Vans to Rush LP's Directly Onto Campuses

By JOHN SIPPEL

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

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

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

Levy said that already 42 cam-
puses, ranging from junior and
senior high schools to junior col-
leges.

(Continued on page 82)

Griffin's TV Co. Specials

By CLAUDE HALL

LOS ANGELES—Griffin Pro-
ductions, the television production
firm of Mers Griffin, will produce
a series of six music specials with
harry reed company involve-
ment—perhaps the first time labels
will be involved with this much
depth. Six records will be in-
volved in the special to be tele-
pictured Dec. 6 at Cesar's Palace
in Las Vegas. That show will fea-
ture Isaac Hayes, the Staple Sing-
ers, the Emotions, Johnny Taylor,
Curtis Thomas, and Luther Ingram.

The record company will not only
release a soundtrack album on the
first special, in conjunction with
its broadcast whether it ends up
in releasing a soundtrack album.

(Continued on page 48)

NARM Meet's New Look: To Serve All Segments

By PAUL ACKERMAN

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

Malamud revealed that planning
for this type of convention started
a year ago. At the time, Malal-
ud, president Dave Press and
other leaders felt that although
the organization had started life as
a rackjobber association, it
would ultimately have to en-
compass, for the best interests of
the industry, all segments having
to do with the marketing of re-
corded product. "This has been
achieved," Malamud said.

He added that during the past year
four actively functioning groups
were created to give proper repre-
sentation to each industry seg-
ment. These groups or advisory
councils (see separate box) held
meetings in Chicago, and addi-
tional meetings were held by
NARM and the manufacturers' com-
mittee. All these talks helped
mold the concept of the upcoming
1973 convention.

A Service

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

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

Insurance

Addressing himself to the sub-
ject of independent distributors.

(Continued on page 22)

S. Distribus Eye 'ARMADA's' Renaissance

LOS ANGELES—First tableau
illustration of the growing interest
among independent distributors to
hold together to protect their in-
terests against major labels' branch
distribution Intrudes occurred last
week in Memphis when five south-
ern and southwestern distributors
met to discuss the possibility of
"an organization like the Associa-
tion of Record Manufacturers and
Distributors of America.

Veteran distributors who attend
the meeting included: Bill Emer-
son Sr., Big State, Dallas; Henry
J. Hildebrand Jr., All-South, New
Orleans; Jim Crudgington, Hot
Line, Memphis; Don Daily, Daily
Bro, Houston; and Hutch Car-
lock, Music City, Nashville. All
except Crudgington were active
members of ARMADA. Crudging-
ton formed Hot Line after ARMADA disbanded in the early
sixties.

(Continued on page 22)

Tape Ad Is Hit in U.K.

By RICHARD ROBSON

Staff Member, Music Week

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

The advertisements brought a

(Continued on page 84)

ORPHIC EGG (A new concept).

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

WASHINGTON — Defense counsel for Frank Nesci in the historic obscenity case against him here received a double whammy when the court found that the tape used in the trial was not protected by the two-year statute of limitations. The court said the statute began to run when the tape was made, not when the trial was held.

The defense had been told by the court weeks ago that the tape, which was used in the trial, was not protected by the two-year statute of limitations. The court said the statute began to run when the tape was made, not when the trial was held.

Chappell to Establish Writers Workshop in N.Y.

NEW YORK — Chappell Music will open a writers’ workshop here, according to William Utley, president and general manager of the publishing house, which is one of the first extensive offer-ings of this kind. The workshop is slated for a mid-November opening.

Occupying an entire floor and encompassing 2,500 square feet of space, the workshop will be located in the Chelsea section of the city and will feature writers and the development of new and cur- rent writers. The workshop, itself, will be divided into individual studios with a large re-ception area.

Utley said that the workshop will operate on an open-ended basis, with accommodations for as many as 20 songwriters at any one time. He said that the workshop will be open to any songwriter who has written a song that is in the top 40 of the charts.

Foster Opens London Digs, Ogles FM & Books

BY NAT FREEDLAND

LOS ANGELES — Having just completed successful European tours with Three Dog Night and Steppenwolf, Reb Foster Associ-ates management is in process of opening a new FM radio station in London and will be taking over the management and booking of American artists.

Foster said that most American acts who tour Europe have a very happy experience because of the good food and the good weather. He also said that the British are very interested in American music and that the British public is very receptive to new music.

The tour consultant service will be based in London, according to Foster, and will be responsible for the complete booking of booking, management, and promotion of American artists.

The company will offer free complete touring services for U.S. rock acts.

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For More Late News
See Page 22
**Labels Prospect Country’s Gold**

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

In recent months a number of majors, and scores of smaller labels have moved the move, additionally companies headquartered elsewhere have opened branch offices for the bulk of their recordings.

The big moves lately have been those by Columbia, Rca Victor, and Warner Bros. scheduled to come momentarily, and still others on the drawing board. At least one giant among the new-country labels is expected to make an announcement momentarily.

One need only study charts, sales reports and studio costs to be sure that the majors have moved beyond the more obvious reasons such as third party publishing, studio, fine musicians, and top-notch management.

Many of the artists who were on the country charts 15 and 20 years ago have been passed over by the majors. When they do not preclude new talent from going to the top. The longevity of the country singers is the measure of their staying power.

The charts of nearly two decades ago are filled with old timers such as Smith, Ray Price, Ferlin Husky, Jimmy Newman, Jerry Lee Lewis, who have since been passed over by the majors. They recur today.

Rural standards of long-standing, are still popular. For more than a decade the terms “country music” have included names such as Buddy Cal- len, Kelto Herxton, Jerry Ken- nedy and others. They recur today.

The term “country” is a factor in the in-migration of other major labels to the Nashville market.

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

Structure costs are at a minimum, and with some 30 of them operating in the studio area, both for resident and transient musicians, there is room for new talent to be assimilated.

The majors will continue to look for artists, and will be looking for new talent.

Thieves Take TMC Hit Tape

**CHICAGO**—Distributors here were reported to be on high alert for a super security conscious, after an unprecedented $10,000-$20,000 theft of 14,000,000 records, casettes, and tapes from Transcontinental Music Corporation (TMC) in suburban Countryside.

TMC has repaired and improved its security system since burglary forst at its Nashville vaults. Since this new series of thefts, nine album series will be released.

Mio Suit vs. Ampex

**NEW YORK**—Mio International is waiting for its first judgment against the Ampex Corporation for breach of contract and for patent infringement. A preliminary judgment in the amount of $350,000 was announced by a judge in the Supreme Court of the State of New York.

The complaint, filed by Conroy, Graber & Co., is based on the theft of 14,000,000 records. For alleged conspiracy to act against Mio.

Farrell Adds TV Catalogs

**LOS ANGELES**—The War Farrell Organization and the Dimont Company have been involved in the publishing activities of Jools Music. Under the terms of the agreement, Jools Music was sold to the Dimont Operations. However, the Dimont- Farrell and Dimont will be involved in the creation of music for a new television series titled "The Mio Project." The series will be produced by Dimont and Farrell and will be distributed by Transcontinental Music Corporation (TMC) to additional networks.

Browder in Memphis

**MEMPHIS**—Auburn Productions, a local record promotion firm that will also be involved in artist management, has been opened here by Bill Browder, who is working in conjunction with Hotline Record Distributors here. Browder has also worked for Our Records and RCA Records. Browder said that he would also be involved in the promotion of major labels by locations dependent record producers.
Just when you think you've heard it all, along comes Albert Hammond.

Along comes Albert Hammond with "It Never Rains in Southern California," a single that's Number 21 in Billboard.

Along comes Albert Hammond with a new album (titled after his hit single) that contains some of the most lyrical and melodic songs released by any artist this year.

Along comes Albert Hammond who's creating incredible audience response on his tour with The Moody Blues.

Along comes Albert Hammond with a songwriting skill and voice that make you forget that you've heard everything.

Which is not a bad thing to remember.

On Mums Records
Distributed by Columbia Records
Announcing an explosive

Featuring the Chris Stainton Band
and the Sanctified Sisters
new album from Joe Cocker.

Joe Cocker SP 4368
includes his hit single
"Woman To Woman"

Produced by Denny Cordell and Nigel Thomas
on A&M Records
N. Coward Revival in U.S.

BY IAN DOVE

NEW YORK—Sir Noel Coward's revivals, performed mainly at the Little Theatre during the last two years, are going to have a revival in Europe. Bell Records is currently re-recording the "Oh Coward" show, now running at the Little Theatre, as an off-Broadway presentation.

Atlantic Records is also bringing out a two-record, "Bobbi Structural, Noel Coward" set, with a late November release date.

Chappell is preparing a special Noel Coward show for radio and television. The composer's major hits, complete by members of the New York Musical Theatre, are tying in with "Oh Coward," a Camera Three presentation, built around the musical's gets and grow to a further promotion idea in January.

Atlantic's Bobby Short set is similar to one recorded by the pianist-conductor of the works of the late British playwright. With both 1972 birthday day was also the subject of a forthcoming side project. Short has already set up personal terms with his Coward package in major New York department and record stores.

Coward's material was also being viewed for radio and television. This show was last week and actor Randy Runda has also set up Coward as an upcoming guest spot on the same show.

The "Oh Coward" revue features a "Ladies of Leiber," Barbara Caren, Rockoduke Cock and Jamie Ross.

Col. in Faith Seasonal Push

NEW YORK—Columbia Records has launched a merchandising campaign to promote Columbia artist, Percy Faith. Titled "Give Faith for Christmas," it will be Monday (13) and will run until Dec. 31, publicizing Faith's latest Columbia album, "Percy Faith: All Time Greatest Hits." The campaign, which is part of the label's budget releases on the Har- monia Series.

Columbia's sales push will feature special in-store display pieces, ad copy and radio spots, side key. Percy Faith radio spots with Eli-on IP give-aways.

Sony Sets Up a Science Education Fund in Japan

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

According to Masuro Ikba, co-founder and manager of the board of Sony, the foundation will be set up to improve science education in lower school levels.

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

Ikba added that he hopes the project can be extended to higher levels, not only in Japan, but around the world.

Lubinsky on Distrubs

NEW YORK—Herman Lubinsky, owner of Savoy Records, is making a strong pitch for closer cooperation between distributors and independent record firms. He called for the following: to change the way record companies handle their distribution to independent labels and companies; to extend their own terms of relation.

1) Many distributors have taken unfair advantage of manufacturers by having too many lines and not being able to properly distribute and promote the various products, thus pushing only the hits and ignoring the company's entire library.

2) They also want to extend their own terms of relation. We also want to extend the company's relations with distributors. Distributors are paying more and more attention to smaller labels, which are losing their own terms of relation.

3) We are pushing for better cooperation. We also want to extend the company's relations with distributors. Distributors are paying more and more attention to smaller labels, which are losing their own terms of relation.

4) We are pushing for better cooperation. Distributors are paying more and more attention to smaller labels, which are losing their own terms of relation.
MGM/VERVE RECORDS IS PROUD TO
ANNOUNCE THE SIGNING OF THE GROUP THAT TAUGHT
THE WORLD TO SING IN PERFECT HARMONY...

the new seekers

AND THE RELEASE OF THEIR DEBUT SINGLE
MV-10698

"COME SOFTLY TO ME"
PRODUCED BY MICHAEL LLOYD

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

© 1972 MGM Records, Inc.
Magtec Follows Lead; Probes Field

Magtec, a subsidiary of Division of Starmagtek, Inc., is considering buying the company's latest reports.

"JERRY MCCLENDON"

"RAVEN RECORDS"

"DADDY DON'T MAKE ME WALK SO FAST"

"WALK IN SUNSHINE"

DISTRIBUTORS IN CANADA BY IMPERIAL RECORD CO. INC.

FOR SALE

LEASE PAR EXCELLENCE

Secluded in the Hollywood Hills with its own private canyon is an architectural masterpiece that expresses a flair for the unusual in every room. It is surrounded on three sides by the Hollywood Hills. The entire property is located on a small area of the former Hollywood Hills. The property is located on the border of the city and is surrounded by a beautiful canyon.

CHARTS

BRADY'S WEEKLY

October 9, 1972

Magtec, a subsidiary of Starmagtek, Inc., is considering the purchase of the company's latest reports. Magtec has set aside $2 million to cover the cost of the purchase. Magtec has been negotiating with the company for several months, and is expected to make a decision within the next few days.

Magtec's president, S. Gerald Stone, said: "We have made a decision to purchase the company's latest reports because we believe it is in our best interests to do so. We have been in negotiations with the company for several months, and we believe that the company's latest reports are valuable assets that will benefit our company in the long run."

The purchase of the company's latest reports will enable Magtec to expand its operations, and will increase its market share. Magtec has been experiencing a strong growth in recent years, and is looking for ways to increase its revenue. The purchase of the company's latest reports is a significant step forward in this direction.

Magtec has a successful track record in the music industry, and has been recognized for its excellence in the business. The company has won numerous awards, and has been featured in several publications. Magtec is known for its innovative approach to the music business, and has been praised for its vision and creativity.

The purchase of the company's latest reports is a significant development for Magtec, and will enable the company to continue its growth and success in the music industry. The company is confident that the purchase will result in long-term benefits for all stakeholders.
Listen to what’s happening at Motown.

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

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

"Diana as Billie gives an Oscar-worthy performance."
—Joyce Matter

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

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

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

Temptations

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

Stevie Wonder

Stevie's universal appeal—established on his recent tour with the Rolling Stones, and in his last album, "Music of My Mind"—is even stronger in "Talking Book". Listen to the chart-climbing single, "Superstition". Listen to the lead guitar of Jeff Beck on "Lookin' for Another Pure Love". And look at the special message written in braille by Stevie for his blind fans. This is probably the most significant album in Stevie's brilliant career. And we're betting it'll be the most acclaimed.
Supremes
M 756 L
The Supremes, produced and arranged by Jimmy Webb. Uniquely different. Unmistakably Supreme. Also includes their new single, "I Guess I'll Miss The Man", from the smash Broadway musical, "Pippin".

Matrix
R 542 L
Take three of Motown's best writers/producers, turn them loose on their own debut album, and you have the pattern for Matrix. Listen. It all fits together.

Repairs
MW 121 L
When Andrew Loog Oldham produces a group (e.g.: The Rolling Stones), you know it must be exceptional. Repairs is. And here's a very strong follow-up to their debut album, "Already A Household Word". In fact, this could be the one to really make them... a household word.

Rare Earth
R 443 L
A concept album unlike any you've ever heard. Based on an unforgettable character named Willie—who will actually appear with the group during their forthcoming tour. The sound? Rare Earth all the way. Listen to their hit single, "Good Time Sally".
"MOULDY OLD DOUGH"

By Lieutenant Pigeon

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

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

"Mouldy Old Dough" is a hit. By any country's standards.

So, U.S.A. get ready!

LONDON RECORDS
A Stavely Makepeace Production
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Anita Bryant... Naturally

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

Stereo LP MST-6513
Stereo 6-6513
Cassette MC-6513

Distributed Exclusively by:

- MUSIC SALES CF FLORIDA
  2450 N. W. 77 Terrace
  Miami, FL
- SOUTHLAND DIST.
  1073 Huff Road, N. W.
  Atlanta, GA
- MAGNOLIA-BERTOS CORP
  222 W. Moorehead St.
  Charlotte, NC
- SWARTZ BROTHERS, INC.
  2148 24th Place NE
  Washington, DC
- SWARTZ BROTHERS, INC.
  80-0 Roosevelt Blvd
  Philadelphia, PA
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  Boston, MA
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  Southfield, MI
- TDA INC.
  5059 S. Kedzie Ave
  Chicago, IL
- HELICHER BROTHERS, INC
  7600 Wayzata Blvd.
  Minneapolis, MN
- CHAPMAN DISTRIBUTORS
  1212 Albany St
  Los Angeles, CA

(myrrh)

MYRRH RECORDS BOX 1790, WACO, TEXAS 76703
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA indicates not available.
Batdorf and Rodney write and play music that's filled with things that remind you of smiles and happy moments. It's music that makes you feel good when you listen to it. Music that's filled with well-blended harmonies and tight musicianship that's really very nice to hear. And that's what music is all about anyway, isn't it?

**Hot Chart Action**

**SUMMER BREEZE**—Seals & Crofts, Warner Bros. (*10 from 16*)... enters the top 10 for the first time with strong radio action reflected in Philadelphia, D.C., Dallas, and Fargo, along with Cleveland, Seattle, Minn., Memphis, Atlanta, Houston, Kansas City, Hartford and Birmingham already on the record. Sales action spreading fast in N.Y., Chicago, Philly, Detroit, S.F., Cleveland, Pittsburgh, D.C., Minn., Atlanta and Houston with top 15 dealer action in N.O. and Seattle. Activity in 15 of the 21 sales markets checked.

**ALIVE**—Bee Gees (Atco) (*63 new*)... consistent top chart winner enters the Hot 100 at *63 as a National Breakout with top 40 radio listings in Philly, Seattle, Memphis, Nashville, Atlanta, Houston, S.C., and L.A. (KROJ) Early sales action in all but 2 of 21 sales markets checked.

**RADIO RAMBLINGS**... Philly starting to break Krackers' first single "Because of You" a pick at both WBG and WFL, Carroll King getting play at WKBW (Buffalo), WIFE (Indianapolis), WSBN (Birmingham) on "Beem to Canaan" and on her "Come Down the Line" (from EP WPOP) (Hartford) and WKBW (Buffalo); Lynn Anderson's country "Fool Me" trying to break up

**CHUCK BERRY—RELIN' AND ROCKIN' (2:18)** (producer: Edward Edward) (writer: Berry) (Arr: BMI) Followup to his (Personalizado) million seller. The only single from the Born Again Sessions. Flip: "Let's Boogie" (7:30) (Sitter, BMI) CHER 2136

**GLEN CAMPBELL—ONE LAST TIME (3:14)** (writer: Jimmy Bryant, Vélez, Addis, Addis) The Addis Brothers' parent ballad served as Campbell's most commercial item in years. National markets checked. No info available. CAPITOL 3409

**GORDON LIGHTFOOT—THAT SAME OLD OBSESSION (3:42)** (writer: Lanyon Warnecke) (Lightfoot) (MCA, CAPAC) Original top 20 pop seller. It's No. 1 of the year, and top 5 of the year on most top 40. "If You Are What I Am" (2:30) (Caprice, BMI) REPRESS 1120

**BEE GEES—ALIVE (2:48)** (writer: Barry, Robin, Maurice) (Atco) "Jive On" (RCA, BMI) ASCAP 7360 (Flip: No info available. WARNER BROS 7665)

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

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

Cash Box — November 11, 1972

...The new single by the same name.
#50975
TV: Producer Injects Studio Tricks in Rock 'Othello'

BY NAT FREEDLAND

SANTA FE, N.M.—A new use of camera techniques and sound direction in rock is being made in "Catch My Soul," Jack Good's updated version of Tennessee Williams' play being filmed here.

For the film, recording artists Richie Havens, Tony Joe White and John Lomax; Good, Delaney & Bonnie make an appearance and Delaney is contributing much of the background music. Williams himself approved of the main singer-singers wrote songs especially for the numbers they sang themselves.

Some of the rock and roll themes were put in by producer Good, who is best known in the music industry as president of the pioneer rock TV series, "Hullabaloo."

The songs were recorded at an 8-track studio in nearby Albuquerque during the week before the 28-day filming schedule started. Many of the arrangements for the songs were put together right in the studio in typically casual rock style. A minimum of instrumentation was used.

Acoustic Guitar Backing

For instance, in the "Catch My Soul" theme, the recording features two acoustic guitars throughout the film as commentary on the characters: Richie Havens' Othello and White's Cassius. "We're recording the entire song, sounding acoustic guitar of White, who was given the part. Williams said the song was cut with full rhythm section. But everyone concerned with the film said that the sound more natural with the rhythm section mild.

"We had decided in advance that this would be a no lip-syncing to prerecorded songs," said Good. "It always looks so phony, especially when you have a real singer rather than an actor. Other policy decision was that we'd never have somebody singing in harmony with an entire orchestra coming in from empty air. This sort of number is much more believable with just guitars."

To go along with these artistic decisions, the entire film was shot with two cameras to achieve a double tape live on camera to a playback of the same. "Catch My Soul" is financed by Metromedia Producers and the major financial backers are On Metromedia Records. Details of the rest of the show have yet to be worked out.

When, white and Le Gault played the over half of each other's songs and pitched in on three each. The show ran about $12,000 for an initial school building fund.

Local rock musicians appeared in the film, and there was no cutting on the studio tracks. Good's transposition of the Shakespeare story has Othello as a wandering preacher who temporarily chooses the "dark" side and is eventually committed to an asylum while the fiendish Iago turns Othello against his flower-child wife and clean-cut best friend.

The production is budgeted at approximately $25,000. All filming locations were used, with only one set.

Good said, "I feel that through the film we've tried to capture 70's the distinction between rock and roll has faded, which will continue to blur. The contemporary rock star is very much attuned to expressing himself in terms of his political and social commitments, which is exactly what Shakespeare's characters have been doing."

An advertisement for rock stars in "Catch My Soul" is presented as a政论 and tapes are used for Toyo. Also included in the selection are acetate tapes for Tony. Five were from Capitol, five from Light, and 10 from Polydor.

Mynatt is also involved in stereo demo tape projects, and one year ago he produced a number of premium disks and tapes for retail, including a "Capitol Stereo Collector" offer on Columbia which is featured in the nation's favorite stores. Continental also provides a selection of direct mail disks and tapes, including the four-volume Greatest Rock and Roll Hits advertised nationally on the national radio network.

The firm is currently working out programs with two other major rock record composers which has a "major rock group" contract with Mynatt to appear on the tape.

Dismissal Sought

• Continued from page 1

The concept of "indecency" is so indeterminate that it will force radio and TV broadcasters to go to great lengths to constitutionally protected speech. It's a judgment call on the part of those who listen.

Until the instant case, Justice Department has followed "extreme-"ly a broad interpretation of the law, thereby tolerating broadcasts that are "merely offensive" than the Country Joe record- ing. The brief quotes Federal Communications Commissioners' own statement that the Justice Department had rarely, if ever, prosecuted under this particular section of the law.

This history of no-prosecutions under the broadcast-indecency section has convinced the defense that "inoprorreprosecutorial motive on the part of the government," brought about by a series of constitutional criticisms of the FBI, the Vietnam War, and the airing of the license numbers of unannounced police radio cars.

Southern Memphis

• Continued from page 1

One of the original objectives of the meeting was to discuss the potential of reports for Ste Fox Volt inventory, but that program has been discontinued prior to the distributors' midweek meeting.

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

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

BITS 'N' PIECES

Curtis Mayfield, makes a special guest appearance on the Flip Wilson Show taping the program between Nov. 27-Dec. 1, while he is in New York for a concert at the Academy of Music. The "Super Fly" composer will appear on the new ABC-TV "In Concert" series Nov. 24. "New People's Choice "Let Me Do My Thing on Phil-LA, of SOQ.

Bobbi Silver, who's handling promotion for the latter, will be trying to bring this one home. Roland Byram, program director at radio station KGFJ, Los Angeles, hosted the half-hour special, "We've Only Just Begun," on NBC-TV show Sun. Nov. 12th. Singer Carla Thomas, who now heads her own production company, teams up with "Whispers" producer Ron Carson, to produce the "Sophisticates." The group's first "Can't Move No Mountain," will be on the Chess-James label. Joe Tex's "King Thaddeus" on Dial starting to break good in some major markets. "I Can't Stop" held over at Huntington Hartford Theatre, in Los Angeles, through Christmas Eve. New Soul station in Tulsa, Okla., KXJO.

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

BEST SINGLE OF THE WEEK:
"TODAY I STARTED LOVING YOU AGAIN"
BETTIE SWANN

BEST NEW ALBUM OF THE WEEK:
THE SUPREMES
( MOTOWN

NOVEMBER 18, 1972, BILLBOARD
**Billboard Album Reviews**

**November 18, 1972**

**THE SUPREMES**
Metronome M755L
A new Supremes album is always a treat and with producer Jim Webb the trio sounds transformed at last. The Supremes add something special to the Bobby Vee classic "I Can See Clearly Now," and "Paradise" and the Grateful Dead's "Fire on the Mountain." The Supremes' version is softer and sweeter, with a lovely, lilting melody that makes this entry a double delight.

**STEVIE WONDER**
Talking Book.
Stevie Wonder has another winner here as the multi-talented artist ranges wide with top-notch material all written or co-written by Stevie. "Superstition" his latest single is clocked while other fine numbers are "I Believe (When I Fall in Love Is Will Be Forever)," "Maybe Your Baby." The Supremes join in for a guest spot on the title track. Simply superb.

**DAMIE BOWIE**
The Man Who Sold the World.
One sure sign of having "made it" is the ability of an artist to pass a music test that had been previously relegated to department store Christmas carols. The two Bowie's latest as "The Man Who Sold the World" label, now playing with the Jukebox, despite a magical music. Such songs as "The Man Who Sold Everything Machine" and "The Supremes" to quite a bit of talking about.

**KISS CRISTOFERSON**
Jesse Was a Cop. Starbooks/KT 21900

**LITTLE JIMMY OSMOND**
Killer Joe.

**LITTLE JIMMY OSMOND**
Killer Joe.

**BAILEY**
What a Man.

**BRENNER**
Bobby Lewis Classics

**SYLVERS**
An evening with Groucho.

**SOUL**
Soul. Strong clear vocal performance with that hit, "Myself" included. This young of the "Lil-Lil" group proves once again that he can handle a song like "Myself" with a quarter note. The group's material is right on target with the Jukebox for "Myself." Strong, soulful vocal, style. Well done.

**COUNTRY**
The Best of Charlie Louvin - Cannon CF 31112
Louvin's proven hits over the years are all included in this strong collector's item. From "Don't Let Love Anymore," "I Know You'll Miss Me," and "Tired Mules" to "I Love You." Exceptional Louvin performances.

**COUNTRY**
The Best of Charlie Louvin - Cannon CF 31112

**SOUTHWEST**
Great Balls of Fire.

**SOUL**
Soul. Strong clear vocal performance with that hit, "Myself" included. This young of the "Lil-Lil" group proves once again that he can handle a song like "Myself" with a quarter note. The group's material is right on target with the Jukebox for "Myself." Strong, soulful vocal, style. Well done.
FIVE COMPANY chiefs whose product was used on the first Arcade "20 Fantastic Hits" album were presented with silver discs by the New Seekers at a reception last week to mark 500,000 sales of the album. Pictures are left to right, Stephen James (DJM), Steve Guttin (Phonogram), Larry Page (Penny Farthing), John Frum (Polydor) and Dick Leahy (Bell). Behind them are the New Seekers and Arcade's Laurence Myers (left) and Michael Levene.
Speer Elected GMA President: SESAC's Meyers Heads GMHF

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

Directors also elected four vice presidents to succeed with Marvin Narcross of Waco, Texas, vice president, first year; Bill Lamar of Cincinnati, Ohio, second vice president; Dr. Larry Mabry of Nashville, third vice president; and Herman Harper, general manager of the Don Light Talent Agency, Nashville, fourth vice president. Norman Odlum of SESAC's New York City office was named secretary and John Bumsum, former president of Benson Publishing, was re-elected treasurer.

Blackwood also was named chairman of the board of directors. Those elected to the board are: Paul Downie, D. O. Stacey, Margaret Hohman, Don Peck, Eddie Morgan, Gayle Aaglen, Don Butler, Grant Ford, Roger Sovine, Elmo Mercer, Dr. William Martin, Roy Brockshire, Norman Smiddy, and Billy Blackwood.

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

FourMost Builds Despite Flood Damage

CHICAGO—FourMost Productions Inc, will continue its talent and production agency despite a crippling quarter of a million dollar loss from the floods of last winter. Announced Sherwin Williams, president.

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

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

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

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

Gospel Truth's Fall Releases

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

With product by the Rance Allen Group, Meco Woods & the Christian Tabernacle Choir, Louise McCord and the Victorian Singers currently on the charts, the label's new release includes an LP by the Marion Gaines Singers, the Bedrooms Boys and the Sons of Soul.

Included in the label's catalog is a new LP by Franklin Graham and his son, Rev. T. L. Barrett and the Youth for Christ Choir, Rev. T. L. Barrett & the Youth of Christ Choir, Rev. T. L. Barrett & the Youth for Christ Choir, several groups and Rev. J.D. Montgomery.

Butler Replaces Mathews

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

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

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

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

Expansion Plans

He did say, however, that the agency would be expanding "our fair circuit and will be working with Mrs. Hazel Randall, who produces fairs throughout the United States. We will be expanding our fair bookings into the eastern U.S. which will give us coverage on the circuit throughout the entire nation."

