bill Acceptor, specify phonograph model number, dash number, followed by letter 'A' equipped with dollar bill accep tor. Additional 222-C Booster Unit and Income Computer System. Bill validators installed on Models 3500, 3600 and 3800 may be transferred to Super Star phonographs.

Specifications for 200 Selection Model 3600.
160 Selection Model 3600 and 100 Selection Model 3610

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THE WURLITZER COMPANY—North Tonawanda, N.Y. 14120
116 Years Of Musical Experience
MOA’s Programs Designed to Assist Members and Instill New Public Image

Hirsh de La Vez, the veteran show producer and MOA’s executive vice president Fred Granger.

— and both major producers of mini-LPs will be on hand. At any rate, MOA officers will be curious about the 18-minute CMA film for another reason. There has been talk of restructuring its public relations “Jukebox Story” brochure and possibly producing a TV special. It is no less a problem today but still serious in view of MOA’s expanding services, has held back the film plan. For the moment, MOA will probably rewrite the brochure in script form for easier presentation in speeches and on radio-TV.

Data from the brochure—aimed at public consumption and detailing such facts as the $52 million annual expenditure for singles on America’s 500,000 jukeboxes—has been popping up. Out in Columbus, S. C., Granger and MOA vice president Fred Collins appeared on television and introduced the booklets. In Chicago, popular MGM radio personality Roy Leonard quoted profusely from the “Jukebox Story” in one of his shows. It’s all part of MOA’s new image building.

Granger says the programs aimed at helping MOA members become better businessmen will not only help members but will benefit MOA’s image as well. One other new service is president Montooth’s computerized accounting program. It has been almost too successful, forcing MOA to pace its introduction and using the program’s director Herman Wolsey to add four staff members. There is such a big demand from jukebox operating companies jumped at the service — we designed it for smaller firms,” says Montooth.

Montooth has explained that there exists a shortage of authoritative statistics on jukebox operation. Labels certainly realize this as much more have gone into direct-to-jukebox programmer promotions coordinated with stronger one-stop pushes. Granger mentions that labels reaching operators are receiving quite enthusiastic responses and are therefore looking more intelligently at the jukebox single market. Columbus, which will be one-stop too, Montooth believes, will be vitally interested as the company’s major consumer of jukebox sales.

MBA’s addition of the “Jukebox Story” brochure in its brochure list will be fromers going weekly.

Another expanded MOA programs will include further overhaul of its record awards (expanded this year for the first time through utilization of a special awards committee), more efforts at increasing presence of members (a special drive is on to enlist one-stops) and the move next year to a new convention site with little chance for other CMA overlap. MOA, of course, continues its long battle for copyright revision and is now determined to hold the line at the jukebox industry. A jukebox per year songwriter royalty proposal.

Again, this year all five major exhibitors of jukeboxes will show the latest models. This too marks an MOA advance. Montooth remarked recently that in MOA’s early years exhibitor apathy forced members to bring in jukeboxes. Nowadays exhibitors are using the show as a marketing platform for the initial introduction of a new model. Another MOA advance mentioned by Granger is an all-new approach to the annual awards dinner talent show, a severe problem in recent years.

Pointing to the new Notre Dame seminars, Granger says, he has observed in his seven years with MOA that members have a new attitude. This is noticeable, when they first started passing out the “Jukebox Story” brochure. He notes: “One member read it aloud in his kitchen to his wife and remarked:

Continued on page MOA-7

By Earl Paige

Notre Dame university has a new subject in its 1972 curriculum — jukebox operating. But as might be expected, this is no routine course. The students will be long-established businessmen and members of Music Operators of America (MOA), the national organization of jukebox operators. The course, actually a series of seminars run by the school’s Center for Continuing Education, is the newest in a steadily expanding group of services developed by MOA.

It also marks MOA’s growth in at least one significant aspect. MOA is underwriting the seminars for $5,000. Such a guarantee is no big deal until it’s considered that just seven years ago MOA was broke and $5,000 in debt. But these days, MOA has solved many of its crisis-related problems and is embarking on a vast program aimed at helping members become better businessmen. Thus, MOA is entering an era of maturity like many other music-record-tape industry associations and will command—MOA’s executives are convinced—more respect than ever. Certainly, MOA is building an image of being much more than a lobbying force with the sole purpose of preserving its song copyright exemption, and effects of the new MOA image are already apparent.

One indication of MOA’s image as a more progressive organization is the record manufacturers’ slow but perceptively changing view of the jukebox group. Though it’s true that labels aren’t breaking down the doors of the Sherman House Hotel where MOA is holding its Chicago convention, there is a new outlook. Of the four label exhibitors, one is RCA, which has not exhibited at MOA in a long time. In a year when once again MOA overlaps with the Country Music Assn. (ICMA) convention in Nashville, the addition of RCA and other feedback from labels is heartening, believes MOA executive vice president Fred Granger.

MOA has once again—despite the economy or perhaps because of it—wrapped up as many hardware and service exhibitors as in past years—at last count over 50. But one area where MOA has always wanted to expand its exhibitor list is with record manufacturers. Thus, on many occasions, Granger has scheduled MOA seminars on software to make the show more meaningful to labels and one-stops. However, even though programming is again on the agenda this time, the second consecutive date overlap with CMA has hurt.

“I’ve had quite a few record manufacturer representatives tell me,” says Granger, “that this year they just can’t split forces between MOA and CMA. This overlap has caused us a slight problem.”

The overlap this year was part of a scheduling dilemma MOA faced. There was pressure by some to hold the jukebox show simultaneously with the CMA convention (the National Automatic Merchandising Assn. also converges this year in Chicago). Thus, to overlap the vendors meant overlapping CMA too. However, CMA is back at MOA as an exhibitor and a growing rapport with the country music organization is further evidence of how labels view MOA.

MOA’s business seminars will start Friday (15) with a program entitled “The Importance of Country Music on Jukeboxes.” A high light will be CMA’s film on country music. But the seminar could develop into a full-blown debate on many jukebox programming problems. Columbia Records’ vice president of planning and diversification Bill Farr will chair the session and hopes to bring in other label representatives. Thus, the controversial problem of overly long singles could spark the session. Another problem is the many LP cuts being played by stations with the result that programmers are being hassled by requests for singles not available—or available too late after stations have gone off particular album cuts. There are plenty of dynamite topics. (The second seminar will be on securitizing)

One factor undercutting past better MOA programming seminars has been the label argument that they do not see enough programers at the jukebox show. This is because programmers are often responsible for other tasks too and are back home on the routes. However, many MOA management type members are knowledgeable about programming and after all, sign the checks going weekly to the one-stops. In fact, MOA president Les Montooth has been speaking on programming at state jukebox operator meetings all year long.

Thus, Farr, who along with Billboard’s Bill Williams and others, produced the $40,000 CMA film, may have his hands full in the debate portion of the seminar. Not the least of the controversial subjects is that of jukebox albums and the 40-minute CMA film that has been prepared for this year. Farr will be joined by a second panel of Speakers—names of which he declined to disclose—on Friday afternoon.

OCTOBER 16, 1971, BILLBOARD

MOA-1
Veteran Producer’s Talent Show Bookings Offer Varied Fare
by Mildred Hall

For the 23rd year, Hirsh de la Vez, owner of Show Biz Productions, will produce the entertainment show for the Music Operators of America convention. And for the 23rd time, Hirsh—who has been in show business 50 years this year—is sure that “this will really be the greatest show with the best entertainment we’ve ever put on.”

The line-up of talent is impressive, and Hirsh says says he is pacing the show to last no longer than about two and one-half hours, so that neither the talent nor the audience will have time to grow weary.

There will be at least five sets, including Buck Owens and the complete “Hee Haw” show, and for the first time, a female emcee: Jerri Cox, a performer in her own right. Hank York’s 17-piece orchestra and a line of eight precision dancers will back up the show.

It is hoped that Columbia Records’ president Clive Davis will be there to accept the operators’ award to Columbia as “Record Company of the Year,” and to Columbia record star Lynn Anderson. Miss Anderson will attend and perform. The operators’ award to Charlie Pride, the pride of RCA, may bring RCA vice president Mort Hoffman to the presentation.

The individual talent line-up includes: Boots Randolph of Monument Records, the young RCA smash Browning Bryant; Decca’s Ronnie Dove and his Rev- var, and saxophonist Tommy Wills. With Buck Owens and the “Hee Haw” show will be Don Rich and the Buckaroos, Susan Raye, Buddy Allen, and the Bakersville California Brass. Columbia’s Vickie Carr may be able to make the show too.

Hirsh’s past 10 years in show productions have brought him full circle to his start 50 years ago, when he and a partner founded the famous “Hit Parade Show” on radio. It led directly to 30 years in jukebox operation, when Hirsh found he couldn’t credit the hypes some band leaders gave to songs they had a personnel interest in, getting on the “Hit Parade.” To get a true survey of popular hits, Hirsh and his partner put out 400 jukeboxes, 100 in each of four cities: Pittsburgh, Buffalo, Baltimore and Washington.

“I wanted to find out what people wanted so much to hear that they would pay for it.” He found out, and became one of the first and the largest operators, staying in the business from 1930 through 1960.

MOA AWARD WINNERS

Dawn Jukebox Artist of the Year
Charley Pride Jukebox Artist of the Year
"Rose Garden" by Lynn Anderson Jukebox Record of the Year
Columbia Record Company of the Year

OCTOBER 16, 1971, BILLBOARD
MOA Artist of the Year:
Congratulations to Charley Pride from Country's Number One Company.
Jukebox albums solve several problems for producers, according to the two major U.S. producers of the seven-inch recordings, and some producers of regular recordings. However, enthusiasm and sales claims of both production firms are not always realized. Some producers of jukebox albums may not be aware of the potential for these records. The producers of jukebox albums are not interested in what they claim the records are worth.

Moreover, there is a subtle bend in the production of jukebox albums. The records are often produced by companies that specialize in jukebox manufacturing. However, both producers of jukebox albums are not interested in what they claim the records are worth. The producers of jukebox albums are not interested in what they claim the records are worth. The producers of jukebox albums are not interested in what they claim the records are worth. The producers of jukebox albums are not interested in what they claim the records are worth.

In the meantime, several companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned. The companies that specialize in jukebox manufacturing have been abandoned.
Operators get your samples at the Gold-Mor dist. Booth 105-MOA

THE GREAT NOSTALGIA FLAP

CRAZY HAIR AND PLAYER ROLL PIANO GANG

TEA FOR TWO - TAKE A LITTLE ONE STEP
TOO MANY RINGS AROUND ROSIE
NO, NO NANETTE
TELEPHONE GIRLIE
I'VE CONFESSIONED TO THE BREEZE

SPECIALY EDITED
FOR JUKE BOX PLAY
FROM THE ALBUM S-1925
ALSO ON TRACK 8-1925

www.americanradiohistory.com
Lengthy Flip Sides Perplex Operators

By Nat Freedland

One of the most perplexing problems facing the jukebox industry this year is the proliferation of long songs, especially long "B" sides on hits. No unified industry plan to overcome this problem has been arrived at. But the fact that jukebox operators are speaking out more and more against long singles has itself been a major early step in getting the major record companies to recognize that their lucrative jukebox market has its own special product needs.

Billboard played a major role in airing this whole problem in July when it obtained and published a letter by Bill Bush, program manager for the Les Montooth Phonograph Service of Peeria, Ill., which complained to ABC/Dunhill sales manager Denis Laubin that it was impossible to "cover" the then-current Steppenwolf single "Ride With Me" because of its 8:42 flipside, "For Madmen Only."

Bush's letter stated, "If we were to place 'Ride With Me' on our 400 machines and a customer played both sides of this record for a quarter as we did 30 years ago, by way of economics, I'm sure you would agree, even ABC could not exist on the selling prices of 30 years ago. Our only recourse is not to buy these records that adversely affect our business."

