Phonogram to Enter the U.K. 8-Track Market

By ROBERT ROBSON

LONDON — Phonogram, and Polydor have been given the go-ahead by Polygram, parent company of the two firms, to move into the U.K. 8-track cartridge market at the end of the summer. At present, both companies are only releasing albums for the tape market on cassette.

Polygram leisure director and chairman Steve Gottlieb said simply: "Polydor and Phonogram will enter the 8-track cartridge field and the respective retail items will be Sept. 1, 1972."

Neither company will be duplicating the cartridges at their joint office.

...almost nobody's as classy as SASSY

I was sitting with Frank Sinatra in a lounge, listening to Sarah Vaughan. Frank listens on two levels. The first is like the rest of us, but the second is that of critic, a master observing technique, style, phrasing, breath control. Sarah spun out a wild series of melancholy salon songs and jazz so cool it was icy. Frank took a long drink of Jack Daniel's and shook his head in approving disbelief.

"Sassy is so good now that when I listen to her I want to cut my wrists with a dull razor." It is, as Sinatra observed, pure, straight singing. And it is also, as he pointed out, a work of art. Original. Signed. Impossible to copy.

Thomas Thompson
SALVAGED
on RCA Records and Tapes

From THE ORIGINAL NBC TV SHOW featuring REDD FOXX and DEMOND WILSON

SANFORD AND SON
SALVAGE
WE BUY AND SELL JUST

Album produced by Tandem Productions by Shel Kagan.

The best bits from the funniest show on TV. Right off the original sound tracks. For you to buy and sell.

THE RCA EXPERIENCE / SANFORD AND SON
RCA Experience Keys Theme Of Fall Product at Four Meets

NEW YORK—On July 10, RCA Records began a city-wide, four-day marketing campaign for its fall product, the "RCA Experience." And delivered a third quarter promotion from its 
newly formed sales-promotion forces, with 
subsequent meetings in Memphis, Chica 
go, Los Angeles, and New York.

The meetings, encompassing all RCA promotional groups and divisions, were 
un鲑tually and sonically presented prod 
uct by an extensive roster of the RCA artist. Also covered were RCA's plans to support the marketing and retail roll out with advertising, promotion, exploitation, and publicity.

Some 100 persons witnessed a presentation by a task force, head 
ed by Mort Hoffman, division vice president of RCA Records, who then explained to Memphis for the second of the four meets.

Biggest Sales Year

Hoffman pointed out by asserting that RCA, which last year reported a 
new record year for sales, realized a cause of intensive efforts by its sales promotion forces. RCA's financial statements substantially increased its sales volume over the last year. "But the problem is one that we want to be," said Hoffman, "and this is why we are promoting the whole product. We are trying to create ansy new opportunities for the RCA product, after the successful bidding of the RCA product."

The campaign was designed by the RIAA, which is a major label in the music industry, and is known for its promotional efforts.

In addition to the regular $150 registration for the Aug. 21-24 Congress costs, is offering group discounts to the audio and visual production companies, organizations, etc., and a special fee to accommodate those who will be attending the event in the next three days.

Pickwick to Hold 3 Meets

NEW YORK—Pickwick International, which is a trade show for the audio and visual field, will be held in Anaheim, California and Las Vegas, Nevada. The show focuses on the promotion and measurement of products.

Gordy joins Naras Unit

NEW YORK—Berry Gordy, president of Motown, is the new chairman of the NARAS board of directors. Gordy takes over the position from President Roy Bittan, who is stepping down after 14 years. The new board will include members from various industries, including music, film, and television.

The new board will meet in mid-September to discuss the future of NARAS and its goals. The group aims to raise awareness about the importance of music and its impact on society.

More Late News

See Page 94

Buddah to Distribute Audio/Video Magazine

NEW YORK—Buddah Records has signed a deal with Paper Magazine to distribute its audio and video publications. The new deal is expected to increase Buddah's exposure and reach a wider audience.

In addition, Buddah Records has also signed a deal with the National Association of Recording Manufacturers (NARM) to distribute its products through their network of retailers.