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

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

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

Shaped Notes

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

Earl McClaran, whose radio show in Greenfield, Ind., now has been in progress for seven years, is unique in many respects. According to Don Swearingen of WSJF-FM, the 57-year-old part-time disk jockey has turned over all of the money received from the show to various churches in the area. While handing out accolades, there doubtless is no one in existence who has done more overall for gospel music than W.F. "Jim" Myers of SESAC. Recognition came in many forms. He was named board chairman, appointed a permanent member and trustee of the board of directors of GMA, and elected president of the Gospel Music Hall of Fame. He served three consecutive terms as president of the new association and is the past recipient of the "Ambassador of Gospel Music" award. Few in history have done so much.

The Oak Ridge Boys did a 10-day stint this year at the Utah State Fair. Buddy Lyles has replaced Billy Todd as bass singer for the Florida Boys. Billy moved into the football coaching field. Les Beasley has just taken his Florida Boys to the Louisiana State Fair. The West Coast has demanded a repeat performance from the Thrashers Brothers before it's over this year. They are on their next tour of the west on Nov. 17, and will tour into November with a finale Nov. 23. Wendy Bagwell and the Sunsterns, the Oak Ridge Boys and the Dowings all gave a gospel music show at the North Carolina State Fair in Raleigh. The arrangements were made by the Don Light Agency and Creative Manager of Chicago. Wendy goes on to appear with Dallylton at her home, appearing as weekend of Nov. 17, and follow with a finale Nov. 23. The Samussy Hall Singers, and the Dowings signed exclusive booking contracts with the Don Light Agency.

SPEAR ELECTED GMA PRESIDENT; SESAC'S MEYERS HEADS GMHF

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

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Dale Morris, newly appointed president of Moss-Rose publishing, goes over the catalog with Jimmy Peppers, vice president. Morris assumed the position with the company after ABC-Dunhill purchased Cartwheel, where Morris had been vice president.
Scheduled to take W. Capitol the Seminar, previously Miller and Buddy Nize, and Dave Miller Sets 2 MGM Acts

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

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

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

Meade, who will deal with performance rights organizations.

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

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

January Date

The Wheeling seminar is set for the third week in January, with WVA estimating as many as 1,000 students may take part. It will build the “Jamboree” that week around an outstanding vocalist such as Tom T. Hall.

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

ACUFF WORKS NIXON’S GIG

NASHVILLE—“Grass Ole Opry” manager Bud Wendell can attest to the loyalty of Roy Acuff.

Acuff received a call from the White House just prior to the weekend before the election, asking him to appear on the platform with President Nixon during the President’s final campaign speech in North Carolina.

Acuff, honored, explained that he already had committed himself to appear on the Opry, and would have to clear any change with Wendell. Wendell gave his immediate blessing.

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

Stapp’s Tree Snares Putman And Anderson Music Firms

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

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

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

Moving to Tree with him will be Green Grass writers Johnny Corver, Ray Willis, Pat Daney, Steve Pippins, Mike Koster, Jerry Mathews, Rafe Van Joy, Johnny Slate, Tommy Thompson and Sherry Pond.

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

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

Eddy & Connie Bolt RCA

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

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

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

CONGRATULATIONS! #1 VOCAL GROUP

STATLER BROTHERS

NEAREST HIT SINGLE

“CLASS OF ‘57”

YOU’VE ALWAYS BEEN NUMBER ONE WITH ME!

MIGHTY FINER

MIGHTY FINE!

NOVEMBER 18, 1972, BILLBOARD
### Billboard Hot Country Singles

**STAR Performer--Singles registering greatest proportionate upward progress this week.**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Johnny Cash</td>
<td>“Ring Of Fire”</td>
<td>Columbia</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Ray Price</td>
<td>“Cry Cry Cry”</td>
<td>Columbia</td>
<td>28</td>
</tr>
<tr>
<td>3</td>
<td>George Jones</td>
<td>“It’s Not Easy”</td>
<td>Columbia</td>
<td>27</td>
</tr>
<tr>
<td>4</td>
<td>Tanya Tucker</td>
<td>“Don’t Put It Past Me”</td>
<td>Capitol</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>Merle Haggard</td>
<td>“The Night the Lights Went Out”</td>
<td>Capitol</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>Tammy Wynette</td>
<td>“Stand Up”</td>
<td>Epic</td>
<td>23</td>
</tr>
<tr>
<td>7</td>
<td>Billy Joe Shaver</td>
<td>“If I Could Be True”</td>
<td>Capitol</td>
<td>22</td>
</tr>
</tbody>
</table>

**Billboard SPECIAL Survey for Week Ending 11/18/72.**

<table>
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<td>Capitol</td>
<td>28</td>
</tr>
<tr>
<td>3</td>
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<td>“You Don’t Love Me (I Know)”</td>
<td>Capitol</td>
<td>24</td>
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<tr>
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<td>Tammy Wynette</td>
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<td>Capitol</td>
<td>22</td>
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</table>

**Ray Griff, welcome back!**


“It Rains Just The Same In Missouri”. Listen to it. Then listen again, and you’ll hear yourself sing right along!

**“It Rains Just The Same In Missouri”**

DOA-17440

b/w “Somewhere Between Atlanta And Mobile”
RCA & Country go together like

Maw and Paw. Our new country and western music release is a union of everlasting harmonies. And every month we re-take the vows. Country music is part of the RCA Experience.

RCA Records and Tapes
Jack Norman, left, who has assumed the presidency of Sponsor Edents Inc., a Nashville based promotion firm, discusses talent with Tom Price. Jackson, assistant general manager, will also retain his law practice.

3 Country Sidemen Band as Jazz Trio; Work Jolly Ox

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

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

Bayles worked with Don Gibson.

Artists Floor 'Big D'

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

Music fans shun parking

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

Country Music

Nashville Scene

Beauty apparently runs in families. The winner of the title "Supreme Beauty Queen" in a VFW contest was Leanne Wilborn, daughter of Lester and Linda Wilborn, and niece of Teddy and Jodi Wilborn. The counterpart was Tommy Raffuth, the nephew of Dolly Parton. Wilma Lee and Stoney Cooper have been loaned to Sklyte (by Hickory) for an all-gospel album. For the first time, they've been able to pick all of their own material. Look for Spec Rhoades, long-time comic and host with Porter Wagoner, to do his own record soon...

Buffalo, N.Y.'s Levi Shriver brought two tour buses to the Cross Country Club, which will be back for Fan Fair next June with three buses loaded with customers.

The Four Guys, named vocal group of the year by the audience of WCDA, received recognition from that station's Joe Lawless on stage at "Opry." Rhodie Osborne, son of Bobby Osborne and the Osborne Brothers, has joined the group as the drummer. He's also a new bride...

Justin Tubb's newest release on Culotta is "Heaven 77203," an answer to "Seventeen 77203," currently a hit by Tony Booth. Justin had to write his version because he once did it on RCA. Singing on the record is Norma Gallant and Norma Gayle, who is very big in Canada.

Tex Ritter will return to Fort Worth, a 54-60-7 single from Dallas on behalf of Sen. John Tower, for a fund-raising concert. His group utilizes piano, bass and drums in the jazz conceit. All instruments used are acoustic.

Brian Cramer

Nashville Scene

This star performer-LP's coverings proportionately upward progress this week.

This Week

Next Week

Title: Artist, Label & Number (Distributing Label)

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label &amp; Number (Distributing Label)</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A SUNSHINE DAY WITH YOU</td>
<td>Pat Boone, RCA 31645</td>
</tr>
<tr>
<td>2</td>
<td>THE BEST OF THE BEST</td>
<td>Marlene Dietrich, Capitol ST 11082</td>
</tr>
<tr>
<td>3</td>
<td>CAN'T STOP LOVING YOU</td>
<td>(Lost Her Love) On Our Last Date</td>
</tr>
<tr>
<td>4</td>
<td>HUNTER, JOHN GIRL IN A HURRICANE</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>5</td>
<td>TOGETHER ALWAYS</td>
<td>Porter Wagoner &amp; Dolly Parton, RCA LP 4761</td>
</tr>
<tr>
<td>6</td>
<td>WHEN THE SNOW WAS ON THE ROSES</td>
<td>Kenny Rogers, Mercury MG 6730</td>
</tr>
<tr>
<td>7</td>
<td>AMERICA: A 200 YEAR SALUTE IN STORY AND SONG</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>COUNTRY MUSIC THEN &amp; NOW</td>
<td>Shirley Brown, Mercury MG 6811</td>
</tr>
<tr>
<td>9</td>
<td>ALL TIME GREATEST HITS</td>
<td>Ray Price, Columbia G 3156</td>
</tr>
<tr>
<td>10</td>
<td>I'M LOSING YOU</td>
<td>Jim Reeves, RCA LP 4279</td>
</tr>
<tr>
<td>11</td>
<td>&quot;LIVE&quot; AT THE WHITE HOUSE</td>
<td>Bob Dylan, Capitol ST 11105</td>
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<tr>
<td>12</td>
<td>TO GET YOU</td>
<td>Little Willie, Decca DL 7-5304 (MCA)</td>
</tr>
<tr>
<td>13</td>
<td>THE STORYTELLER</td>
<td>Tom T. Hall, Acmea ST 6156</td>
</tr>
<tr>
<td>14</td>
<td>HERE I AM AGAIN</td>
<td>George Jones, Decca 32458 (MCA)</td>
</tr>
<tr>
<td>15</td>
<td>LADIES LOVE OUTLAWS</td>
<td>Waylon Jennings, RCA LP 4751</td>
</tr>
<tr>
<td>16</td>
<td>WHEEL OF FORTUNE</td>
<td>Don Williams, Columbia 31645</td>
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<tr>
<td>17</td>
<td>LISTEN TO A COUNTRY SONG</td>
<td>Buck Owens, Capitol ST 11106</td>
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<tr>
<td>18</td>
<td>GON'T THE ALL FOR YOU</td>
<td>Freddie Hart, Capitol ST 11107</td>
</tr>
<tr>
<td>19</td>
<td>IF YOU TOUCH ME (You've Got To Love Me)</td>
<td>Johnnie Wright, Decca 31645 (Famous)</td>
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<tr>
<td>20</td>
<td>BEST OF CHARLIE Pride</td>
<td>CBS LP 4092</td>
</tr>
<tr>
<td>21</td>
<td>SONNY &amp; COUNTRY'S GREATEST HITS</td>
<td>Mercury 61367 (MCA)</td>
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<td>22</td>
<td>WOMAN (Sensuous Woman)</td>
<td>George Jones, Columbia MG 6736</td>
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<tr>
<td>23</td>
<td>BLESS YOUR HEART</td>
<td>Freddie Hart, Capitol ST 11107</td>
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<td>24</td>
<td>TRACES</td>
<td>Sonny James, Capitol ST 11108</td>
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<td>25</td>
<td>ALBANY DOWNS</td>
<td>Jack Greene, Columbia MG 6736</td>
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<td>26</td>
<td>SOMEBODY LOVES ME</td>
<td>Johnnie Wright, Decca 31707 (CBS)</td>
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<td>27</td>
<td>ME AND THE FIRST LADY</td>
<td>George Jones and Tammy Wynette, Epic K 14315 (CBS)</td>
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<td>28</td>
<td>MY MAN</td>
<td>Charlie McCoy, Monument 2 3129 (CBS)</td>
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<tr>
<td>29</td>
<td>LONESOMEST LONESOME</td>
<td>Ray Price, Columbia MG 6736</td>
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<tr>
<td>30</td>
<td>BABY DON'T GET HOOKED ON ME</td>
<td>Max Davis, Columbia 31707</td>
</tr>
<tr>
<td>31</td>
<td>DEATH DANCE</td>
<td>Tammy Tucker, Columbia MG 6736</td>
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<tr>
<td>32</td>
<td>ROY CLARK COUNTRY</td>
<td>Pat Day, Capitol ST 11109</td>
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<tr>
<td>33</td>
<td>GREATEST HITS, VOLUME 1</td>
<td>Tammy Wynette, Epic ST 1317 (CBS)</td>
</tr>
<tr>
<td>34</td>
<td>SEND ME SOME LOVIN'/WHOLE LOTTA LOVING</td>
<td>Willie Nelson, Epic ST 4657 (CBS)</td>
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<tr>
<td>35</td>
<td>FOR THE GOOD TIMES</td>
<td>Charly McClain, Columbia MG 6736</td>
</tr>
<tr>
<td>36</td>
<td>DROWNED ANGEL</td>
<td>Roy Drusas, Columbia MG 6736</td>
</tr>
<tr>
<td>37</td>
<td>BURNING LOVE</td>
<td>Roy Drusas, Columbia MG 6735</td>
</tr>
<tr>
<td>38</td>
<td>THE ROADMASTER</td>
<td>Roy Drusas, Columbia MG 6736</td>
</tr>
<tr>
<td>39</td>
<td>&quot;SING MY BEST FRIENDSONG, PORTER WAGONER&quot;</td>
<td>Johnny Cash, Columbia MG 6736</td>
</tr>
</tbody>
</table>

**SPECIAL PREVIEW**

For Music News 11/18/72
MERLE HAGGARD

New York City Blues • A Shoulder To Cry On • Goodbye Comes Hard For Me
My Woman Keeps Lovin' Her Man • I Wonder What She'll Think About Me Leaving
The Conversion Of Ronnie Jones • I'd Never Told On You • Dad's Old Fiddle
Somewhere To Come When It Rains • I Wonder Where I'll Find You At Tonight

IT'S NOT LOVE [But It's Not Bad]

Merle Haggard's new album, on Capitol. ST 11127
Joe Barton, Rowe International; David Rose, Vendco, and Joe Farrel, Brandt, Inc., all claimed that cost is a major factor in present new and better technical equipment.

"It boils down to a matter of economics," said Farrell. "We can deliver the goods, but there is a need if you can pay the cost.

"Rowe considered the high cost of manufacturing new jukeboxes, saying the cost of design time is approximately $250,000-$400,000.

To bring that design to a prototype stage requires at least $2 million, and the money spent is not immediately recoverable. To develop a new jukebox requires another $5 million.

"So, we will have invested over $1 million in a new product without ever selling one," he said.

Rowe is involved in technological changes. "We realize that changes ultimately have to be made," Barton said. "We have to stay ahead of advanced technology. And that is something the average jukebox customer will say that we have great difficulty understanding why changes are necessary. We realize changes are necessary.

Changes being made in Rowe equipment are primarily in second and third generation solid-state and in integrated circuitry. Barton feels that the music industry has stayed ahead of advanced technology. However, many of these changes were introduced in computers and other types of equipment.

We've actually designed steps, walls, boxframes, selector units, timer units with the latest in innovation and are waiting for the proper time to introduce them. Do we want to go with generation in solid state or do we want to wait for newer and more advanced processes? We know that the industry is probably to be improved within the next year. Well, it can go on another generation if we wait. However, at this point, I think that about all of us have taken our minds to start the changes. There are three factors involved, however. First, how reliable will components be in the state of the art? Second, cost, and third, in field repair.

Rowe plans to make the changes first simply as running changes and will introduce a new jukebox and a new component which we realize will not be in a final form. It will be good enough to push it on an 'either or' basis. We won't shock our customers by going into something entirely new, something entirely unfamiliar to the service people without giving them the opportunity to choose his own things that are now producing and what we suppose will be the as a result of the changes, it's going to do its job. The new jukeboxes will be to make it in such a way that instead of being repaired on location or by the average service man, they'll be plug-in modules which can be exchanged with the minimum of service disruption and can exchange them with the factory. In any town, we're going to be more reliable than the electro-mechanical devices that are now being repaired.

Burton predicted that in addition to the updated solid-state circuitry and more solid-state, the industry will attract many more distributors and use of more professional techniques. Although the industry was once considered "second-class," today its reputation is on the rise and new, more advanced firms are being created.

The Jukebox industry is under going the away from the pop metallurgists that have altered the character of most U.S. business. The big business in the industry is what happens to other businesses. They started out as mom and pop businesses and are now very sophisticated.

The mom and pop firms are going to use the way of the mom and pop groups.

"The most imaginative and creative groups are now playing the business. Extensive consolidations are underway and will continue.

"A lot of operators have been playing it too close to the vest. There has been too much following and not enough leading."

"Of course, for many years the industry has had the same problem, and an identification problem has developed. It should be more and more in the hands of the mom and pop operator."

"The jukebox business is maturity stage, and there is no reason we don't improve quickly as managers will.

In a lengthy presentation West Virginia operators, Sequin discussed the distribution and process.

(Continued on page 40)
The 707 B LuxuryJet. First Class.

The 747 Coach Lounge.

The 747 First Class Table For Four.

The DC-10 Coach Lounge.

**ONLY AMERICAN HAS THE LUXURY FLEET.**

Why fly any other airline?

---

American Airlines
Luxury Fleet

Ask your Travel Agent for The Luxury Fleet.
Our passengers get the best of everything.
Announced that the originality of Armstrong, the inventor of FM, the radio programs broadcast. Miss Mullen noted that several major record companies will be sending key local promotion and campus representatives, in addition to the coming developments and programs already expected. While post conference notes stated that several companies are stated to bring as many as six to eight people.

The strong response to the conference of over 300 people rescheduling, with Saturday afternoon's sessions to be broken down into several concurrent sessions.

The schedule at present remains otherwise unchanged. Registration will continue during the morning of Nov. 17. Registration for the opening general session, chaired by Sam Sutherland of Billboard, will be at the Symons Hotel.

Managers Set Meet Houston

HOUston.—The Association of College and University Conference Managers has announced that its annual meeting will be held Saturday, Dec. 9. Those who enroll will all be given the afternoon sessions covering the basic elements in the management of public events.

Conference chairman Warren K. Somers (Arizona State University) has announced that the program emphasis this year will be on "on the job" training with general sessions and seminars offering practical experience in the group. Special sessions have been devoted to "marketing the performing arts," "minority programming." Also included in the program is a panel of "student musicians and music directors." The Endowment for the Arts will be featured on the first day of the conference, with consultation, featuring the work of the Endowment.

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The popular artists showcased will include Armstrong, who was invited to sit on the world of the Endowment. Armstrong, who was invited to sit on the world of the Endowment, was featured on the first day of the conference.

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

EMI group director of the Record Division, Roger Buchbinder, on Billboard, "Main aim of the reorganization, in which we have combined two hitherto separate departments, is to maintain and strengthen our classical audience, so that EMI enjoys in world-wide classical recording. Together, Peter Andry and deputy general manager Michael Allen, who have in the past worked together so well for so long, will now be able to give leadership and guidance to all our overseas and home groups, and we look to them to make full use of all the future and is bullish on the concept. "Naturally, we are producing with caution, as we need our other product, which much better," he said.

The tape move is extensive, triggered by a just-completed licensing deal with Anchor Corp., in which the consumer electronics firm will produce and distribute a complete collection of classic cassette forms. Fifteen LPs are in the initial transaction, with more to follow. The deal is for three years. The tapes will be Dolby B processed.

Regarding the quadriscope on all new product, Silver, feel that four-channel is the market for theocks for better display appeal of our product.

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

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

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

Col, N.Y. Philharmonic In New Contract

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

During the three-year period, Columbia plans many new recordings, which will be conducted by musical director Sir Georg Solti, laureated director Leonard Bernstein, and Daniel Barenboim. Among the soloists set to appear works with the Philharmonic is Isaac Stern, Andre Watts, Pinchas Zukerman, Barenboim and Jacqueline du Pre. The past thus continues a recording relationship which began in 1940. Clive Davis, president of Columbia, the enormous reconocnse of the Philharmonic, President of the Philharmonic Society, made the announcement.

Columbia Masterworks is headed by co-directors Thomas Frost and Thomas Shepard. Andrew Kazdin is the non-executive director for Masterworks. "It is well known," said Shepard, "that the Philharmonic has always been one of the great orchestras in the world. We are proud to continue our relationship with the Philharmonic, and anticipate three more years of excellence.

HOROWITZ TO EDIT COLUMN

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

For 19 years, until 1971, Horowitz was director of classical artists and repertoire for Decca Records. Since then, as a major record producer for many locally-based EMI companies, in different countries, he has worked with many artists, one of the few being John Cram, "Who of us is away the other will be here in London, Peter and I have had in our work a special temperate that has persisted over the past 15 years and we've learned that we can work well together.

PROGRAMMING M-O-R

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Dates and position of 1,312 records that hit The Top 60, listed alphabetically, year by year, 1960 through 1969.

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F.D. Box 177, Chestnut Hill, Mass. 02167
What's Happening

- Continued from page 34


Gordy Recorded Collections

- Continued from page 34

Temptations, Marvin Gaye and the Jackson Five. As new Motown records and 45s are released, they will automatically be added to the Eastern Michigan collection. Mrs. Edwards noted that the preservation of the label's catalog will be handled through these channels.

"Until now, no one else cared about the integrity of our materials and we now find things listed in our catalogs which are not to be found in our own files," Mrs. Edwards said. "We are trying to retrieve these by making copies from other sources. It is a good idea to make copies of everything that will be saved properly."

45's Too Long—Programmers

- Continued from page 32

popular. Ray said he has turned down such chart disks of over 5 minutes: "American City Suite," Cashman & West (7:35), "Convention '72," Delegates (5:07); "Papa Was a Rolling Stone," Temptations, (6:58); "Honky Cat," and "Mama Hated Diesels," Command Records, (8:45). Raycut over 4 minutes, placed only on special request, include "Knights in White Satin," and "My Ding-A-Ling." Programmers also noted that country and certain pop artists like Neil Diamond and the Osmond Brothers do not overload their listening public.


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

Play Price Lag

- Continued from page 32

of planting, management by ob-ject and application of sound business management principles to small businesses.

Dr. Sequin used actual cost his- torics of successful business firms in his presenta-

Atlantic Records president Ahmet Ertegun, left, helps celebrate the 30th anniversary of the label by cutting a 3-foot cake. The first major New York appearance for Whole Oats coincides with the release of their debut album "Whole Oats." From left, back row: Ahmet Ertegun; Tommy Motolla of Chappell Music, group's publisher; John Oates; Daryl Hall; Earl McGrath, Clean Records; Arif Records, Atlantic Records; Fred Ross, Atlantic Records; and Neil Rosengarten.

Jukebox 芭 tree As an annual, programmer pro-gram of current and older selections from locations around the country.
This is where they came from...

They've become a Premier Talent.
New York—Curtis Mayfield, following his scoring success with "Super Fly," would like to see more opportunities for black writers in the film market for black composers, according to his manager and talent agency's personal manager and business manager, Jonelle Allen.

Stuart said that "the opportunities for black writers and directors should not be limited to low-budget, black-image films, which only partially reflect the black community, as well as the capabilities of black talent. For "Super Fly" was $250,000, considerably less than the $700,000 budget for "The Harder They Come.""

The "Super Fly" budget was almost entirely spent on the film's cast and crew, including star Richard Roundtree. The film was produced by Curtis Mayfield and was directed by Gordon Parks.

New York—One of the most exciting units of the recent rock’n’roll explosion has been the Jimmy Clanton Quartet, featuring lead singer Johnny Clanton, guitarist Roy Rene, a 17-year veteran of the music business, and bassist William "Jethro Tull" Tull, a feature at Madison Square Garden on January 13.

Rene has been praised for his unique vocal style, which combines elements of soul and R&B with a soulful and bluesy quality. His deep, raspy voice and emotive delivery have earned him widespread acclaim and critical acclaim, with many commentators praising his powerful and passionate performances.

Johnny Clanton, on the other hand, is known for his energetic and dynamic guitar work, which incorporates a wide range of styles and techniques. His playing is characterized by a strong sense of rhythm, intricate and complex chord progressions, and a keen sense of dynamics and expression.

The quartet's sound is a fusion of blues, soul, and rock, with a strong emphasis on the blues roots of their music. They have been praised for their ability to blend these genres seamlessly, creating a unique and captivating sound that is both innovative and compelling.

The quartet's success has been attributed in part to their ability to connect with their audiences on a personal level, through their powerful and emotive performances. They have built a strong following and have become a major force in the world of rock’n’roll, with a growing reputation for their high-energy shows and their commitment to delivering top-quality performances.

Curtis Mayfield has been a prominent figure in the world of music for many years, having scored numerous hit films and albums throughout his career. His work has been praised for its innovative and groundbreaking nature, with a strong focus on exploring and expanding the boundaries of the music genre.

Mayfield's career has been marked by a dedication to social and political causes, and his music has often addressed issues of race, justice, and equality. He has been a vocal advocate for the rights of black people, and his work has been praised for its powerful and inspiring messages.

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MEMPHIS

Memphis recording is turning more and more to the "class roots" of country music. As Memphis branches out, Jim Stewart, president of Star-Volt Enterprise Records and a former fiddler, is pushing country music on the Enterprise label, with O. B. McKin- non, a black man, and Eddie Bond, one of the top country singers in the 1930's. Allied Studio is making headway in the country field and at Hi Records are Ace Cannon and Narvel Felts. Coleman Records has Tiny Band and Joe Arnold, and Cinnamon Records has Stan Hitchcock and Barbara Allen. Other country labels include Gloite Records with a record on Roy Allen of New York, "Hand That Rocks The Cradle." American Records with "Grand Fork North Dakota," by Dan McMann, and Yesterday's Records, "Talk Me Like I Am," by Dotty Dee. Blake Records has been one of the mainstays in country in Mem- phis.

Independent producers Dr. Ar- thur T. Schenker and Laureen Shaw have produced an album for the Rebel label on a Memphis group, Pony Express, that is considered blue grass music. Re- corded at Pepper and Tanner Sounds of Memphis Studios with its working relationship with MGM Records has moved more to country with its XL Record la- bel, and Roland Eaton with Sony Studios. .. The Blossoms, who support Nancy Sinatra and other artists in personal appearances, have been working on an album of Sounds of Memphis. Jim Ekker Jr., general counsel for Trans-marine Studios, re-elected chairman of the board of trustees for Memphis Music, Inc. "Willie" Hitchcock has been named vice chairman and Ted Cunningham, vice president of Memphis Con- certs, Inc., secretary. Marty Lack- er has been named chairman of the newly named Memphis and Shelby County Music Commission. 

Dennis with Warner Bros. and now with Bel, was producer at the Filmways Studio, with Knox Phillips en- gineering. There are growing overdues on Patty LaVette, being produced for Atlantic Records by Herb Albert. An album for Michael is working at Phillips, singing and playing guitar. There will be some genuine oldies on an album due out Oct. 10 when "The Good Times River Cruise" aboard the riverboat Delta Queen, arrives here from New Orleans. Among the jazze will be Bert Peak's Kings of Dixie- land (formerly lead by Starkey Robinson). B.B. King played a one-nighter at Club Paradise Nov. 4. ... Leonard Pelt's requested that contributions be made to the Katie Price Memorial Fund at Rust College in Holly Springs, Miss., in lieu of the flowers for the funeral of her mother. Mrs. Kate Baker Price, 83, died at her home in Laurel, Miss.

The FRESH new album from RASPBERRIES... includes their new single, I WANNA BE WITH YOU (3473).

ST-1123

Production and Sound by Jimmy Ienner
**Talent**

**Talent In Action**

*Continued from page 43*

guitar and vocals retained the rough but cutting edge.

Prefacing Hummeln's blues was Martin Mulli, Caricom Records' Partially sung and played with great sensitivity and in the spirit of the original, Mulli's rendering of Hummeln's work was convincing in its own right.

**Weiss and Weiss**

The band's sound was a fusion of jazz and rock, with prominent guitar work and a strong rhythm section.

Their performance was praised for its energy and musicianship.

**Talent Studio Track**

**Talent Studio Track**

BY SAM SUTHERLAND

Like many producers, Bill Szymczyk is a perfectionist when it comes to production and creation.

He does not accept second best and is known for his attention to detail and his ability to get the best out of performers.

In this studio track, Szymczyk demonstrates his ability to create a cohesive and compelling musical piece.

The track features a strong guitar riff, a catchy melody, and a powerful rhythm section.

Szymczyk's expertise in arranging and production is evident throughout the track.

He ensures that every element of the music is in harmony, creating a seamless and enjoyable listening experience.

The track is a testament to Szymczyk's talent and dedication to his craft.

**Talent In Action**

A lot, every month. Significant new contributions are made to the body of recorded classical music. Exciting new works by contemporary composers, fine new interpretations of favorite works from the past... Your listeners care about their music. They want to know what's new.

That's why RSI can make a classical program director's challenging job so much easier. With our classical album subscription service, you get ten new albums every month, all exciting new performances by established classical artists as well as the most highly acclaimed young musicians. But you don't have to trust our judgment. If you prefer, you can choose your own albums from our regular mailings of the month's new releases—or accept some of our choices and make some of your own.

That's what's new in classical broadcasting: an easy, convenient, automatic way to get new programming material.

(If classical music doesn't fit your station's format, look into our other album services. They're all just as flexible and reliable.)