When informed of the jukebox operator's stand, Rob Foster Associates, the managers of Steppenwolf, promptly met with the group and won their enthusiastic agreement to promptly release a special jukebox pressing of "Ride With Me" backed with a 3:30 "B" side. This was really a precedent-making move, even though the record involved never really climbed the charts after its promising start.

Because of the time limit on how many plays a jukebox can make per hour, most operators greatly prefer singles that don't go much over three minutes. With the rise of progressive rock in the late '60s, longer records for artistic reasons became far more prevalent. To some extent, the trend is back towards shorter "A" sides. But most 1972 Hot 100 weeks will still include a handful of lengthy hits on the roster.

Also, jukebox operators' industry is divided as to the worth of programming extended play 45's which give bonus songs for each coin. Some operators with singles format changes keep popping up to give juke operators reprints. Warner Bros. put out a T. Rex single, "Hot Love," with a dual album. A "A" side and two songs running just under a total of five minutes. Also, the Stax singles of Stones are among the English groups which have tried this with "Brown Sugar" having two songs on the flipside. And in 1970, Ten Years After put out a single with a 3:31 r.p.m. flipside.

Some One-Stops Cite 'Oldies' As Consistent Business Item

By John Sippel

Oldies singles represent but a top of 10 percent and normally around five percent of the total singles business done by one-stops with operators, a survey of California one-stops discloses. But the one-stops stock the oldies because "it's the most consistent of our business and it's the really big service part of our inventory."

Being able to include a wide range of golden oldies is the equivalent of readily filling the special orders of a record retail store. Bud By Robinson, co-owner of Music Operators' Supply Co., in Newark, N.J., says Robinson is unique in this area, in that his is the only Southern California one-stop in the territories. Because of his out-of-the-way location, Robinson and his partner, Marion Pepelski, realized they'd have to depend on mail-order business to bolster the hit record operator business near their store. Robinson does business with over 400 operators in a 12-state area. He finds that oldies constitute about seven percent of his total business in singles. Like most West Coast one-stops, he prints his own title strips on blank cards, using an addressograph machine with plates to do the job. Like all one-stops, he feels that pop singles represent 75 percent of the oldies total, while country takes 15 percent and soul the remaining 10 percent. Soul is constantly ebbing, because one-stops here report that the locations in black neighborhoods are dwindling. Also, record firms, which consistently provide the black hits, are not following up in the main in establishing special oldies series, coupling back-to-back hit singles, they point out.

One-stop operators also lament the demise of the record company financed or printed special mailers, which used to be sent gratis by the hundreds to one-stops in turn used them as stuffers in their statement mailings and in record shipping boxes. All said that this promotional avenue has almost dried up and that at less than 10 percent, they cannot amortize doing the oldies mailing and paying for it all by themselves.

Norm Morgan, Star Title Strip, Pittsburgh, confirms the consistent hit "A"-side, hit "B"-side All-Time Hit title strip cards. Morgan notes he stocks about 1,500 different strips, representing the available oldies inventories of 30 different record companies. He reports that some do not recognize the importance of oldies and one-stop operators' customers. He further notes that not all popular oldies are available for all jukeboxes. His Columbia, RCA and Epic as examples of consistently keeping in touch with operators to promote oldies inventories.

Sterling Title Strip, Newark, N.J., offers a magna-colored oldies strip for the collective oldies catalogs of 41 different companies.

Jukebox Features Involve Patrons

Dramatic design changes are bringing about more participation by the jukebox patron, who is being introduced to greater variety, cajoled electronically and even thanked when he chooses a track. This trend will be apparent in the 1972 models on display at MOA. Most of the features will include jukeboxes, jukeboxes, and jukeboxes, from the dual drive of speed and precision...
Wurlitzer Utilizes Special 3M Light Film for Title Strips

There is increasing emphasis on title strip display and the use of point-of-play merchandising in modern jukeboxes. Wurlitzer is currently selecting - and has already selected - a title close-up. As early as 1938, viewed closely. At early as 1938, Wurlitzer began a series of its phonographs, and by 1940, is using an engraving method for chang- ing colors caused by the revolution of a back-up film to bub- ble tubes (since outlawed) which sent a stream of air bubbles through a liquid to change the color of the phonograph front. As recent as 1957, with its Wonder model, 3400 phonographs were offered with an animated front panel in which images of animated boats moved about in a metropolitan skyline setting.

Visually today mean color, so Wurlitzer's new model 3600 Super Car is available in both warm tangerine and cool aquamarine shades. On the Super Star that sets the new phonograph apart. Using light control film, developed by the 3M Company, Wurl-itzer has eliminated glare around the edge of the title strip. Patrons must actually move up to the phonograph or closer to see the selec- tions. Otherwise, the illuminated light strip holder appears to be a solid black glass matching in color and effect a portion of the phonograph's top. From a dis- tance of more than two feet, the brightness of the title strip is totally invisible.

Not only does the machine clearly reveal selections, but it stops. Some one-stops, still skele- tal as is the case with the Loose Leaf BINDER, entertain as well, masking the color of the phonograph itself. Patrons self-determine that he wants to see them. The glass panel keeps the patrons guessing without giving away what's happening technically and causes considerable discussion among location patrons in the process.

The thrust of the visual effect, then, is totally reliant upon the patrons' participation. A patron brings to the phonograph as much or as little of the visual effect as he chooses. If he de- cides that he wishes to see the glass panel itself he must step up to the phonograph.

Previously, although visual ef- fects have proven popular with patrons, some location owners dis- couraged operators from install- ing devices which, at close range, vi- sually elaborate, fearing that location employees would be dis- couraged by the phonograph's con- stant exterior activation. The per- formance of receptionists, waitresses, and related location personnel, seems not to be ad- versely affected by music, but if the phonograph is continuously filing, sparking, or changing color, employees have become easily annoyed, and quite sur- prisingly, quickly tired. It is pre- cisely for this reason that phono- graphs which have used motion pictures or reel-to-reel films to at- tract patrons have never been ac- cepted by operators with great success.

The light control film used in the new Wurlitzer machine is a thin piece of plastic incorporat- ing black, closely spaced, mini-ature lights. It works like a tiny venetian blind to greatly reduce glare, contrast, reduce glare, and establish limited viewing an- gles horizontally. Light control film is used only at the base of the title strips as a standard feature in all 3600 phonographs. The use of light control film in the market- ing of phonographs is reserved to Wurlitzer because of a two-year exclusive agreement with the 3M Company.

Jukebox Features Involve Patrons

Continued from page MOA-6

Thus, the dominant characteristics of design in juke boxes is to involve the patron. Seeburg earlier introduced its "companion" which helps patrons identify the number playing from across the room. There are more controls than ever being poured into other brands too. Now Seeb-urg is using three-dimensional color as a tone arm as a color-sens- ion blind-like changing title strip panel.

There is incredible sophistication in all brands. Seeburg's Year- star, for example, not only tells patrons when more coins are needed but has a sign that flashes "Thank You" when the correct amount is deposited.

All brands feature numerous accessories such as paging micro-phones, dollar bill acceptors, added speakers, seated income boxes, remote controls for use back of the bar or counter and wall boxes (actually mini-jukeboxes in themselves).

MOA's Programs Assist Members

Continued from page MOA-1

You know, this isn't such a bad industry at that. 3M Granger is fond of this anecdote, and said mem- bers now are less prone to talk down the industry. They're not self-conscious about this busi- ness. He also notes that more young men are coming into the jukebox operating business as success.

The Notre Dame seminars dra- matize the new MOA image and member attitude. But more than any- thing else, Granger is making a su- preme effort to get operator input into the series, to be held at South Bend and three other sites around the country in 1971. Pledged by MOA secretary and Notre Dame graduate John R. Trucano, the seminars will focus on accounting, security, marketing and manage- ment. Notre Dame professors are meeting with operators and will visit jukebox operating firms around South Bend, Ind., soon. In all preliminary planning thus far, sev- eral members have remarked that not once, not even the professors said anything about the image of the industry. This doesn't surprise Granger. "We no- ticed they did not have the same re- actions. They are the less likely they are to be be- lieve labels that become attached to things."

Thus, Notre Dame's professors, who are involved with many differ- ent industries, view jukebox oper- ating as just another business, only that. Which is per- haps as significant an indicator of MOA's growing maturation as any- thing. Granger has been expe- rienced in its nearly 25-year his- tory.

October 16, 1971, Billboard
Leave the Software to CBS/SONY

Andy Williams, Santana, Johnny Cash
Leonard Bernstein—20 albums are available on new CBS/SONY SQ System discs.

<table>
<thead>
<tr>
<th>Popular</th>
<th>Title</th>
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<tbody>
<tr>
<td>1. Andy Williams</td>
<td>Love Story</td>
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<tr>
<td>2. Andy Williams</td>
<td>You've Got a Friend</td>
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<tr>
<td>3. Barbra Streisand</td>
<td>Stoney End</td>
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<td>4. Santana</td>
<td>Abraxas</td>
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<td>5. Janis Joplin</td>
<td>Pearl</td>
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<td>6. The Byrds</td>
<td>Byrdmaniax</td>
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<td>7. Johnny Cash</td>
<td>At San Quentin</td>
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<tr>
<td>8. Ray Price</td>
<td>For The Good Times</td>
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<tr>
<td>9. Tammy Wynette</td>
<td>We Sure Can Love Each Other</td>
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<td>10. Lynn Anderson</td>
<td>Rose Garden</td>
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<td>11. Percy Faith</td>
<td>Black Magic Woman</td>
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<tr>
<td>12. Percy Faith</td>
<td>Romeo &amp; Juliet</td>
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<tr>
<td>13. Jonny Mathis</td>
<td>Love Story</td>
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<tr>
<td>14. The Raiders</td>
<td>Indian Reservation</td>
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<tr>
<td>15. Soundtrack</td>
<td>Funny Girl</td>
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<tr>
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<tr>
<td>16. Leonard Bernstein</td>
<td>Zarathustra</td>
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<tr>
<td>17. Leonard Bernstein</td>
<td>Verdi Requiem</td>
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<tr>
<td>18. M. Subotnick</td>
<td>Touch</td>
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<tr>
<th>Domestic Recordings</th>
<th>Title</th>
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<tr>
<td>19. Jun Nambara Quintet</td>
<td>Best Screen Music in SQ</td>
</tr>
<tr>
<td>20. 3L</td>
<td>10 Chapters of Murder</td>
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All future releases will turn to SQ discs

Release in JA
Leave the Hardware to SONY

To cut an SQ disc, all four channels of a quadraphonic master tape are passed through an SQ Encoder. The two front channels are recorded exactly like those of a regular stereo record. The Encoder also produces two modes of helical modulations for the left and right rear channels.

On playback, a special SQ Decoder senses the four basic SQ modulations and produces four new signals for astonishingly realistic reproduction of the original quadraphonic master tape.

This is not just laboratory theory... it's actual, in-the-home reality. You can buy the SQ Decoders and Decoder/Ampifiers right now without making your present stereo library obsolete. With SONY manufacturing skill and high quality standards behind it, you can trust this new SQ equipment to deliver the thrilling best in quadraphonic disc entertainment to a delighted market.
It is easier to understand a nation by listening to its music than by learning its language.
German Artists Begin to Break Through Internationally

By WOLFGANG SPAHR

Kneff and Katja Ebstien. Really, however, Germany can claim only the truly international singing artist in the popular music field—Caterina Valente.

In the Benelux countries singers like Peter Orloff, Martin Mann, Peter Maffay, Ricky Shaine, Michael Hohn and Giorgio Moroder have made the charts. An artists who regularly scores good record sales abroad is the sailer’s singer Freddy Quinn. His ability to sing in six languages without a trace accent has helped him to win popularity in numerous countries.