Buddah's audio and video magazines will be distributed exclusively through Paper Magazine, which has a circulation of over 100,000.

Buddah Records is known for its wide range of artists and genres, including rock, pop, and hip-hop.

The new deal is expected to provide Buddah Records with increased exposure and sales, as well as a larger audience for its products.

Buddah Records is one of the leading independent labels in the music industry, and is known for its support of emerging artists.

Pub Tax Study Overseas Begins

NEW YORK—The National Music Publishers Association (NMPA) has launched a study of the impact of foreign taxes on the music publishing industry. The study will be conducted in collaboration with the World Federation of Copyright Societies (IFPI), which represents the interests of the music industry globally.

The study will examine the impact of foreign taxes on the music publishing industry, as well as the effects of international trade agreements on the industry.

The study is expected to provide insights into the challenges faced by the music publishing industry in the global marketplace, and will help to shape future policies and strategies.

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Bell Restructures Its Promo, Marketing Wings

NEW YORK—Bell Records, has consolidated all marketing functions of the label and has coordinated the sales of all singles and LPs under a new department, according to president Larry Utlal. The move is motivated by “the need for constant emphasis on all product in order to maintain the total development and structure of our artists,” Utlal said. The new department will be headed up by vice president Gordon Rossin, a five-year-veteran of the firm.

BEGEL, executive vice president, said that the coordination of singles and LPs’ sales is a “big move” for the company that can only enhance our image.” He said that the department will be headed by vice president Oscar Feldman as a Bell veteran. An increase in personnel is expected.

National promotion director Steve Max has been promoted to vice president in charge of promotion in the reorganization move, said Utlal.

Concerts, according to Utlal, have been canceled against “perverted sex and violence” in pop music with radio appearances on “Rappel” (WABE, Allentown, Pa.), July 15, “Open Mike” (WKAP-Allentown) Aug. 8, and “Focus” (WEEX-Easton, Pa.) Aug. 9.

Gilkerson, while disavowing the role of a “do-gooder,” claims that much of his music, along with LP advertising and public relations, carries a “message of perverted sex and violence in glorified tones.” He cited “Blackbird” (Capitol) and Alice Cooper’s “Killer” (Epic) as examples of the “perverted-oriented atmosphere” in the recording industry.

Metronome Inks As GSF Link

NEW YORK—Larry Newton, director of international operations, signed a long-term licensing arrangement between GSF and Leif E. Kraul, director of Metronome Records, GMBH, Hamburg.

Metronome will represent GSF in Austria, Germany, Switzerland and Scandinavia. Other affiliations with other licensees are expected shortly.

GB Sues Famous for $25 Mil.

LOS ANGELES—Charles Greene; president of Greene Bottle Records, has sued Famous Music for $25,723,000 in Superior Court here. The suit claims that Famous breached an Oct. 1971 oral agreement for $25,723,000 in GSB inventory on the same terms as Greene was written up in the stock. This agreement allegedly included a $50,000 annual salary for Greene, plus producer of Sunny & Cher, Iron Butterfly, Van Lindsey, Steve, and Neil Young.

According to the suit, as of June

Gilkerson Hits Sex Lyrics

NEW YORK — Rod Gilkerson, folk singer and composer, has canceled a European tour “against perverted sex and violence” in pop music with radio appearances on "Rappel" (WABE, Allentown, Pa.) July 15, "Open Mike" (WKAP-Allentown) Aug. 8, and "Focus" (WEEX-Easton, Pa.) Aug. 9.

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In a move reflecting the expansion of April/Blackwood, the publishing wing of CBS Records, Charles Koppelman has been appointed vice president, general manager of the company. Before joining April/Blackwood, Koppelman had been head of Koppelman-Halpern Music and Universal Music Publishing Group.

** * * *

Leonard Korobkin has been appointed vice president in charge of business affairs for ABC-Dunhill. He was formerly with the American Broadcasting Company and was general attorney for ABC pictures, the record labels and ABC Record & Tape Sales.

JAMES M. HALL, previously California superintendant of banks, has joined Bell as an officer, with executive duties in management and financial affairs.