**What's New in Classical Music Broadcasting?**

**What's New in Classical Music Broadcasting?**

Arlen F. E. Ordway

The Dallas Morning News

A new classical music album subscription service is now available from RSI (Record Source International), a division of Billboard. The service offers a wide selection of classical albums, ranging from contemporary works to classic favorites.

To subscribe, you can contact RSI directly or find a participating retailer in your area. The monthly subscription fee is $30, and the service includes shipping and handling.

For more information, visit RSI's website or contact them directly.

**Artist Spotlight: Bill Szymczyk**

Bill Szymczyk is a well-known music producer, known for his work with artists such as Aerosmith and Rod Stewart.

He has won numerous awards for his production work, including a Grammy Award.

Szymczyk has also been involved in the recording industry for over 30 years, and his work continues to influence and inspire new generations of musicians.

**Soundtrack of Life: The Music of...**

This album offers a collection of timeless music, featuring works by some of the greatest composers in history.

From Beethoven to Mozart, this album is a must-have for any classical music fan.

**RSI: The Source for Your Classical Music Needs**

RSI offers a wide selection of classical albums, from contemporary works to classic favorites.

With their subscription service, you can receive new albums every month, and choose from a variety of categories, including new releases, popular favorites, and special collections.

Visit RSI's website today to learn more about their services and find the perfect album for you.
Talent In Action

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

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

PHIL CELORMINE

New Acts for Coffee House

NEW YORK — Banana Fish Park, a new coffee house located in Bay Ridge, Brooklyn, at 9604 3rd Ave, presents new and established acts in an atmosphere of informality, coupled with low-cost food and drink at no cover charge. The club's huge oval stage, surrounded on three sides by table and chairs accommodating up to 325 individuals, permits the acts plenty of room to work and be seen to good advantage. Shows are presented nightly on a weekly basis at 9:00 and 11:00. Buzzy Linhart opens Monday (6) for a four-night engagement.

This is the most complete catalog of recordings for dealers, rack jobbers, programmers, and collectors currently available.

---

The new FIND Catalog for Fall-Winter 1972-73 with a listing of over 60,000 items is now being shipped to all FIND Dealers. With the FIND Catalog you have 99% of all record labels listed for quick and easy reference. All available configurations of each recording and the suggested retail price are published in the new FIND Catalog. If you are not a FIND Dealer, but would like to receive a copy of the new FIND Catalog as a reference guide, please fill out the coupon below and enclose your remittance. If you would like to become an active FIND Dealer, contact Dean White in Terre Haute, Indiana, (812) 495-1282, or Shirley Ladd in Los Angeles (213) 273-7040. It just might be the best call you've made all day.
Blore on New 'Fascinating' Format

EDITOR'S NOTE: This is the second installment of an interview with Chuck Blore, president of Chis-Kams, Los Angeles, shown in last month's issue, which is more than likely the most misunderstood format since the 45. One of the most prominent programmers in the business, Blore has returned to active radio as a programming consultant in just about every state in the union. This article depicts his opinions about the "state of the union." The interview was conducted by Claude Hall, radio-TV editor.

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

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

HALL: Well, in the commercial field, what did you do, or did you achieve.

BLORE: One of the things at KWB-AM when I was there over which I had no control was bad commercials. Now, we had a con-

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THE MUSIC PROFESSOR

AMONG THEM . . .

Chuck Berry, Paul and Paula, Buddy Holly, Johnny Mathis, David Seville, Bill Haley and the Comets, Carla Thomas, Frankie Lymond and the Teenagers, Buddy Greco, Dinah Washington, Irv Robbin, Louie Bellson and Stu Leibowitz, the Olympics, The Robin, Pat Boone, Boogie, Paul Evans, Larry Williams, Sam Cooke, Gene Pitney, Marcie Blake, Gene Vincent, and just about everybody who ever had a hit record.

You owe it to them to give a listen.

THE KIDDER ORGANIZATION

Radio-TV Programming

TWIN CITIES — AM'er Points To Nostalgia

MINNEAPOLIS — WYOO-AM are the new call letters of WPBC- AM, Minneapolis, which is owned by Fairchild Communications, and national program director Bill Melson, who switched the station from a Top 40 disc-jockey format to an oldies format. The station moved from WYOO-AM to WYOO-FM at 3:45 as of the airdate (3 at noon and the kickoff special featured an interview with Alan Freed and narrated several years ago by Jack London. Melson, who joined the station nine years ago from McLendon Broadcasting, when he was known as the old Scottish DJ, was given the kickoff weekend also featured a brief appearance by Alan Freed, who said that around 1989 had been the station's first.

Air personalities at the station include Bob Chase 6-10 a.m., Robert Bolen 10-11 a.m. and Bill O' Brea 7-9 p.m., Doug McKinnon (midnight to 6 a.m.) (Stop) and 6-7 a.m. Rin Farrier has been hired as contact sports director and will be the first to give the station its sports accent. In fact, the station will broadcast the exact opposite of most stations -- sports will be the major component and merely the regular top 40 format.

Oldies air by the station will range from 1950 to 1970 and there will be one station manager, armed with a sports program, and the manager of the station was named William Stewart, no relation.

Airing a station.

and added, "is that we've proven what we'd intended to do," and "is in an artist . . . in establishing the artist and the format."

We're bombarbed with records and oldies radio and my staff listens to every oldies station and every oldies station that we can that we need for the Griffin stuff.

Right now, he is already negoti-

ating for artists for the other five special events and he hopes to have the same record company coopera-

tions that Stax-LP in Nashville, the best network.

The network LP will be "Nothin' but a Stax," Schwartz said that if the show goes well, that network project, it was projected that 100 markets would carry each special.

The featured artists, he said, "is that we've proven what we've wanted to do," which is "to be an artist . . . in establishing the artist and the format."

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POP SINGLES—Ten Years Ago November 17, 1962

1. Big Girls Don't Cry—Four Seasons (Columbia)
2. Return to Sender—Eddie Floyd (Dunham)
3. He's a Rebel—Crystals (Philles)
4. All Alone I Am—Brenda Lee (Decca)
5. Next Door to an Angel—Neil Sedaka (Pye)
6. Gonna—Johnny Mathis (Columbia)
7. Bobby's Girl—Marcie Blane (Scepter)
8. Have a Good Time—Sammy Davis Jr. (Cameo)
9. Limbo Rock—Chubby Checker (Parlour)
10. The Look of Love—Chubby Checker (Cameo)

POP ALBUMS—Ten Years Ago November 17, 1962

1. Peter, Paul & Mary (Warner Bros.)
2. West Side Story—Soundtrack (Columbia)
3. Ramblin' Rose—Net King Cole (Caphill)
5. Jazz Samba—Stan Getz & Charlie Byrd (Capitol)
6. The Music Man—Soundtrack (Columbia)
7. Sherry & 11 Others—Four Seasons (Capitol)
8. I Love You, My Heart in San Francisco—Tony Bennett (Columbia)
9. An Evening with Allan Sherman (Warner Bros.)
10. Joan Baez in Concert—(Vox)

POP SINGLES—Five Years Ago November 18, 1967

1. With Love—Lulu (Epic)
2. Can't Handle Being Alone—Chuck Berry (Chess)
3. Incense & Peppermints—Strawberry Alarm Clock (Elektra)
4. The Rain, the Park & Other Things—The Association (Columbia)
5. I Must Be In Love—Vikki Carr (Liberty)
6. Please Love Me Forever—Bobby Vee (Capitol)
7. Your Precious Love—Marvin Gaye (Motown)
8. I Say a Little Prayer—Dionne Warwick (Scepter)
9. Expressway to Your Heart—Soulsville, U.S.A.
10. I Can See for Miles—The Doors (Reprise)

POP ALBUMS—Five Years Ago November 18, 1967

1. Greatest Hits—The Beatles (Capitol)
2. Greatest Hits Club Band—Beattles (Capitol)
3. Strange Days—Doors (Elektra)
4. The Doors—The Doors (Elektra)
5. Four Tops—Greatest Hits—The Four Tops (Motown)
6. Vanilla Fudge—Vanilla Fudge (ABC-Paramount)
7. Ole to Billie Joe—Bobby Bery (Columbia)
8. The Bee Gees—First (Ike & Herb)
9. Sounds of the 60's (U.S.)—Soundtrack (MGM)
10. Wee Willie—Young Rascals (Atlantic)

'American Top 40' Adds 25 Stations

LOS ANGELES—"American Top 40" the weekly special hosted by Casey Kasem added 25 more radio stations in Los Angeles, according to Tom Rounds, president of Watermark Inc. The stations include KLTX in Denver, WGNS in Murfreesboro, Tennessee, WMZT in Altoona, Pennsylvania, and DJX in Whittier, California, and 4XO in Dunedin, New Zealand. Radio Kasem's role in the country is to promote personality in radio, simultaneously translates the program and the network is planning to organize a network of stations in Japan to blanket the country with the three-hour program. The show, now on around 180 stations, features a countdown of the Billboard charts.

November 18, 1972, Billboard

By CLAUDE HALL

Radio-TV Editor

On Nov. 11, KMET-FM, Los Angeles pulled off a bit of magic. As one of the 100 stations of the network of KMET-FM recreated a day in the life of KPWB-AM, a Los Angeles station that became a legend in the early days of rock 'n' roll under Chuck Blores, then a program director. Blore, now head of Chuck Blore Creative Services in Los Angeles and a programming consultant, arrived in Los Angeles, stepped into the role of program director again for the day and most of the original lineup was on the air, too, including: Ted Quilling, courtesy of WXR-AM, from midnight-6 a.m.; Gary Owens, courtesy of KMPC-AM in Los Angeles, from 6-9 a.m.; Joe Yocum, president of the Downtown Theater and producer of "The Film Factory" in Los Angeles, from noon-3 p.m.; Elliot Field, coming out of retirement, from 3-6 p.m.; B. Mitch Reed, a regular air personality on KMET-FM, from 6-9 p.m.; and Bill Bultemeier, courtesy of KGK-AM in Los Angeles, from 9-midnight. Only Al Jarvis is missing, and Wee World, who is weaving in and out, actually worked at KFWB-AM later. The news on the KFWB-AM day was handled by the original news director, Pat McGillicuddy, and Charlie Arnold, Hal Goodwin, and Bill Angeles, Chet Herring even did the news. And KMET-FM used all of the original jingle collection. Blore's parents even could lay their hands on, connected with all the commercials. In fact, the only current commercials on the KMET-FM day for the were the contract commitments from KIMN in Los Angeles. Reason for doing this "Station for a Day" promotion? "Because," said Blore, who actually worked on both stations in the past. "I wanted to hear it again. I wanted to have the station back for the day. "A very freaky day," was the way My Sunday Morning described it.

Linup at WKAD-FM in Kansas City included on this day 2-6 p.m.: Bill Clark 6-10 a.m., Ken Richards until 2 p.m., John Rodriguez 2-6 p.m., Mark Stewart 6-10 p.m., Jim Ramsey from 10 p.m. to 2 a.m., and until 6 a.m. Clark is program director and Jack Davison has been shifted to WAKA in Huntsville, Ala. Johnny Michaels has left WKLR-FM in New York, while Barry Zuckerman is looking for a radio job as a sportscaster. One was a producer of three-hour shows in the New York market. Cleveland has done much play-by-play and can reach up to 1,000 men. The WJFR-FM in Torrington, Conn., is the new afternoon drive personality for Don Gardner of the record label. He'd be with 2SM in Sydney, Australia.

Bob Sterling, who has worked at both KSQA-AM and KONO-AM in San Antonio, is now the music director for KONO-AM, who's also in KFTR-AM, Austin, according to a brief stay in Denver at KTLM-AM, is now on KIDS in Los Angeles.

Angelenes—WRST-AM at Wisconsin State University, Oshkosh, Wis., has gone to 1,000 watts stereo and music director Paul Abramson needs better progressive rock album service. Claims that Bobby Grossman at WBCR-Brothers Records isn't servicing him. Bill Smith, morning air personality on WYSN-AM, Lehigh, Pa., is now the new morning air personality at KUWE-AM, Wemahse, Wash. He's using the name Dave Morris or Morning Murphy, who'd been doing the morning show at KUWE-AM, has moved into sales at the station. But Smith is program director of the operation.

Some changes have taken place at KFVM-AM, Lancaster, CA, a country station. In addition to Jim Lytle, Jerry Schwartz has been promoted to program director and new music director is afternoon personality, Larry Embry, who used to be music director at KBAY-AM, Fort Worth. In Haddonfield, N.J. Rod Jones reports that the WPRF-AM lineup in Marietta, Ga., now goes: Rod Jones 6-10 a.m., Pete Owens 10-3 p.m. - which is "just opposite of our shows of the past five years. Owner Jim Davenport figures that it will give more parking space for the wonderful Monday afternoon music sessions with record promotions. She'll be running the annual "Simon Grand Prize" how about Saturday night, Saturday night—because it was beer. Aged overnight, by freight car, from San Antonio!"

I didn't even know Cincinnati had a sponge, let alone a radio personality. Bob Benenson reports that WAMU-FM, Cincinnati is going to feature an old-fashioned hootenanny Sunday night—9 p.m., featuring folk, country, and bluegrass. John Lyon will host the show. Pretty dandiun unusual show for an MOR station like WAMU-AM. Benson incidentally, is music director of the station. But Bill Hillgrove will host the show from the Stouffer's Restaurant in Cincinnati and be on WAMU's TV spot campaign. "On the air, we are using the National Instrumental logo with the jocks singing. Come one, come all, and tune in tonight," Hillgrove says.

Brenda Lee has left from CBS in New York, and West Coast to CBS in Los Angeles, and is now working with the music of Brenda Lee. Brenda Lee has been cleared of the Cincinnati Sponge. If you're ever going through the Midwest, there's a six pack of beer waiting for you in Kansas City.

Dave Ryder reports that WFTL-AM-FM, Fort Lauderdale, Fla., is having a "freaky day," on their airport, on National Airlines' "Fly Me Up--TV spot campaign. "On the air, we are using the National Instrumental logo with the jocks singing. Come one, come all, and tune in tonight," Hillgrove says.

Bobby Day's address is 1060 a.m. Greg Austin until 1 a.m., and Jeff Roberts 1-6 a.m. with swingman Chuck Stevens. If you're ever going through the Midwest, there's a six pack of beer waiting for you in Kansas City."

Air Debuts Country Seg

- Continued from page 48

There will be four spot availabilities—Texas. The station is financing its own new music program will be provided in either stereo or monaural. Basley said the service will feature a "lot of artist involvement." The country music program will be on the market by the first of the year. "And several markets are already waiting for it now," King says. Currently is researching the music for the programming.

Bill Gavin's 7th Annual Radio Program Conference

This year's Conference will be held Nov. 30-Dec. 2 at the Hotel St. Francis in San Francisco. Among those participating will be R. Buckminster Fuller, one of the great minds of our time, whose keynote address will explore the challenge of change: that faces radio.

Federal Communications Commissioner Charlotte T. Reid will also be a featured speaker. She will deliver the public responsibilities of radio programming. These three days of talks and group discussions will feature top executives and administrators from the broadcasting and recording industries. We will explore such topics as the use of radio advertising by record companies, technological improvements in radio's sound, special problems of the various formats, and the growing listener attraction of FM stereo. We will concern ourselves not only with where radio programming is, but also with where it is going. Registration fee of $125.00 per person includes two luncheons and the Annual Awards Banquet, luncheon, and special discounts for small market, college and non-commercial radio dealers.

Registration applications are available on request

Conference Headquarters, T&I Sansome Street, San Francisco, Calif. 94104.

49

Touring Los Angeles radio operators to promote its new Janus Records album is Grady Tate, escorted by photo at left. Rudy Maupery, music director of KFAM and former member of the Crewcuts, Tate. In photo at right, from left: Graham: Don Kelly, president of the radio syndication firm handles the radio show of Wolfman Jack.
Also Recommended

JAMES BROWN, “Get on the Good Foot,” Polydor
Cuts: All
Station: WMFS-FM

JOE COCKER, “Joe Cocker,” A&M
Cuts: All
Station: KNAC-FM

RITA COOLIDGE, “The Lady’s Not For Sale,” A&M
Cuts: All
Station: CHUM-FM

JANUS, “Cymande,” Janus
Cuts: All
Stations: WHUR-FM, WVVS-FM

EARTH, WIND AND FIRE, “Last Days and Time,” Columbia
Cuts: All
Station: WHUR-FM

JOHNNY EDWARDS, “Honky Tonk Standard,” Country
Cuts: All
Station: KPR-FM

FOUR TOPS, “Keeper of the Castle,” ABC
Cuts: All
Station: KPR-FM

KRS KRISTOFFERSON, “Jesus Was a Capricorn,” Monument
Cuts: All
Station: KINK-FM

Cuts: All
Station: KPR-FM

GLADYS & MESSINA, “Gladys & Messina,” Columbia
Cuts: All
Station: CHUM-FM

MIKE HARRISON, “Smoke Stack and Lightning,” Island (Import)
Cuts: All
Station: WVVS-FM

JACKSON HEIGHTS, “Ragamuffin Fool,” Vertigo
Cuts: All
Station: KINK-FM

BILLY HOLIDAY, “Strange Fruit,” Atlantic
Cuts: All
Station: KOL-FM

HONK, “Pipe Line Sequence” (single), 20th Century
Cuts: All
Station: KSH-E-FM

KRS KRISTOFFERSON, “Jesus Was a Capricorn,” Monument
Cuts: All
Station: KINK-FM

HOUR PERSON, “Broken Windows, Empty Hallways,” Prestige
Cuts: All
Station: WHUR-FM

PHIL THORNHILL, “D.T.A.,” “Songbird,” DJM (Import)
Cuts: All
Station: WVVS-FM

SHAWN PHILLIPS, “Faces,” A&M
Cuts: All
Station: KINK-FM

Poco, “A Good Feeling” to Komo, (polydor)
Cuts: All
Station: KOL-FM

Duffy Power, “Duffy Power,” GSF
Cuts: “Lily,” “Glimpses of God,” “Halfway”
Station: WVVS-FM

Cuts: All
Station: KOL-FM

MODERN JAZ QUARTET, “Leg- endary Profile,” Atlantic
Cuts: All
Station: WHUR-FM

BLORE on New ‘Fascinating Format’

Continued from page 48

HALL: I prefer the term air personality. BLORE: Well, yes, that’s fine — but even that now has a different meaning here at KISS-AM. Because these guys here also are producers. We supply all of the information . . . all of the programming elements. And these fall basically into what we call the “delights,” because it’s stuff which is just produced to make people say: Yeah, yeah, we’ve done our job as far as the “delights” are concerned. It’s our belief that when this station goes out to the people to where we want it to be a person will not be able to listen for a hour and not feel better. Better for being alive. And I don’t mean hearing a joke, but feel better about things. “Ah! That’s the image with which they live, about human beings being human, and it’s a constant re- calling to their attention that this is a very nice place in which to live. The best of all possible worlds, you know? The best of all possible life times. The best of all possible Wednesdays. Or Tuesday. To put the format into one sentence, it’s a celebration of life. We encourage the listeners to come and celebrate life with us.

HALL: The disk jockey — I mean, the air personality — blends these things.

BLORE: What he does is . . . well, we have these “delights,” he has his music list, obviously the master log would have commercial breaks and so forth. He is a prototype tape that was Sex Isn’t Funny, Or Is It? which is an interesting psychological study. We’re doing one on biofeedback, one on Satanic, we’re doing one on the politics you know. And we’re doing one on a poll, you know, and we’re doing one on a poll, you know, because a pollster can ask you any question and get the answers he wants, and both of you be honest. And we’re doing many, many of these kinds of things. Fun- cating things. Then the air per- sonality, this emcee, this catbird, has to bring all of these things together and then supply a great deal of . . . a great deal of him- self. And that blends basically into two areas. One is the area of fascination. That all means something in which he’s fascinated; if he’s only interested in something, that isn’t good enough. He has to be fascinated by it. And how many things do you run across during the day about which you’re fascin- ated? Probably few. You really gotta search.

HALL: Well, I’m always getting to talk to people like Sonny Mel- rogue and Chuck Blore and people like that, so I’m always meeting fascinating people.

BLORE: Our biggest problem with the jocks is we mean the air personalities or whatever you want to call them . . . it’s come to us and ask: “Is this really fascinating or is merely interesting?” And nor- mally, if they have to ask the question, it’s interesting. Interest- ing is not good enough . . . we don’t want things that are only in- teresting on our radio station. I think that today that radio generally well, any radio station, is fascinating. At some given time of the day, Dave Garroway used to sign-off his program with “I prom- ise you that during this hour of the day, there will be at least one moment of fascination.” Well, if you listened to Garroway, there probably was. But we’re go- ing have that every time we open the microphone, you see. Which is really fascinating. Which really is about the people, the air personalities to work with. It’s on the air three hours, they’ll spend at least six hours (at this time they’re spend- ing much much more than that) just getting the stuff that they’re going to put on the air. It’s fascinating things . . . as where do they find the stuff? They find them from music, they find them from life, they find them from their own heads, and sometimes from something they might remember as a little boy. Anyway, they find them. Once you start digging these things up and get your sources, they’re easier to find. But we say: Don’t be interest- ing. Be fascinating! I think that every radio station has areas of fascination. The thing is that the listener has to wait too long for them. So, generally that business has happened to the stations, they’re not fascinat- ing. These people are the random period they’re not even interest- ing. See, we’re bypassing inter- esting and going right into fascin- ation. Everybody here has been fascinated. Nobody here is interested. We don’t want it on the air. It’s got to be fascinating. Well, it’s only one of the things that the air personality can handle. It’s the other is the area that contributes to the image of the radio station. If he says what and he brings to his program in any form—and it doesn’t necessarily be the average guy, it can be music, something that he’s interested in, something he has found—if it contributes to the image of the stuff that he can come up with, and image that covers the other—his program makes people say: boy, that’s Billboard. Make them realize that life is good. life is love . . . that this is a good place to be. To be alive in that then is his other function. So he takes this and he per- duces mass . . . humanness. In other words, absolutely fasci- nating material. Or things that contribute to the image of the KISS- AM, that is that sunshine . . . that pursuit of happiness.

EDITORS’ NOTE: In the next instalment, Chuck Blore talks about the music of KISS-AM.
SHOW ME YOUR BADGE!

Their debut single
BB-90001

Distributed by United Artists Records, Inc.

BROWN BAG RECORDS
Bette Midler
The Divine Miss M
On Atlantic Records and Tapes
SD 7238

November 17th
The Tonight Show NBC-TV

November 28 through December 3
The Boarding House
San Francisco

December 5 through 10
The Troubadour
Los Angeles

December 13 through 16
Bijou
Philadelphia

December 31
Philharmonic Hall
New York
We called Hudson and Landry and asked them to endorse Billboard's "Talent in Action". 
Boy did we get a wrong number!

We told them that we only wanted them to tell people that Billboard's "Talent In Action" special, coming December 30, was an indispensable guide for leading talent buyers and promoters with complete listings of recording artists, personal managers, and booking agents all over the world.

They told us that a funny thing happened to them on their way to the studio.

We told them that Billboard's "Talent In Action" has faithfully covered the top talent of the international music industry, with artist profiles and a chronicle of their achievements over the last year.

They told us that a woman gives birth to a baby every 8 seconds.

Billboard's "Talent In Action" is coming DECEMBER 30 — AD DEADLINE: DECEMBER 11
Call the Billboard Sales Representative nearest you.
25 YEARS OF TAPE

The history and growth of a powerful communications tool
The Birth Of The Recording Industry

By JOHN T. MULLIN
(Professional Recorder Development Manager, 3M Co.)

set the entire future of sound recording in this country.

Why only this pair of machines, and how did they happen to be here? Let me go back to 1943. I was in England at the time, in the U.S. Army Signal Corps, but assigned to the RAF, working as a liaison officer concerned with interference of technical information. A problem had come up where a certain Signal Corps radio receiver was found to be highly subject to interference from a type of high-powered RAF radar transmitter. We were working to reduce vulnerability of the receiver. It was an urgent program and some of us plagued away through the night. We had been listening to the BBC as we worked until sign-off time, and then we fished for something else on the radio. Germany came in loud and clear. The music was spectacular. Strauss and Lehár melodies played by a full orchestra—sole artists from Viennese operettas. What? At this hour? More full orchestra—a male chorus singing songs of the Rhine and so on through the night. How could they do it? The sound was so flawless that we were convinced we were hearing live performances. The usual deficiencies of record scratch and other telltale distortions were completely absent.

Turn the Road

The mystery was solved some time later after the invasion of France. The operations center of our particular group, the Technical Liaison Division of the U.S. Army Signal Corps, was set up in Paris and our first objective was to ferret out developments in which the Germans may have been active during the war and at the time of their retreat. Two of us, for instance, were the first Americans to get to the top of the Eiffel Tower after the Germans were driven from the area, in order that we might see what kind of radio transmitters and receivers they may have been employing from that most favorable location. It was an exciting time.

On one trip into Germany some time later, we were following some signs regarding a particularly intriguing, if dubious, activity which had been reported. On a mountain north of Frankfurt, a tower had been discovered in which a scientist had supposedly been conducting experiments in stopping aircraft engines at a range of several miles by means of some kind of powerful radio beam.

While going through the installation which was certainly awesome and reminiscent of the more spectacular moments of a Frankenstein movie, I struck up a conversation with a British Army Officer. We soon concluded from the information we were able to put together that the installation had been a dismal failure, but we also found we had a common personal interest in music and sound recording. He asked me if I had ever heard the Magnetophon, a magnetic tape recorder which the Germans had developed and which he assured me were equipped with a fantastic dynamic range from full orchestral crashes to virtual silence without background noise and incredibly low distortion.

I told him we already had about six such machines back at our laboratory in Paris but that they were quite poor in dynamic range since their background noise was not as good as a 78 RPM shellac record and their distortion had been found to be very inferior in the tests we had made. He urged me to go to the studios of Radio Frankfurt and hear the performance of a machine for myself. Thinking this chap

(Continued on page 38)

A Billboard Spotlight on '25 Years of Tape'

November 18, 1972, Billboard
We've just told a few million people how to win $1,000.

TRACS has just launched a major advertising and promotion campaign like nobody in the blank cassette business has seen before.


We're talking to the under-25 market. Because they're the prime users of blank cassettes. The heavy repeat purchasers.

And we're talking to them in a way that's going to attract attention.

Because we let them do the talking. We ask them for their comments or opinions on any subject they think is worth listening to. We ask them to record those opinions on TRACS Cassettes, and send them to us.

The most interesting, unusual, or provocative opinions we receive, we broadcast in our radio commercials.

With a prize of $1,000 for every idea we use.

And it all starts with you.

Because they've got to come to your store and buy a TRACS Cassette in order to enter.

To remind them, we've designed an attractive, compact counter-card with self-contained contest information. It'll help boost TRACS sales where they happen—at your cash register.

It adds up to thousands of dollars, plus a unique nationwide forum for your customers.

Lots of extra sales for you.

And it's only the beginning. We've got a year-long campaign mapped out, with more powerful promotions to come.

The time to get in on it is now.

But they have to see you first.

Audio Magnetics Corp., 14600 S. Broadway, Gardena, California 90248

For more information, call collect to Jim Lantz, National Sales Manager, (213) 532-2950.
MULLIN (f) and Bing Crosby Shaw Producer Muirdo McKenzie seen in
1947 while record the initial Crosby broadcast at ABC’s studios in
Hollywood.

**INDUSTRY BIRTH**

*Continued from page 56*

must have a tin ear, I hate him for it. I have known the blind man.
As my assistant and I reached a fork in the road, with all
intentions of turning westward, I reconsidered. Suppose he had
something there after all? We turned eastward.
The British officer had told me that Radio Frankfurt had vacated
the city during the heavy bombing raids and had relocated in a large
house at a resort spot north of the city, a small town called Bad
Nauheim. I drove there, found the house and confirmed that the
radio station, as he had informed me, was now being directed by the
U.S. Armed Forces Radio Service.
The German staff was still operating and maintaining the equipment.

A Fantastic Experience

I asked if I might hear one of the tape machines they were using.
An order was directed to one of the technicians. I was taken into
a room where there was a large loudspeaker and two of the Mag-
netophones. The mechanism appeared to be exactly the same as the ones
we had in Paris, but there was an obvious difference in the electronics.
The technician placed a roll of tape on one of the machines and
started it running. I was amazed that there was complete silence, an orchestra
blossomed into being, I heard a quality that I had never heard in my life.
From deep resonant brass to the softest echo of the flute, it was all there.
It was clean! I was free from any notice of the faintest murmur. If that were not enough, the
dynamic range that I had previously experienced in the electronics
compared with anything, I had ever been previously exposed to.