Djafar has also made a big impression in Europe by singing the signature-tune to the European TV show “United” which is seen in five European countries. With that singer from Hamburg made head-lines and is suddenly a sought-after artist.

A genuine alternative to the party sound of James Last has been presented in the last few months by the Les Humphries Singers. Singing music, a mixture of rock ’n’ roll, gospel and German and international hits have made the Les Humphries Singers well-known. Their records can be bought all over Europe and in Holland the group received a Golden Disc. Up to now Teldec have issued five LP’s of the Les Humphries Singers.

BASF can lay claim to some very good instrumentalists: the pianists Eugen Cierco and Friedrich Guldia, the trombonist Albert Mangelsdorff and the clarinettist Rolf Kubis. Many of Germany’s best-known jazzmen are presented by BASF on the MPS label.

Although there will be an ever-increasing number of German artists who want to try their luck abroad, Phonogram’s production chief Wolfgang Kretzschmer says: “Success abroad can only be achieved by recording artists whose discs are released abroad. And these

added value tax of 11 percent on records and tapes, compared with 5.5 percent for books, magazines, theaters, and cinemas. The record industry has been running a powerful campaign to press for equality in this matter but it is widely felt that the industry has left its lobbying too late.

However, the industry has general cause for optimism and can look forward to a global turnover in excess of 785 million marks (retail value, including tax) for 1971.

West Germany’s 62 million people buy more and more records each year. Last year more than 1.5 million record players were sold—most of them high price stereo models—and more than one million musiccassette players were purchased.
The Sad Outlook For German Copyrights

The West German singles charts in 1970 showed a lot of the 234 songs which entered the best-selling lists — 143 were written by English or American writers (61.11%) — 22 were by other foreign writers (9.4%) — and 69 were by German writers (29.49%)

The situation in 1971 will be no better as far as German songs and German writers are concerned. While in September 1970 the West German singles charts showed between eight and 10 German compositions among the top 50, in the same month of this year the situation was as follows: of 50 songs, 14 are sung in the German language, but only 11 of these are by German-born writers.

On the first page of this section we show the West German best-selling singles from September 1970 to September this year. Among those 10 songs there is only one in the German language ("Heir ist ein Mensch"). But this was written by foreign writers and is sung by a Viennese living in Switzerland (Peter Alexander).

The sad plight of West German copyrights can be demonstrated in several other ways. Firstly, there is no longer a West German pop song contest. Television and radio stations are not willing to broadcast such a show because of the poor quality of the songs in previous national contests.

Secondly, West Germany has never won the Eurovision song contest. The best result has been the third place obtained this year by Katja Ebstein.

In September this year the chief manager of a West German radio station declaired: "Each radio station in West Germany gets about 50 LP's a month from the record companies and of these only two, on average, feature songs by German composers and lyricists."

The result of this neglect of German writing talent was that all the German radio stations in the ARD began to initiate their own production of German songs with new singers in order to give more opportunity to native ability. So far about 50 such productions have been made and are given regular airplay.

However, the sad state of German-produced pop is unlikely to be remedied because it is a situation which has lasted for many years and has never been a rich source of light popular music — it is the country of Beethoven, of marches and folk music. Secondly young writers coming up tend to imitate their American and English counterparts and therefore no original style is evolved.

Finally the songs which the best German writers are obliged to write for German stars cannot compete with international repertoire. Even "Hier ist ein Mensch" did not sell as much as either "Butterfly" or "Rose Garden."

Thus, in general, German writers have failed to penetrate foreign markets with a few exceptions — James Last, who has written songs recorded by Andy Williams and Tom Jones; Bert Kampfert ("Strangers in the Night"); Claus Ogerman (who arranges and composes for several top American singers) and Horst Jankowski ("A Walk in the Black Forest").

Another leading composer identified with West Germany is Austrian Udo Juergens whose talent has benefited from shrewd exploitation by publisher and manager Hans R. Berman. In fact Berman's Edition Montana is one of the few in Germany to produce copyrights which succeed on the international market.

The major role of publishers in West Germany today is that of exploiting foreign copyrights in Germany. No German publisher can really be successful today without good Anglo-American catalogs and it is the exploitation of these which enables him to do some promotion of German artists and writers.

The major publishing houses in West Germany are Geig Verlag in Cologne, R.M. Siegel Verlag in Munich, Rolf Budde and Peter Meisel in Berlin, Melodie der Welt in Frankfurt and Aberbach and Sikorski in Hamburg. These companies handle important foreign copyrights and also produce a certain number of German songs for the top German singers. But it has to be noted that there is no chance for a really good German singer to succeed if it is recorded by an unknown German singer; and with the exception of Sinatra's "Strangers in the Night," no foreign singer has ever earned worldwide success with a German copyright.

The Budget and Subscription Market in West Germany

Of the 18 record companies in the West German phonograph federation, eight are producers of budget albums — Ariola-Eurodisc (Baccarola); CBS; Deutsche Austrophon; Deutsche Grammophon - Polydor (Tip, among others); Electrola (Music for Pleasure and others); Metronome; Philips and Teldec.

Prices of budget LP's range from 5 marks to 12.90 marks for single albums and up to 19 or 20 marks for double albums.

In addition to budget releases, most of the major companies also put out subscription offers twice a year — in the spring and the fall — which involve selling boxed sets of records at around budget prices.

Two companies outside the federation are also operating in the budget field. These are Tempo Records and Miller International.

Tempo, located near Munich, has been in business since before the second world war and specializes in pop and folk music, selling by direct mail.

Miller has long specialized in low-price records beginning initially with imported product and subsequently starting its own production as well.

By DOROTHY KOEHLER

German Classical

Despite gloomy prognostications from certain quarters that in the face of the pop music explosion of the past two years, the classical market in Germany was heading for a recession — there has, in fact, been a steady increase in the volume of sales in this field.

Statistics show that during the second half of 1970 there was an increase of 8 percent in sales — and if this trend continues, an increase of between 8-10 percent can be confidently expected for 1971.

Looking back to 1960, when the classical share of the total market amounted to 30 percent (remembering that the pop market then was below average), the consumer spent some 75,000,000 marks on classical recordings. If by 1975 classical sales account for 15 percent of total sales, then turnover from classical records would be 150 million marks. This would represent a doubling of classical sales in the space of 15 years. Thus there is room for optimism in German classical circles!

Who is buying classical music in Germany?

By DOROTHY KOEHLER

Of course, have something to do with the age structure — about 40 percent of the population are under the age of 40 and this group accounts for 43 percent of the classical turnover.

At the same time, these are the same consumers who make two-thirds of the purchases of progressive pop material. Which might lead one to suppose that at some point progressive pop and classical music combine, an idea which, in the U.S. and in Britain, has led to successful "mixed media" concerts.

And what do most people buy? Interestingly enough, opera — for so long proclaimed to be "dread" — heads the list (16 percent), followed by symphonic music, concertos and solo performances. Chamber music has a hard time, it is probably the most exclusive domain of the "purist" brigade.

How do German record people see the future for the classical market?

By DOROTHY KOEHLER

Says Heinrich Johann Weritz, classical marketing manager for Teldex: "The classical business is a manufactory. This, of course, encourages us to plan for a long way ahead. For instance, this year we have started to issue the complete 104 Haydn symphonies—a total of 46 LP's in three years—and also in 1971, we shall begin recording all the Bach cantatas—one of the most ambitious projects in record history."

Adds Electrola's Herfried Kier, "The classical record, more than its pop sister, is suffering from increased costs. Also, there is a distinct saturation of certain repertoire on the market. However, EMI's subsidiary is optimistic and sees no reason for any crisis.

Finally, Deutsche Grammophon's Richard Busch declares, "We believe in an up-to-date recording policy — up to date in the sense that we try to record the works of those artists who are the most interesting and the most talked about at the time. Thus, we reach additional consumers and give new impulses to the classical record business."

There seems to exist a slight contradiction (or perhaps a confirmation) of this prognostics. The classical "hit list" of "Musik Markt," Germany's leading trade paper, listed among 20 top selling items in August, 11 records featuring Herbert von Karajan. Of these, five were performances of works by Beethoven.

Spotlight on West Germany

By DOROTHY KOEHLER

October 16, 1971, Billboard
our first eight years

CBS Schallplatten GmbH · Frankfurt/Main
``Tape Sales Should Match Disk Sales by 1975''

By WALTER MALLIN

In this, the sixth year of muscassette production in West Germany, the message from the tape industry is still the same—"because of its portability and space-saving qualities, the muscassette will triumph." But although enthusiastic tape men predicted, during the second or third year of tape prolix production in Germany, that pre-recorded tape music would soon be outselling even disks, this has not so far become a reality. According to statistics supplied by the Bundesverband der Phonographischen Wirtschaft in Hamburg—the organization which records the facts and figures of 95 percent of West Germany's record industry—the muscassette has certainly enjoyed a rapid growth in popularity.

By the summer of 1969, West Germany had produced 1,200,000 muscassette titles—and by the end of that year another 300,000 were produced. In 1970, there was a sales turnover of 3.56 million units—an increase of 103.4 percent over the preceding year. Of this total, 40 percent were sales of the so-called national manufacturing companies. Heinz Brand manager of DGG's specially-formed tape offshoot, Music 2000, predicts that turnover by the end of 1971 will be double that of last year. He bases his forecast on the rate of sales achieved by the Dolby system

Electrola: The Dolby system has been introduced to West Germany comparatively recently, but so far as EEC and EFTA territories are concerned, it has proved to be too expensive an innovation thus far. One other reason for the Dolby system's not being wholly successful is probably that Philips is about to offer the less-expensive DNL system. This fulfills an essential condition—that of compatibility.

The excellent results in sales are due in no small measure to the promotion work done by "Music 2000" with its blister cassette packaging. This obviates pilfer-age, and the blister pack corresponds, in size, to half that of an LP sleeve. Music 2000 has introduced high-priced cassettes, and of these the company selected 42 titles for special rack-jobbing promotion, complete in blister packing.

Comments Brand: "By the end of this year sales of high-priced cassettes will have risen from about 10 percent to 18 percent. These trends, as far as Music 2000 and DGG are concerned, can be taken to be representative of the tape market as a whole, as Music 2000 claims about 40 percent of the pre-recorded market, and DGG about 30 percent. (This includes ties with Metronome and Kinney in the distribution sector.)

Donner and Aberbach had started heavy promotion in another, hitherto quite new outlet for pre-recorded music. The timing for such a move proved to be realistic.

The outlet was with photographic retailers. Brand explains: "About 20 percent of Music 2000 muscassette are now sold through photographic retailers."

Now, mail order outlets account for 17 percent of sales: the traditional record retailer sells about 60 percent of pre-recorded tape and the latest outlet—the automotive trade at repair shops and petrol stations—

(Continued on page WG-5)

The German Music Organisation & The Future

By ALFRED K. SCHACHT

"GEMA", the West German joint copyright society and collection agency, is certainly the most important German organization in the music industry, collecting not only all kinds of performance dues but also mechanical rights.

In comparison, other bodies like the DMV (Deutscher Musikverlag e.V.) and the organisation of the German publishers, or Deutscher Komponistenverband, the organization for German composers, or the comparable organizations in other countries, are insignificant by comparison. It should be mentioned, however, that officials of these professional bodies are usually members of the board of directors of GEMA. The organizations are, therefore, more or less connected with GEMA.

Apart from GEMA, the only real important organization is the Bundesverband der Phonographischen Wirtschaft. Whereas the headquarters of GEMA are in Munich and Berlin, the Bundesverband's base is in Hamburg, where most leading German record companies also have their head offices.