Joseph J. Casale, vice president, electronics division, Zenith Corp., has resigned for reasons of fundamental policy disagreement, a Zenith announcement stated.

Heming Jorgensen and Herb Wollson

(Continued on page 94)

JULY 22, 1972, BILLBOARD
On Saturday, July 8, Mother Night’s new album got screaming, stomping, rave reviews from a quarter of a million people.

"Long Pond, Pa."
"A steaming hot soul group called Mother Night tore the lid off Concert 10 as rock started promptly at 1 o’clock this afternoon at the Pocono International Raceway.
"Spurred on by a riffing section of five horns, Mother Night came on stage like a team of wild horses and kept the energy level high through a well-played set of hard-rock soul music. It wound up a jubilantly successful set with a Sly Stone-styled jump number called 'We Got More Soul.'"
Don Heckman, The New York Times

For 250,000 people, Mother Night was the surprise of the Pocono Festival. Kind of like the group who played latin rock to an audience that never heard of them at Woodstock.

A Great New Group Explodes Out of the Pocono Festival.

Mother Night: Featuring their first single: "Scuffle"
On Columbia Records
Letters To The Editor

Big Band Boom

Dear Editor,

The new book in the Big Band News is republished by Mr. Kostic of Yugoslavia and it contains a survey of the 8000-foot-long catalog of the Jimmy Dorsey Orchestra under the direction of Mr. Fisher. The second Ray McSweeney and his Orchestra have just released a new LP with 1000 more big band ensembles and a record of the upcoming Monique dance. I also intend to present jazz concerts shortly in this area.

Alan Grant

Daily’s Insert Ups DGG Sale

they run on Sunday and we get a bigger mail order, but not this kind of weekly urge. We got a few, but we can’t fill the order. I heard the DGG LPs or more. We found that some people brought in LPs to the register when they were told of the Free KMIR/FM Fort Lauderdale. Fl.

AGM Issuing Grocchio LP

LOS ANGELES — AGM Rec- ords, a subsidiary of Capitol Records, will be early this fall, to coincide with the grocchio LP on Capitol, the St. Louis Symphony Orchestra, and the American Bandstand. The grocchio LP on Capitol, the St. Louis Symphony Orchestra, and the American Bandstand.

Hammerstein, Rodgers Plaque

NEW YORK — ASCAP will unveil a plaque, celebrating the initial collaboration of Richard Rodgers and Oscar Hammerstein in the 1920s, to commemorate the forty-fifth anniversary of Hammerstein’s death. The plaque will be unveiled at the Memorial Center and will be on the site of Hammerstein’s former home.

General News

Price Commission Grants TA Price Hike Privilege

WASHINGTON — The Price Commission has granted Trans- America Airlines, Inc. a $2.50 per barrel increase in the price of oil. The price hike is effective immediately upon publication of this notice.
Masters at work on A&M Records.

With a Top 10 album, a rising Top 20 single and sold-out concerts all across the country, Procol Harum looms very large.

Other masterful works by Procol Harum.
UA Tutors New Branch Forces

• Continued from page 1

Bratnober is putting out a monthly sales newsletter.

The UA-6 manual defines terms as established within record merchandising as the "space capital," the pocket-sized weekly list of product being plugged nationally by the label. There are instructions on how a salesman should route his territory and a complete check- list for briefing new personnel during the first days on the job.

Because of the influx of DGG classical product now being sold by the label due to its exclusive U.S. distributorship of Polydor, the final sections of the sales manual amount to an outline introductory course in the vocabulary of classical music.

The manual explains in detail the use of all the basic UDC sales forms. There is also a complete glossary of trade terms from "across the board" ("The的意思 of" to "will call") ("An order placed by telephone or mail to a larger metro area or distribution center").

In Three-Month Effort

Current customers, new discount and return privileges get a chapter of their own. The entire manual took Bratnober over three months of full-time work to write.

Progress has been known as one of the main services of this program," said Bratnober. "The fact is that a new employee of UDC doesn't know who Mike Stewart or any of the other key label executives are.