My assistant was a very proficient young man. He had worked before the after-
ternoon light had waned, he had photographed all the schematic diagrams and instruction manuals, even though they were in German. I had talked the officer in charge out of a few rolls of the type tape they were using, my gold Oak
leaves helping to convince the lieutenant, and we sped on down for further investigation of the

Magnetophon back at our labora-
tory in Paris. It seemed curious that while the AFRS personnel
were feverishly engaged in using the Magnetophon in each day’s pro-
gram in the jungle, they had apparently never considered that these ma-
cines were really something very pleasant.

High Frequency Bias

Until now, the machines had been sent to the laboratory had received only a casual inspec-
tion and then been set aside as having no particular significance to the Signal Corps. When we
returned to Paris, I immediately pulled one of them out of our storeroom and set to work with
Capt. James Menard to duplicate the electronics that I had found in Bad Nauheim. After several days’
work, we had the machine operating splendidly.

Mechanically, the machines were well designed so that they drove the tape at very constant speed. In
either the low-fidelity or high fidelity version of the Magnetophon this resulted in completely accept-
able wow or flutter. The use of plastic tape impregnated or coated with iron oxide, a development of
the German and used to a uniformity and smoothness of sound never previously achieved in mag-
netophone tape. Except for a few minor wire or ribbon. But the one great
advantage of the German devices had previously found and those in the German broadcasting service was
in the employment of a very high frequency mixer with the result that the tape signal to
provide what is termed “bias”.

All magnetic recorders require a fixed bias in order to hold the magnetic field.

These three things, a splendid mechanism, a highly developed tape, and the employment of high
bias frequencies placed the Magnetophon far above any other mag-
netophone recorder, anywhere, in the world at the time. To be sure,
others were aware of the possi-
bilities of each of these three ele-
ments, but nowhere had they been brought together so effectively.

One function of our organiza-
tion was to collect data and samples of German developments and send
them to the Signal Corps Laboratories and the Department of Commerce in the U.S. I had
faithfully complied with this serv-
ices work with regard to the Magnetophon in this more significant form, I was
to obtain two of the remain-
ing low-quality machines and send
them to my home in San Francisco so that we would have a poof supply of tape as well
as the machines and since I had about 50 rolls of it. Each roll ran for
only a few minutes. Lee Klein, speed in use at the time, 30 inches
per second.

One of the regulations covering war souvenirs was that anything to be
sent to the U.S. military had to be sent in a U.S. mail bag. I had to
completely dismantle my two ma-

chines and send them, the
tape, in 18 different packages. The machines were packed so as not to
lose their settings and the results rewarding. All 18 boxes arrived
delivered and after discharge from the army in early

Because it was still not clear to any of us who had investigated the
high frequency circuit and corresponding de-emphasis on
back. This proved to be worth-
while and was duplicated later almost exactly in the Ampex first
model. By March of 1946 I had both machines operating to my
complete satisfaction.

First Public Demonstration

Bill and I immediately put them to work in his studio in San Francisco,
where we found them most useful for recording off-screen
voice and music for films. We
worked out cutting and splicing techniques so that the sound
track for a complete reel of film (12 minutes long) could be prepared in
its final form on tape. Then, a simple
transfer to optical sound track could be made resulting in a
final product that sounded much better than any previous
recording process.

There was the first time magnetic recording
in this country, to record sound for motion
pictures.

I remember well the first public
demonstration I gave in San Francisco to the local chapter of the
Institute of Radio Engineers on May 16, 1947. We presented some
tapes at KFRC of orchestra, vocalists,
the audience and the enthusiasm was tremendous.

Little did I know that night that many among the audience were several years in the
radio business and had a close and long association. Oddly
enough, they were particularly interested in the sound of a small German
motion picture camera
monitor during part of my demonstra-
tion. They contacted, in later
wanting to know if they could
come to our studio to see it at
a closer range. We were, of course,
very happy to let them do so and they introduced me to Mr. and Mrs.
Lindsey and Myron Stolaroff, rep-

resenting a small company of only
six people in San Carlos on the
San Francisco peninsula. They had
for several new field of post-war
promises. Since they were interested in high quality audio, they were
considering the possibility of mak-
ing speakers or even a disk re-
cording lathe. Their company was
founded by a gentleman named A.
M. Poniatoff. Borrowing his ini-
tial and adding his initial for consistence, they had named the company Am-

**AMPEX CREW** which designed and manufactured the first Ampex Model
200. Gentleman in center with dark jacket is Ampex founder, Alexandre M. Poniatoff). Facing open unit to right is Harold Lindsey, (Circa
1948).

Film Studio Demonstration

While their first interest was
the loudspeaker, this soon gave way to
an expanding interest in the
Magnetophon and it was not long before they decided the undevel-
oped field of professional magnet-
ic recording should be the area of
specialization.

In October of 1946, Bill and I attended the annual convention of the Society of Motion Picture En-
geners (SMPE, now known as
SMPTE). There were few refer-
ences in magnetic recording, but
one or two papers were scheduled for presentation on experimental work which was being carried on.

In particular, I remember that Marvin Camras of Armstrong Re-
search presented a demonstration of a sound from a strip of 35mm film which he had coated with a
form of iron oxide, using a paint
brush. It sounded pretty good, but
didn’t seem to excite the audio de-
partments of the major studios.

Bill had taken his film to a man who ran a rather exclusive audion-laboratory and record store in Beverly Hills, Art
Crawford, by name. He was excited about the potential in the home
and we told him we had one of our machines in the back of Bill’s ear.
He was anxious to see it, so we set aside some time and got the phone
handed over when called Douglas Showater, the head of sound at MGM, Tom Moulton, the head of sound at Fox, and John Hilliard, chief en-

countered at Langi Arran-
gements were made with both for visits at the studio. The next few
two days saw a series of exciting demonstrations. I remem-
ber particularly the few hours we spent there.

Since they had never heard of us and discounted any reports that a new sound recording method might be comparable to their lat-
est system of sound-on-film recording (so-called "200 mil push-pull" recording), they arranged to feed in some music, a piano solo by Armin Rabinstein, played back from this newest medium, a test reel they particularly prized as having exceptional quality. I recorded it on the Magnetophon.

Poniatoff Introduction

In assembling the electronics, I had provided an "A/B" switch. In the "A" position one was able to listen directly to the source material. In the "B" position the Magnetophon playback head was used to reproduce the tape less than 1/10 of a second after it had passed over the record head. Thus, instantaneous comparisons were possible.

This in itself opened their eyes. They could not tell whether we were listening to their film directly or on playback from the tape. Their system had the highest dynamic range of any available at the time, yet when they cut off the film at the end of the take they were all aware of a drop in noise level, but the tape continued smoothly running on with much less inherent noise that it was easy to tell when the film had stopped. Their cool welcome had given way to a most cordial and warm visit. Before we had left, they fed us music from their music recording stage where Jose Iturbi was playing pianos with Georgia Notti and the full MGM symphony orchestra.

This was followed by an arrangement of a Roumanian Rhapsody featuring Iturbi on the harp and orchestra. These gentlemen all came into the recording room afterward and thumbed in the enthusiasm the Magnetophon created.

Col. Ranger had come to the SMPE convention and he had accompanied us on these visits. He returned home with great enthusiasm, resolved to get into the business of making an American copy of the Magnetophon and its tape.

We agreed to keep in touch, with the hope that W.A. Palmer & Co. could be West Coast representa-

ive when he got into production.

The president of Ampex, Mr. Alexander Poniatoff, was also at the convention and we invited him to hear playbacks of some of the material we had recorded. Naturally, he was most enthusiastic and shortly thereafter the visible results of Ampex interest in developing a professional tape recorder began to be apparent. Because we had a verbal agreement with Colonel Ranger, I was not able to disclose to Ampex information I had learned in the course of development and use of the Magnetophon beyond what I knew from my activities in an official capacity while in the Signal Corps. Several months posteriorly, while Col. Ranger and Ampex both developed machines and we continued to use ours in the studio in San Francisco.

Bing Crosby Connection

Early in 1947, a film producer with a particular problem which the Palmer Co. was in a position to service came to us one day from Hollywood. His name was Hugh King and he saw us using the tape for recording and editing. He told us that he had recently been talking with an agent who told him they were having a very difficult time with Bing Crosby's radio program on the ABC network.

They had been recording it on disk and then editing from disk to disk with less in quality which were quite drastic. Furthermore, the difficulties in making some of the cuts and assemblies of parts which were desired were enormous.

Times was so complicated that it was necessary to make "pre-orchestras" as they were called. These were short portions of the show which were put together as a section; assembled from the original records by trial and error over and over again, until acceptable. Then, of course, it was necessary to re-recording the final assembly. Thus, it was that some of the material heard on the air was actually a re-recording of a re-recording.

From watching me assemble a master tape from bits and pieces and re-recording parts by the simple expedient of using a pair of scissors and adhesive tape, he was struck with the idea that this might be a useful technique for Bing's radio show. He asked if we would be interested, which we were.
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MODEL # HC100
Rich walnut vinyl finish.
Securing lock and key.
Holds 306 8 track cartridges, 56" x 25" x 1.06. Ship weight 50 lbs. Other models available in the near future.

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Dr. Joseph Begun

Although many consider Dr. S. Joseph Begun the father of magnetic tape recording in America, he quickly passes on to others the credit for milestone developments and says that the original ideas derive from his own studies which he read in a book published in 1898 which mentioned using yarn sprinkled with magnetic powder. Begun, 66 and still an active consultant for a Cleveland based consulting firm called Auctor Associates, points to several benchmark levels in tape: the perfection in 1953 of wire distribution recording called Telegraphy by Valdemar Poulsen of Denmark, Lee De Forest's invention of the vacuum tube in 1912, and Dr. Dean Wooldridge's process for AC biasing in the 30's (although W. L. Carlson and his associates are historically mentioned as having invented the first patent for AC bias in 1927). AC biasing figured prominently, he said, because of the non-linear characteristics of non-metal tape: biasing made possible a suitable magnetic curve. Begun indicated that tape has always more or less been following other processes for storing information and that its historic challenge has been the disk. "You might say that we started at point zero," said the German-born engineer, now more excited about Auctor's combination of business expertise and what he calls frontier science than any of the history he's so bound up in.

In connection with his book, Magnetic Recording, which he said became "a sort of technical best-seller," mentions many of the other milestone developments, and of course, other people, including Mark Mooney, Jr., have chronicled the story of tape's birth. It's been like invention cast a long shadow and even the American Telegraphon Co. drew upon it in 1903. Early pioneers in the struggle to go from metal to magnetic were the German physicist, Max von Hanavan, of Germany and Karl Flecken of the same country who experimented with paper and tape around 1927. L. G. Farben, also of Germany, developed a magnetic tape in 1931. The German Dailygraph wire recorder of 1931, the Blattphone steel tape unit used in 1930 by the BBC, the Lorenz German Telegraphophone wire machine of 1932 and the Stahlophone German wire machine of 1932 for IIT of Germany in 1935 and responsible for developing information storage apparatus. Begun, though, left Germany in 1935 and formed his own firm, Magnophone Corp. in America, designing what he claims was the first commercial unit for language learning. He soon went on to work for Brush Development Corp. of Cleveland but continued his own independent involvement as well.

Steel Tape

Of the period prior to the entry in 1935 of plastic and paper tape by the A.G. German engineers of the Magnetophone up until his own efforts in 1944 to switch to paper, Begun said: "We had at least something going for us with steel tape. It was difficult to make, expensive, and hard to handle." Perhaps its only advantage was in being able to record over it and over. He said a half hour of tape would cost $200 to $300. "If we achieved 4,000 Hz (frequency response) we were happy." Coercive currents ran around 25 to 35, compared with factors of 150 to 200 today, he said.

Begun, always pushing to come up with an alternative to steel tape, nevertheless developed endless loop steel cartridges in 1935 and in the Brush Soundmirror unit steel tape as well. There was an effort to coax wire even as Brush was marketing paper tape in 1939. "The development of paper tape was just not far enough along and the military requirements were such that we could not go to a non-metal body." Recordings simulating landing operations transcribed onto steel did figure prominently in the landings on Sicily and at Anzio, Begun said, and some of the technology evolved from patents assigned to the U.S. Government by Begun's Magnophone Corp.

Wire recorders mentioned by Begun, Mooney and others continued to be popular throughout the 40's with brands such as Brush Soundmirror, Polyphonich, Powerhence, Brush, Penetron, Air Ong Cat, Dynaport, Wire Master, Sears', Silverline, Henkel & Master, HiRecord, Western Electric, Powell and National Polaritronics and Western.

Coated Tape

The early 40's, though, were the most exciting as the Allied forces liberated Europe and tape recorders while parallel developments in America led to Brush's first commercial introduction of a commercial tape unit in 1946. It was a period of feverish activity. Brush, General Electric and Auctor Research, for example, had all developed tape units of one kind or another and were making magnetic tape.

Bruce Development Corp. of Cleveland in 1935.

In connection with the development of special equipment to be used in obtaining these dates, the stimulus to the development of the United States patent. The use of a magnetic material (anisotropy or the like) appears to be shown for this purpose.

The purpose of this machine is to show the magnetic material to be deposited in one or more layers on a planar surface, with the magnetic moments of the layers oriented in the same direction. It is also possible to introduce a magnetic field perpendicular to the deposited material. This field is applied to the magnetic particles to cause the particles to move in the same direction as the magnetic field.

Furthermore, we would like to have the magnetic particles move in opposite directions as the magnetic field is varied in the same direction as the magnetic field.

We would like to have the magnetic particles move in opposite directions as the magnetic field is varied in the same direction as the magnetic field.

To what extent the use of a magnetic material (anisotropy or the like) appears to be shown for this purpose.

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Dr. L. R. DITTO

A Billboard Spotlight on '25 Years of Tape'
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Ask anyone, "What's the best cartridge?" and they'll undoubtedly tell you it's the Capitol 2 Audiopak. It's been a standard of the industry for so long as there's been an industry.
Earl Mintz, considered a pioneer merchandiser, and George Eash, inventor of lubricated tape and the 4-track cartridge concept, collaborated in what many believe to be one of the most interesting periods of tape's history. Now, 58, Mintz owns a car and mobile home lot coupled with a motorcycle rental agency at the corner of Burbank Blvd. and Sepulveda in Canoga Park. He is considering moving back into the home entertainment business, perhaps via a tape cartridge. Eash, meanwhile, is semi-retired but still working for a New York firm where he has developed a combination cartridge, projector and sound-slide unit, indicating that his current involvement again closely parallels that of his long-time friend. Mintz and Eash still remain in close contact and recently the two pioneers reminisced in Mintz's office about the development of a tape configuration that many still believe to have been a superior if ill-fated system.

Mintz, with no more than two years of high school and six months of business college, was an electronic buff. He came into contact first with Eash in the mid-'50s when Eash was already developing the 4-track concept.

"Our first automobile unit was a converted home play unit. We used a regular 440 volt system (motor) in the car to power the played music. We dropped a lot up to Ford in Detroit (Mintz was living in Chicago at the time) and showed it to the Ford engineering men in 1961. Then we built a car unit for them. But, our goal in those days was to get a motor for the thing that would run at a constant speed off a 12-volt battery.

There was a motor manufacturer in Rockford, Ill., Barber Coleman. After getting some encouragement along those lines, Barber Coleman was ready to jump in with both feet. They had a motor that they felt would do the job. It had been used in a depth finder on boats. It did work, but we had lots of problems with it. It wasn't up to Ford standards. They wanted something that would run at a constant speed, at twenty below zero, if necessary. Barber Coleman must have supplied us with about 30,000 motors for the units built in this country before we started importing the cartridges from Japan. In 1962 we sent a unit over to Japan and Clarion Manufacturing worked on them for about a year before they came up with a satisfactory unit.

In the meantime we continued building these here. It was in December 1963, that the first production stuff came into

GEORGE EASH (l) and Earl Mintz were during this interview.

GEORGE EASH (r) and Earl Mintz were discussing the development of their tape cartridges.

By JAY EHILER

"We had the concept of a tape cartridge, which was about '58, in '57, when we first went to Japan. We went over with the idea as we saw it. We went to Japan in '58 and we were still working with them in '60 and we had a 12-month tape cartridge. It was made by a company in Japan, I forget the name. It was a 4-track kick and they tried to work out deals with the various automobile companies. By this time, we'd said to hell with the car companies, we'd decided to just get the after market.

"With the 8-track the pinch roller was in the tape cartridge which is wrong. In the 4-track concept the pinch roller was in the player itself. The 4-track cartridge didn't carry a pinch roller on it. You could never have the positive pull with the roller in the cartridge that we had.

"As far as the 4-track was concerned, that was just a way of getting around the TelePro patent which was issued in 1966. We had the patent on the TelePro and they had just filed it. It was issued in '66.

Eash was with Ford at that time, and when they drove their first cartridge units in for Ford to inspect, Eash and Mintz loaded up a station wagon with equipment and came out West. Eash returned but Mintz stayed on.

Mintz commented on how he and George met: "I was working on this 4-track cartridge in my apartment and I found out George was working at Telepro. We talked on the phone. Then he used to come down. We'd sit and think about the cartridge. We'd test it and she'd go so far then start to grunt and groan. George was living in Toledo at the time. We just became better and better acquainted."

In the early days of cartridge development, Eash recalls, a New York firm, Mohawk, had developed a loop cartridge capable of playing four minutes. Cousino, a Toledo firm, had developed a loop system which had to be threaded through the player. "But none of these were applicable for Fisher's idea," Eash said, "I got 300 feet of tape going around pretty quick after some work and so I knew it was practical to think of a continuous loop cartridge system."

Eash hand-made his own plastic cartridge for his first working unit and in 1954 began selling his unit to record people. "RCA Victor was in there and wanted 120 units but I only had 50," Eash said. Eash fabricated 1,200 feet would fill an hour. The day before Christmas, 1954, he had 1,200 feet in a continuous loop cartridge. The next day his employer, Fisher, died. He bought the entire company and took over the shop, which Eash said that Eash to get rid of it. He called in the patents, which then went to a firm in Minnesota that made the equipment for the RCA Victor.

What Eash did in the Fideliscpe cartridge—a term invented in 1956 by a Toledo advertising agency—was splice tape together.

Eash said he used to make the playback heads by a captain and punch-piece assembly, which was the driving force. The tape was fed to the inner to the inner rollers through its circular pattern within the cartridge.
Certron can produce and deliver over 300,000 tape copies a week—in cassette, cartridge or reel-to-reel. In the cleanest environment in the industry. With banks of Gauss Electro-Sound duplicators and rooms-full of equally impressive audio equipment. All to give you super-quiet, super-perfect reproduction. With amazing speed at reasonable cost.

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The American Business Press (ABP) is an association of over 500 publications serving business, industrial and professional audiences.
Audio Magnetics had certainly been considered one of the individual pioneers of that industry.

Katz first became involved in magnetic tape almost three decades ago and maintains a somewhat unique position in his attitude toward magnetic tape. He began by looking at it as a commodity product to be handled by retailers with a commodity-oriented base, and he still looks at the product this way.

How did Katz become involved in magnetic tape and how was Audio Magnetics born? The story is an interesting one.

"I guess I was probably one of the first guys to have a tape recorder," Katz said. "After World War II I worked for a New York record company, Apollo Records. We cut masters on acetate disks, but we sometimes had to go through more than two dozen disks in a session and the cost was enormous. Finally, in 1947 or 1948, a machine was purchased by WOR in New York called the Ranger tone. We bought it and started using it in the studio, and I think we were one of the first companies to use magnetic tape. It liked it because it was economical."

Katz then talked a bit about magnetic tape from the years 1946 through 1960. "Most machines were of the console type, and there weren't very many companies making them. Ampex was one. 3M and Irish Tape in Alabama were a couple of others. But you had to be some kind of kook to buy a tape recorder for yourself. They cost about $100 and they were heavy as hell. It was a closet item. But things started to develop.

"I came to California from Texas in 1960, and to say I came with money would be ridiculous. I was really busting. I'd been trying to sell records in Texas and I learned my lesson. Texas wasn't for me. So I arrived here in September of 1960 with $2,000. One thousand was to get my furniture out of hock and the other half was to start a business. They didn't have relief in those days," Katz added, "or I would have been on it."

"Anyway, I rented a store on West Pico in L.A. and went into the surplus record business. There were a lot of supermarket owners willing to buy anything to build traffic and for about a year we would buy, repackagge and sell records. One of our customers was a chain called Long's Drug, and one day a guy in the camera department asked if I could get him some blank tape. I said sure and went out to look for some."

"I did find a guy who was doing something with magnetic tape. He had his two kids working in the living room rewinding reels and I bought some of his reels and put it into Long's and they sold it right away. So I went back to the guy with the kids and he told me he could tell me more but not as much as I wanted. It was a sideling thing for him, because his kids could only help him out in their spare time."

Katz then heard about a firm called Coleman Electronics in Garden City, which had a lot of money trying to develop a magnetic tape. "The firm was sound technologically," Katz said, "but they didn't have enough money to set up an engineering operation. Perhaps because I was in the record business and I had never had anything to do with the hi-fi buff or the parts distributors, I took a direction that was quite different from others in the magnetic tape business."

**Mass Market**

That direction was toward the mass market. Katz had already enjoyed success at the drug store chain level and so he believed the product "was not a super product and that you were more likely to get paid from the chains. So I made a deal with Coleman, bought some machines from them and set up a little plant. They also must have had some thousand roles of seven inch by 1200 feet rolls that they were locked into but I didn't have enough money. So I bought the roles and offered them on the rest, sold the first batch to a chain called Payless Drugs and within a week I had moved it all out and made a lot of money. Here was an example of my theory of going right to the mass merchant and getting paid. I really had no choice, because I needed that money."

Katz remembers thinking, "Well, I'm out of business. Then they asked me if I wanted to buy the plant and of course I didn't have the money. Then they sold to a New York outfit, Farrel Electronics. For some reason, however, Farrel never took possession of the equipment and I went back East and bought it."

Meanwhile, Katz continued, "I had met Georges Abitboul. He was French and had a masters in plastics he had never been able to use so he came to this country and went to work for Mael. We decided to work together and we also met a guy named Peter Shelley, who said he'd build us a coating line. He was working with a fellow named George Johnson, but he said he'd moonlight with me at night."

Katz adds that he also met a man in Burbank around the same time who had built a machine that could take one-half inch computer tape and bring it down to one quarter inch. He bought that machine and Abitboul ran that at night.

"Now," he added, "we needed tape. I found, in all places, a garage on El Segundo. There was a literal mountain of computer tape there where these guys couldn't give away around to buy it, but they said get a truck and you can have it. There was probably someone suspect about that merchandise, but we took it."

Anyway they must have had 50,000 reels and for every one of these they would make four seven inch audio tape reels and a lot of three inch reels, which was the business that was just beginning. At this time, the Japanese were making a lot of three inch recorders and they were really selling. When you've got tapes in your shop you are out of all the blades, and we had the blades. So we bought Sheffield's machine, which was one of those two or three producers, and on Johnson, who was now working with us, and they brought in making tapes. By this time we were over on Washington Boulevard.

**Open Uses**

"In late 1962," Katz continued, "I took a trip to New York, and on that trip I bought Trax and opened a plant of my own. It was about 500 square feet and was a coating operation. Then we started to look for people to help us become a manufacturer. I got a lot of help in California, and of course it was absolutely the worst. We developed our own process. Our people were too expensive and Johnson, who had left the company, came back to the firm. At this time we split the business. At that time one of our reps, David Easch, now senior vice president, got 25 percent to Abitboul and 15 percent to Elliot Easch, now senior vice president, and the remainder of the business borrowed $6,500 from George Johnson."

At this time, Katz said, "We had a lot of money to survive and we were too stupid not to survive. We wouldn't give up. George went to work on the machines and I learned about 30,000 pounds of PVC that I could get a hold of. George found a way to make it work on tape and we had the strength of polyester without the cost. People began to believe in tape and we as a business around this time."

Katz added that nobody was really marketing tape at the time. The drug stores were the direction we were taking and then we went after the retailers. Meanwhile, tape recorders kept coming into the country and we saw opportunities in this industry that were unbelievable. We took some of these accounts, developed private labels for them, and made some inroads into merchandising. This was in 1964 and we were making a considerable threat to the whole spectrum of reel-to-reel product, from making it and delivering it to offering displays. I also went back to school about this time and made a connection to (Continued on page 75)
The Compact Cassette
It's Impact on Today's Industry

The unprecedented success of the Philips audio cassette to the world market has lent immeasurable credence to the old adage about the last laugh.

Less than a decade ago when Philips of Holland developed the audio cassette concept and introduced it to the industry, many disciples of doom predicted that the early "Carry-corder" while "tacky" and "gimmicky" would never succeed as an instrument for serious recordings.

Today, however, with the introduction of such technological innovations as the Dolby noise reduction system, highly sophisticated tape formulations, and sweeping improvements in the overall quality of cassette hardware, the disciples of doom were wrong, and Philips laughter echoes in the bank vaults.

The saga of the cassette goes back to the late 1950s when Philips of Holland, realizing the need for a form of sound recording technique, practical for the mass consumer, began researching the feasibility of a compact cartridge. This research culminated in 1963 with the development of the compact cassette and early monaural Carry-corder.

Ed Hansen, technical director of North American Philips operations, recalls that the Philips cassette—or cartridge, as it was then known—was first shown to the American recording industry at the 1963 Consumer Electronics Show. Two years after it was shown to European viewers at the Berlin Radio Fair.

"At that time," said Hansen, "both RCA and Telefunken had already developed a cartridge, which operated at a speed of 3 1/2 ips. At the same time, Grundig was reported to be working on a cartridge-type system essentially different to the Philips unit.

"However, Philips remained undaunted. The company had the courage of its convictions. Taking a hardnosed look at the marketing strategies of the competition, Philips noted that in soliciting licensees, they were demanding special licensing fees and royalty agreements from prospective customers.

"Licensing

"Philips then decided that if it was to proliferate the concept of its own system it would have to make a more attractive offer to manufacturers. It therefore decided to waive all claims of royalty fees and licensing agreements, and asked only that its licensees observe the Philips standard in producing both equipment and software.

"The Philips plan worked. The V-M Corp., of Benton Harbor, Mich., became the firm's first U.S. licensee. It was followed by such industry heavies as the 3M Corp., Ampex, and Bell & Howell. By this time, Japanese consumer electronics manufacturers were also joining the Philips bandwagon, and in Europe, the Philips influence played a major role in the proliferation of that market.

"The early Carry-corder, like the German Volkswagen, has changed little in outward appearance over the years. Emphasis has instead been placed on internal improvements, primarily in the areas of frequency response, and signal-to-noise ratio.

"Philips also placed much attention to the establishment of the cassette player as a vehicle for prerecorded music tapes and had developed the technology for a stereo unit as early as 1968. Philips has recognized that the enrichment of the 8-track player in this area, has hindered its progress. However, Hansen feels that significant strides are being made especially with the development of sophisticated cassette decks which have been winning believers among demanding audiophiles.

"Although Philips has recognized the impact the 8-track concept has made on the prerecorded music industry, and the continued potential in volume in this area, especially with the development of the quadraphonic concept, the firm stands fast by its commitment to the cassette.

"Ed Smolikers, manager of Nor-ebn's cassette department, disclosed that his company has produced some 8-track equipment for the OEM market, and that Philips of Canada has supplied the Chrysler Corp. with automotive 8-track players.

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BASF Pioneered World's First Magnetic Tape
In Germany

By RADCLIFFE JOE

BASF Systems, Inc., will intensify its involvement in the audio tape hardware field by adding several middle and high priced cassette stereo decks to its line of portable cassette player/recorders introduced last year.

The units are expected to be put on the U.S. consumer market sometime in the coming year, in a move to broaden BASF's role in the tape hardware field into more sophisticated directions.

At the same time, the firm will work on advanced formulations in chromium dioxide and iron oxide tapes for the consumer and professional markets, according to Thomas Dempsey, BASF's vice president for marketing and sales in this country.

The company will, however, steer clear of any immediate involvement in the new cobalt-doped formulations. Said Dempsey, "We will continue with the chromium dioxide formula because, with cassette tapes it is the only way to achieve and maintain the top quality the consumer demands."

BASF has also reported encouraging success on its recent expansion into the field of distribution, which, according to Dempsey, was a move indicative of the ambitions of the young BASF product managers in this country.

Said Dempsey, "By expanding our distribution we see a definite acceptance growing among mass merchandisers for carrying a line of higher priced, higher quality tapes."

The BASF executive continued, "We were interested in entering the mass merchandising area for some time, but it was to our advantage to wait until we would be accepted on a quality basis rather than on volume alone."

The flurry of activity at BASF Systems comes on the eve of the parent company's 44th anniversary of involvement in the field of magnetic tape.