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If he could sing, we would have signed him already.

Like we did with:

Klaus Doldinger
Hardie Hepp
Lisbeth List
Marion Maerz
Nicky Oliver

Kinney
Germany
Kinney Music GmbH · 2000 Hamburg 76 · Postfach 5754

Young Chappell Germany
Rides high

The last newest artists

Lucifer's Friend
Ardo Dombec
John Lawton
Marcel

Chappell Hamburg · Munich
John Mayall's short visit to West Germany not long ago proved once again the value of recording artists making in-person appearances and tours. For, invariably, sales of these artists' records show a marked increase after such an appearance.

Where Mayall was concerned, sales improved by 50 percent, according to Polydor's international pop artist promotion executive, Siegfried Wagner. Although Mayall made only two appearances in Germany—in Frankfurt and Hamburg—substantial sales increases were recorded throughout the country.

And after Neil Diamond toured West Germany for the first time in June, performing at key venues such as Hamburg, Berlin, Stuttgart and Munich—playing to full houses and to a total audience of some 10,000 people—Phonomark noted a significant 30 percent increase in the sales of Diamond's recording of "Sweet Caroline" and "Holly, Holly." Again, Phonomark's sales manager M. Hensch emphasizes that these sales increases were not confined to the places in which Diamond appeared.

Popular music accounts for more than 80 percent of the annual turnover of recorded music and there is certainly a demand in Germany for in-person appearances by major artists.

At present most tours are being handled by private agencies, but Siegfried Wagner says that he has put a proposal before his board that the company should promote its own concert tour. Festivals are also important in promoting record sales. Last year, about a dozen large open-air festivals took place in West Germany. Most were organized by people with more enthusiasm than experience. Some broke even—and one or two actually proved a financial success.

But whatever they achieved financially, there is no question that these pop festivals disclosed new ideas which will undoubtedly help in the whole conception of mass musical performances as a means of recent promotions.

Where classical music is concerned, the promotion of artists and their work by live performance is being concentrated on the great summer festivals like the traditional Salzburg Festival (July 25-August 17), Bayreuth (July 24-August 27), Munich (July 14-August 6), Berlin (Sept. 12-30) and, additionally, Donaueschingen.

The advantage here, according to Dorothee Kochler, who is in charge of DGG's promotion of classical repertoire in West Germany, is that PR as well as advertising can be concentrated solely on the potential record buyer.

With regard to open-air festivals, M. Reher of Hamburg regrets that West Germany's festival organizers have to deal with too many halls better suited to sporting contests, which don't provide the right atmosphere for musical events.

For the past decade, Reher— in collaboration with the Concert Agency Funke—has organized concert tours. And he believes that such halls "should become genuine meeting places for people attracted by nothing but music."

Reher means this in the broadest sense—musically speaking—too. "This would cover the whole range—" from progressive pop to beat to classical symphonies." In collaboration often with Rau, of Frankfurt, concert agent Funke aims at programming concert tours in the following way, if possible: "One pop concert, then one classical or jazz, alternating the kind of music to be heard, and appealing to as many social classes as possible."

Funke admits, however, that audiences from different regions do not behave in the same way. From his own experience, Reher says that audiences in Dusseldorf usually behave in exemplary fashion; Frankfurt audiences are generally "well informed"; Munich's are "pretty pretentious," Stuttgart's are "much forthcoming with applause," while "we usually prefer to use Hamburg audiences for testing purposes, because of their remarkable objectivity."

Audiences like those in Berlin "transmit to the artists who they are. Poor performances, said Reher, are sent back to the traditional way of organizing such events—"music and sporting halls, which involve the minimum expenses and are covered in the case of bad weather, and calculations based upon the formula of guaranteed sums and profit-sharing."

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**Festivals—Are They Viable?**

By WALTER MALLIN

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**Today’s tapes are not what they used to be**

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**The tape in the blue box**

Spotlight on West Germany

By WALLACE HENDRICKS

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Rau, like both Collien and Funke, prefers packages such as Elfa Fitzgerald and the Count Basie orchestra, which says Reher, "fills an auditorium with scores of people whose ages range from this to that, and, unlike, say, the Rolling Stones who attract only young people aged between 14-30."

Hans Werner Funke feels there is a trend at present toward "romantic music and soul—toward the more established kind of entertainer, and little by little, away from the noisier things."

Pop festivals generally take place because there is a demand for a carbon-cop of Woodstock, says H.O. Maertens. He tried to do this himself last year. Maertens—a music enthusiast and a student of pharmacy—and in his early twenties—organized his Hamburg Pop Festival with the aid of a small team of helpers who were in a similar age group.

Maertens hooked up the German telephone companies, Colonneum, Family, Urish Heep and Black Sabbath for Hamburg.

The festival attracted about 7,000 visitors, whose age range between 15 and 25. Average entrance over the three days was 10 marks. Expenses totalled about 125,000 marks plus another 15,000 marks for hotel and transportation costs for the artists. Of this total, which Maertens is still paying off—including a further 15,000 marks for the youngsters he employed as organizers, together with site rents and the cost of amplifying equipment, including loudspeakers, the total cost amounted, finally, to 150,000 marks.

Maertens, who interrupted his medical studies to organize the festival, is a student of pharmacy and says he spent up to 25 percent of his time doing something outside his normal studies—"and that's just the tip of the iceberg."

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**Need for closer links**

By Ursula Schuegraf

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As in all major countries, the most effective means of record promotion in West Germany are those of radio and television broadcasting. Yet the relationship between the record industry and the radio and TV stations is far from ideal since, to a certain extent, each side has the impression that it is doing the other a favor.

The result of this tension is that the pop music fans among West Germany's 60 million population don't always get a fair deal from radio and TV. There are no private stations in West Germany but nine public radio and TV corporations serving the various regions—Radio Saarbruecken; Radio Bremen; Westdeutscher Rundfunk (Cologne); Suddeutscher Rundfunk (Stuttgart), Norddeutscher Rundfunk (Hamburg) and the Hessische Rundfunk (Frankfurt). In addition there are the nine radio and TV stations united in the ARD network. The second TV channel is provided by ZDF in Mainz which is a television-only station. It is possible to buy time on radio stations, but the cost is high and the time allocated to commercials so limited that few companies use this method of promotion. Thus it is almost always a question of the record companies using their promotion staffs to try to persuade producers to broadcast certain discs and engage certain artists.

With the radio stations operating around the clock and the TV stations operating from late afternoon until midnight, there is a great need for music, but the ARD and the pure radio stations such as RIAS in Berlin, and Free Europe and AFN in Munich are the only ones to have rules that there must be a minimum independence as possible from the record companies.

In fact pop music usually gets a reasonable deal from radio stations, the programming on TV is far more limited. ZDF has one pop programme a week—"ZDF Hit Parade"—and the ARD stations have "Studio B" which introduces new records by new and established artists.

Strangely enough the bulk of pop programming on radio is taken up by foreign material. Few German stations have programmes of German songs such as Radio Munich's weekly show.

The growth of discoteques in Germany and the flourishing jukebox industry have both provided increased opportunities for the promotion of records, particularly international repertoire. However, the discoteques are by far the most important source of sales since the jukeboxes tend to feature already established hits.
You'll find all you need to know about the record market in Germany* (and 36 other countries) in

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CHILDREN'S

FAVORITES IN

GERMANY.

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Tape Sales

Continued from page WG-4

The percentage we have gained through this latter outlet does not seem to indicate much success," Dunneberg says. "But as musicassettes in cars didn't really begin until 1968, it is only natural that there are still many more radios in cars than cassette players."

Heinz Brand puts the number of cassette-equipped cars—out of a total of 16,000,000 cars on the roads in Germany—at between 80,000-100,000.

With regard to 8-track cartridges, Brand feels that "there is a pretty obvious disregard for them in Germany."

First, no German company is manufacturing hardware. Secondly, not even U.S. Army PX shops were recording much in the way of sales.

"Not interested," is the comment of M. Hensch, of Philips' marketing department.

Leif E. Kraul, managing director and president of Metronome Records GmbH, thinks, however, that "we will have to be awake to the possibilities of the 8-track field." Although the turnover was at present small and below 3 percent of the whole pre-recorded tape business, "the few who are active in this market of undoubtedly quality are not burdened with too much competition," adds Kraul.

Hensch, Brand and Kraul all agree that there have been no signs that record sales had suffered because of the pre-recorded tape business. In Kraul's opinion: "The disk is unbeatable because of its technical perfection."

Brand and Dunneburg are of the opinion that the compact tape system has proved to be based on an "ideal sound carrier which promises further development in the near future on the same scale as the development which has taken place in the past."

A more forecast for 8-track is made by Auto Stereo-Anlagen, a leading cartridge rack-jobber, based in Frankfurt. Auto Stereo, owners of the Berlin custom duplicator ITP, recently acquired the exclusive distribution rights of the audio-tape range of magnetic tape product from Germany, Holland, Denmark and Switzerland.

Commenting on his company's first large-scale promotion in the form of a package deal, joint manager Gottlieb Bauer-Schlichtegroll says Auto Stereo has obtained "excellent results" therefrom. The project was started in the spring of this year via EREF Electronic of Scandinavia, with whom it has signed an exclusive agreement for the distribution of the AMS and ASA labels on 8-track and cassette through EREF's affiliates in Finland, Norway, Sweden and Denmark.

As far as the future development of tape music is concerned, the spokesmen for Music 2000 think that by 1975 musicassettes will constitute 50 percent of the record retailing business.

This will not, however, involve any decrease in the number of records sold, but simply a change in market structure and turnover.

Another reason for thinking that taped music is becoming a more important proposition than ever is the fact that the first musicassettes will be filmed to come onto the market.

With the ordinary jukebox market, an average of 10,000,000 singles and LP's are bought annually by coin machine operators.

German Artists

Continued from page WG-1

the English and American hit-parades, a thing which is naturally very favourable to foreign artists in Germany.

"However, the foreign market doesn't bother to find out anything about the German hit-parade. Therefore as long as this situation continues (and it has been the case for a long time) how can more German artists have success abroad? Quality and originality are very important factors abroad, more decisive in fact, than here at home."

Metronome director Leif E. Kraul declares: "We are trying by means of modern production techniques to conquer the foreign market. Draft Deutscher's example shows that it can be done. However that is only a beginning."

Telec promotion boss Gunter Brautlich is more optimistic: "We have such a large number of artists on the international scene that it can only confirm the effectiveness of our production and promotion methods. We no longer think in terms of fixed national borders."

BASF production director Claus Lethfeldt says: "We are satisfied with the number of German artists who score abroad when you think what difficulties these artists have contend with there."

OCTOBER 16, 1971, BILLBOARD
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West Germany has about 4,000 record outlets of which 1,000 are in department stores (five big chains account for 20 percent of total turnover), 1,000 are full-range conventional retailers and the other 2,000 are made up of supermarkets, electrical stores, and other small shops.

It is essentially a conventional market with very little activity on the mail order, premium offer and rack jobbing fronts. Most of the action is done by Bertelmann, the biggest, account for between 3 and 5 percent of sales and are unlikely to show any major upsurge because they have hit a certain extent by the arrival of the super budget album, selling for under 10 marks.

Rack jobbing, too, is showing a slow growth rate and currently accounts for less than 5 percent of sales. The three main rack jobbing operations are Warren in Frankfurt—the biggest—which is 80 percent owned by Electrola, CBS, Teldec and Ariola; Record Rack, the DGG company, and Music for Pleasure.

The average German has an ingrained habit of going to the city to buy his record from a record store—usually on a Saturday—and attempts to sell records from racks in petrol stations and cigar stores has not met with much success so far.