The training director will be spending a week at each of the 16 UDC branches several times per year. The evenings are devoted to regional meetings or to individual seminars with the salesmen Bratnober has accompanied that day.

"I expect it will take about three years till we get a truly unified sales approach nationally," said Bratnober. "But by that time we hope that all executive sales positions can be filled by promotion from within.

Branch managers also fill out monthly reports about their unit's performance and Bratnober con- sults regularly with each manager. It's often not easy for a successful salesman to move into ad- ministration," he said. Our program is also designed to help them make that move.

A separate manual for branch managers nearing completion.

Bratnober, a 26-year veteran of the music business, has been with UA since the first half of 1967. Among his upcoming responsibilities as UDC training director is preparing branch personnel to add- dress the development needs of the sales force, which will be its first operation this fall. In addition Bratnober is helping put together a new incentive program for UDC sales reps and managers.

L.A. NARAS Picks 5 New Trustees

LOS ANGELES — The local NARAS chapter, which has elected five national trustees and six alternates to the national board. The five include Bones Howe, Lincoln May- er, Christopher Worth, Mike Melvoin and Tom Bakker. The alternates are Dick Bogart, Stan Farber, Larry Cohen, Dr. Dave Pell, Ruth White and Paul Williams.

Palmier Debuts Mini-LP Built For Operators

NEW YORK-Palmier Records, a subsidiary label owned by the Handelman Company, has re- leased a mini-LP designed for juke- box operators and radio program- mers. The label is called "Toch Them With Love" with piano-panist Joey Welz, who mailed to 1000 top 40 and MLD stations as well as jukebox operators, to generate interest in the new product.

Joey Welz, president of Dawn Productions which distributes Palmer, said that the concept behind the product is to give "ex- clusive" material to jukebox recording artists and to facilitate the use of their material in the varied formats of some stations. The jukebox opera- tor will also benefit, he said, because the mini-LP could provide a variety of music on the same record.

With a 60 cents cost, the mini- LP will retail for $1.00.

Levinson & Ross Incorporate

NEW YORK — Levinson and Ross, public relations organization, have announced their incorpor- ation, with Robert S. Levin- son named president and Al Ross ex- ecutive producer. The firm.

Leon Levit and Barbara A. Du- pree have been elected as vice presidents.

moving?

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

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

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moving?

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CARNEY RUSSELL

IN CONCERT

July 7
July 8
July 9
July 11
July 12
July 16
July 18
July 20
July 21
July 22
July 28-29
July 30
August 2
August 3
August 4
August 5
August 7
August 8
August 10
August 11
August 13
August 15
August 17-18
August 19
August 20
August 22
August 23
August 25
August 26
August 27
August 29
August 30
August 31

Savannah, Georgia
Macon, Georgia
Nashville, Tennessee
Jacksonville, Florida
Fayetteville, North Carolina
Des Moines, Iowa
Columbia, South Carolina
Atlanta, Georgia
Tampa, Florida
Miami, Florida
New Orleans, Louisiana
Pittsburgh, Pennsylvania
Houston, Texas
San Antonio, Texas
Dallas, Texas
Oklahoma City, Oklahoma
Kansas City, Missouri
Denver, Colorado
Seattle, Washington
Portland, Oregon
Spokane, Washington
Salt Lake City, Utah
Berkeley, California
Bakersfield, California
San Diego, California
Tucson, Arizona
Las Vegas, Nevada
San Bernardino, California
Anaheim, California
Inglewood, California
Phoenix, Arizona
Albuquerque, New Mexico
El Paso, Texas

SHELTER RECORDING COMPANY, INC. / 8112 HOLLYWOOD BLVD., HOLLYWOOD 90027
Auction

Selling on the premises:

East Lancaster at Collard, Fort Worth, Texas, 2 p.m., Thursday, July 20, Panther Hall and other fine property.

1) Owners say liquidate.

Panther Hall Building, formally known as 5 S Acres, gently banking, splitting for $2,500 or more. 220 feet on centering and many other industrial factors. 