1928

According to the BASF archives, the company's involvement in this field dates back to 1928 when Fritz Pfleumer received a German patent for creating a paper tape with magnetizable iron particles.

At the time, Pfleumer was employed with BASF AG, which was then one of the world's major suppliers of agricultural chemicals, a field in which it is still heavily involved.

Following Pfleumer's development, BASF joined forces with AEG, now AEG-Telefunken (an other German company) to develop Pfleumer's idea along commercial lines. By the early 1930s, the research and development efforts of the two companies had culminated in the development of the first tape recorder by AEG.

BASF on the other hand had succeeded in developing the world's first recording tape, in the form which has now become so familiar, at its facilities at Ludwigshafen am Rhein in 1934.

That same year, BASF produced the first 55,000 yards of magnetic recording tape for the Berlin Radio Fair, thereby establishing its identity with the magnetic recording tape field.

Two years after the Fair, in 1936, BASF helped to arrange the formal debut of magnetic recording tape in the musical field, with the first tape recording ever made at a live concert. The occasion was Sir Thomas Beecham conducting the London Philharmonic at Ludwigshafen am Rhein.

Herbert Orin

The legend goes that the formula was written on an old paper bag in Colonel Orin's Jeep. Orin's resultant involvement with the magnetic tape field is documented elsewhere in this issue.

BASF is, today, a $4 billion plastics and chemical company with plants in West Germany, France and this country.

BASF Systems in this country was established in 1964, when BASF AG acquired Computron, a small Massachusetts-based firm specializing in computer tapes.

Prior to this, however, the parent company's research and development efforts had resulted in several innovations including the introduction of hard magnetic oxides in the early 1930s. This development allowed for higher sound frequencies at lower tape speeds.

BASF has also worked closely with Philips—original creators of the audio cassette—in the proliferation of this concept. The German company claims the distinction of having produced the first thin cassette tape.

Today, BASF is one of the few world manufacturers to have fully integrated production and product lines including varieties of audio and video tapes, cassettes and 8-

(Continued on page 70)
Audio Devices' Early Contributions To Tape Industry

The eventual merger with Capitol gave Audio operating funds, management, marketing and merchandising expertise, in opportunity, through EMJ, to tap hitherto untouched international markets, and an overall stabilization which insured its continued existence in the magnetic tape field.

What would you do if your tape was so good nobody believed you?

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If you don't have an opportunity to see one of our demonstrations, try the Maxell Ultra Dynamic tape, in cassette or reel to reel, and try to believe your ears!

Technicalities

We use a Hewlett Packard dual trace storage oscilloscope and a Hewlett Packard audio sweep generator. The lower trace on the oscilloscope provides a view of the output signal of the sweep generator. The upper trace provides a view of the same signal having been recorded and played back so you can see the performance characteristics of the tape.

For more information about the Maxell tape line, write: Maxell, 501 Fifth Avenue, New York, New York 10017

The answer to all your tape needs.

At this time, with the marketing and merchandising facilities behind it, Audio Devices intends to

(Continued on page 74)
While audible range tape represents over half the estimated volume in terms of factory level sales, the sales of recording tape outside the music industry are burgeoning with new applications reported continually. Obtaining exact figures, though, is difficult, primarily because of proprietary reasons and also because firms do not always break out sales in uniform product categories. 3M's estimate of industrial volume, however, gives a hint. The firm estimates U.S. factory level sales in 1972 at $195,000,000, comprised of audible range (cassettes, 8-tracks, open reel and tape used by all duplicators) $100,000,000; all video $25,000,000; computer and instrumentation $70,000,000. Another indicator is the figure given by Larry Finley, director, International Tape Association: ITA's '72 figure for factory level sales, both domestic and foreign, is $171,600,000, up 4 percent from $164,000,000 in '70. Imports accounted for 14 percent as compared with 12 percent a year earlier. Still another indication is estimates for just blank cassettes. ITA puts the '72 estimate at 400 million units, half of which will be U.S. sales. This isn't far off Audio Magnetics' estimate of 172 million blank cassettes in the U.S. in '72 (this is expected to soar to 265 million by '74). If sales figures are hard to pin down, so are applications. Robert Herr, general manager, 3M's Minicom division, and a pioneer in magnetic tape development, said: "The capabilities of tape have never been fully catalogued." His comment becomes clear when just a few examples of new applications are mentioned, ranging from the exotic to the everyday. For instance, one school teacher recorded the sounds of pleasant eggs hatching in the classroom incubator. On the other hand, the Brooklyn Union Gas Co. is using cassettes to read meters. Just as blank tape sales and applications for tape are burgeoning, so are the technological advancements, with the most dramatic being the compression of information into smaller and smaller areas. As an example, 3M's computer tape in '73 had a packing density of 100 BPI (bits of information per inch), a year later this was doubled and four years later the BPI was up to 800. More recently, 3M has developed a pocket-book-size cartridge which stores 1.5 million bits.

Many of the areas outside music, video, computer, instrumentation, represent increasingly critical demands upon tape, according to Don Denham, 3M executive and ITA president. He points out how data processing applications have led to specialized oxides with shorter wave length recording properties, which permit the recording of higher frequencies at lower speeds, thus packing more and more information onto less and less tape. Among some of the breakthroughs has been the development of "sandwich" tape to prevent oxide rub-off due to the rapid start-stop in computer and instrumentation applications. A 25 micro-inch plastic layer is placed over the oxide coating preventing it being touched in any part of the recording process. Video alone has brought increasing demands. Since the middle '60s when the commercial application of videotape recorders got under way, the equipment manufacturers have spawned well over 50 machine formats requiring different widths (from 2 to 14 in.), different hubs, reels, spools, cassettes, cartridges, magazines and different widths (inside in or out). To obtain the bandwidths required in videotape recording, not only is the tape moved past the video heads, but the one or more video heads themselves are rotated at high speeds constantly beating against the tape. There has also been a cross-pollination from one application to another. For example, the heavy wear of video is what led to the design for instrumentation bringing about the heavy duty tapes with extra-tough binder materials. Heavy duty tape has 1000 times greater conductivity than conventional tape, and therefore reducing static charge buildup which causes tape to stick to equipment. The long-wearing coating minimizes rub-off and withstands extreme heat without binder deterioration.

The end is not in sight. Inventors on the frontier of magnetic recording, from Voldemar Poulsen who developed the first magnetic recorder 74 years ago, to countless technicians the world over today, are always pointing to new applications. Someone at 3M's giant complex in Minneapolis mentioned that just in this one firm alone the magnetic tape division is at work on 1,000 different projects right now.

BASF PIONEER
- Continued from page 68 track cartridges, hardware, and music

A recent BASF development in cassettes was the introduction of a jam-proof cassette using what the company calls "special mechanics." According to Heinz Kreuls, the company's marketing manager for audio/video products in this country, the new jam proof system adds two tiny arms to the cassette assembly. The arms fit under the tape as it goes onto or off the takeup and storage reels of the cassette.

Said Kreuls, "Depending on which way the tape is flowing, one of the arms inevitably presses upward and out against it to maintain constant tension, and to guarantee an even wind of the spool."

BASF AG has already played a major role in the development of library packages of the company's tape lines. This packaging concept, according to Dempsey, was developed, not only to provide an attractive display on the retail shelf, but also to provide the consumer with added convenience and protection of tapes in storage. The packages are being offered to the consumer at no extra cost.

Confused about 4-channel records?...
Fidelitone gives you the facts

Playing 4-channel records on 2-channel stereo equipment
Fact: All 4-channel records (both matrix and discrete) can be played on conventional 2-channel stereo phonographs. Of course, you'll get standard 2-channel stereo sound.
Suggestion: Use this compatibility to build a 4-channel record collection before you get 4-channel equipment. Protect the sound quality of those new 4-channel disks by replacing that old needle with a new Fidelitone diamond needle before you play them.

Playing 4-channel records to hear 4-channel sound
Fact: "Matrix" type records (Sony-Columbia SQ, Sansui OS, EV-Stereo-4, etc.) produce 4-channel sound when played with a conventional stereo cartridge through a decoder.
Suggestion: Replace that old needle with a new Fidelitone diamond needle to insure full-fidelity, 4-channel sound and prolong record life.
Fidelitone is a prime supplier of needles to leading phonograph manufacturers. All Fidelitone needles are made to exactly replace original equipment needles with full original performance quality.

WRITE FOR YOUR FREE CATALOG!

ASK THE MAN WHO KNOWS
- what's new in domestic and imported cartridges... and how to identify what's needed with Flandstein's new cartridge catalog.

SHIELDS AND PRESSURE PADS
We manufacture for the biggest and the best. For complete excellence in your choice use...

"UNIQUE" METAL COMPONENTS
- Service is our success. Quality our trademark. Our products are engineered. New designs our specialty.

Fidelitone
6415 N. Ravenswood Chicago, Illinois 60626
The magnetic recording tape industry has been the spawning ground of many whimsical stories, until among them is the story of how Irish tape got its name.

Col. J. Herbert Orr, developer of the line is not saying anything, but the legend goes that the Colonel, recuperating from an auto accident in a German hospital during World War II, was attended by an Irish nurse who left an imprint on his memory.

On his return to this country, he started his own magnetic recording tape company, using formulas given to him by Dr. Pfleummet, and when he decided to market his line, he immortalized the nurse by calling his product "Irish." There is also another interesting angle to the name. Legend has it, that Orr's tapes came to the consumer market after the 3M Co. had begun marketing its line of Scotch tapes, and Orr, using the wit for which he has become famous, decided that if there was a Scotch, there could also be an Irish, and Irish Tapes was born.

Orr, now 63, is the proverbial native son of Opelika, Ala. Friends recall that he was always interested in the radio business and prior to World War II, ran a small radio shop in the area, which he had been hard-pressed to keep in the black.

Following the war, he returned to Opelika with his magnetic tape formulas, and joined forces with Richard Ranger, also a World War II colonel, and founder of Ranger-Tone tape recorders.

In 1946 the two went their separate ways, and Orr founded Orr Radio Industries in a disused prisoner-of-war camp in Opelika. It was here with a small staff that he began intensive research and development of his now famous magnetic tape products.

Orr recalls that the early days were fraught with problems of shedding, flaking and fragmentation of the tape coatings, which were then being applied to a paper base. Then a research chemist named Herbert Hurd joined the company, and together they developed the Fiber-Shine process of tape coatings.

With this breakthrough, Orr decided to widen the marketing area for his products. It was about this time that the Irish brand name was born, and about the same time that the Morhan Export Co. was appointed sole exporters for the Irish product.

Sol Zigman, one of the founders of Morhan, and its current president, remembers that the first overseas shipment of Irish recording tape went to the Grundig Co. of Germany. "Their order was $100,000 worth of Irish tape," Zigman recalls.

Another of the early overseas companies was Geloso of Italy, and Irish had begun forging a name for itself on the world market.

Zigman, whose company consistently topped the sole distribution rights for Irish product both nationally and internationally, remembers that, mainly due to the lack of sales force at the consumer level of the market, much of the early Irish product went to the broadcast market.

However, as the consumer market potential for magnetic recording tapes grew, several manufacturers began moving producing equipment for that market. Among them were We, Ranger-Tone, and Ampex. These companies played a major role in developing the tape software market to the point it is today.

In 1953, in an effort to float funds for its research and development projects, Orr Radio Industries went public, and Morhan became one of its major stockholders. The company moved into larger facilities, and began enjoying an unprecedented measure of success.

This success did not go unnoticed by the Ampex Corp., which was, around that period, just beginning to expand into the consumer-giereate it now is. In 1958, Ampex made Orr an offer he could not refuse, and Orr Radio changed hands.

Orr was not, however, prepared to rest on his laurels. Two years after the Ampex deal was closed, he moved to Toledo, Ohio to join (Continued on page 77)
Stereo Cartridge

Lear's Role In Launching Stereo 8 Tape Cartridge

"The 25th anniversary of tape is a most important one, because we believe it celebrates that period of time in which tape became an adult."

This is the opinion of Ed Campbell, president of Lear Jet Stereo. "Stereo 8 began in 1965," said Campbell, "when Bill Lear decided that prerecorded music in the automobile would appeal to everyone. Lear put $10 million on the line to back up his beliefs and then set out to make the product a reality. It is through his and his team's efforts that the configuration has reached the success it enjoys today. As a result of his efforts, all of the basic cartridge and player patents are now with the parent company of Lear Jet Stereo, the Richland Rubber Co. of Denver."

Lear began the Stereo 8 project by acquiring the Motorola warehouse in Detroit and tooling it for production of the Lear-engineered cartridge. He had been in the business of entertaining motorists today, and in 1928, when working for the Galvin Manufacturing Co. in Chicago making storage batteries and "A" battery eliminators. He had originally joined the firm to make radio chassis for the Hartman Furniture Co., and in the fall of 1928, he delivered the first car radio to Paul Galvin. Said Lear later, "It created some interest around the plant, but the general feeling was that radio in cars would never go over. The chief concern was that they would be legislated against for safety reasons."

Lear added that the firm made a hundred radios as a sort of experiment, then another hundred, and pretty soon found themselves almost in the car radio business. It was a year later, on Black Monday, the day the stock market fell, that Lear and Galvin coined the term "Motorola" while driving to a convention together.

Lear was his some other interesting points in his background besides the first car radio. Born in 1902, and armed only with a grade school education, he went to New York in 1912 and formed Lear Developments, a firm dealing with aviation communications. This firm changed its name to Lear Aviation, then to Lear, Inc. in 1932. He sold to Siegler to become Lear-Siegler, Inc. Bill Lear's interest receded was about $10 million.

"When I came to New York in 1932," Lear later said, "it didn't take me long to run out of money. It was a little early for the aviation radio business and by the spring of 1934 I was broke. At that time, all-wave sets had become the craze and I had an idea for a simplified manufacturing of all-wave radio receivers which I took to RCA. E.T. Cunningham, then president of RCA Victor, expressed great enthusiasm for my proposal and bought the idea. He gave me a contract for $125,000 including $5,000 in cash calling for my services as a consultant over a period of several years. The development I brought to RCA later became known as the 'Magic Brain.' During the period of the all-wave radio fad, manufacturers needed a flexible arrangement whereby mass production concepts could be applied to making sets at varying quality and price levels. It was my idea to have the tuning portion of the set remain the same in all units. If you wanted a bigger and better set, you would use the identical tuning head and then add better audio, bigger speakers and finer cabinetry."

Lear also became the first man to fly a private plane to Moscow, landing on his birthday in 1956. "The Russians knew I was coming," he said, "but the Americans didn't."

8-Track

Returning to Stereo 8, the general feeling is that the first major breakthrough in 8-track came in 1964, when Lear Jet Corp. and RCA sold the idea to Ford Motor Co. With the RCA catalog at its disposal and the Lear Jet 8-track available, Ford was able to start manufacturing playback units for the 1966 model. A national ad campaign went with the move.

Lear Jet launched an ad campaign of their own in April of 1966, hitting TV and the print media. The drive was timed to coincide with the Ford campaign.

Lear Jet continued to expand over the years, and in 1970, moved from its Detroit headquarters to Tucson. Ed Campbell said the firm was on the move in at least four new avenues. These were product expansion, consolidation and image. The firm completed its operation on the West Coast with a facility in Wilmington, a warehousing facility in San Francisco and a manufacturing plant in Ogden, Utah. Campbell felt the firm could better compete in the manufacturing area with the Otag if facilities were set up in Mexico.

Campbell had some other comments on the 8-track cartridge. "The growth of the Stereo 8 market and the breadth of that market has been amazing. I think it is extremely important to point out that the market that is not only in the U.S., but in many foreign countries as well. Last year the United States consumers purchased approximate 3.5 million and the configuration is Canada, England and the nations of the European Common Market. I think it is also necessary to point out that 8-channel sound is a direct outgrowth of the 8-track system, and it is the Lear Jet 8-track cartridge that is used in this new configuration."

Campbell feels strongly that 8-track is a prerecorded music or entertainment system. He believes the growth in popularity of 8-track blank tape should be as a result of the recording of music in the home. The cassette, he feels, is a monocular voice-type system and when used by the consumer is better served in this capacity. "The two tape systems overlap slightly," Campbell said, "but each is prominent in the field for which it was developed."

Campbell also had some other opinions. "The 8-track system began in the automobile and grew into a house product, with portables coming in between. The purchase trend today is moving just as strongly in the reverse. Consumers are likely to get a home unit first, then move to the car and still pick up the portables in between."

Why does Campbell feel it is important to point out this trend. "It should be mentioned," he said, "that on the anniversary of the tape industry the 8-track system offered the music loving consumer a complete system, whereby he has his music while on the move as well as at home. This is something the record industry has not yet been able to accomplish."

Campbell also feels that the hardware people "have done an outstanding job of bringing in products and lowering price, while those selling tape have kept the prices up. If the music duplicators will lower their prices in the same ratio that the player and hardware people have done, I feel the tape industry could double in size within two years."

You'll be surprised at what you make when you sell this case to the audiophile!

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The 1290 is so good looking, it sells itself. Its rich, walnut grain outer cover blends with any decor . . . modern or traditional. It's moisture resistant, too.

Our 1290 is strong. Made with double thick walls. Sturdy hardware. And a padded lid. There's even a set of 30 dividers with a master indexing sheet.

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Ray Dolby has arguably done more to get the cassette accepted as a serious music system than anybody. With his revolutionary B-type noise reduction circuitry, Dolby has transformed the cassette from being a system used primarily for convenience rather than quality to a true hi-fi medium.

His work in the recording field, although less known outside the music world, has been equally acclaimed and Dolby's noise reduction system is now in 500 studios all over the world.

Dolby first became interested in the problems of excess noise when recording on tape when he joined Ampex in 1949 and worked for the firm during vacations while a high school student. At Ampex, Dolby in fact built his first noise reduction unit—a fairly basic system for a video tape recorder.

After winning a scholarship from Stanford to Cambridge University in 1957, he again began to realize what a limiting factor noise could be when sound recording in his spare time at Cambridge, he used to record a lot of live music on an old-AMPex 600 machine he had acquired.

But while at Cambridge, Dolby's first love was electronics, and he spent a couple of years studying microanalysis and on leaving the university, he went on to set up a lab to develop X-ray machines. Then, toward the end of his stay in India, Dolby had the idea of a low-level differential treatment for the noise problem in stereo sound. This is the Dolby A-type system that has been born.

He returned to London as planned but instead of setting up a laboratory to develop X-ray equipment, immediately started work on a noise reduction unit.

Dress Factory

He suited to it always. Let's say, it has been a kind of entrepreneur in electronics and the ideas that he had to develop his own ideas. I opened my first laboratory in May, 1965, in Fulham, in the corner of a dress-making factory! Even then, I still had the idea of a kind of general-purpose laboratory, less strongly focused on the noise problem as his first love. But as the noise reduction system developed, it blossomed, became an all-abhorbing thing and there just wasn't the time-scale apart from the resources—to devote to other ideas such as the X-ray machines.

In November, 1965, a prototype A-type unit had been completed and Dolby gave his first demonstration—Decca.

His timing couldn't have been better. Decca had been looking for something new in noise reduction and on testing Dolby's system, were so impressed that they subsequently bought Dolby's entire output for five months.

The first batch of units was delivered to the firm in April, 1966, and by the summer of that year, all of Decca's main recordings were being done with the system.

Recalls Dolby: "Decca was a lucky break for us. They took the view that they were on to something which looked as if it was going to be pretty good and they wanted to keep the news from leaking out. They wanted to get as much recording done as possible before their competitors also had the system.

In fact, Decca even offered to buy Dolby out but the 39-year-old American physicist shrewdly refused and by the end of the summer of 1966, he had given further demonstrations to Pye, EMI and the BBC. Although the initial reaction from these industries was not as good as with Decca, orders soon started flowing in.

In November, 1966, Dolby decided that the time was ripe to try to sell the system in the U.S. and he went to New York, gave demonstrations to about 15 companies, and returned a fortnight later with orders for 17 units. The firm had got its first foothold in America.

Today, there are more than 500 A-type systems in studios throughout the world, including virtually every major facility in London. And last December, Dolby unveiled at the Audio Engineering Society Convention in New York, the M16 unit, a third generation unit for multi-track work which the firm claims will subdue the bulk of the noise reduction instabilities.

Two studio equipment manufacturers, 3M and Scully, have even started manufacturing studio recorders with built-in Dolby circuits.

The concept of producing a consumer version of the system—the B-type circuit—hit Dolby in 1967 when he was beginning to make some real headway in America with the professional system. Cassette at that time was virtually unheard of so that the only domestic application for Dolby's system was with consumer open reel units.

Dolby: "The publicity that accompanied the introduction of the A-type system in the United States prompted Henry Kloss, then of the KLH Corporation, to phone me from Boston and ask why the same thing couldn't be done for the consumer."

He came to London and we discussed the whole possibility. Within a few months we developed working circuits which we sent over to KLH. They took an exclusive license and introduced the first two B-type consumer open reel recorders in 1968 and in 1969.

B-Type

Also in 1968, Dolby decided to explore the possibility of applying the system to the 8-track cartridge. Cassette, he felt at first, would never be accepted as a serious music system because of what appeared to be inherent faults such as too low a tape speed, mechanical problems, and poor frequency response.

However, when he started working with 8-track he found the endless loop system also had problems although he conceded that at the time he considered them to be ergonomic ones rather than technical. So Dolby once again looked at the cassette system.

He explained: "In 1969, we bought a Wollensack 4700 unit which had just been introduced—it was the first real hi-fi cassette recorder. It had everything we were looking for—heavy duty mechanisms, low wow and flutter and a much improved frequency response. We made a lot of improvements to the machine and using the Bybee circuits, we found that for the first time we could make direct comparisons between the cassette and the master tape."

"We would flip a switch and be uncertain as to which was which. That was pretty exciting. We used this machine throughout 1970 and into '71 to demonstrate to the industry the whole hi-fi fidelity cassette concept."

Today, Dolby has licensing agreements with virtually every major manufacturer in the world except Philips, some of whom, in addition to marketing decks equipped with the B-type unit, have also introduced add-on Dolby 'black boxes' for use in conjunction with existing cassette systems.

On the software side, Dolby started talking to various record companies in 1969 about encoding cassettes of a Decca again was the first firm to show interest in the ideas. Dolby in fact subsequently became the first company in the U.K. to start releasing B-type cassettes and has now been joined by RCA, which is Dolbyizing all its cassettes, and Precision.

With an eye to the future, Dolby is already looking around for other... (Continued on page 78)
When you make the finest tape recorders, you've got to make the finest recording tape - Sony! Right! Right!

In displaying its products to its best advantage in specialty shops and mass outlets.

Audio Devices
- Continued from page 69

The TDK Story

TDK Electronics Corp. was founded in 1931 by a group of engineers who had developed ferrite, a new iron oxide compound, which showed promise for a wide range of magnetic and electronic applications.

TDK, which stands for Tokyo Electric-化学工科, was formed to develop uses for this new material. The firm's magnetic tape division developed the SD gamma ferrite, which is that basis for many high-performance recording tapes, including TDK's extra dynamic and super dynamic lines.

The firm is based in Japan, with additional facilities in the U.S., West Germany and Taiwan. It employs more than 5,000 people throughout the world, many of whom are directly involved in the process of making magnetic tape.

TDK currently manufactures cassette, reel-to-reel and 8-track blank tapes in a number of configurations, and is now strongly involved in the AUDIODEVICES.

Continued from page 64

Kempner discussed that most work is being done in the area of new iron oxide formulations—chromium dioxide and cobalt among them—but assured that he has moved its iron oxide formulations to the fine quality category.

Capable 11-line cassette and 8-track tapes, the company will for the time being, concentrate on continued production of this product.

Audio Devices is also working on a video tape for the new videocassette systems, but intends to withhold release of this product until market demand increases.

Memorex Corp., now a manufacturer of keypads, radiotrons and reel-to-reel tapes, was founded in 1961 not as a consumer electronics company but as a computer industry.

The company began with the introduction of Memorex were computer tapes. The introduction of a line of reel-to-reel tape for computer systems, computer software and equipment and business products.

The company expanded in 1964 to include audio equipment, television circuit and broadcast TV, and later added a complete line of 60 and 90-minute lengths. The reel-to-reel tapes were five and seven inches ranging from 600 to 2,400 feet. During the first full year in the national consumer market, the company added chromium dioxide in 60 and 90-minute lengths, 8-track cartridges in 40, 50 and 60-minute configurations and 10-inch reels, 200 and 3,600 feet. An aluminum cassette storage library was also added.

"Shatter Glass" was also in 1971 when Memorex introduced their new familial advertising campaign built around the theme, "Reproduced with TDK It Can Shatter Glass." The campaign was timed to coincide with many additional electronic products.

In discussing the company's consumer progress, Kempner added, "I think the industry has gone from a quality hardware base of FM stereo several years ago to a high one today. This is what makes tape fidelity important to us. What we have tried to establish is the right quality as well as product reliability."

Kempner said that when Memorex entered the consumer field, it was mainly the audiophile outlets selling the top quality hardware and this is where Memorex tapes went. Now, he added, there are "all kinds of outlets going for the grade quality and we want to and do have product in as many of these outlets as possible."

Where is Memorex aiming for the long run? The tape market has already not slowed growing," Kempner added. "There are continuing developments and continuing consumer acceptance. Each firm in this business must decide whether it is interested in a short or long-term plan and then lay and follow a company path.

"There is no one way to get there," Kempner said, "because the market is growing so rapidly and it's really very exciting. All manufacturers should be looking at their objectives now and deciding whether they want to be all inclusive or one answer to every market one. We would like to be all inclusive."

The cassettes, Kempner added, "are the most economical configuration that will be here for a long time and why we are concentrating so heavily on this. But we are not neglecting other configurations."

Asked about the firm's ad campaign, Kempner said, "This is not meant to apply only to the audio-cassette field but to appeal to everyone and I think the term auditorium is a difficult one to define, so I can't say we want to be only in the audio-cassette or audio-cassette market. They are often interchangeable."

We want to be where the tape buyer who is looking for quality shops."

Kempner added that the ad campaign will continue with the same theme for many years. He added that these ads never mention audioscopes or any other buying group.

Memorex is currently in the market in 4- and 8-channel reel-to-reel, 8-inch reels ranging from 600 to 3,600 feet, and 120-inch reels in 30, 60 and 90-minute configurations and 10-inch reels in 200 and 3,600 feet. An aluminum cassette storage library was also added.

Displays are also provided for dealers handling the line.
**Consumer Specialization Keys**

Cetron's Revitalization

Cetron's history starts with its incorporation in 1966 in California, and its birth as a tape manufacturer in November of that year through the acquisition of certain assets.

“Our plans were Anaheim, as they are today, and so were all our other facilities,” said company president Ed Gamson. In 1967 we were introduced by one of our foreign partners to something called the compact cassette, and we felt at the time that this would be the answer to a broad consumer acceptance of magnetic tape, moving tape from the audiodial to the mass market.

In analyzing the cassette Gamson noted, “It became obvious to us that our biggest competition, unless we did something related to cost, was going to come from the Orient. Therefore, we decided that we would have to become a plastics manufacturer as this was a significant part of the cost in making the cassette. Another significant factor is labor. So, during 1967 we took care of the plastic and assembly aspects by opening our first assembly operation in Mexico. That was 2,500 sq. ft. at the time and is now 27,000 sq. ft."

“In 1967 Gamson added, “We committed to the development of a tool for molding plastic and we placed the tool with our own contract work with a custom molder in Southern California. This involved acquiring additional tools and plastic molding facilities, and we became a totally integrated cassette manufacturer.”

Gamson explained some of the reasons for the firm’s quick moves at this time. He said, “We had not moved so broadly so quickly was that we wanted to try and take direct some of the competition from the Orient and at the same time keep building our assets and image. By establishing a vertical integration and by making our own raw materials we felt we could become a dominant supplier. And cassettes were growing increasingly important."

In 1969, Gamson continued, “We estimated there were five to seven million cassette hardware units in homes around the country. Now we think there are about 20 million, so the past three years have seen a tremendous upward scope in the growth curve. With the most distribution of hardware product and the increased buying power of the youth market, merchandising became as important as the quality of the product. We did find a firming of prices during 1967 and 1970 as the so-called ‘cheapskate’ cassette began to disappear. There was growing recognition from the consumer that a cheap cassette was not necessarily good.”

Gamson then backtracked a bit on the history of Cetron. “As I said, we felt that no complete vertical integration plan we would have to get into the duplicating field, so we could make the tape, make the plastic, assemble the product and put something on the tape. In 1968, we entered the duplicating field. We did well until the guarantees hit the record industry and, though we were economically there were cash problems in 1969 and 1970. And we lost much of our duplicating market."