As in most countries, 80 percent of the business is done by 20 percent of the dealers and one major problem is that record stores cannot enlist enough qualified personnel. The industry has tried to set up a staff training scheme, but dealers would not support it for fear that once they’d had to have their staff trained, they would be lured away by another dealer for better wages.

Electrola, Deutsche Grammophon and Ariola have all opened retail stores in an effort to provide examples to record dealers of how to merchandise records, but still only about 10 percent of dealers are really enterprising when it comes to sales.

Nearly all the shops operate on the self-service principle, except for one or two specialist shops selling sheet music and musical instruments.

Records outlets receive their records either by mail or by rail; the record companies use vans for delivery only to the major cities. Dealers can usually get records to order within 24 hours.

The sales representatives call on the major stores twice a week, on the medium sized outlets once a week and on other anything from once every two weeks to once a month. Most companies have warehouses in the major centers—Munich, Frankfurt, Cologne, Hamburg and Berlin—in order to speed delivery of orders. Although racks have made slow progress, it is generally felt that 1972-73 will see a big development in this area, particularly now that price control has been abolished.

Dealers operate on an average margin of between 32 and 33 percent and are officially allowed to make returns up to 5 percent, which is usually more like 8 to 10 percent—and the rate for one-stops is very much higher.

Michael of Dinsburg is the biggest wholesaler, with

depots in Hamburg and Munich. Most of the major companies, however, are not going through wholesalers—although DGG use Michael. There are 16 wholesalers handling the lines of CBS, Ariola, United Artists, Metronome, Kinetex, Bellaphon and Deutsche Voge.

There are also special wholesalers for the jukebox operators. These are one-stop type operations of which the biggest is Loewen Automaten with 11 depots throughout the country.

Company Reports

Continued from page WG-4

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Spotlight on West Germany

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Company Reports

- Continued from page WG-10
talent as there is not sufficient selection of good songs available. Nevertheless, Wolpert believes there is a good chance for the German record market to maintain past growth rates in the future. The steadily increasing influence of the international market, he concludes, will make a considerable contribution.

"We are very proud to be part of the biggest record company in the world, and we are aware of the great responsibility and obligation resulting from this fact."

ASONA

MUNICH—Thanks to 10 years of hard work and no little skill, the Munich firm of Asona has established an impressive reputation of some esteem in the so-called "one-hand tape duplicating" market. Thanks to the efforts of its owner, Herr Kuerzeder, Asona developed a highly-successful endless-loop tape-copying machine which utilizes a normal-size quarter-inch lubricated tape.

Asona's tape-duplicating machine operates on an endless-loop principle. The endless loop is fed onto the machine by a special winding device which, like the endless-loop machine itself, works in a simple-to-operate fashion. Rewinding is done on the same machine. The endless tape is used together with a Revox tape recorder which, for the purpose, is linked to a cassette slave—all in the one single unit.

The equipment has been specially designed for educational purposes and costs less than 9,000 marks. However, the Munich company has been able to offer not only a complete duplicating line, but also various other kinds of cassette loaders.

Kuerzeder first began manufacturing duplicating machines in 1961. During the first four years of perfecting the new system, Kuerzeder concentrated on the educational potentialities of the machines, with particular regard to libraries at blind schools.

In 1966, Asona sold its first complete machine in South America. Machines were then produced for export to Manila (1967) and the Djakarta (1968).

During 1968, Asona commenced selling product in West Germany then trade with neighboring East Germany was successfully negotiated.

As a result of all the company's efforts today almost every European country uses Asona machines for record production, radio work and for private productions, relating to music publishing or educational programs.

The Ansona company sells 20 complete cassette-duplicating machines a year, all over Europe, as well as in those other countries which are at present involved in starting production in this field (e.g. Manila, Teheran).

For 1972, Kuerzeder has produced a new and very cheap system for manufacturing 8-track cartridges. The system is ready to commence operations.

Some kind of close collaboration is planned between Asona and the newly-opened West German offices of the H.O. Canfield company, situated at Geretsried, near Munich. This firm will be commencing production of of 8-track cartridges throughout West Germany and Europe during the next few months.

(Continued on page 52)

Festivals

- Continued from page WG-6

ganize the event, believes that the young people want "shows instead of traditional performances." He believes too, that the whole complex of mass musical events deserves "a more friendly and sympathetic reaction." Maertens obviously thinks that record companies could do more to help out, either financially or by way of public relations.

But Dieter Broer, pop press officer for Phonogram —some of whose artists appeared at the Hamburg Pop Festival—says that although his company usually helps out on the public relations side, "there is no budget for supporting tours or festivals."

Agency expert Reher doubted the feasibility of putting on progressive pop concerts ("even if there was popular demand"). But Philips' Hensch was more encouraging here—"The growth rate of progressive pop is 60 percent above the average growth rate."

"Remarkable sales responses are being achieved thanks to West Germany's 75,000 jukeboxes which annually use about 10,000,000 singles."

"A couple of days after certain star artists have been seen on local TV broadcasts," says Hans Rosenzweig, manager of Seevend, Hamburg, "we notice a significant demand for exactly the numbers they featured. And, in turn, these titles will be given a big push to popularity by the jukeboxes—a measure of the influence of the latter."
This de luxe five-record set, recorded in live performances, provides the perfect introduction to this silkily voiced newcomer, who has been labeled the "Swedish Ballad Black Swan." The melody is basically a quiet one and the arrangements are intelligent and jazzy with "Dawn of Another Day," "Waves of the Seasons," "Tomorrow's Child," and "Blueberry Hill," which are among the most playably and listenable cuts.

The top chart's new single, the touching ballad "Got Me Color," rocks off of what proves to be her biggest selling LP to date. "Feelings," with a strong numbers penned by Barry Magburn, is a top seller on the LP list. Along with the LP, he is strong with his reading of "Hey, My Little Lamb," "I Love You, My Love," and "Break My Heart To Pieces." "Feelings" is also a top seller on the LP chart.

This has been the year for the sensational seventeen-year-old with two Top 10 country singles to her credit, "The Right Man," Do Re Mi," of which she is both writer and producer. Beautifully written, "The Right Man," is a top seller on the LP chart and still has a lot of life left in it. "Almost Lost My Mind," and "I Almost Lost My Mind," and it should prove a strong chart item.

Billboard Album Reviews

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Country Music

Country Week Undaunted by Higher Cost 1972 Fan Fest

NASHVILLE—Despite a doubled registration price and the promise of a special spring convention for the fans, nearly 6,000 are expected at this year's Birthday Anniversary of the "Grand Ole Opry." Disk jockeys, promoters, record company officials, radio and television executives, artists, agents, writers and other industry people pre-registered for the celebration and for the annual Country Music Association convention and election. The added supplement of the Music City Pro-Celebrity Golf Tournament, the CMA Awards Show, and the official and unofficial parties now stretch the massive gathering over a period of about eight days. Officially the convention begins Wednesday (13) and lasts through the 46th anniversary performance of the "Opry" the following Saturday (16). The first official function is WSM's Early Bird Bluegrass Concert. Then comes the succession of label-sponsored lunches, parties, banquets and breakfasts, coupled with extravaganzas. The greatest assemblage of artists will occur at the WSM luncheon Thursday, when more than 50 members of the "Grand Ole Opry" will perform. Manager David Overton will be the master of ceremonies. Aside from all of official, ticketed functions, there will be the usual number of hospitality suites, some of which will operate on a limited (and occasionally private) basis this year. Soaring costs in recent years have led to cutbacks.

In the midst of the gathering, Mega Records will have a ground-breaking for its new building located on Music Row. BMI and ASCAP have invitation-only parties planned, and there are some private fests by major labels. The price of pre-registration this year rose to $20, double that of previous years, for the primary reason of helping underwrite the cost of the "Opry." In the past, have allocated many thousands of dollars for cost of meals, drinks and talent. The original $10 will continue to go to the fund set up by the "Opry" to help indigent musicians and their families through the year. None of the money is kept by WSM, the parent company of the "Opry." WSM, which started the birthday celebration nearly 20 years ago as a community project, has since grown into the largest music convention anywhere. WSM-CMA also got together to try to hold down the number of fans attending this industry conclave by promoting a "Fan Fair" in the spring, exclusively devoted to the consumer. It would have many of the benefits of the October convention and would give the fans his place in the sun. It was felt the combination of the higher cost and the fan cutback might lessen the registration this year, but at this writing it was keeping pace with recent years.

(Continued on page 45)

Burry Red to Conduct 100-Voice Centurymen in Nashville Session

NASHVILLE—Burry Red, president of Generic Music, New York, will direct The Centurymen, the group specializing in a cappella harmony, over the 10 days of recording sessions this week.

The action is in preparation for an hour-long network special on NBC-TV in spring, 1972.

The choir will gather from 20 states to record and Red, among his other activities, is music consultant for the Southern Baptist Radio and Television Commission of Fort Worth, Texas. The choir consists of ministers of music in Southern Baptist churches.

Red, described by one official as a "man who has contributed more to the Nashville music industry than anyone from outside the city," was a senior music editor for a New York publisher when he came here in 1965 to record square dance fiddlers and trip was the beginning of a connection with the city that has resulted in volumes of recording.

His first session here was with Harold Bradley, and since that time Bradley has contracted all of Red's Nashville sessions. During that first trip, Red became impressed with the ability of the Nashville musicians. On the first record, T. Tommy Carter, manager of the sessions included Tommy Jackson, Buddy Thompson and Jimmy Rydle. Jerry Byrd has been used extensively over the years. His rhythm section normally consists of Buddy Harmon, Bob Moore, Forrest Morris, W. Unwin, Brian, Charlie McCoy, David Briggs, and Bradley.

Red has been working with Betty Snoddy at Woodland ever since studio opened. The sessions have been held almost in the entire range of musical possibilities using the studio's many recording boxes for a contemporary sound.

In the recording with the 100-voice choir, Red and Snoddy will use both Studio A and B simultaneously with a closed circuit TV hookup. Early in 1972, Red will return here for a television series track. Three points for the series are to be Woodland and at WLAC earlier this year.

Investment Consulting Company Established

NASHVILLE—Equity Dynamics, Inc., a financial management group specializing in a music industry investment company, has been established here in the RCA building.

The organization, registered with the Securities and Exchange Commission, is "not in competition with managements, but is merely intended to help artists in their financial problems and investments, and to cement client relations."

Members of the Board of Directors of the firm are Tex Ritter, president; B. Ferguson of RCA, publisher representative, among others.

William Puryear, an accountant. Clients of Equity Dynamics include performers, agents, publishers, writers, sidemen and executive personnel.

Don L. Knight, an alumnus of Vasserhill serves as the company president. He has directed multi-million-dollar funding efforts. Joe Francis, an experienced investment executive, will have the Vasserhill background. He is corporate treasurer and portfolio manager. Tommy Carter, manager of the university of the cappella, as corporate secretary.

Edwin Gardner is chief investment officer. He has more than 30 years' experience in all phases of investment.

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Nashville's newest, largest and most modern independent professional recording facility. New computerized Nemor Mastering System available.

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OCTOBER 16, 1971, BILLBOARD
A PLAQUE presented to Hank Williams Jr. on stage at the Charleston Municipal Auditorium in South Carolina by Ralph Lee of PLS Productions, honors the birth date of Williams' late father. This occurred at the first country music show in the new $6 million building.