2) Commercial on East Vickery, $300-2,500 block, Aug 27-29. 


4) Choice Turnpike land in Fort Worth - Commercial 10.6 Acres and 9.16 acres, zoned multi-family. Just 600 ft. east of Branch Street.

5) Commercial 8 1/2 Acres Elizabeth and Collard, near Railway.

6) Corner Lot with tavern, Brings $1500 rental on East Lancaster.

7) Seven City Wash, equipment, including former Heater Hall. Brings $250 per month.

8) Panther Annex business and commercial. 

You set the price.

Write for free brochure.

Hear Lively Entertainment

Inquire for Terms on Specific Properties.

G.C. WALTERS & ASSOCIATES

when answering ads... Say You Saw it in Billboard

Ampex Board OK's A Longterm Loan

New York — The Board of Directors of Ampex Corp. has reviewed and ratified a long term loan agreement with Financial hypothecarists. The undisclosed sum will provide working capital for Ampex during fiscal 1973.

According to Ampex officials the agreement will give Ampex much of the leverage needed to recoup lost ground triggered by the $50,000,000 net loss experienced during fiscal 1972.

Meanwhile, Arthur H. Housman, the company's president, has reported that through the first quarter of the current fiscal year, Ampex's order input was much better than its plan indicated at the start of the year. "This," he said, "is an encouraging sign, since it is out of this input of orders that we subsequently ship the product which yields the revenues for the corporation so desperately needed." Pioneering causes for the drain during the first quarter, Housman said that the loss figure is a reflection of past problems and the major uncertainties which resulted from them. He cited diversions to the consumer Audio Division and Ampex Records activity which are both under consideration in connection with settlement of outstanding legal and contractual agreements with Ampex Music.

Other reasons included provisions for two significant merger guarantees to various record companies, including CBS Records and Music, and the requirement to establish several new receivable accounts, including those in the record industry, other receivable accounts, and other reserve and asset revaluation in a number of divisions of the corporation.

Merger in Negotiation Between Schwartz Bros. & Super Music

Washington — A merger is in the making here between Waxie Mowers & Schwartz Bros., Inc., owners of both District Records Inc., a distribution and tracking operation, and the Harmonie Records label chain. Although no formal announcement has been made, negotiations are not yet set in stone a merger possibly for Oct. 1. This year appears fairly certain, barring unexpected developments.

Veteran Washington retailer Max Silverman, president of Quality Music Co., said last week that many details have to be ironed out before the actual closing of the company. As several of both companies reach final agreement, both companies' boards of directors and other directors have met and have agreed to the proposed deal. When and when the merger goes through. Both companies have been expanding rapidly in the District-Maryland-Virginia, Washington, D.C. area. Both companies have reported rising sales and earnings, and both have gone public. There are now 6 Quality Music stores in the area, with two more on the way, in suburban locations in shopping malls and shopping malls. The Schwartz firm, however, has a second year of retailing, has a chain of 6 Harmonie Records outlets. According to Max Silverman, the company's president, the major stockholders in a merged firm will be Silverman and Schwartz, the company's president, indicated that he will be head of the major stockholders in a merged firm that will be Silverman and Schwartz. Quality Music will eliminate its warehousing and buying departments, and the Company's remaining stores will

Golden Crest Shows Climb

New York — Earnings of Golden Crest Records, Inc., for the fiscal year ended March 31, increased to $279,619 compared to sales of $137,755 for the fiscal year ending April 2, 1971.

Sales for the latest period were $3,226,166, compared with sales of $1,317,755 for the fiscal year ending April 2, 1971.