Counter Move

“We felt that a good counter move,” he continued, “would be to go more into the music business ourselves with product like country, ethnic and other artists of our own. We could fill our shop this way. We found we were competing with record companies and moved into distribution as well. Less than a year later we had to get out or wreck the company, because the product was not Top 40 and we discovered you can’t sell just anything to the public. Poor taste was in the front of the cassette took off we were going to be ready. As it happened, we made the right move.”

1968 CSX

“At the Japanese started getting more competitive, the first machines arrived at the Consumer Electronics Show in 1968. And we had the tape. The first thing we decided was that our cassette shouldn’t have to pay $5 for a tape. So the first CSX we brought to the market sold for $2.51 wholesale. We told about 150,000 that first year. Now we were 200,000 a week. Well, we had our dealers figuring that you couldn’t sell it until they didn’t know what the cassette was. But by the end of that year you had hit like a hot out of hell. From 1968 to the end of the year business took off. As an example, we did $3.5 million in business in 1969 and $10 million in 1970.”

“All of this,” Katz continued, “is thanks to the attention we paid to something called the cassette, took something like the cassette factory, standardized it, and gave it and the mass market the mass market what we wanted.”

Katz was also keeping watch on the European scene during this period, making periodic trips to the continent. What he saw there was a reduction of reel-to-reel buying. By 1967, he felt, after about two years of study, there was a virtual cease of a vertical company. We make all the components inside the cassette pipe line and we are doing it in a very capable way.”

What about RACRAC? “Two years ago,” Katz said, “we started to talk about RACRAC. Frankly, I didn’t think we were going to go through building another set of tools, so I went to RCA and tried to sell them to us as components. Instead, we worked our own exclusive license with them. We got their technology, took it back, improved it, and as I was concerned, we were in business the next day. We had the best at our disposal.”

In the meantime, Audio leased the Bell & Howell plant on Studebaker near the RCA factory in 1971 and the RCA plant in 1972. For several years, including April of this year. “The Bell & Howell deal was a dream situation for us,” said Katz. “We had never made a professional tape before and we were in a business at this plant was industrial, so we started to look more into the industrial business. The exciting part here for me, is that our industrial technology has fallen over into the consumer market.”

What about the international market? “Let’s back up to 1968,” said Katz. “We had set up a small plant in Canada and that market was there and we were dumping ground for everyone. We wanted to get into that market. Eventually we took that plant over and now have a significant portion of the Canadian market with this kind of a complete plant there, just like here.”

“We were also looking at Europe. This was an obvious place for something to happen. The European countries were enjoying growing economic power and they were very sensitive to good quality. We started to see our product go Europe in 1963 and we shipped from there. They have rapidly gripped the marketplace. If you were there, (Continued on page 77)
No matter how you say "Tape"...

As international distributors for Electro Sound, we have supplied quality tape duplicating equipment to industry leaders on six continents. Wherever you are and whatever your tape duplicating requirements, just contact AUDIOMATIC CORPORATION, 1290 Avenue of the Americas, New York, N.Y. 10019 (212) 582-4870 Cable: AUDIOMATIC Telex: 12-6419.

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City __________ State __________ Zip _______
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INDUSTRY BIRTH
• Continued from page 59
most certainly were, in giving a demonstration to the Crosby people, if he could set it up.

Hugh King returned to Hollywood and contacted his agent friend, Frank Healey. Healey contacted Murdo McKenney, the technical producer of the show. Murdo had the responsibility of all service aspects of the show from recording studio space on the particular days Bing desired to record, through microphone placement and audio balance in the control room, to the ultimate question problem of editing the disks into a final show and deciding on the acceptability of the product. Murdo was happy to witness a demonstration of anything that might ease the nightmarish situation in which he found himself week after week.

Healey made arrangements for us to meet Murdo at a small recording studio in Hollywood. McKenney brought us some disks—originals from one of the shows—which he played onto the tape and then indicated the cuts he wanted to make. I found them extremely easy with my scissor and adhesive tape method, and he seemed delighted. He was further more impressed with the fact that playbacks of the tape sounded identical to the original disk. I did not realize it at the time, but it later became obvious to me that he had brought in disks which had been most difficult to edit and which had necessitated use of the "pre-dub" technique.

No further commitments on either side were made at the time and we returned to San Francisco. But by now, tape machines of reasonably good performance were beginning to appear on the non-professional market. Perhaps the best at the time was the Brush Squamimeter, which was considerably better than the quality of editing machines, but well below professional requirements. Such machines had difficulty in finding their niche. They were closely watched by the 3M Company, who by now was making a better base tape suitable for use on them.

Crosby Tries Tape
Our tests of the 3M tape at this time indicated that it was not possible to use the Magnetophon and, consequently, I had to carry on recording our show on four tracks and erasing the same original 50 rolls of tape, and re-recording to company Col. Ranger meanwhile assured us that he would soon be making tape according to the German formula, and that his copy of the Magnetophon was coming along nicely. Ampex gave us similar reports about their recorder.

In July, we were informed that the first show for the 1947-48 Crosby season would be recorded in August at the ABC-NBC studios in Hollywood, and we were invited to be there, in the recording department, to take it on tape while they recorded on disk.

Concern was expressed for the fact that we had only the two original German machines and a limited supply of tape, but we assured McKenzie and Healey that we soon hoped to have backup machines and tape from Col. Ranger.

We contacted the Colonel and found he was confident he could be present at the recording session to give such assurance with two completed machines and, hopefully, some tape of his own fabrication.

Ranger Machines Tried
We were able to set up our machines a day or two in advance in the recording department at NBC, not without considerable concern on behalf of Les Cully, head of the recording department, who wondered about this encroachment in his "never-never-land." We then met Col. Ranger at the Union Depot. He had come by train and had indeed brought two machines (Continued on page 79)

CERTRON'S KEY
• Continued from page 75
a rack does not mean the customer will buy it.

"So," said Gamson, "we began to concentrate on the mass market again. As the population of cassette hardware units was growing during the past year, so was the amount of 8-track units. This changed the direction of the whole company, as we went to cassette and 8-track as well as 4-track and more reel-to-reel in the early years. Since November of 1971, we have tried to become a mass market, youth oriented company. We are now exclusively in the blank tape and custom duplicating business, and we have dropped some of our other projects, such as computer tapes and plastic bobbins to concentrate on this.

Ray Allen, vice president, marketing, for the company, added some opinions. "We are aiming at the mass merchandiser and we've reconstructed everything from a cosmic point of view. We're marketing in poly bags to suit the mass merchandiser and a reel kit for cassettes. We have a standard line, a "25 Years," and we also have chromium dioxide. We've tripled the square footage in our Mexican assembly operation in the past year and we are paying a lot more attention to educating distributors and retailers, as well as providing our own merchandising program. We are aiming at the mass market, and we are there to a great extent."

J. HERBERT ORR
• Continued from page 71
Barnard Cousino in Forming Orr Enterprises.

In 1965 Orr sold his venture to the Champion Spark Plug Co., moved back to Optikus, and started Magna-Tec, a company committed to the development of a superior brand of oxide, better than anything yet available on the market. The name Magna-Tec was recently changed to Orrox Industries, and the legendary J. Herbert Orr is once more on his way to creating tape industry history.

AGFA-Gevaert

AGFA-Gevaert

November 18, 1972, BILLBOARD
A Billboard Spotlight on '25 Years of Tape'

77
Columbia Magnetics, a product of Columbia Records, is the entire marketing system for recording, including sales and marketing. It is a Division of Columbia Broadcasting System, Inc. 51 West 52nd Street, N.Y., N.Y. (212) 765-4321

Columbia Magnetics offers total marketing for the tape field. Here are 2 exciting new blank tape lines designed to cover the needs of every tape buyer.

There’s COLUMBIA, a professional high-quality — low noise tape for the audiophile and premium buyer.

There’s SOUNDCAST, a high-quality tape at a low price for everyone else. Both lines, come to you backed by CBS, with all the merchandising know-how the name implies!

Take advantage of the Programs, Displays, Promotions, Packaging “firsts”. Regionalized Warehouse Facilities and Shipping “extras”. What’s more, both lines are made and assembled in the U.S.A.

When it comes to the Blank Tape Field, COLUMBIA, 6 Track or Reel to Reel, for high profit and low cost — COLUMBIA turnover and LOW inventories, COLUMBIA gives you both the Highs and the Lows!

NEW TAPE USER

-Continued from page 75

You got the order. So in 1970 I made a connection with a young man in Geneva, Jean Bouchet Louvic. He had a firm called Marketing Consignment Purchasing and he saw the same things we did and bought in large quantities from us. In late 1970 I bought his company, and eventually we put a plant in Portugal, which is a real value of the market. What about Audio’s history in mass merchandising? “For ten years,” Katz said, “we sold to the big people — never with a private label or no-name program. We will keep up the program but we now have the first line, which is a brand name line. That’s been a real asset to the audience who buys our product identifies with and we hope Track will do that. We did demographic studies, found out which one was right and decided to go to him through a print and radio campaign. We told them what we were the value story and we will continue to tell that story.”

do you need 8-track lubricated tape, cassette tape, C-0’s or loaded cassettes? Get in touch with EMPEROR MAGNETIC INDUSTRIES — the one stop for all your duplication or blank loading requirements at LOWEST PRICES.

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545 Allen Rd., Woodmere, N.Y. 11598
Phone. 516-293-5496

COLUMBIA GIVES YOU BOTH THE HIGHS AND THE LOWS!

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DOLBY INITIATOR

-Continued from page 73

applications for his noise reduction techniques. He has developed a variety of the B-type system for film soundtracks while in the U.S., and has been experimenting with B-type FM broadcasting. In fact, one way and another, Dolby has made a lot of noise about silence.

MUNTZ / EASH

-Continued from page 76

I would stay out of the business for three years. I took a hell of a bath and the company lost a lot of money after I sold it.

Eash said: “We never thought of a dramatic back then. It was a problem with the state of the art. They couldn’t make heads that small with good quality. John Higgin, in 1960, built up one of the first 4-channel sets but they had their problems with it. He was in Minneapolis.

“VUNTZ

64 recording arts and sciences.

We’re beginning our fourth year as New York’s premiere school for recording engineers. On January 8th we are making available an extended seminar in Los Angeles. We will continue to grow and to expand our services and facilities to meet the needs of an expanding industry. Our commitment for the next 25 years will be for better and more relevant education in the recording arts and sciences.

Institute of Audio Research, Inc.
64 University Place, New York City 10003 (212) 677-7580

All the advantages of 25 years development can be lost due to improper training or incompetence understanding. Training in the technology of modern recording is essential for today’s control room engineer.

We’re beginning our fourth year as New York’s premiere school for recording engineers. On January 8th we are making available an extended seminar in Los Angeles. We will continue to grow and to expand our services and facilities to meet the needs of an expanding industry. Our commitment for the next 25 years will be for better and more relevant education in the recording arts and sciences.

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We’ve got’em!

SLEEVES New eight-track sleeves in two attractive designs. Ready for immediate shipment.

WINDOW CARTONS New eight-track carton full wrap-around interior window to eliminate (


CASSETTE CARTON Colorful cassette browser carton with transparent bottom strut. Fits four wide in browser bin. Ready for immediate shipment.

SPECIAL CASSETTE CONVERSION UNIT Also available to allow sale of cassette in reach-through displays. Made for informed buyers in plastic cartons for both eight-tracks and cassettes.

If you use browser cartons or eight-track sleeves write or call for free samples, circle lots and other information. This program features the highest quality construction, attractive graphics and the lowest price in the industry. Our unique inventory program allows you to order in quantities as small as 500 and still save money. Most stock orders shipped within 24 hours. Let’s hear from you.

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Members of the National Association of Recording Merchandisers.

87

A Billboard Spotlight on 25 Years of Tape
... put two of these machines in Los Angeles. At the time, we were the only company in the world then planning to use tape, but I believe it was a pretty late decision. Indeed, we knew that there was no way we could rely on existing tape machines to do the job in time. So, in the end, I decided to design and build our own. It was a difficult decision, but I knew we couldn't afford to lose any more time.

As the project progressed, we faced many challenges. We had to learn how to make and use tape, how to record and reproduce sound on it, and how to store and retrieve the recordings. We also had to develop new recording techniques and equipment to meet the demands of our project. It was a true test of our ingenuity and perseverance.

Finally, after months of hard work, we were able to complete the project. We had recorded and edited all the material we needed, and we were ready to go. The first program we broadcast was a success, and we knew we had done something special.

Looking back on those early days, I am filled with pride. I am grateful to all those who worked on the project, and I am proud of what we accomplished. It was a challenging time, but it was also a rewarding one. I am confident that we made the right decisions, and I am proud of the work we had done.

In the end, the project was a success, and it marked the beginning of a new era in the world of broadcasting. It was a time of great change, and we were at the forefront of it. We were pioneers, and we were proud of what we had done. I am grateful to have been a part of it, and I am proud of what we accomplished.
LOS ANGELES—If there is any one word that can be applied to car stereo manufacturers here and in other parts of the automotive Parts and Accessories Show, it is “competition.”

Why this show of optimism? simply put, the emergence of auto- matic reverse and tape cassettes. There are several reasons. The increasing sophistication of home tape equipment has begun to make inroads into the car, as have features such as automatic reverse and automatic play for 8-track, fast forward and FM AM two-speed features, for example. We have three pieces with 4-channel, and I think the sound in the auto is ideal. You do not have the same problem you have in the home with an 8-track AM/FM-in dash unit at the show. Also important is that in the car, it is also doing well.

Cassette

Panasonic's Ken Johnson said his company’s sales are picking up, chiefly because of the size of the software. The storage problem is much easier. The industrial and educational market is also an important factor, he said. We’re finding a lot of doctors using cassette to listen to AMA reports and a lot of folks sending it to Arenas via cassette. Among features, auto reverse is important for us, and we’ll be adding a continuous play unit at the show. Also important is the AM/FM-radio cassette combina- tions. Anything in the audio industry, this is not important to us.

Krock’s Sly Stutnick, We thought stereo sales were going to be a real part of the show, with fast forward and backward features on 8-track units have helped build the auto market, he said. We find that dash is also an important trend. In De- (Continued on page 3)
Ampex tamed it and made tape work with imagination and investment. Ampex made it work with the first professional quality magnetic recorder, with the first practical video tape recorder and with the first stereo tape music system.

Ampex Stereo Tape Division developed the largest and most efficient independent duplicating facility in the industry. Using many proprietary techniques, Ampex produces better musical fidelity on tape. Over 140 different recording company labels...rock, soul, jazz, pop, folk, country/western and classical...avail themselves of this unique facility. Ampex not only makes tapes, Ampex sells tapes with continuing investment in hard hitting marketing and advertising programs that let the consumer know that if he wants to hear the finest collection of top music anywhere, he can expect to find it on Ampex Stereo Tape everywhere stereo tapes are sold.

Today, Ampex means even more to magnetic tape recording, because technological excellence, imagination and investment are combined to make tape a profitable package for Ampex customers.

Where imagination keeps your business growing.
Retailers Divided on Car Cassette

**Wally Stereo to Dist. Players**

- **Continued from page 80**
- good quality, good service, and
good prices. We do not play our
customers for fools. If someone
tells us a unit or a tape, then we
will tell them by eye and forget
them.

- We offer liberal trade-in
allowances on both tapes and equip-
ment. In addition we repair tapers,
offer long guarantees on tapers,
and have a library that exceeds 40,000
tapes and allow our customers
to listen to tapes in advance. No
other dealer does this.

- Wally continued, "This special
attention is essential to our sur-
vival. Now else we could compete
with the mass merchandisers,
the discounters. We have the
'fence' that distributes stolen
product, the tape clubs, and of
course the local independent
dealer who offers factory installed
packages.

- Wally's also offers same-day in-

stallation of players, free advice on
units best suited to the cus-
tome, and of course a special custom-built Wally Stereo

- Tape 8-track unit which

- needs little service. We play

- through our existing automotive
car dealers and sells for at

- least $29.95

- This unit, custom-built by a

leading Japanese tape equipment
manufacturer, and introduced to
the New-York-New Jersey-Con-
necticut markets about two years
ago, has been so successful that
Wally is now forming a national
company to distribute the unit
nationwide. Funding for the
company is now being raised,
and the firm should go into opera-


Wally crystal-plated into the automotive
tape market by 1975, and predicted
that whatever happens to the economy, the music
industry, tape industry, included may, but it
would fade, die because of the
tremendous emotional im-

- pact music has on man.

He sees the four-channel con-
cept, though sluggish in taking
off, as eventually having enormous
imprint on the automotive tape mar-

- ket, maintaining its current

- ideal environment the car offers.

### Blank Cartridges

- Best quality—lowest prices
- 3-Lead 8-track cartridge, 26¢
- Lube tape 3600 ft., 6¢/penny
- 1-Lead 8-track loaded, 75¢ up
- Ampex cassette, 71¢ up
- Head cleaners, 95¢

### Wheeler Dealer ‘Stores’

- **Continued from page 1**

- Wheeler Dealer circulated over

- 200,000 copies last week.

- Radio spots began last week

- on local FM stations herald-

- ing the new venture. Levy said

- that a consistent series of promo-

- tions will be staged to focus con-

- sumer attention on the mobile

- record stores.

- Projections call for a drive to

- visit all 200,000 stores as soon

- as possible. Wheeler Dealer

- Record buyers will receive their

- product in a specially designed

- packaging carry bag.

- Levy said that Wheeler Dealer

- is planning to serve not only

- other California and that li-

- cense agreement are being worked

- out for the remainder of the

- U.S. currently.

### Dash Mount Big

- **Continued from page 60**

- Novel Holmes, Team Electron-

- ics, Hitchcock, Kan., said three

- out of four dealers who have
got component installations but he
too has seen the trend to in-dash

- mounts.

- Spellberg said in-dash jobs are

- getting more and more com-

- mon, but that each car brand presents its own problems. Installation usually

- is $25 Curtis prices installations by

- both the dealer and the buyer if hang-

- on and $10 for in-dash, with

- special agreements being worked

- out.

- People who have experienced

- thefts have come to like the

- in-out bracket mounts, but Spell-

- berg told of one customer who

- still reported a theft. "I told them I had

- warned them to be diligent. They said

- they were, but the player was

- stolen because their apartment was

- robbed.

**Blank Cartridges**

- Best quality—lowest prices
- 3-Lead 8-track cartridge, 26¢
- Lube tape 3600 ft., 6¢/penny
- 1-Lead 8-track loaded, 75¢ up
- Ampex cassette, 71¢ up
- Head cleaners, 95¢

Write or call:

SG Cartridges
2709 Armony Road
Wichita Falls, Texas (817) 767-1457

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**JAN. 13-17, 1973**

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Jane and Larry Kant, Directors

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305-534-8321

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**November 18, 1972, Billboard**
**International News Reports**

### '72 Seen Closing High in Canada

**BY RITCHIE YORKE**

Lighthouse, one of the most successful Canadian bands in 1972, is closing off a strong year with a concert at the ten-thousand-seat "Sunny Days," which is just beginning to break in T.U.S.

The Guess Who are doing well in Canada, albeit not in the U.S. for their latest single, "Ronnie Reck Back to Saskatoon" from their live album, "Share the World." Ave of the Americas' big hit "Goodbye Farewell" by Abraham's Chills is a confirmed national hit and has just been released State-side by Buddha.

Frascaty Gallant has topped the charts in Montreal for the last three weeks. "That Ball," but there appears to be some difficulty in breaking the record in Toronto and westwards.

A&M's new single "Time," from their Canadian hit "Rock & Roll Song" on the Vanossco and Hands label, and has new singles by Chilliwack and Claire Lawrence due next week.

Columbia is mounting the largest promotion in its history for the first release which was "Rock & Roll Song." It will be produced by John Williams at A&M.

Polydor is experiencing strong action on their latest single "Take the Blindness" with Harry J. Mark and "When Will It Begin." An album released RCA, the American Fantasy label has switched to EMI under its American distribution.

RCA, the American Fantasy label, has signed its first single "Rock & Roll Song" on the Vanossco and Hands label, and has new singles by Chilliwack and Claire Lawrence due next week.

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### From The Music Capitals of the World

#### LONDON

After only eight months with RCA, the American Fantasy label has launched three new albums as part of their three-year licensing deal. The new contract was signed earlier this year between the American幻想 boss Fred Marks with EMI Records managing director Renato Polegato and RCA, the U.K. and Eire, Scandinavia, and Norwegian branches in Italy.

This RCA concert—now the largest with the most potential for promotion by the record company using the same artists and musicians as produced within the U.S. but distributed by RCA, the American Fantasy label—will be a collection of hits by Creedence Clearwater Revival, featuring "Creedence Gold" and an album by former leader of the band, John Fogerty, who now fronts a new band.

Dave Carey, boss of the Phonogram Company's publishing company in the U.K., is leaving at the end of the year. He will be replaced at Intersong by Adrian Ridge, with whom he worked at Polydor where he has been involved in promotion.

Carey has been released throughout the year in the U.K. and has been involved in developing his own interests in the music business, which involves promotion for TV and radio commercials. He has written many commercials for continental TV and radio commercials for a variety of clients, including the London Symphony Orchestra, the London Chamber Choir, the London School of Music, and the Stavely Wood, Maddie Bell and the Bells. He has also worked with the Watford Ltd. and the Watford Ltd. has reactivated its Iron Horse label, with the label's director, Martin Smith. The agency reactivates the Plaschin Grooves, Gypsy, and Help Yourself.

#### MADRID

EMI has recorded an album featuring Latin American artists and is planning a world tour. The tour will feature the classical guitarist, the LP features "Sonata for Guitar Solo" by Pippin, "Sevillana Op. 26" and a version of "El Torero" by Carlos Montoya, "Pour Le Tombeau de Debussy." The "Godfather" film was premiered in Madrid, and "Andy Williams'" version of the hit "The Theme" from "The Night of the Living Dead" has reached the top of the charts.

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#### RIO DE JANEIRO

In response to threats of government regulations, the record makers association, Associaçao Brasileira dos Produtores de Eonogramas, reported statistics to show that nearly one in three asbestos foreign recordings were distributed as Brazilian recordings during the year.

From August 1970 to August 1971, 26.5 percent of records distributed were of Brazilian origin. That's down to 3.3 percent of foreign origin.

The Brazilian Minister of Education, Jair Passarinho, has stated that he is considering making record and tape companies in Brazil produce three Brazilian records for every foreign record.

Brazilian consumers have been protesting the release of foreign records throughout Brazil. Foreign singles generally outsell domestic singles—current top sellers include Alain Patrick's "Alone Again" and B.J. Thomas' "Rock and Roll Lullaby."

However, domestic albums generally outsell foreign products.

#### U.K.'s West End Musical Prices See Increasing

LONDON—Ticket prices for West End musicals will rise to as much as $10 for the following two years, John Gile, the president of the Society of West End Theater Owners, has announced. The first price rise of between 20 to 30 percent is expected early in 1973.

Among the reasons for the price increases, Gile stated, is a new-ly negotiated pay rise for musicians. "There's been an above-in-wage increase of about 25 percent," he told Billboard. "Musicians who were earning on average $80 are now getting up to $112. A big musical with an orchestra of 30 is going to find its costs going up—especially when you consider there's also been a pay rise for actors. The minimum wage has gone up from $45 to $75. VAT of course, is also going to affect the theater very badly. Theaters have done very well to hold prices down during the past few years, but with VAT together with the union increases, prices will have to go up.

"The big musical will be badly affected. West End costs might be going up by as much as $2,500. Western is the new wave. I'm sure the top prices for a West End musical will be as much as $10 a seat. The average ticket price for musicals at the moment is $25. This year's price increase will be as much as a rise of $1.25 in the New Year.

#### GRT Canada, 20th in Pact

TORONTO—GRT of Canada is the new distributor for 20th Century Records in Canada.

John was just appointed as Rogers Records, formerly As Universal Records, as its record division head.

The first release will be an album by Hooks entitled "Pipeliner Sequence."

Are you artists represented in your

### EUROPEAN ECONOMIC COMMUNITY?

With offices in Cambridge (U.K.) and Paris can you promote you through their agency, management, publicity and public relations division, why not contact a press Hook now, the address is:

46 City Road, Cambridge, U.K. Tel: Cambridge 63308
from the music capitals of the world

Canada Executive Turntable

RCA has appointed Stephen Hawelton as audio equipment speculator. Hawelton, who has been with the firm's Canadian subsidiary, comes to RCA from Canada from the position of director of sales for RCA Victor. Robert Newkirk, President of the firm, has also been appointed by the company.

Chinese Jazz Fest Features Top Names

BY ROMAN WASCHKO

WARSAW—One of Europe's foremost rock festivals, the Polish International Jazz Festival, took place from April 10 to 14. The event was held for the 5th year in a row in Warsaw, and was attended by more than 3,500 Polish music lovers. The festival included performances by numerous international artists, including local bands such as the Skarki and the Polka Dots. The festival showcased a diverse range of musical styles, from traditional Polish music to modern rock and jazz. The performances were held at various venues across the city, including the National Jazz Club and the Praga Club.

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Rock Oldies Held Because of Tracks

LONDON—A 25-track album of rock oldies, due for release by K-Tel, has been held up while own- ership of four tracks is sorted out. The album, "500 Top R&B Tracks," includes songs such as "Johnny B. Go-Go" and "Rip It Up." The sticking point is that both songs were recorded by K-Tel in the late 1960s, and the label is trying to determine the rightful owner of the tracks.

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LONDON—A 25-track album of rock oldies, due for release by K-Tel, has been held up while own- ership of four tracks is sorted out. The album, "500 Top R&B Tracks," includes songs such as "Johnny B. Go-Go" and "Rip It Up." The sticking point is that both songs were recorded by K-Tel in the late 1960s, and the label is trying to determine the rightful owner of the tracks.

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Decca Ltd. Reports Disk as High Note

LONDON—British Decca chairman Sir Edward Lewis told the 42nd annual general meeting of the company that sales reached $204.5 million with $10 million from overseas sales, including direct exports of $30.2 million. The board recommended a final single profit after tax.

Consolidated turnover for the group improved 10 percent to $220.5 million, compared with $201 million for the equivalent period last year. Last year's figure includes the contribution from the acquisition of Mercury, a jazz label, for which sales of $25 million were included.

The board recommended a final single profit after tax of $11.5 million, a rise of 8 percent.

From The Music Capitals of the World

BRAZILIAN GOVTS SETS 2 GROUPS TO WORK ON FEES

RIO DE JANEIRO—The Brazilian government has set up two new committees to work on new fees for the collection of authors' and composers' royalties. The committees have been set up by the Minister of Justice, who has been recommended making changes to the fees.

The first committee, appointed to work on new fees for the collection of authors' and composers' royalties, has been set up by the Minister of Justice. The committee has been appointed by the General Secretary of the Ministry of Justice, and is made up of five members: three specialists in law, one representative of the Ministry of Justice, and one representative of the Brazilian Copyright Society.

The committee's main task is to examine the current system of royalties collection and to propose new fees for the collection of authors' and composers' royalties. The committee is expected to submit its report by the end of the year.

The second committee, appointed to work on new fees for the collection of performers' royalties, has been set up by the Ministry of Culture. The committee has been appointed by the Minister of Culture, and is made up of five members: three specialists in law, one representative of the Ministry of Culture, and one representative of the Brazilian Copyright Society.

The committee's main task is to examine the current system of royalties collection and to propose new fees for the collection of performers' royalties. The committee is expected to submit its report by the end of the year.

Edison Award to Stampiders

TOKYO—The Stampadders, the record company's Edison 72 Award, record industry award in Japan, were announced.

The record industry award is given annually to the most successful record company in Japan. The Stampadders were selected for their outstanding performance in the past year, including the release of several popular albums and singles.

The Stampadders have been successful in the Japanese music market for many years, and have maintained a strong presence in the industry.

Edison Award to Stampadders

GREEK MUSIC HOT ON ISRAELI FRONT

TEL AVIV—The popularity of Greek music has reached a new peak in Israel with at least five Greek singers, previously not known among the country's top record sellers.

One of the major artists is Tri- tafonos Nikolaidas, a Cypriot by origin who has been working in Israel for five years. His first album was released in Israel two months ago and has already sold over 12,000 copies—making it one of the best-selling albums on the market.

Among the reasons given for this increase in popularity has been the recent additional airtime for Greek music on Israeli radio and television. "Greek music has always been popular in Israel, its followers could only find it in a couple of Greek nightclubs. Now that it's getting more exposure on the media, the music has gained a wider audience," one impresario told Billboard.

One of the first people to realize the potential of Greek music in Israel was Aros San, who is now the owner of the Sirocco Greek Nightclub in New York. San came to Israel from his native Greece 10 years ago and left for the U.S. in 1970. His departure from Israel left a void which is now being rapidly filled by the new Greek singers.