The Wakely cost fully air conditioned 4,400-seat, 147,000-square-foot, fully air conditioned building. The cost is $10 million. Jimmy Wakely has filed an unfair labor practice charge against AFM local 76 in Seattle... Frank Myers, who served as general manager of Wrayan Records Nashville branch, has resigned to devote full time as professional manager of Mylson and Bearpaw Music, both Canadian firms. Myers also is connected to the Interstate Talent Agency as a recording artist. Ronnie Dove can't make this year's convention because he'll be in Chicago performing for the MOA. Bobby Smith Productions of Macon, Ga., is about to release a new single on Jack Ward, who previously recorded on Starday-King. KBBQ in Burbank, has made several program changes under the guidance of Dave Sweeney. Dusko Day starts things off, in the morning, followed by Bob Kingsley, Charlie O'Donnell, Tony Mayberry, Mac Carter, and then John McAdams. Roy Clark, Archie Campbell and Grandpa Jones, along with Hank Thompson and Curtis Potter performed at the Arkansas Livestock Exposition in Little Rock last year. Clark's fair dates have chalked up many new records. Jack Bebeok and Bill Holden have joined the roster of Buckhorn Music, an affiliate of Mono-Rose, owned by Hubert Long. Holden is a veteran producer at WSM-TV. Johnny Curver is facing heavy bookings for the balance of the year. Just finished in Jacksonville, he has a week in Macon, and keeps on going till he reaches Houston at the end of next month. Connie Eaton will be the parade marshal at a big event in Charlotte, N.C. Tiny Harris drew standing room crowds for two weeks in Lebanon, Pa. Marian John Music has signed Skip Rodgers as a writer. He records for Trump in Memphis, under the guidance of Tommy Coghill. Dale Van Horn, who has the hot new release of Kennethson's "Lolly and the Kid," is a disk jockey in Raleigh. Ronnie Dove has cut two of David Wilkins' songs. Dianne Davidson, of Janice Records, has been booked into the Gaslight in New York. Tom T. Hall and Clarence Sellman were inadvertently locked inside Tom's office by (Continued on page 45)
22 RINGS
Tompall & the Glaser Brothers,
MGM 14291 (Unart, BMI)
(Prod.: Jim Glaser)
for Glaser Productions, Incorporated

SE-4775
Their latest LP
"THE AWARD WINNERS"
Exclusively on MGM Records
Victory is ours

WBAP Radio is Billboard's country music station of the year.

Nobody promised us a rose garden when we switched to the Country Gold sound you're hearing on WBAP 820 Radio these days.

But the sweet smell of success is popping up under our very noses.

And we owe a lifetime of thanks to a lot of people!

The recording stars whose music is making it happen.

The greatest DJ's that ever sat down at a turntable.

The thousands and thousands of new listeners who now keep their ears tuned to 820.

And to Billboard magazine for its generous recognition of WBAP Radio as the country music station of the year.

If you haven't been sharing in our victory, just turn the dial. We'll send you 50,000 watts of clear channel Country Gold.

WBAP 820 RADIO

50,000 WATTS / CLEAR CHANNEL / NBC / FORT WORTH-DALLAS
Billboard SPECIAL SURVEY
For Week Ending 10/16/71

Hot Country LP's

STAR Performers—LP's statistics proportionally upward progress this week.

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OCTOBER 16, 1971, BILLBOARD

Country Music

Nashville Scene

Continued from page 41

Bobby Bare, with no way to get out, they spent the night playing poker. Tom was the winner. There'll probably be a song about it now. Stu Stuckey, Brut Brewer, and Johnny Russell, all from the Hubert Long Agency, will play two Cornbread Festivals, both fund-raising activities for the Republican party in Tennessee, under the leadership of Governor Winfield Dunn. . . Archie Campbell entertained and hosted the "Use Your Head Development Project" in Maryville, Tenn., near his home town of Bulle. David Frost television show is giving a big boost to Country Music by playing it, and having many country acts on during October. Susan Raye and Jerry Wiggins, drummer with Buck Owens, were married last week. . . .Hannen Publications has acquired the print rights to the entire Newkneys Music catalog. . . Lynn Knight has been added as a member of the Country Rebellion. The group is part of the Dick Shooter Show. . . .David Rogers' tenth record, "Ruby, You're Warm" is set for release this week. Right after that comes his second Columbia album, "You Don't Make Me Cry." . . .The Carolina Charlie Show, formerly Country Music Caravan, has signed an exclusive contract for management and booking with guitarist Gene Bryant, who has turned manager. The road show has worked over 300 dates per year for the past 12 years in Virginia, Maryland, Delaware and the Carolinas. . .The new United Talent, Inc., and Shure Brothers, Inc., will host an appreciation dance following the CMA banquet and show in Nashville on Friday, Oct. 15. The event will be at the Sheraton Hotel. . . .Num Darrance has his first recording released by Fifty States Records. It's "She's Back Again," also written by Darrance. Darrance is a former disk jockey at WHOO in Orlando.

Country Convention

Continued from page 40

The organized fans, those members of fan clubs, are coming to the convention regardless of this spring offering. The International Fan Club Organization (IFOCA) will have its 4th Annual Dinner and Show headlined by Loretta Lynn. Others on the show include Jimmy Gatley, Ernest Tubb, LaWanda Lindsey, Jay Lee Webb, the Comperson Brothers, Susan Raye, Shirley Field, Freddie Hart, Sketer Davis, Buddy Alan. The Four Guys, Maye Nutt, Kenney Huskey and Glen Barber. Gun Thomas of WWVA will perform and host the evening's festivities.

Bill Ivey, newly appointed director of the Country Music Foundation Library and Media Center in Nashville, discusses his work with CMF president Brad McCuen, left, and CMF chairman Frank Jones, right.

Billboard's "The Light of Love"

Words by: Don Lewis

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

"A LETTER EDGED IN BLACK"
TINY TIM—VicTim Records

"Thanks To Rumors"—Sue Thompson—Hickory

"Here Comes Honey Again"—Country James—Capitol

"For The Good Times"—Tom Lee Wright—Nu Top

"Mayo's and Don'ts"—Larry Dale Moore—Music Towne

"By My Side"—Carlos Wayne—Music Towne

"You're The Greatest"—Eddie Baggall Band—Mountain Records

"I Lay It On My Lightly Friend"—Lee Shipman—Cee Bee

"Your Heart Has Already Told Me You Goody"—Dave Smith

"This Girl"—East Connolly—Maycon Records Album of the Week

Mr. Hillbilly Heaven—Hall Southern—Ivy Records

"Iowa Governor Robert D. Ray, right, presented Bill Anderson a scroll designating him an official "Iowa Kernel." He was the first entertainer to be honored in this manner."
New Release and Score Set Marks 2d CBS, B&H Tie-Up

The second CBS-Boosey and Hawkes recording-publishing tie-up comes next month, with the reissue of another records-plus-score set.

The beginning of the collaboration was last May, when CBS put out Daniel Barenboim's recording of Tchaikovsky's 'Symphony No. 4' with the New York Philharmonic. The sleeve had a free copy attached of the B&H miniature score of the music.

CBS Takes 2 Montreux Record Awards; Ballet Prize to London

MONTREUX, Switzerland — CBS won two of the three major prizes at the 1971 Montreux International Record Award (Prix Mondial du Disque).

The opera prize went to the CBS recording of "Pelleas et Melisande," performed by the Royal Opera House, Covent Garden, under Pierre Boulez. The B&H recording of Schumann's "Kreisleriana" — by Vladimir Horowitz — won first prize in its category. In the ballet section, the London recording of Stravinsky's "Firebird," by the New Philharmonic conducted by Ernest Ansermet — the conductor's last recording — won top honors.

Conductor Georg Solti was awarded the 1971 Diplome d'Honneur (an accolade bestowed for special contributions to the record industry), in recognition of his contributions to the recording. Solti took time off from touring with the Chicago Symphony Orchestra to fly to Montreux to accept his award. The presentation was made at a special party held in the castle of Chillon.

The albums are "Four Songs," the RCA Favorites, and "The Rhapsody," with a special tie in from RCA Records. The promotion executive Bob Cowan packed the tie-in instead of an art attachment to the single sleeve as with the Tchaikovsky.

"The most important thing about this issue is that listeners, even if they can't hear the music, will be able to follow Bruno Walter's guidance through the score, since he indicates verbally exactly where he is working," said CBS classical label director Dr. Walter Hofmann, who will keep an eye on the sales, which the day following this monthly's announcement.

Of the 1975 Philips issue was made, special attention was given to it in BBC music programs, and it was listed on the instrument catalog as a broadcast attention to the new CBS re-issue will be given.

B&M Offers 15G in Young Writer Contest

NEW YORK — A total of $15,000 in prize money will be awarded to the 15 best young instrumental composers in the U.S. and Canada in the 1972 BMI Young Writer Contest. The contest is sponsored by BMI's Young Writer's Committee, established in 1951 by BMI with the object of encouraging young composers to enter the field of music and to aid them in financing their musical education. Prizes ranging from $250 to $2,000 will be awarded at the discretion of the judges. To date, 163 students, ranging in age from 8 to 25, have received BMI awards.

The permanent chairman of the judging panel for BMI Awards to Student Composers is William Schuman, music director of the New York Philharmonic.


Merc's Mampe Foreign Trip

NEW YORK — M. Scott Mampe, head of the company's European division, is on a tour of Europe, where he will meet international representatives of the Phili's Phonographic Industries and members of the PPI adk staff in setting up plans for new products for 1973 and beyond.

(Continued on page 62)

Nonesuch Bows Pop-Out Cover

The "Crazy World" release is the second success in a series of pop-out covers. The reproduction is enclosed in a slide-out frame. When the full color record is removed, the cover is used for framing while leaving intact the actual record. The two of the four LP's in the International Series of the special pop-out concept. These are "Four Solo Cantatas of Dietrich Buxtehude" and "Klopstecher Nos. 4," by the Conny Mahler. According to Tracy Sterne, the Pop-Out cover design has been developed in response to continued requests from record buyers for copies of Nonesuch covers. The Explorer and the Contemporary series are not included at present in the new concept.
Not only is October Country Music Month, it’s officially our Heifetz Month. If you move fast, you can make the other eleven your Heifetz Month.

“...is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and tangential play.
WARSAW—The 14th Interna
tional Polish Jazz Festival—titled 'Jazz in the Cities'—will take place this year in the Congress Hall of the Palace of Culture & Science, Warsaw, between Oct. 28-31.

This year's program comprises five concerts—four evening concerts and one afternoon concert.

The Festival is organized by the Polish Jazz Society, in conjunc
tion with the Polish radio, TV and the Polska Nagranda record company.

Daffodil Sets Maxi Single
TORONTO — The maxi-single trend—a trend in the U.K. disk industry—has spread to Canada.

Daffodil Records is rush-releas
ing a new Crowbar single which will contain three selections—the first Canadian label to do so.

Top side of the single which is being promoted to consumers as Canada's first three-sided record is "Too True Mama," which was pulled from the group's "Bad Bunch" album. The two other selections are "In the Dancing Hool" and "Train Keep Rollin."

Daffodil's distributor, Capitol, will issue the maxi-single in a special sleeve, and will follow through with extensive promotion at retail level.

The Crowbar single will play at a normal 45 rpm, so play
time is nine and a half min-
utes.

French Decca Plant Now in Full Production
PARIS—Decca France, which was its pressing factory destroyed by fire one year ago, had increased in the last year went further, indepen-
dent after its former partner-
ship with RCA, is now in full pro-
duction, managing director E.W. Pelgrims has announced that an annual congress invitation has been received in Paris.

The Tonouve pressing plant, in Northern France, was now opera-
ting at 100,000 recordings daily, employing a total staff of 340 on 40 Fabeldis presses, Pelgrims said that the technology that were being utilized at the plant, including "metalisation de la pla-
quette des matrices."

The French version of the pressing line is the latest in the Aristocracy clari-
sational.

Decca also opened a new commercial center at Chooxy-le-Roi, in the Paris suburbs, where the new stock, delivery service and domestic depart-
ments were now grouped, Mr. Pelgrims reported. The new Paris recording studio, is in operation a year now and equipped with Stud-
er 16, 8, and 4-tracking recording units, which were increased in size by 50 percent and would shortly see a recording session by Decca International orchestra leader and arranger, Montovan.