As of closing, Thursday, July 12, 1973

NAME | HIGH | LOW | WEEK'S VOL. | WEEK'S CHG |
--- | --- | --- | --- | --- |
ADMIL | 27 | 9 | 819 | -1%
AGC Plastics Inc. | 11 | 7 | 208 | -5%
American Auto. Vedco | 17 | 6 | 135 | 12%
ANC | 16 | 8 | 172 | 16%
Ampex | 23 | 7 | 471 | 7%
Auto: Radio | 14 | 4 | 30 | -10%
Becton-Dickinson | 17 | 13 | 173 | 16%
Bell Atlantic | 32 | 27 | 387 | 7%
Camden | 39 | 21 | 122 | -31%
Columbia Pictures | 17 | 16 | 366 | 11%
Cohn | 9 | 4 | 92 | -52%
Creative Management | 17 | 15 | 85 | 11%
Dakotah | 10 | 7 | 34 | -22%
Emi | 6 | 3 | 62 | -6%
General Electric | 70 | 52 | 380 | 9%
Hempstead | 47 | 41 | 118 | 17%
Hearst | 47 | 21 | 249 | -21%
Hewlett Packard | 81 | 70 | 125 | 10%
ITT | 67 | 45 | 300 | -5%
Instruments Systems | 12 | 9 | 444 | 19%
International | 31 | 15 | 91 | -40%
Maxwell | 16 | 8 | 80 | -14%
National Electric Inc. | 28 | 16 | 214 | 24%
MCA | 35 | 17 | 201 | 23%
Motorola | 29 | 16 | 164 | -22%
N.M. | 16 | 5 | 55 | -16%
New York Times | 18 | 12 | 117 | 15%
O.J. | 15 | 11 | 18 | -35%
Panther | 6 | 5 | 100 | 10%
Phillips | 31 | 20 | 215 | 24%
Playsky Electronics | 24 | 16 | 142 | -19%
RCA | 41 | 2 | 35 | -46%
Schwartz | 40 | 25 | 160 | -26%
Tecumseh | 45 | 14 | 75 | -45%
Terex | 44 | 14 | 199 | 26%
Vanderbilt | 52 | 39 | 191 | 26%
Wheaton | 49 | 30 | 107 | 36%
Zenith | 45 | 32 | 180 | 26%

MARKET QUOTATIONS

New York—CBS Inc. estimates second quarter net income of $23.5 million on estimated net sales of $138.8 million, compared to first quarter net income of $25.7 million on net sales of $225.8 million.

For the first six months of 1972, consolidated net income is estimated at $53.8 million on estimated sales of $455.8 million. Comparative 1971 results were $25.9 million and $570.8 million respectively. Estimated six months ending earnings per share are $1.13, compared with $0.68 cents for the first half of 1971.

CBS Sews a Net Increase

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MUSIC PUBLISHING EXECUTIVE

A proven winner with amazing credentials and proven track record. Years of experience with expertise in every phase of music biz. Unbelievable international contacts.

Activities cover everything from professional to administration. A must for East Coast firm looking for West Coast manager or for West Coast organization looking for top drawer executive.
Tomorrow Came Sooner Than Expected

Captain Beyond

 Appearing On Tour:
Convention Center, Lexington, Kentucky JULY 8; The Shell, Muscle Shoals, Alabama JULY 10; The Spectrum, Memphis, Tennessee JULY 11; County Coliseum, El Paso, Texas JULY 13; The Spectrum, Philadelphia, Pa., JULY 15; Kissimmee, Orlando, Florida JULY 16; Central Park, New York City JULY 17; County Coliseum, El Paso, Texas JULY 18; The Spectrum, San Diego, California JULY 22; Hollywood Bowl, Los Angeles, California JULY 23; Minneapolis, Minnesota JULY 24; Chicago, Illinois JULY 25; Central Park, New York City JULY 26; Boston Garden, Boston, Mass. JULY 27; Jai Alai, Miami Beach, Florida AUG. 1; Colosseum, Jacksonville, Florida AUG. 11; Musical Auditorium, Atlanta, Georgia AUG. 12.

Appearing Now On Capricorn Records

Bye Caldwel
And the eyes of the music industry are looking back!

Because in typical Texas fashion there's something BIG happening in music from Dallas to San Antonio. That's why Billboard's August 12th issue places the spotlight on Texas and its music.

This is the first complete story on the Texas music scene and Billboard is providing in-depth reporting of this booming music industry with stories on:

- The Publishers.
- The Songwriters.
- The Music Conglomerates.
- The Pressing Plants.