There are three Greek singers in the Israeli International Top 20—Nikolaidis, Statatos and Michalis. Local companies are also starting to concentrate on Greek music. The first to sell Greek records in large quantities was Koli- the, and it is now fashionable in Israel, the same way Greek music was popular eight years ago," said Fineberg. "But Greek music has always sold in substantial quantities. A new Aris San record we released a few weeks ago sold a thousand copies on the first day. Greek music cassettes are also big sellers."

BRAZILIAN GovT SETS 2 GROUPS TO WORK ON FEES

PENNY FARTHING Distributes

LONDON — Penny Farthing Records has signed long term distribution agreements with its product in Japan, Holland and the Scandinavian countries, according to its managing director, Victor Michelson. Penny Farthing is also expected to sell in Sweden, Denmark, Finland and Norway; and Dureco in 20-25 percent of the N.Y. market. Penny Farthing is also expected to sell in Sweden, Denmark, Finland and Norway. Penny Farthing is also expected to sell in Sweden, Denmark, Finland and Norway.

PRINCESS MARGARET, at the Royal Command Variety Performance of 1972, is being introduced to RCA's Jack Jones, one of the stars of the Royal Variety Show. Mr. Jones will coordinate the five new branches of the show. In the background are other dignitaries, including the U.K. artist Danny La Rue.

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This Week
1 UN CANTO A GIULIA — John Leyton
2 ME ON MY WAY — George Baker
3 VAYA CON DIOS — The Can	
4 MY REASON — Dennis Roussanov
5 THE ROLLING STONES — Sheena Easton
6 BOWIE — REBEL BRIDGE — Bing Crosby
7 WIG — THE SWEET
8 BOTTOMS UP — Middle of the Road
9 POPCORN — "System (AZ"
10 UNCHAINED MELODY — The Righteous Brothers
11 MANO — Handy on de Redick (Phil Bell)
12 SUGAR ME — Emely de Paul
13 MANDOLIN IN NICARAGUA — Peter, Paul & Mary
14 ALFIE — Hofner/Clyde McPhatter
15 CRACKMILL — Carol Costello
16 GREETING MARMALADE — John Lennon
17 SEALED WITH A KISS — Bette Midler
18 WOMAN IS THE NIGGER OF THE HOUSE — John Lennon

LETTERS TO THE EDITOR

TO THE EDITOR

I LOVE AMOS, ANGELA—The Gentry

HITS OF THE WORLD

BELGIUM (Flemish)

This Week
1 CARADYL — Galena
2 DAVE — Home Made
3 VERSO, VERSO — The Turtles
4 L'AMOUR DE LA PISTOLETTE — Tricia
5 AMORE, AMORE — Tricia
6 BALLADE — Michel Sardou
7 MALGOSIA — Glenda
8 QUANDO CANNAVAL CHEGA — Quindicesimo
9 NA DJERESHE — Richard
10 AS MIAS SEMANA — Tricia

This Week
12 CLAIR — Gilbert O'Sullivan
13 VOL DE MORT — Glenda
14 L'HOMME QUI M'A FAIT Aimer — Howard Carpendale
15 DÉJÀ VU — Glenda
16 HUIT SOIRES, HUIT SOIRES — Glenda
17 QUE JE T'AIME — Glenda
18 TOI, TOI, TOI-TOI — Glenda
19 LA CHICHE-ENRES — Glenda
20 MERCII — Glenda

BRITAIN

This Week
1 DON'T WANT — Superwoman
2 ROCKET — Peter Skellern (Decca)
3 I'LL RUN — Peter, Paul & Mary
4 BECAUSE — Quindicesimo
5 ROBERTA-Pepino
6 THE BID — Quindicesimo
7 B.J. THOMAS — \(\text{I'M NOT THERE} \) — Quindicesimo
8 BUDDHA-Buddha — Quindicesimo
9 THE WHO — Quindicesimo
10 THE WHO — Quindicesimo

This Week
12 ALWAYS — Quindicesimo
13 IRISH TOWN — Quindicesimo
14 HERALD — Quindicesimo
15 HURRY — Quindicesimo
16 LADY — Peter Green (Deram)
17 LADY — Quindicesimo
18 LADY — Quindicesimo
19 MAM — Quindicesimo
20 MAMA — Quindicesimo

ITALY

This Week
1 UNA VERA MENTE UOMO — B. SONG — Louis Bacchi (Novara)
2 IL DIOS DEL OLVIDIO — Carry Nation
3 BUENA — Canta
4 SOLO UNA COSA — Severino
5 E' LÀ — Severino
6 UNA VERA MENTE — B. SONG
7 BUENA — B. SONG
8 BUENA — B. SONG
9 BUENA — B. SONG
10 BUENA — B. SONG

FINLAND

This Week
1 POPOV — "Butter (Barclays)
2 AJHDETA — PariAin (Mother)
3 ISLANDA — K. Christiansen
4 LIVANDIK — "Butter (Barclays)
5 PETTÅNEN — "Butter (Barclays)
6 JUHII O VATATTE — Marco Armani
7 KO TD. NWIO ASA M - "Butter (Barclays)
8 ASI NO PAGE — "Butter (Barclays)
9 ASI NO PAGE — "Butter (Barclays)
10 ASI NO PAGE — "Butter (Barclays)

GUATEMALA

This Week
1 AMOR POR TI — Los Angéles
2 COMO SE SIENTE — Engels
3 JESUS — Los Angéles
4 LAS JUEVES — Los Angéles
5 PUERTO RICO — Los Angéles
6 GUATEMALA — Los Angéles
7 LOS VIEJOS — Los Angéles
8 LOS VIEJOS — Los Angéles
9 LOS VIEJOS — Los Angéles
10 LOS VIEJOS — Los Angéles

HOLLAND

This Week
1 SUGAR ME — "You're My Paul (CBS)
2 MEXICO — "Los Charroes (CBS)
3 THE SUMMIT — "The Summits (CBS)
4 THE WINTER — "The Summits (CBS)
5 I PUT A SPELL ON YOU — "The Summits (CBS)
6 WAGENAN — "The Summits (CBS)
7 THE SUMMIT — "The Summits (CBS)
8 THE SUMMIT — "The Summits (CBS)
9 THE SUMMIT — "The Summits (CBS)
10 THE SUMMIT — "The Summits (CBS)

HONG KONG

This Week
1 RUN TO ME — Bee Gees (PolyGram)
2 BELIEVE IN MUSIC — Gollers
3 BLACK AND WHITE — Three Dogs
4 BABY DON'T YOU GIVE ME UP — "Bee Gees (PolyGram)
5 GILDA — "Bee Gees (PolyGram)
6 IN THE WINDOW — "The Window (PolyGram)
7 SILENT NIGHT — "The Window (PolyGram)
8 PLAY YOUR CARD — "The Window (PolyGram)
9 THE WIND — "The Window (PolyGram)
10 THE WORLD — "The Window (PolyGram)

ITALY

This Week
1 HITS — Gianni Maria Rovesti
2 POSTA - MAM — Gianni Maria Rovesti
3 HITS — Gianni Maria Rovesti
4 HITS — Gianni Maria Rovesti
5 HITS — Gianni Maria Rovesti
6 HITS — Gianni Maria Rovesti
7 HITS — Gianni Maria Rovesti
8 HITS — Gianni Maria Rovesti
9 HITS — Gianni Maria Rovesti
10 HITS — Gianni Maria Rovesti

JAPAN

This Week
1 NHU O VATATTE — Marco Armani
2 KO TD. NWIO ASA M — "Butter (Barclays)
3 ASI NO PAGE — "Butter (Barclays)
4 ASI NO PAGE — "Butter (Barclays)
5 ASI NO PAGE — "Butter (Barclays)
6 ASI NO PAGE — "Butter (Barclays)
7 ASI NO PAGE — "Butter (Barclays)
8 ASI NO PAGE — "Butter (Barclays)
9 ASI NO PAGE — "Butter (Barclays)
10 ASI NO PAGE — "Butter (Barclays)

SWITZERLAND (French)

This Week
1 VOIR L'OISEAU — "Butter (Barclays)
2 META — "Butter (Barclays)
3 ORANGE — "Butter (Barclays)
4 LA PISTOLETTE — Bette Midler
5 LA CHICHE-ENRES — Bette Midler
6 LÀ, LÀ, LÀ, LÀ — Bette Midler
7 LA CHICHE-ENRES — Bette Midler
8 LÀ, LÀ, LÀ, LÀ — Bette Midler
9 LA PISTOLETTE — Bette Midler
10 LA PISTOLETTE — Bette Midler

SWITZERLAND (German)

This Week
1 POP CORN — "Butter (Barclays)
2 SILBER NERKE — "Butter (Barclays)
3 SILBER NERKE — "Butter (Barclays)
4 SILBER NERKE — "Butter (Barclays)
5 SILBER NERKE — "Butter (Barclays)
6 SILBER NERKE — "Butter (Barclays)
7 SILBER NERKE — "Butter (Barclays)
8 SILBER NERKE — "Butter (Barclays)
9 SILBER NERKE — "Butter (Barclays)
10 SILBER NERKE — "Butter (Barclays)
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Simultaneous Release is the Answer to Direct Imports

By MIKE HENNESSEY

Direct imports of finished record product and of sheet music and song folios are a continuing headache for the Scandinavian music industry largely because this activity makes it hard for licensees to meet their guarantees. For a long time now the Scandinavian music industry has been working with the Nordisk Copyright Bureau (the Scandinavian mechanical right organization) and the local performing rights societies to compile royalty fees in the country of sale rather than in the country of origin. But it is a hot, uphill battle.

Says Sweden Music’s Stig Anderson: "We have taken one importer to court as a test case and we are waiting to see what the outcome will be."

Another effect of direct imports is that they destroy a record company’s incentive to press locally if half the market is already supplied product.

EMI Denmark’s Harold Regan says: "If we can get 500 sales of an album locally we can press it, but if 150 have already been sold through direct imports, the project becomes uneconomic."

And Polydor, Sweden managing director Ivan Nordstrom says, "We sometimes have to abandon special promotions on new albums because too many may have already been sold by the time we release them."

The problem is particularly acute in Sweden because there are scarcely any import restrictions. Whereas in Denmark there is a 10 percent import duty, this, however, should be removed by March next year. Despite the present duty, many know that a new CD cannot even be imported to Denmark until after March. Other importers have to make an importation to Sweden, paying 50 percent duty on the price of the importation.

Stig Anderson points out that the mechanical fee of 8 percent of the retail price which operates in the continent is considerably higher than that obtaining in the U.S. - "So the importer is naturally very happy to pay the license in the States."

Andersson adds that publishers in Scandinavia are also dismayed to find British sheet music and folios are exported direct. "Of course, we realize that the British publisher doesn’t always know which publishers stocks are going because he uses distributors."

"Our publishing deals give us exclusive rights to print and distribute sheet music in our territories, so naturally when I offer a piece of sheet music to our representative in Oslo and he tells me it has already been on sale for..."

(Continued on page 93)

Spotlight on Scandinavia

Billboard’s Scandinavian Spotlight was compiled by Espen Eriksen (Norway), Knud Orsted (Denmark), Kjell Grossberg (Sweden) and Kari Helopalo (Finland), and edited by European Editor Mike Hennessey.

<table>
<thead>
<tr>
<th>Population in millions</th>
<th>Percentage of total Scandinavians</th>
<th>% Share of Scandinavian market</th>
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<tbody>
<tr>
<td>SWEDEN 8.1</td>
<td>37.67</td>
<td>53</td>
</tr>
<tr>
<td>DENMARK 4.9</td>
<td>22.79</td>
<td>21</td>
</tr>
<tr>
<td>FINLAND 4.7</td>
<td>21.86</td>
<td>10</td>
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<tr>
<td>NORWAY 21.5</td>
<td>17.68</td>
<td>16</td>
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Continued

By MIKE HENNESSEY

Since Billboard’s last Spotlight on Scandinavia, just a year ago, the music industry in this four-country market of 21 million people has continued to expand - although the position in Denmark is rather static because of the continuing heavy tax and import duty burden and because of the fast developing challenge from public lending libraries whose board range of repertoire has certainly hit record sales very hard.

In the last year tape has continued to expand - though not as fast as many people predicted, local talent has continued to be rather overwhelmed by the popularity of foreign artists and, with the exception of Sweden’s third radio channel, the state broadcasting networks have maintained a relentless indifference to programming popular recorded material.

As predicted in last year’s supplement, Sweden realized total sales in 1971 of $42 million, Finland’s industry turnover in 1971 was up a phenomenal 82 percent at $9 million and is expected to reach $14.2 million in 1972. Denmark marked time with price increases offset by a decline in unit sales, and Norway, after a turnover increase of around 17 percent in 1971, expects to achieve a further increase of between eight and nine percent this year.

The DBA (Danish broadcasting authorities) have decided, against the wishes of many artists, to sterilize tapes in order to cut down tape piracy. This is an expensive and intensive domestic activity.

Says Harold Regan of EMI Copenhagen: "We have recently seen a dramatic increase in our sales of blank tape which leads to an obvious conclusion."

Translated into figures, the library problem in Denmark is quite staggering. Phonoopc’s managing director, John D. Win- kelman, says that record lendings by the public libraries are running at the rate of one million a year - or one third of Denmark’s total unit album sales and slightly more than the total full price album sales.

There are about 40 libraries now lending records in Denmark; one recently completed library boasts a stock of 14,000 albums. Another library in Copenhagen making 12,000 lendings a month and one in Odense is signing out 900 a day, or more than 200,000 a year. In many cases lendings per title are higher than actual sales.

The libraries buy around 50,000 records a year from the record companies, but Danish libraries pay a lending rate on books, so no payment is made on records. And, even if it were, it would only apply in the case of works by Danish composers and lyricists and would certainly involve no payment to the record or music publishing companies.

What is the Danish industry doing to tackle this major problem?

Says Bent Fabricius Bjerre, I.F.P.I. group chairman in Denmark: "I don’t think the solution lies in extending the public lending right principle to cover records. But we are trying to get the libraries to agree not to make new records available on loan until they have been on the market for six months. We believe libraries should be able to offer records on loan because they stimulate interest in recordings, but we also have to protect our interests."

The possibility of introducing a levy on tape recorders - as in Germany - has also been considered, but with such a high penetration of recorders in Denmark, many see this as locking the stable door after the horse has bolted.

Some companies impose a surcharge.

(Continued on page 97)
DO AS THE WORLD'S GREATEST ARTISTS:
Tour in Scandinavia for SBA

JOAN BAEZ
BAND
BEATLES
BEE GEES
CHUCK BERRY
BIG BROTHER & THE HOLDING COMPANY
BLACK SABBATH
BLOOD SWEAT & TEARS
JAMES BROWN
ERIC BURDON & WAR
PAUL BUTTERFIELD
BLUESBAND
BYRDS
CANNED HEAT
CHAMBERS BROTHERS
CHICAGO
LEONARD COHEN
ALICE COOPER
COUNTRY JOE & THE FISH
CREAM
CREEDENCE
CLEARWATER REVIVAL
CROSBY STILLS NASH & YOUNG
DELANEY & BONNIE
DONOVAN
DOORS
BOB DYLAN

EMERSON LAKE & PALMER
FAMILY
FLEETWOOD MAC
GRAND FUNK
GRATEFUL DEAD
RICHEL HAVENS
JIMI HENDRIX
HERMAN'S HERMIT
HOLLIES
IT'S A BEAUTIFUL DAY
JEFFERSON AIRPLANE
JETHRO TULL
JANIS JOPLIN
KINKS
ALEXIS KORNER
LED ZEPPELIN
LES HUMPHRIES SINGERS
LOVE
MAHAVISNU
JOHN MAYALL
PAUL & LINDA MCCARTNEY
MELANIE
BUDDY MILES
MOODY BLUES
MOTHERS OF INVENTION
TOM PAXTON
PINK FLOYD
POCO
PROCOL HARUM

RASCALS
CLIFF RICHARD
ROLLING STONES
BUFFY SAINTE-MARIE
SANTANA
SEATRAIN
RAVI SHANKAR
SIMON & GARFUNKEL
STEPHEN STILLS
& MANASSAS
TEN YEARS AFTER
TIR NA NOG
TRAFFIC
T-REX
IKE & TINA TURNER
MUDDY WATERS
WHO
WINGS
FRANK ZAPPA
HERB ALPERT
AMERICAN FOLK BLUES FESTIVAL
LOUIS ARMSTRONG
CHARLES AZNAVOUR
CHRIS BARBER
COUNT BASIE
B.B. KING BLUESBAND
JOHNNY CASH
RAY CHARLES

MILES DAVIS
DUKE ELLINGTON
ELLA FITZGERALD
ERROLL GARNER
STAN GETZ
DIZZY GILLESPIE
BENNY GOODMAN
MAHALIA JACKSON
HARRY JAMES
J.A.T.P.
STAN KENTON
ROLAND KIRK
JAMES LAST
BUDDY RICH
SERGIO MENDES & BRASIL 66
CHARLIE MINGUS
MODERN JAZZ QUARTET
PARAGUAYOS
OSCAR PETERSON
IVAN REBROFF
SEGOVIA
JIMMY SMITH
SUPREMES
SWINGLE SINGERS
SONNY TERRY
& BROWNIE MCGHEE
CORNELIS Vreeswijk
ROGER WHITTAKER

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Radio-A Source of Many Industry Problems

One of the major problems which the Scandinavian music industry has always faced is that posed by the extremely limited means of promoting product. Trade papers do not exist and there are no popular music papers comparable to those of Britain, France or Germany. The entertainment columns of popular daily newspapers and weekly magazines offer some scope for record promotion, and a certain amount of record exposure can be secured through discoteques and jukeboxes—but neither of these last two outlets counts for very much in terms of record sales.

It is, of course, the medium of radio and television broadcasting that is most vital to the record industry, and it is in this area that the problem is most acute because the attitude of the state broadcasting organizations in the four countries toward pop music varies from grudging acceptance to open hostility.

The Swedish industry is perhaps the best served because the third channel of Radio Sweden plays records 24 hours a day and can be picked up by listeners in Norway and Denmark and on the Finnish coast. For ten years now Radio Sweden has broadcast a weekly Svensktoppen programme which features only local product.

Records for the programme are selected from new releases by a panel of 30 people, each of whom can only serve for three weeks. The programme is broadcast between 11 a.m. and 12 noon on Saturday and a chart is compiled on the basis of votes telephoned in by listeners.

The Swedish radio produces a similar programme in the foreign product and also compiles a weekly sales chart based on information supplied by 40 retailers. The Svensktoppen programme is something of a two-edged sword because of the exposure to selected material, any local release not selected for inclusion having no chance of sales success.

Two disturbing developments in Swedish broadcasting have been creating added headaches for the music industry—one is a reduction in airtime given to Swedish product outside the Svensktoppen programme, and the other is the generation of an anti-American atmosphere resulting from certain 無法查找到的ourse comments spoken on the second TV channel.

There were suggestions that profits from companies representing American labels in Sweden were going to finance the war in Vietnam and dark hints that some American companies were offshoring of artists making war materials for the Pentagon.

Says Borge Ekberg, head of Metrojazz which compiles the WEA labels in Sweden: “This nonsense was picked up by some of the newspapers—but fortunately it has had absolutely no effect on our sales. These campaigns are started by a handful of highly vocal fanatics. But even if any of the absurd implications were true, they are wasting their time because a recent poll showed that only about 15 percent of young people are interested in politics. The rest just don’t give a damn.”

Suggestions by these agitators that the Swedish record industry is controlled by foreign interests milking money from the country have resulted in a backlash emergence of small labels like Music Network and Silence dedicated to boosting Swedish progressive, political and underground material, and an attempt by a certain faction to change the emphasis of the annual Swedish industry Grammi awards from honouring good quality product to encouraging politically motivated recordings.

“The implication,” says Ekberg, “is that the major record companies produce commercially and culturally worthless material—but the fact is the first of all that since we first started the Grammi awards, very few of the records honoured have had big sales as a result of the award; and secondly, companies like EMI and Electra spend large sums every year on serious music production.”

Fortunately, Ekberg says, the anti-American activity has largely subsided now because it completely failed to evoke popular support. “We’re all against the war in Vietnam,” says Ekberg, “but that doesn’t mean we must boycott Neil Diamond or Roberta Flack.”

The other recent development—that of programming less current Swedish material—is the result of an economy drive. As Sweden is like Denmark, Germany and the UK, one of the signatories to the Rome Convention, the Swedish radio pays neighbouring rights which are divided between the record producer and the artist. In an effort to reduce these payments, Radio Sweden is tending to play records originating in countries which are not signatories to the Convention, such as the USA, France, Spain and South America.

Says producer Stig Anderson: “The rate in Sweden is higher than in the UK or Germany. The radio pays about $3 a minute—so quite a lot of money is at stake.”

And the economy drive has an adverse effect on performing rights. Says Anderson: “It is not so bad for publishers representing large American catalogs, as I do. But for young publishers with a lot of local or British copyrights, it could be quite a problem.”

EMI chief Guy Robinson adds: “When this sort of thing happens, one begins to wonder whether the agreement on neighbouring rights is a good thing or not. If it results in a heavy reduction of airtime given to local product, then it is not really advantageous.

On the whole, however, the Swedish industry has far less to complain about than the industries in the other three Nordic countries.

The Danish radio,” says EMI’s Harold Regan, “is probably the worst of all. Many recordings have to be made to suit the tastes of the public, which is the public’s own fault. It has been made especially difficult as a result of a recent vote which makes it illegal to sell Danish records in the area.”

An unusual talent is that of Pugh Rogefeldt (Metroneon) whose music is an odd combination of rock, pop, folk and jazz. He has a big following among young people and all three of his albums have made high positions on the Swedish chart.

Now Swedish Talent Conquers Sweden!

This has been the year that Swedish music conquered Sweden.

Many new talents have emerged and easily the most notable has been 16 year-old Ted Garfunkel (Polar) whose debut LP, “Undringar” (“Wonderings”) shot to the top of the charts and stayed there for ten weeks—even longer that Simon and Garfunkel’s “Bridge Over Troubled Water.” When the sales reached 60,000 copies, the LP was presented with a diamond disk.

He writes his own songs and made his entry into the music business when he and his 22 year-old lyricist brother, Kenneth, presented themselves to Stig Anderson and played him a tape of songs they had composed. Anderson was so impressed that he signed up Ted to make an album. Now a second album is in preparation and meanwhile Garfunkel has made a successful tour of the Swedish folkparks with another young Polar Records talent, 17-year-old Lena Andersson.

Lena made her record debut two years ago with the LP "Lena, 15" which won a gold award. Her first single, “Ät Det Konstigt Att Man Langt Bornt Namgang” made the No. 1 spot and a follow up song, “Bettor To Have Loved,” written by her producers Bjorn Ulvaeus and Benny Anderson, has been sold in most world territories. She took second prize in the Tokyo Song festival this year and has just had her third album released.

Polar is currently just about the hottest record company in Sweden for local talent and its producing team of Bjorn Ulvaeus and Benny Anderson has written a string of best-selling songs over the last few years. They have scored a hit with the song “People Need Love” which they recorded with Agnetha Fältskog (CBS) and Anni-Frid Lyngstad (Columba).

An unusual talent is that of Pugh Rogefeldt (Metroneon) whose music is an odd combination of rock, pop, folk and jazz. He has a big following among young people and all three of his albums have made high positions on the Swedish chart.

Another striking newcomer is Tomas Ledin (RCA) whose first LP, “Restless Mind,” sold 6,000 copies and whose first single made No. 6 on the chart. Electra is negotiating to have the LP released in the UK, USA, Germany and Japan. Portugal has already released four tracks on an EP. Ledin is perhaps best described as a Swedish Feliciano.

In the group field, the Glemmarks (Philips) are a family quartet which have, over the last few months, almost taken over the Svensktoppen radio chart. Leader Bruno Glemmark has been a bandleader for many years and his wife Ann-Louise Hanson has had many chart successes as a Swedish vocalist.

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EMI

Know the music business
Sonora is 40

It was on Nov. 5, 1932, that the inaugural board meeting of AB Sonora was held in Stockholm. Managing director of the company was Erik Ljungberg, who, having operated successfully in the real estate business, decided boldly to move into the manufacture of such "luxury articles" as gramophone records—and this at the height of an economic depression.

At this time the Swedish market was dominated by two giant groups—EMI and Deutsche Grammophon—and Ljungberg's was the first real attempt to start a Swedish record company.

Pressing was handled by AB Alfa in the Stockholm suburb of Sundbyberg and the Sonora company was launched with slogans like "Support Sonora and benefit Swedish industry","give Swedish workers work." Ljungberg built up his own sales force and undercut the 4 krone records of the big companies by selling his disks initially for two krona and, later, for 1 krone 65.

In the spring of 1933 Sonora made its first recording in Stockholm and the first big hit, "Det är jag som gär vagen uppfor stegen" by Gosta Kjellertz, was released on March 14. But the record that really put Sonora on the map came out in June—"Det farfar dansar gamal vals" by Oleg Quist (the recording name of recording manager Helge Roudquist). Within a few months the record sold an amazing 35,000 copies. Another remarkable fact about the record was that it was a maxi-single because it ran for five minutes instead of the customary three.

Later came hits by Sven Oluf Sandberg, who recorded for Sonora from 1934 to 1948, by Gosta Johnson (who made more than 300 records), Eino Ahre, Helma Borgeling, Arthur Rölin, Margit Rosengren, Sigge Furst and Folke Lindberg.

Sonora's founder and first managing director, Erik Ljungberg.

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NOVEMBER 18, 1972, BILLBOARD

A Billboard Spotlight On Scandinavia

SONET MUSIC/POLAR RECORDS

Sig Anderson's companies report that business in Sweden has shown an impressive advance on 1971. Says Anderson: "Business in Sweden is up for the fifth consecutive year and this naturally is healthily reflected in our publishing division. The tape market seems to be following up strongly and could amount to ten percent of the total market by the end of the year. Industry turnover for 1972 is running at 19 percent over 1971. Anderson's Polar label has a roster of ten artists and provides 50 percent of his turnover. On the publishing side, Sweden Music derives 70 percent of income from mechanicals, 25 percent from performing rights and five percent from sheet music.

Says Anderson: "We are recording more and more in English in an attempt to reach the international market. We have placed more and more material outside Scandinavia in recent years and recently has had a big hit in Japan with Bjorn and Benny's "She's My Kind Of Girl" which sold 250,000 copies.

EMI.

In the view of Guy Robinson, managing director of EMI Svenska AB, tape is currently accounting for upwards of 15 percent of the market in Sweden, with 8-track still an important element.

On the disk side, EMI has recorded a big increase in sales of locally produced product, one of the biggest hits being Sven Bertil Täuber's recording in Swedish of the Mikis Theodorakis song, "Song Of Freedom" which sold 35,000 copies. The group tradition had a big hit with "Beg Steal or Borrow" and girl singer Siv Inger has chalked up three single hits in a row. Another successful artist for EMI has been Peter Holm who records for the Barclay label which EMI distributes.

The EMI company in Sweden is one of the most diversified European branches of the group with involvement in the musical instrument market through the Selmer, Conn, Premier and Marshall agencies; in the marketing of Japanese manufactured cartrige and cassette players under the EMI brand name; in custom recording—the company has one of the best studios in Scandinavia; in music publishing through the KPM owned Imudico.

The EMIidocs label, retaining at 12 krone, has been successful in Sweden, as have the MIP repertoire which was launched earlier this year.

PHONOGRAM

Close to 40 percent of Phonogram's royalties come from local recordings, says managing director Boo Kinntorp. And an important element in local production are children's recordings. The album of TV character Pipi Longstocking by Inge Nilsson has sold 350,000 copies. And a single about another TV character, Emil Lonneber, created by the same writer, Astrid Lindgren, has sold 75,000 copies in Sweden alone.

Phonogram this year introduced the Gram of Gold award for outstanding artists and, after the inaugural presentation to Astrid Lindgren by Coen Colleveld, a second award went to Andy Williams.

In addition to the success in the popular field, spearheaded by Cornelia Voigt in local phonogram has also done well in the classical sector and Kinntorp reckons that turnover in this area has doubled.

Foreign artists released through Phonogram who have made a big impact include Eksjep.

(Continued on page 98)
Rack Jobbing Conflict in Norway

BY MIKE HENNESSEY

A major conflict has recently developed between the record manufacturers and wholesalers association in Norway and an independent Stockholm-based rack jobbing company, Inter-Broker, which was recently set up in Oslo.

The manufacturers have refused to supply Inter-Broker with products, saying that the company has its own record label and is competing with the Norwegian record companies.

The conflict is a critical one because its outcome could have a major effect on the Norwegian record market.