On the international artistic side, Decca has seen major French suc-
cess this summer with "She's My Lady," Tom Jones and the "Jesus Christ Superstar" album.

The congress was attended by executive personnel and sales repre-
sentatives in the company.
Thanks Rod

16th Oct 71

For recording your current #1 single & L.P. successes at our studios

Sincerely

Mike Bobak and all at Morgan Recording Studios

directors barry morgan monty babson leon calvert jerry allen
FRENCH SINGER

Danyel Gerard receives a gold disk from Rudy Wopfert, managing director, CBS, Canada, for singing, writing and producing "Butterfly," which sold over one million copies in Germany alone.

Ampeg of Canada: Hikes Album Prices

Toronto—Ampeg Music of Canada this week announced that it was increasing the suggested retail price of its album catalog due to "present economic problems and rising costs of labor, materials and distribution." Albums previously carrying a suggested list price of $5.50 will go up to $5.98; the $6.26 series will now sell for $6.98. Original soundtrack series, however, have been reduced from $7.29 to $6.98.

Making the announcement, Ampeg national marketing manager, Joe Pariselli said: "We feel certain that this raise in price is a necessary step in our continuing efforts to meet all our production costs and enable us to go on providing the necessary service and promotion.

The company is making every effort to process all orders received up to Oct. 8, the day of the price changeover.

London Gets Rock Theater

London—London is to have its first permanent rock venue, the Rainbow Theater, which opens on Nov. 5 with a concert by the Who. Rainbow Theater is located in the former location of the Astoria, Finsbury Park, formerly a 3,000-seat music hall. The London rock circuit will then have a regular North London stopoff for touring shows and concerts.

The Rank Organisation has leased the cinema to an organisation known as the Rainbow Theater Company, headed by John Morris, former associate of Bill Graham.

A major shareholder in the venture, a business associate of Rank's substantial financial stake and has accountant Alec Littlefair at a director's table, and Alan Feathertone, general manager of the pop marketing division.

Other directors are David Anderton, charged surveyor and a director of Keith Thrupp Properties and Kimberly Securities; John Smith, director of John Smith Entertainments; Peter Jenner, director of Blacklist Enterprises; Victor Herbert, director of Better Books and Terence White, a consultant and civil engineer.

Although not participating at board level, AIR London Studio also has a stake in the Rainbow, and its associate, the Rock and Roll Syndicate, now sells and markets its rock product through a de-tailed recording studio.

CBS DPI Distrib Releases 24 Titles

Paris—The new CBS France second distribution network, DPI, which began operating from its Amsterdam base on Sept. 1, has come out with an initial release of eight titles on the Epic label and a further 16 on the recently-acquired Neilly logo.

A promotion album selling at just over $2 features Sly & The Family Stone, Chelsea Bridge, Ar- gent and seven other solo artists or groups. Among releases are the Johnny Otis "Live at Mon- terey" and Little Richard "Cast a Long Shadow" albums.

The Epic catalog—formerly with CED, features mainly A and B side titles plus an avant-garde collection, Horizons, and a number of children's recordings.

CBS artist Guy Béart is to perform at the Theatre de la Ville, Oct. 20, and will release an album of new titles concurrently.

CBS France and Harmonia Mundi announce eight end-of-year classical subscription offers, including works by Corelli, Cooper, Brahms, Stravinsky, the U.S. recording of William Walton's "The Once Over Lightly," and a boxed set of musical comedy.

Radio Clinical Speakers Set

Toronto—First-rate rock journalist Ritchie Yorke is one of the guest speakers at the fifth Bob International Convention, which will be held for the first time in Canada on Oct. 3-4, 1966.

The clinic, which is expected to draw broadcasters from more than 100 U.S. and Canadian markets, will be held on Whistler Mountain.

Other speakers announced include film producer Stanley Kramer, psychiatrist/author Dr. Thomas Harris and actor Peter Fonda.

Changes in Gold Award

Helsinki—15 gold disk awards—for singles (all of which have sold over 100,000 copies) and 10 albums (each selling more than 10,000)

Pepper Tree With Grand Funk

Toronto—Capitol of Canada this week announced that it had arranged for the Canadian group, "Pepper Tree," to appear with Grand Funk at Maple Leaf Gardens Sat- urday (9), Grand Funk's first in Toronto in more than a year.

"Pepper Tree" is scoring with a single "You're My People" from the group's latest album, "The Missing Album." The booking was set up by Capitol's Bill Bannom, in coop- eration with promoter Martin On- ton and Grand Funk manager, Terry Knight.

Finnish System

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Finnish System
spotlight on London

An in-depth survey of the London music scene with editorial features on recording studios, record company promotion on campus, reggae and the growing boom in ethnic music, the rock-jabbing scene, the underground press, music in pubs and clubs, the story on low-price cover hits, the future of tape, radio in London and many more.

Here is your opportunity to tell your music success story to Billboard's worldwide circulation of 32,811 industry influencers. Call your nearest Billboard representative today!

Publication Date: November 13
Advertising Deadline: October 15

MGM's Allen
For Brazil TV

RIO DE JANEIRO—Following a guest star appearance at the annual Brazilian Film Festival, which opened Monday, MGM artist Michael Allen has been invited to Brazil's Globo, sponsor of the Festival, for development as a Brazilian TV attraction over a period of five to 10 years.

In addition, MGM president Mike Curt, present at the Festival, will give Allen's album product worldwide.

Allen will return to Brazil in November for five TV shows—six of which will be his own one-hour spectacular. He will also do radio work and concerts in Rio and Sao Paulo.

Such says that all six albums are aimed at the good music and middle-of-the-road audiences. He said, however, that the label's first jazz album is being planned.

The company will concentrate at first on Canadian distribution, "I think," Lees said, "that for the next time, a label could survive entirely on Canadian sales, thanks to the CRTC ruling which gives Canadian companies a shot at their own stations. But we have no intention of ignoring the American market, and we're discussing several possible means of U.S. distribution.

Lees and Bird decided to establish a label, rather than become production house for established labels. "We wanted the label to be identifiable Canadian, rather than have it look like some U.S. or European company's talent roster," Lees said.

Finnly Sets
Album Promo

HELSEINKI—Finnly has started a special promotion campaign—the first of its kind to be undertaken in Finland—in order to house some of their specialized albums. The campaign is backed with considerable advertising in four daily newspapers, on radio and on TV.

LP's selected for the promotional drive are "All of You Along the Week," "New World in the Week," "Voice of Woodrow Wilson," currently in Helsinki for night-club work, "Toivokemontti 43" by various groups, as recommended by Andy Williams (this TV show is now seen on Finnish Television). "Happening," by James Last, and the entire catalog of Ivan Rebroff.

Hambleton to
Capital Canada

TORONTO—Capitol Records (Canada) has signed a production contract with Greg Hambleton, who brings the group Fergus to the label.

Hambleton was set up by Capitol A&R director, Paul White, and Hambleton, whose production credits include Steel River and Madrigal. Capitol will release Fergus' debut album and single by Fergus. While said the label would put it the act.

German Disk
Library Moves

BERLIN — During its 10-year existence, the Musikphonothek has housed 47,000 records. Now it has moved to new premises. Full address of the latter is Deutsches Bibliothek, Abt. Deutsches Musikarchiv, 1 Berlin 33, Roedelheimer Strasse 54/55 (Telephone 0311-821-20-51).

Canada for Host Country
For Ninth Soviet Congress

TORONTO—Three representatives of the Canadian Music Council are attending the general assembly and seventh Congress of the International Music Council in Mexico City.

During the sessions it is expected that Canada will be announced as the host country for the ninth Congress in 1975.

Representing the Canadian Mu-
sic Council are Francoues Bernier, council president and head of the music department at the University of Ottawa; John Roberts, a director and immediate past president of the council and head of radio mu-

Kenata Label Formed,
First 3 Albums Released

TORONTO—Canadian-born songsbird, novelist, and critic Gene Lees, who returned to Can-
ad eight months ago, has formed a new record label, Kenata. His first three releases were issued the week of Oct. 4. There are plans for a fourth release.

The company's first three re-
leases were issued the week of Oct. 4. There are plans for a fourth release.

The first releases include a two-
disk set by Brazilian trumpeter Guido Bisno, a narrat-
songwriter, novelist, and critic

and Tommy Ambrose, a narrator and singer Tommy Ambrose, a narrator and singer. An instrumental album by trumpeter Guido Bisno, now fea-
tured weekly on CBS-TV's big

hand band, "In the Mood"; and an albums of his own songs, including the standard "Stardust" and "Moonlight Serenade". The label's third release, "I Heard the Rain," along with "The Man Who Loved Love," was composed by Gabriel Yared, who, through illness was unable to conduct "I Have Arranged for". A total of 29 nations competed, somewhat less than in other years. Each entry was performed for the finals after two nights of perform-

Canadian Disk
Production is Still Going Up

OTTAWA — Record production in Canada in August was July was up 15.7 percent over the cor-

year, according to statistics Canada. Canadian manufacturers pro-

duce over 1,400 tapes each week, as compared with 2,232,480 in July.

Cumulative production figures for 1971 also show an increase over last year. Year-to-date production (up until July 31) figures were 10,309,896 tapes produced.

Pre-recorded tape figures were also up, despite the current tape slump in Canada. 211,824 tapes were produced in July this year, as compared with 131,762 in July of 1970.

From the Music
Capitals of the World

On the album scene there are "Ram", by Paul and Linda McC-

artney, adapted version of George Harrison's "All Things Must Pass." All these new records are issued by Jupiteron.

Johannesburg

U.S. singer Brook Benton is cur-
tently undertaking a tour of the Republic. He is playing to non-
whites and accompanied by soul singer Judy Clay also on the tour are Hervin Solomon and Hal M. Judin, presi-
dents of record company of Los Angeles and Star Records of Johannesburg, respectively have concluded a long-term agreement in terms of which Steer will have the exclusive rights and distribution of the Everest product in South Africa. Steer will distribute thou-
sand of the Everest product in the country and the product will in turn be released in South Africa. The agreement was arranged by the South African Folk Music Association, opened by the Sandam (Civic Theatre, Sept. 23). A dealer-press-radio-cocktail party was arranged by the Interna-
tional Co. to launch the album "Go-Go On." The album, containing many party hits, is aimed at the Christ-
mass market.

American classical pianist Agas-
ethus Adamo has received several reviews during his 10-day concert at the Festival of South Africa. American records for EML filled in at the last moment when Canadian pianist Christo-
ph Stambach was unable to make the trip. Anzai did recit-
als and recitals in all the major centers.

Peter Feldman

www.americanradiohistory.com
ARGENTINA

[Company Reports: Continued from page WG-12]

METRONOME

The tremendous increase in turnover experienced by Metronome in recent years—especially during the last 12 months—has resulted in major reorganization by the company, with a view to achieving a fresh approach to record merchandising.

Metronome has reorganized its marketing department, with six product managers being appointed to cater for the different labels, and it has revitalized its A&R section. A stress has been put on enlisting promotional work to keep the company abreast of the current demands from the international and home markets.

Managing director Lief E. Kraul has brought in two executives to the company's ambitious Metronome package. Werner Triepke was named marketing director, Bruno Wendel was named A&R director. Both Triepke and Wendel bring considerable experience in the international record field.

Metronome is concentrating its new marketing campaigns, now on the drawing board, on its strong international catalogue—Barclay, Transatlantic, Amadeo, CTI, the Kinney Group and others.

Metronome has made much success with international repertoire, and has affiliates in many European cities. More are planned.