Highlighted in this issue is the emergence of Chicano music in Texas:
- Its beginnings and where it's going.

Billboard's Texas spotlight will also touch on the recording studios, the unusual story of distribution in Texas and the radio stations where records break out.

It's all in Billboard's August 12th issue. Everything from the involvement of Texas millionaires to the growing industry of movies and sound tracks.

It's the issue you'll be proud to be a part of. It's an issue that's so big the yellow rose of Texas would turn green with envy.

Time is short. If you're a part of the Texas music success story, then it's about time you showed the entire industry what you're doing.

AD DEADLINE: JULY 28
ISSUE DATE: AUGUST 12

Remember the eyes of Texas...they're looking for you in Billboard's Texas Spotlight.

Contact Bill Moran "The Billboard Man" at the Royal Coach Inn in Houston, Texas through July 18th.
PERFORMING LIVE at the Tower Records Store, Los Angeles, is Geronimo Black, a CTI Records group. Group now has a single called "Let Us Live" released from their latest LP.

Taylor Sues Car Tapes Inc.

LOS ANGELES—Creed Taylor Inc. has filed suit against Auto Music's Car Tapes Inc. in Superior Court here, asking $50,000 damages and permanent injunction against Car Tapes using a CTI trademark. Taylor seeks $500,000 damages and permanent injunction against Car Tapes using a CTI trademark.

Radio's Funsters

* Continued from page 1

Donohue, general manager of KQSA-FM, San Francisco; Tom McDermott, operations manager, WBT, Charlotte; Betsy Brenner, music coordinator, RKO General Broadcasting; Allen Dichtel, program director, CKLW, Detroit; Roland Bynum, program director, KGFJ, Los Angeles; Bobby Vasion, Epic Records artist; and George Borns, programming consultant.

Final addition to the speakers' roster will be announced within the next couple of weeks, as well as the chairman for the sessions.
The Forum will be held Aug. 17-19 at the Century Plaza Hotel here. Registration fee is $135 and should be sent to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Early registrants will receive a discount on their hotel rooms.

Hansen Bows Drive

* Continued from page 1

exchanged within six months of delivery. Hansen has licensed record rights to over 1,000 songs. Sheet music will cover the pop, sacred and classical fields. The latter is being printed in editions which make available a supply for the new interest in classical music, according to Goldmark, who also said that Keys will launch a special August national sheet music month promoting all the material.

Distribution will be handled at the six Hansen warehouses located in prime market areas across the country. A total of 30 employees are involved in the new operation.

Hansen's gross has jumped from $4 million in 1966 to $11.5 million this year, Goldmark said.

Disk & Publ Pact

* Continued from page 3

magazine is owned by Current Audio Corp., an independent company, puddle will handle record distribution in the U.S. Tape rights, foreign rights, and newstand rights are being negotiated.
In addition to Kamen, the staff includes art director Michael Kundinski and publisher Michael Goldstein.

JULY 23, 1972, BILLBOARD
Osmund Foundation
Aids Deaf, Blind

NEW YORK — The Osmund Foundation has been formed to develop educational programs for deaf and blind youngsters. George V. Osmund, father of the performing Osmunds, will serve as president.

A nonprofit organization, the Osmund Foundation will hold a quarterly meeting in Provo, Utah, which will be directed by Osmund from Los Angeles. Contributions from the public to support the Foundation's work will be tax deductible.

The Osmund Foundation's activities will include the support of research programs involving forms of deafness, their causes and methods for relief; development and distribution of pre-recorded audio cassettes for the blind; creation of a broad field of educational and inspirations; involvement with video cassette programs toward creation of a visual education plan for deaf; dissemination of public service information about the damaging effects of alcohol and tobacco consumption.

The pre-recorded audio cassettes are being made available to the Foundation through Knowledge Unlimited Inc., Provo, Utah, on a nonprofit basis. The Osmund Foundation can be contacted through P.O. Box 1155, Provo, Utah 84601.