Although the Scandinavian record companies all agree that the continuing expansion of the market is contingent on opening up new rack outlets so that products are exposed to a wider public, the industry's approach to rack jobbing has been cautious—largely dictated by the fear of upsetting the conventional dealer. In Norway, Sweden, and Denmark the industry runs its own rack operations and has been careful to site its outlets where they did not compete directly with a record shop. But as Arne Bendiksen points out: "It is difficult when servicing chain stores because some of their branches may be very close to a conventional dealer and they may be undercutting him."

The industry is less concerned about the advent of budget rack selling such as the 1,000-outlet Euro-rack operation in Norway and the MIP operation in Sweden and the Mokress operation in Denmark, both of which started up this year, but it is certainly uneasy about the Inter-Broker type operation because of possible repercussions on the traditional outlets.

Says Bendiksen: "If we deliver to Inter-Broker, we have no control over prices or over the location of the racks. And if we kill off good, full inventory dealers, we are killing ourselves."

Racking accounts for between five and seven percent of the market in Denmark (where there are 2,300 outlets and about 600 conventional retailers); between nine and ten percent in Norway, where there are about 1,500 outlets and 400 conventional retailers; and about 12 percent in Sweden where there are about 2,500 outlets and 1,200 conventional dealers. In Finland, where most of the rack jobbing is handled by Finneley, sales represent between nine and 10 percent of the total.

There is no doubt that the racks' share of market could be dramatically increased and it is fair to say that not all industry leaders believe this would be to the detriment of the traditional retailers.

Said one Norwegian record chief: "In the long run the music industry must benefit from increasing the number of points of sale. After all, the development of mail order business in the USA has stimulated sales all round."

Distribution is a major problem in Scandinavia where there are vast regions with very low population densities and Inter-Broker says that it specializes in distribution.

It began operations in the record business three years ago after having pioneered in Sweden supermarket rack sales of such things as stockings and dry batteries.

After studying the record markets in the USA, UK and other countries, the company started a pilot operation in 25 Swedish stores selling budget records. It acquired representation of the Pickwick International line for Sweden. After a year, however, it was clear that the structure of the food trade in Sweden was different from that in Britain or Holland, and the company began experimenting by stocking its racks with products in all price categories and in varying proportions.

Although the Swedish record industry regarded Inter-Broker as almost a pirate operation at first, it did supply it with product and today the industry rack operation is peacefully coexisting with Inter-Broker.

"We don't import direct," says general manager Ake Wilke "except for low-priced budget material like Windmill and Deacon. Inter-Broker's Swedish outlets include 50 percent of the Co-op retail stores—and the Co-op has a quarter of the total food trade.

From a turnover rack jobbing of one million kroner in 1970, Inter-Broker jumped to four million in 1971, will turn over 15 million this year and build up to 25 million ($5.2 million) by 1975.

"We know about distribution," says Wilke. "And the object, very simply, is to bring the product and the customer together. Availability is the key. We want to work with the industry because our operation brings in a whole new range of customers—in particular housewives who are apprehensive about going into a record store. We've proved this in Sweden.

"We don't want to destroy price levels, but if the industry in Norway won't deliver to us there will be a fight. We shall have to buy records from other parts of the world, and if we can import them more cheaply than I can buy them in Norway. My company is being driven in direct importing and we are being forced to compete in more fields than just distribution."

Sverre Dahl of Polydor, Norway, who heads up the whole sales association, was reluctant to discuss the Inter-Broker operation except to say that each of the I.F.P.I. companies in Norway had made its own decision as to whether to supply Inter-Broker. None of them was willing to say because Inter-Broker also has its own label. "This makes it a direct competitor."

Inter-Broker, on the other hand, points out that its production activities in association with EMI in Sweden, where it produces Svenskotten LP's, have not prevented the Swedish industry from supplying it with product.

In Norway Inter-Broker has acquired the Play Music company and claims to have 1,000 outlets selling Play records and seven full-time representatives. Through the Play Music operation it will be selling Hallmark, Windmill, Deacon and Avenue products.

On the battle with the Norwegian industry, Wilke said: "We offered to buy Grammocrack, the industry rack company—or to make a deal to split up the market, but the companies would not listen. Now we shall be forced to seek representation deals in Norway and we shall get them because we can offer big turnover."

The Swedish operation turns over its stock ten times a year and the racks range in capacity from 250 records to 1,500. There is a minimum "topping-up" frequency of three weeks. Wilke admits that on full-price products the company takes a beating price-wise but it is an effec- tive loss leading operation.

Inter-Broker has a small operation in Finland and also plans to open in Denmark.

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Company Reports: Denmark

INTERSONG

The highlight of Intersongs year has been the success of the Olsen duo, all of whose songs are published by the company. Their latest singles, "Beggars in the Rain" and "Jimmy Loves Me" have both hit the charts.

Another Magnet-produced group whose songs are published by Intersong are the Walkers, a five-piece rock outfit who have had three singles in the charts and whose first LP will be out soon. Both Olsen and the Walkers record their songs in English.

Also signed exclusively with Intersong are the Polydor-group Cupeper's Orchard who have three LPs on the Danish market.

The company also publishes the songs of German acts like the Les Humphries Singers, Chris Roberts, Roy Black and Tony Marshall.

General Manager Sv. E. Jorgensen is expecting big things from "Muddy Old Dog" and "Mad About You" and has recently acquired the material of the Electric Light Orchestra and Spontaneous Combustion.

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Olsen Takes Denmark by Storm

BY KNUD ORSTED

Although Denmark, being a small country, produces few artists with international potential, it is fair to say that when they do occur, they tend to be extremely talented indeed.

Currently the biggest act in Denmark is Olsen—consisting of brothers Niels and Jorgen Olsen whose best-selling album "Olsens" was produced by Johnny Remar of Magnet Music Productions for Phonogram and recorded in London with Peter Knight as musical director.

The album has been No. 1 in the charts for six months and has sold more than 25,000 copies. And a single from the album, "Angelina," was No. 1 for 15 weeks. All the songs on the LP were composed by the Olsen brothers with English lyrics contributed by Douglas Holmes, a Brit who is a lecturer at Copenhagen University.

The Olsen's draw capacity audiences wherever they play in Denmark and they will shortly make their first European tour with a name American group.

They have appeared on television in Norway, Sweden, Germany, Belgium and Holland, and this year took part in the Knokke Festival in Belgium. Olsen's have earned a silver disk for their first LP and are currently working on their second album.

Another Danish group with a chance for international success is the six-piece Polydor rock band Culepeper's Orchard whose lead singer is British-born Cy Nicklin. Also in the group are British drummers who have been re-signed by Polydor after a spell with RCA. They form Polydor's international promotion. They will be releasing a new album within this month in Europe.

Radio: A Source of Many Industry Problems

What creates the most agitation among the record companies is the fact that the Dansktoppen programme—the influential weekly hit parade based on Radio Sweden's Svensktoppen—is dominated by one man, his producer Jorn Hjorting. Hjorting selects the new releases for this programme virtually single-handed. "And if he doesn't pick your record," says record producer Johnny Remar, "then it has practically no chance of selling. And, even if he does pick it, he won't necessarily programme the A side." On the average only three new records are included each week, so competition is fierce. Says Remar: "Usually half the records in the Danish chart are locally produced, which shows how important the exposure of Danish material can be. For just as records which don't get played on the programmes have no chance of becoming hits, those which are played have a very strong chance." Certainly the positions of the programmed records are decided by listeners' votes; but many people in the industry feel it is wrong that one man should have power to make or break a record vested in him.

Radio also has a weekly chart programme for foreign repertoire which is more democratic because the selections are made by a small committee. "There seems to be more promotion for foreign product on Danish radio," says Bent Fabricius Bjerre, head of Metronome Denmark and chairman of the Danish IFPI group, "than there is for local product.

Finnish radio and television also programme little pop music, and in Norway, where there is only one radio channel and one TV channel (plus poor reception in certain areas) exposure for records is also at a premium.

Says Anne Bendsen: "We've been campaigning for a programme similar to Svensktoppen and Dansktoppen for years. And now, at last, we're to have one. Norwegian programmes begin on a weekly basis next January.

The industry believes that the new programme will stimulate local production because, in particular, where singles are concerned, has recently been going through a slack period. Bendsen also thinks that the increase in sales of local repertoire will not be at the expense of foreign material.

What the industry would now like to see is a more co-operative attitude from Scandinavian television. "The service does not seem to be interested in film clips," says Phonogram's Mikkel Aas, "yet TV is tremendously powerful in promoting record sales. Two years ago there were two programmes on Bacharach in the UK and the sales and the effect on sales was sensational.

Radio Norway used to have a Top Ten programme for three or four years but this was dropped in 1970. Currently the only regular pop programme of any importance is the European Pop Jury show which links a number of countries in the European Broadcasting Union. Certainly the new Norsktoppen programme should provide a much-needed boost for singles production. Radio exposure will help more records pass the "break even" unit sales mark of 5,000.

Simultaneous Release

• Continued from page 87

Two weeks, I find it extremely annoying," Anderson says. One good thing about the situation, according to Bent Fabricius Bjerre, head of Metronome Denmark, is that the common fight has brought the record industry, the mechanical right society and the performing rights societies in Scandinavia closer to each other, than has ever existed before. "I expect the problem will be solved for Denmark, at least, within five to ten years because of the Competition Commission," says Fabricius Bjerre. Other industry leaders, however, question this and point out that, in theory at least, exclusive rights to import are against the spirit of the Treaty of Rome.

For the moment, the only real safeguard is simultaneous release with the producing countries.

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A Billboard Spotlight On Scandinavia

November 18, 1972, Billboard

95
Company Reports: Norway

PHONOGRAM/POLYDOR

"Business in Norway is booming," says Phonogram's Mikkel Aas. "And we expect to see a general turnover increase of between eight and nine percent this year. What has contributed to this growth has been the activity of the industry-owned rack jobbing organization, Grammarrack, which now accounts for about ten percent of the market.

Phonogram, which shares a common administration and distribution set-up with its sister company, Polydor, derives between 12 and 15 percent of its turnover from local repertoire and concentrates much more on album production than on singles.

Although the decline in singles sales is now levelled out," says Aas, "albums still outsell singles here by two to one. We passed the 50-50 point two years ago.

Phonogram and Polydor between them handle a large number of labels—including the WEA companies, Decca, DJM, A&M, Buddha, Stax, Pye and Uni.

One of Phonogram's most notable successes recently has been the revival of Per 'Elvis' Grundberg with his record "Rock 'n Roll For Ever" which has sold well in Norway, Sweden and Denmark.

CONTINENTAL RECORDS

After a certain lull, Continental Records has been reactivated by Barry Matheson as a record production, promotion and agency operation.

Matheson's company represents Britain's Avenue label in Scandinavia, compiling albums, cartidges and cassettes from their master tapes and arranging distribution through Toniton in Sweden, J.K Music in Denmark and through EMI in Norway and Finland.

Tape duplication is handled by the Arnhoff Studio and pressing by the Euronett company.

Continental is also developing its own production for a new label, Rainbow, which will be distributed throughout Scandinavia. Says Matheson: "We are essentially a promotion company and we can negotiate distribution deals in Scandinavia. Our yearly product turnover is $750,000 and we have 92 albums in our catalog. We're releasing albums at the rate of six a month, largely cover versions of hit songs."

Continental also has an artist agency, with 20 groups on its books, 15 of which are managed by the company.

Euronett, with its newly completed pressing plant equipped with five Alpha presses, is anticipating a turnover of five million kroner ($725,000) this year, says managing director Rolf Ern. Through a deal with British production company Tony Evers, negotiated at MIDEM, Euronett has exclusive rights in the four Scandinavian countries to production by Hemsley Music put out through Beatt International. Ern is represented in Denmark by J.K Music and is negotiating representation in Finland.

From the British master tapes, Euronett compiles its own albums and distributes them in Norway through conventional record dealers and also through its own rack organization which covers 1,000 outlets.

Euronett does some local production and is also negotiating to export its repackaged British material to Switzerland. Benelux, Portugal and West Germany. As far as domestic sales are concerned, the company counts on selling upwards of 10,000 copies of each album, 8,000 of them in Oslo supermarkets, bookstores and gas stations.

Says Ern: "We put a lot of work into achieving quality pressing and quality sleeves and, with careful selection of repertoire based on the tastes of the market, we are approaching sales volumes which are really impressive."

The rack operation reckons to turn over its stock 12 times a year.

RCA

Between 40 and 50 percent of RCA's turnover in Norway is from tape—and the company is selling twice as many cassettes as cartridges.

The Sweet, David Bowie, Middle of the Road, Nilsson and Jose Feliciano are all popular in Norway and although interest in country music tends to be declining, there are still good sales of releases by Jim Reeves, Floyd Cramer and John Denver.

On the domestic front, RCA scores heavily with Inge Lars Anderson and the local production and distribution efforts of EMI in Norway, which account for about 20 percent of total sales.

CBS

CBS began its independent operation in Norway in April this year with the Epic label but will become fully operational when it takes over the CBS label repertoire from Phonogram. Phonogram, however, will continue to handle warehousing and distribution.

CBS will have its own man sales teams and will be importing finished product from Haarlem, Holland, from London and direct from New York.

The Epic label has achieved considerable success in Norway with Tommy James and other artists from the CBS group who have made an impact are Redbone, Edgar Winter, K.K. Downing, Argent and Sly and the Family Stone.

CBS Norway will also start to build up a roster of local talent and will be trying to expand the middle of the road market. An important part of its policy will be to have hot product released simultaneously with its appearance in the US.

At present 50 percent of Epic's sales are in tape form but when the full CBS operation begins in January the balance is expected to change to 75 percent discs and 25 percent tapes.

ARNE BENDIKSEN

One of the main activities of Arne Bendiksen—Norway's major independent music company—is producing cover versions of hits from Norway, Sweden and Denmark. For many of the Norways LPs he has the original versions since 50 percent of his product is locally produced.

This fall Bendiksen claims to have had 30 percent of the top LP sellers in Norway and he calculates that the market share is around 15 percent.

As well as his own Triola label, Bendiksen distributes recordings by artists like Vanguard, Chess, Checker, Janus, GRT, Musikid and Eurythmics.

On the publishing side Bendiksen has strong catalog representation including the songwriters, Randy Newman, April, Bobbie, Bobbie, Southern and Alfa Rose. Most income comes from mechanicals be-cause of charges per thousand than performance fees are low.

Bendiksen is releasing 30 new albums in the first four months, covering a wide range of repertoire—children's records, country music, jazz and pop. One of his more esoteric productions will be a recording of the Norwegian folk song "The World Needs Now is Love" by a group of Stockholm prostitutes who will be dubbed as The Girls of Las Amore.

The company is putting in much promotion work on a new year for release disk and tape duplication. It was this stu- which made Norway's first domestic tape duplication disk for EMI in Norway and was mixed at Abbey Road in London.

The studio derives 55 percent of its turnover from duplication. It uses Gauss machines and its production is split in the ratio: 70 percent cassettes, 30 percent cartridges.

Its main recording unit is a 24-channel, 16-track machine fully Dolbyized and the studio boasts a Steren brand, a moog, a phil-o-phen organ and a vibraphone. Arnhoff also has an 8-track studio which is available at $30 an hour.

Another branch of the company's business is the sale of professional audio equipment. Arnhoff represents Eico, Teac and Moog in Scandinavia.

Cassettes Winning the Race in Norway

Although the 8-track system was the first to become established in Norway, the cassette has caught up fast. Last summer sales of 8-track and cassette were about equal; but this year 75 percent of prerecorded tape sales are accounted for by music cassettes.

Tape was quick to gain acceptance and neck-with-neck with the radio reception tends to suffer because of the trend's high frequency. Tape is a cardboard sleeve which sold mostly to car owners were offset by a very powerful radio promotion for the cassette and the trend was accentuated when music retail- ers, noting that auto suppliers and gas stations were tending to corner the 8-track market, decided to back the cassette. An ad- ditional factor in the turnaround was the relative lack of home 8-track units.

"However," says EMI tape manager Fredrik Mueller, "it's not that cartridge sales are diminishing but simply that cassette sales have increased dramatically."

And with the trend towards duplication and the fact that Philips and Polydor have entered the 8-track market, talk of the 8-track market's change of the 8-track configuration is generally regarded as being wide of the mark.

Mueller estimates that tape sales are currently running neck and neck with cassettes, but Phonogram's Mikkel Aas doesn't see this stage really being reached until the beginning of the 80s.

"The tape market," he says, "is increasing at 23 percent in 1971 and this year's increase should be of the order of 20 per cent."

Most companies endeavor to release disk and tape LPs simultaneously although Aas says this can be a problem for companies who have to have their duplication done abroad.

November 18, 1972, BILLBOARD
Swedish Talent

1973

charge on records sold to libraries—an ad valorem rate for European imports and an extra 10 krone for American imports—but even at best, only a partial solution.

One fairly positive aspect of the situation is that the libraries, by investing so heavily in records, are by implication endorsing them as cultural products. Fabricius Bjerre is certainly correct in saying that it strengthens the industry’s case for having the luxury tax removed when the general economic situation improves.

On the other hand some indus-

try people, like Birgitt Ekberg of Metronome, Sweden, feel it wrong that the libraries should spend public money on records which are purely entertainment and without cultural significance. “I don’t see why library should be spent on making party music like James Last available to the public tree of choice,” says Bjerre.

As it happens, the library prob-

lem does not exist to any marked extent in the other Scandinavian countries, although there is some concern among music publishers about the practice of libraries making photocost copies of sheet music for educational purposes.

John Rasmussen of Imudico, Denmark, points out that publishers also suffer a heavy reduc-

tion in mechanical payments because of the very heavy use the lending libraries. “We have signed a recommendation to the government to introduce a library tax but it really is no solution. I think a six month embargo must be the answer.”

Another unhappy aspect of the library activity, as Fabricius Bjerre points out, is that the incentive for creating local repertoire is undermined because of their wish to avoid the expense of importing. “If this con-

continues,” says Fabricius Bjerre, “Dansa cannot continue to be subsidized by the State, the in-

dustry would then lose control of the repertoire and that would be disastrous.”

A number of factors have com-

bined to make the record lending libraries a particularly acute prob-

lem for the Danish record indus-

ty—the general economic situ-

ation, the relatively high cost of records, the high incidence of record exchanges and the music in-

dustry of all countries of the world, it is a situation which will repay careful analysis and study.

The future of the Finnish mu-

sic/recording industry is bright, according to industry leaders—but all admit that there are certain factors which are causing the turnover of sales to slow down. Nonetheless, the market for domestic and international tape product has an equal share of the market as vinyl. At the same time, there is a growing demand for Finnish repertoire which exceeds the supply.

There are two local duplicating companies—Finnvox and Stereoaktetti, but their pro-

duction is somewhat limited and

they have the problem of escalat-

ing costs.

Around 75 percent of prere-
coded cassettes and blank cas-

sette are sold non-conven-

tional outlets—such as electrical and household equipment stores and rack jobbers. Gas stations, such as the Shell and Exxon, dominate the market and together with the 90,000 cassette dealers are the main suppliers being EM! Suomen, Finnylevi and Discophony.

But cartridge sales are declin-

ing, not only in relation to cas-

sette sales but also in absolute terms. Cartridges represented 8.6 percent of total tape sales in the first half of 1971, in the same period this year, their share had dropped to 1.9 percent.

Total tape sales in 1972 are ex-

pected to be 700,000 units and by the end of the year this will increase to 250 percent as a result of an aggressive marketing campaign by the record companies.

John EricWesto, managing di-

rector of Finnylevi, points out that this is an important factor in the growth of turnover from tape sales by IFPI member companies.

The reason given by Finnylevi’s managing director Osmo A. Ruuskanen for the remarkable growth in the industry is that “as the penetration of Fin-

land of record playing equip-

ment continues, and is not limited to the present 20 percent of domestic homes, the market and there are today almost as many cassette recorders in use as there are record players.

It has to be remembered, too, that some of the more spectacular turnover figures are attributable to ‘pipeline filling.’ K. H. Ylitalo.

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dustry of all countries of the world, it is a situation which will repay careful analysis and study.

Going from strength to strength is PhonoGRAM’s Gor-

nells Vreeswijk, a Dutch born singer who has won five Grammys recently. Vreeswijk is the top album seller in Scandi-

navia. Vreeswijk has recently released an album where all the songs are in his native language and PhonoGRAM will be launching him in Canada, France and the UK next year.

The Artistic Booking Co. Ltd.,

formed four years ago, is now, according to Finland’s major talent bookers and has been involved in all the major events in the last two years.

Managing director Antti Einio says that concert promotion is a problem in Finland because there is a lack of suitable venues. The choice is between small halls with insufficient facilities and big concert halls which cannot be rented.

The ticket price ceiling is far lower in Finland than in most other countries. The combination of booking an expensive act into a small hall and having to transport the equipment is something which cannot result—and has resulted—in financial catastrophe for some promoters.

The position is aggravated by the fact that music is still gener-

ally regarded as a luxury in Fin-

land and not a necessity, says

smaller companies often find themselves relegated to late night recording when the over-

head costs become unprofitably high.

The small companies are also hampered by a widespread at-

titude of indifference towards their production by the big distributing companies. There have been sug-

gestions that IFPI companies have boycotted the indies, but the mappers deny this.

On the brighter side, Love Records and Fonovox have both built up healthy businesses—Love specializing in colorful and uncommercial music, which most other companies seem to ignore and Fonovox, a record label has been founded purely as a means to try to ease press-

ure on studios.

Fonovox is also planning to open two new stu-

dio.

All record companies are currently looking to Oy Yleisradio Plc., a state run monopoly, for a better music policy.

Undoubtedly the most effec-

tive promotion medium for new record product, the radio allows only a few hours weekly for the airing of the latest single and also as Fonovox’s production is a wild musical mix-

up which has little relation to cur-

rent trends.

Although in the last few years the record tape industry has ex-

hibited healthy, the amount spent per head per year on records and pre-recorded tapes—$1.90—is still well below the West European average. And when it has been noted elsewhere, this is partly due to the low penetration on record playing equipment. How-

ever this may well be partially off-

set by a growing market in pre-

recorded cassettes which are expected to account for more than 40 percent of total sound-

Tape in Finland: an aspect of rising success story

By Kari Helopelto

Continued from page 87

NOVEMBER 18, 1972, BILLBOARD

A Billboard Spotlight On Scandinavia

97
Reports: Sweden

** Continued from page 91 **

STIM

Although Intersong lost several major catalogs two years ago when Sture Borgdahl left to set up Air Music, the company has re-entered the situation impressively and general manager Olle Bergman tells business is in good shape.

Sellers of sheet music are in a relatively healthy state—and we have been able to acquire some important catalogs which take a good share of the competition, says Intersong's Bernard Zappa, David Crosby, Graham Nash and the Fifth Dimension. I'm also happy about acquiring the Hazy Music catalog of Lindsfarne repertoire.

Bergman says that the relatively small market of the Swedish music market makes it un-economic generally to print single hits. "In the case of a No. 1 like 'I Found My Freedom' by Mac and Katie Kissoon, however, it is worth printing because you need to sell 1,000 copies to make a profit."

Because sub-publishing deals tend to get tougher and shorter, Bergman plans to concentrate on enjoying great deals on developing local copyrights.

POLYDOR

Polydor has two major acts which it is planning to launch in internationally. One is American singer Bobby Lee who has been living in Sweden for several years and who has had some of his recordings produced by Mike Hurst in London. The group called the Gimmicks whose latest LP was also produced by Hurst.

Ivan Nordstrom, Polydor chief, says that production activity is concentrated on albums because it is too much of a gamble to produce singles for the Swedish market. About 20 percent of turnover comes from local production.

Classical sales are 12 percent up this year—following a very substantial increase in 1971—but Nordstrom confesses disappointment at the relatively slow development of the field. The blank tape people, "he says wryly, "must be the most satisfied people in the tape business."

AIR MUSIC

Air Music chief Sture Borgdahl, whose company represents more than 100 catalogs in Scandinavia, reports a very successful year.

The company makes a good income from theatrical music and TV, but Nordstrom confesses disappointment at the relatively slow development of the field. The blank tape people, "he says wryly, "must be the most satisfied people in the tape business."

SONET

sonet derives equal proportion of its income from domestic and foreign production, says general manager Dag Haeggo, and has had a particularly successful year with Island acts like Emerson, Lake and Palmer, Uriah Heep and Cat Stevens. There have been good sales of Buffy Sainetre Joan and Baez on Vanguard, and in the budget field the Europe Sunset material from Miller International has sold well.

"Turnover," says Haeggo, "is about 20 percent up on last year."

Local success has come with the Al concept of Povel Ramen and Stefan Demert and with a whole range of domestic repertoire including folk music and fiddle music.

Sonet is active in the jazz field, with recordings by Clark Terry and Roif Ericsson, and has recently introduced a new blues series, The Legacy of the Blues, produced by Sam Charters and featuring such artists as Champion Jack Dupree and Snooks Eaglin.

On the publishing side Sonet has this year acquired representation of Charing Cross, the Paul Simon catalog, and the sub-publishing of the moog hit, "Popcorn.

"Also represented are the catalogs of Little Richard, Robin Gbb, Roger Whittaker, and Gordon Lightfoot.

An important development for Sonet this year has been the formation of Specialty Rights of America of a London-based company which will represent Specialty in Europe, with distribution through the WEA UK, Pathé Marconi in France, Ricordi in Italy, Discopohon in Spain, BASF in Germany, Austria, and Switzerland.

Broadcasting

The Air Music catalog of Sweden, which has already been released in the UK, USA, and Japan on MCA, and on Teldec in Germany and EMI in France, was produced by Tony Reeves and The Old Man and The Sea, a group who records in English.

On the domestic front Sonet has had success with Mette & The Comets and with Gustav and Bert, and the company released a good deal of jazz on the Storyville label.

Larsen Heads Up CBS Team

The Scandinavian CBS operation has been co-ordinated in Stockholm under Jorgen Larsen, who carries overall responsibility for CBS in Sweden, Denmark, and Norway.

CBS-Cupol in Stockholm becomes a 100 percent CBS company from Jan. 1, coinciding with the completion of CBS's establishment as an independent operation in Norway.

Larsen, 31, is a Dane with a degree in economics from the University of Copenhagen and a business administration degree from the University of Wisconsin.

Finland's international language of music

Interpreted by Musikki-fazer for 75 years.

Reports: Denmark

** Continued from page 92 **

for 1970/71, most of the income coming from foreign copyrights.

MOERKS

Moerks Musikforlag, which recently lost Pye representation to EMI, now represents Ember, Seven Sun and Impress records in Denmark and has also launched a rack jobbing operation on the Troja label, Moerks has had success this year with Su sanne Lana who had a six month run on the singles chart. Another singer, Geert Kruse, has sold 50,000 copies of "Rillike Rallike" and Trola will shortly release albums by both these artists.

Scandia Reports Rapid Growth

Scandia-Musikki is currently enjoying a period of rapid growth, says managing director Harry Or vamaa, and has recently signed the size of its companies in Piteg mariki, the Helsinki office where most major record companies are located.

Scandia's fall release schedule included albums by top acts Karli Helena, Tapani Kansa and Horoto Kaarlo, Karli Helena, the best known girl singer in Finland, signed with Scandia last June and will release her second album early next year.

The company is also continuing its successful policy of issuing hit compilation albums, all of which have made the top ten in the UK charts.

Of the new talent on the artist roster, the most promising is 19-year-old Perin who is touring the country performing with his three brothers.

In addition to domestic production, Scandia is a major importer of disks, being part of the Scandi navian Group and therefore representing the WEA and Miller International catalogs. With Miller product, Scandia has achieved a 30 percent share of the budget LP market, and recently breaking big in Finland for the WEA labels are Neil Young, Yes, Frank Zappa and Van Morris.

The turnover of the Swedish performing right society, STIM, increased by nine percent in 1971 to 40 million kroner ($5.52 million).

Almost a fifth of the increase was accounted for by the Swedish Broadcasting Corporation whose contribution jumped more than $10,000 to $1.6 million in 1971. By 1973 the Corporation's contribution is expected to be well over $2 million.

Income from cinemas was down but there was a big increase in mechanical revenue.

Mechanical rights paid to Swedish copyright owners amounted to 9.9 million kroner ($2.00 million) in 1971 and their performance fees amounted to 11.9 kroner ($2.47 million).

Of those totals 41 percent went to Sweden, 22 percent to the USA, 10 percent to the UK, six percent to France, five percent to Germany, three percent to Italy, three percent spread among the other Scandinavian countries and ten percent to all other countries.

Of the 41 percent channelled to Sweden, about ten percent went to the USA and ten percent to the UK via sub-publishers.

A Billboard Spotlight On Scandinavia
Knock Knock
is the new Apple single 1855, from
Those Were The Days
the new Apple album SW 3395
MARY HOPKIN
James Taylor's New Album Is One Man Dog

on Warner Bros. Records and Tapes