The company has scored impressive sales figures for such artists as The Rolling Stones, from Butterfield Blues, and Roberta Flack, who is selling Blue and was largely responsible for the entry of soul music into the German musical vocabulary. Its campaign on the soul front three years ago established this music on the German market.

HITS OF THE WORLD

Company Reports

---

Metronome's current agreement with Kinney is for distribution only of the latter's product, leaving plenty of scope for the promotion of additional repertoire. And it's enabled to build on his German catalog but also to broaden its roster of labels from abroad.

The company's promotion work on behalf of non-German artists who record in Germany has resulted in their attaining major hits here. Metronome is striving to add artists to its roster from many countries—the U.S., Great Britain, France and Scandinavia among them.

"The prospects are bright for Metronome and for the German market," commented Leif E. Kraul in Hamburg, "but the company will carry out its ambitious program, but with good ideas which are waiting to be put into practice."

KINNEY

The Kinney Group of label began operations in Germany on April 1 this year and moved into its present headquarters on July 1.

The company employs a staff of 46, which includes some of the most talented young record executives in the German record industry—like, for instance, Fargen, who has charge of the executive services, and formerly manager of Deutsche Grammophon's publicity company, Antenna.

To this end, the company (38), head of press and publicity, who worked in the same capacity with Philips, and was for seven years head of the show business section of "Bild am Sonntag," Germany's biggest Sunday newspaper. Kinney's sales manager is Holmar Kunte (28), formerly with Philips.

At present, all Kinney product is distributed through Metronome, although Kinney has its own depot and sales team based in Berlin. On Jan. 1, Kinney will open branches in Munich, Cologne and Hamburg to handle distribution, in place of Metronome's own in the last two stops and department store chains. This will represent 45 percent of the domestic market and will mean that Metronome will distribute only the remaining 55 percent, in direct competition with the independent wholesalers.

The distribution agreement between Kinney and Metronome ends officially on Dec. 31, 1972, by which time Kinney will be fully equipped to handle this task.

In overall charge at Kinney Music GmbH is Siegfried E. Loch, a veteran and respected figure in the West German record business. Loch maintains that his company's immediate concern is to give fullest attention possible to the promotion and marketing of the Kinney catalog.

The first move in this direction has been a concentrated campaign encompassing all artists under a collective deal. The "Kinney Family" was headed by James Taylor, who recently played his first concert before a non-English-speaking audience in Frankfurt. The concert was a complete sellout.

Says Loch: "We are in the process of signing and producing local talent who will compete favorably with the international artists, and in order to give the group and themselves will also have the potential for international exploitation."

And like Kinney, he has signed several artists, from various musical schools, including Klaus Doldinger (presently working with a jazz-rock outfit called Stark); John Vaughan, an American singer living in Munich; singer Marius Marcon, who is recording a all-Bach concert album, sung entirely in German; Leiboth List, from Holland, and the group, Huboob, which is produced by Olaf Kuebler, found to be quite promising.}

www.americanradiohistory.com
B. B. King - "Ravishing in the Radiance of Such Majesty" (LP) 54.98...

THE COURTSHIP OF THE TROYENS (LP) - 56.98...

Billie Holiday - "Lady Sings the Blues" (as Ol' Man River) (LP) 55.98...

and more.

www.americanradiohistory.com
COVEN is now on MGM Records

Their new hit is

"One Tin Soldier"

("The Legend Of Billy Jack")

K-14308

A SUNSHINE SNAKE RECORDS PRODUCTION
RETURNING WITH A HIT
FOR ALL THE BELIEVERS

BLESS YOU

MARTHA REEVES & THE VANDELLAS
### Billboard Magazine

#### Album Chart

**For Week Ending OCT. 16, 1991**

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<thead>
<tr>
<th>Artist</th>
<th>Title, Label, Number (Label)</th>
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<td>1</td>
<td>ROG STEWART</td>
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<td>JOHN LENNON</td>
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<td>3</td>
<td>CAROLE KING</td>
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<td>SHAFT</td>
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<td>5</td>
<td>CARPENTERS</td>
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<td>6</td>
<td>MOOD BLUES</td>
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<td>7</td>
<td>PAUL &amp; LINDA McCARTNEY</td>
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<td>8</td>
<td>BLACK SABBATH</td>
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<td>9</td>
<td>CAT STEVENS</td>
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<td>10</td>
<td>JEFFERSON AIRPLANE</td>
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<td>JAMES TAYLOR</td>
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<td>COTTLETTES</td>
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<td>JIMI HENDRIX/SOUNDTRACK</td>
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<td>JENNY TULL</td>
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<td>CROSBY, STILLS, NAZARETH</td>
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#### Radio Chart

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<td>NEW RIDERS OF THE PURPLE SAGE</td>
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<td>BILL WIETERS</td>
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<td>VICTOR BUONO</td>
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<td>GRASS ROOTS</td>
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<td>63</td>
<td>TEMPLATIONS</td>
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<td>64</td>
<td>JAMES TAYLOR</td>
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</tbody>
</table>

### More Information

- **58** Awarded RIAA seal for sales of 1 million dollars at manufacturer's level; RIAA seal audit available and optional to all manufacturers. (Deal indicated with red bullet.)
- **AREA PERFORMER** New weekly RIAA seal award.
- **1989 STAR PERFORMER** RIAA seal award for 1989 LP sales.
- **1989 RIAA RECORD LABEL OF THE YEAR** Awarded to RCA Records.
- **1989 RIAA RECORD LABEL OF THE YEAR** Awarded to CBS Records.
- **1989 RIAA RECORD LABEL OF THE YEAR** Awarded to Atlantic Records.
- **1989 RIAA RECORD LABEL OF THE YEAR** Awarded to Columbia Records.
- **1989 RIAA RECORD LABEL OF THE YEAR** Awarded to EMI Records.
BOOK OF BOOKS!
DREAM OF DREAMS!
TRUTH OF TRUTHS!

FOUR YEARS IN THE MAKING
PRODUCED BY RAY RUFF

NOW AVAILABLE ON
<table>
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<td>116</td>
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<td>ELTON JOHN</td>
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<td>78</td>
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<td>JANIS JOPLIN</td>
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<td>114</td>
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<td>I Want You</td>
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<td>JOHN HAMMOND</td>
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<td>TOMMY JAMES</td>
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<td>BOB STATION</td>
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<td>ISLEY BROTHERS</td>
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<td>MOODY BLUES</td>
<td>A Question of Balance</td>
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<td>137</td>
<td>131</td>
<td>OSMONDS</td>
<td>Make SC 4724</td>
<td>38</td>
</tr>
</tbody>
</table>
"Send them to New York? That'll shoot the whole travel budget!"

Edward Steffins

Four title who slip roughly and hopefully "Get yourself together" and "The Greaser"
could get some underground slogans.

ALBUMS

SANTA FE . . . Columbia KC 30595
BANDS . . . Capitol, Capitol CHAS 651
GREATFUL DEAD . . . Warner Bros. BR 1935

Regional Breakdowns

Singles

Only the Children Know . . . Joanie Green, Elektra 45742 (Darewood, BMI)
(Dallas)

ALBUMS

There are no Regional Breakdowns this week.

Bubbling Under The Hot 100

101. I WANT TO PAY YOU BACK . . . Chichites, Brunswick 55458
102. GIVE THE BABY ANYTHING THE BABY WANTS . . . Joe Tex, Dial 1008 (Memory)
103. I BET I DON'T LOVE YOU . . . Bell
104. LOOKIN' BACK . . . Bob Seger, Capitol 3187
105. USED TO BE . . . Jeffi Lee, Atlantic 5931

Bubbling Under The Top LPS

101. STAMPEDERS . . . Sweet City Woman, Ball 6068
102. EXILE . . . We've had family and friends, CaLen 6040 (Buddah)
103. MADURA . . . To Irish Heart, Columbia 43965
104. RASHEED'S STASH . . . Columbia G 30794
105. HOOKFOOT . . . A&M 516

Special Merit Picks

Blues

ELMINE JAMES—Historic albums. Top TP 10074

"The blues" comes up in conversations, as well as sales and programming potential.

POP

PHILIP CORE—Laughing Sandstone, Klibert KEY

NEW GENRE Musicians.

Jazz

LATIN JAZZ Duet—Oni Phanm Syl. Speak. Top TS 8000

This debut LP for the Latin Jazz Duet could prove to be a real lady lady food. Possibly one of the most interesting jazz releases at some time. One of the fun of the Sanders, Standard cells are "Kitsch" and the title track. A unique & refreshing sound.

Go to page 20

Classical

BEETHOVEN: TRIPLE CONCERTOS—Argerich/Steppin/Starker/inst. Philips 4000 129

Trio works continue the new phenomenon, but a fraction of the "Metzler's" new familiar instrument. With triple concerto in C major containing the solo instruments. Tasteful, idiomatic and performed by Argerich, violinist Henryk Steppin, and cellist Daniel Starker.

Letters to the Editor

Just want to let you know how proud and happy I am to have received a certificate in the MOR, large market category during Billboard's recent Programming Forum.

I feel I have been blessed through the years by working for and with some fantastic people, but the honesty and understanding shows by my first general manager, W.H. Cole, WHOF, Philadelphia, Miss., and the tremendously programming creativity and depth of knowledge imparted by my present program director, Bill Stewart, would have to be given special mention.

I also must acknowledge the large debt I owe to Wil Currie, whom I have never met but, who work on and off the air, has always given me a goal at which to shoot.

Don Martin

WNOE

New Orleans

It probably is out of order to say thanks for the award because of the manner in which the selections were made but I am thrilled and grateful to you and BILLBOARD for giving me the opportunity.

George Laster

KBUC

San Antonio

Dear Editor,

I have no earth-shaking news for you, but just thought I would let you know how overwhelmed I was when I had been named one of the certificate winners in your national contest sponsored by Billboard. I had been checking each issue to get the results but the Sept. 11 issue got side-tracked and I found out about it a week later from another winner here in town. I saw Bob Pearson of KITE at a football game and I didn't know what he was talking about when he congratulated me. I've been walking about two feet off the ground since. I have always tried to do a show that would be good enough to be aired in New York or Los Angeles or any other major market. At times I got a bit discouraged when nobody seemed aware of my efforts but your award has made it all worthwhyles.

It might be a point of interest to you that I am 45 years old and I hope to continue working as a jock for a long time. Some men my age have given us a bad image with their inability or unwillingness to update their style. In my opinion a man should continue to improve with age and I'll bet there are a lot of good jocks left out just because of their years. Some day if the right opportunity comes along I might move up into management again but I'll probably be like a old firehose.

I really dig your telling-it-like-it-is in Vox Box about some station managers. I've never heard of a manager firing himself because of poor ratings or station failure, but usually that's when the axe should fall. We at KBUC have the world's greatest manager and an all around fine organization to work for. I believe our station sound reflects the working conditions here.

Dear Editor,

Please let me know if you would like a copy of the address book by my company. The book contains the names, addresses, phone numbers, and ratings for all of the radio stations in the United States. It is a valuable resource for anyone in the music industry.

Sincerely,

[Name]

[Company]

[Address]

[City, State, Zip]
Speakers, and 814 with AM-FM/ FM multiplex radio at 839 without out-
Bob Seger
"Lookin' Back"
Capitol 3187

For Bookings, Contact
Diversified Management Agency
Hampton Square Bldg., Suite 101
22811 Mack Ave.
St. Clair Shores, Mich. 48080
313-773-6800

A New Album
"BRAND NEW MORNING"

Written, Arranged and Performed by
Bob Seger
Capitol ST 731

Gear Publishing Company

www.americanradiohistory.com
discover jonathan edwards

his first album is now available

on CAPRICORN records & tapes (tapes distributed by amplex)

new single "sunshine" capricorn #8021