The Stones Add Matinee Concert

NEW YORK — The Rolling Stones, with increasing ticket requests, have scheduled an additional matineé concert at the Donaldson Garden on Tuesday (23) at 2:30 p.m., according to tour manager Peter Rudge.

Tickets for the concert will be selected by the same postcard selection system used for the previously scheduled concerts. July 24-5 at 8 p.m.

A COMEDY ALBUM OF PURE CLEAN FUN!!!

SANFORD AND FOLK

Red Foxx

DOOTO 853 -

For 50 million television fans. Selling big in gravy, supermarkets, discount houses, department stores, etc.

The finest collection of incomparable humor by television's hottest comedian. Hilarity packed and especially designed for the mass family market. Airplay and sales guaranteed.

Heading for the charts!

Dee Jays, send for your copy!

(Not based on the TV Series "Sanford and Son.")

(Continued on page 18)

Monarch Into Stadium Booking

NEW YORK — Warner Bros. group, the Grateful Dead, will head this weekend (29) at the Garden City, N.J. July 18, according to John Schaefer of Monarch Entertainments.

Monarch has a heavy booking schedule between now and the end of the year with Alice Cooper, J. Geils Band at Radio City, Chicago Blues, Chicago Beach Boys, the Kinks and the Rolling Stones at Hamilton Township (19) Deep Purple, Curved Arx, at the Capitol Theater, also at the Beach Boys, Del Pretie Band at Poughkeepsie on the Sound Fairgrounds (20), The Grateful Dead at the State Fairgrounds (21), Gipsy Kings, with the Beach Boys and the Last of the Idiots Band at the State Fairgrounds (22).

Monarch is now booking for the spring of 1973 with Alice Cooper, J. Geils Band at Radio City, Chicago Blues, Chicago Beach Boys, the Kinks and the Rolling Stones at Hamilton Township (19) Deep Purple, Curved Arx, at the Capitol Theater, also at the Beach Boys, Del Pretie Band at Poughkeepsie on the Sound Fairgrounds (20), The Grateful Dead at the State Fairgrounds (21), Gipsy Kings, with the Beach Boys and the Last of the Idiots Band at the State Fairgrounds (22).

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"...unquestionably his most important comment to-date!"
L. A.: The Flamingo Hotel's extension of its entertainment policy to include rock acts in the 2,500-seat convention center has proved successful, according to hotel executive Jim Seagrave. The rock and roll revival and the Cheech and Chong concert both worked out well for the hotel," said Seagrave. With the rock and roll revival we were looking for two things: traffic and we sell beverages both coke and liquor. We made out real well on both.

Cheech & Chong had a young crowd, not the type to visit the casino. We were after the beverage sales, which are a good source of revenue for the hotel, he explained.

The hotel gave, not rented, the use of the convention facilities to Guns Productions who booked Cheech and Chong. "We let them use it because it was our all-out attempt to attract the revenue on the beverages. We'd probably do it again," stated Seagrave.

According to Seagrave the sudden interest in a rock crowd clientele in no way alters the other hotel policies. The hotel still caters to a class clientele who are high rollers.

The convention center of the hotel is located in such a location so that patrons can come and go without going through the casino.

Seagrave said the new convention hotel is interested in having any event in the convention center be booked by the hotels or rock groups when there would be a benefit for the hotel.

R. Springfield In Debut Tour

NEW YORK—Rick Springfield, Australian composer-performer, has been scheduled by Capitol Records for a nation-wide "eyehole-eyeh bott" introduction tour beginning later this month. He will be introduced to Capitol personnel, distributors and retailers.

Springfield has been tapped for at least a two-week tour during a three-week period. Cities scheduled so far include Boston, Hartford, New York, Philadelphia, Washington, Baltimore, Charlotte, Atlanta, Houston, Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, St. Louis and Kansas City.

The major tours in the States have been confirmed for New Orleans, St. Louis and Kansas City. Tours in Canada and Europe have also been confirmed. The tour will begin November 1 and be completed in March.
"Love Must Be The Reason" answers an important question.

"Why is James Last so popular all over the world?"
Because James Last performs the world's hits in a way that makes them his hits.
His latest album is filled with some of the freshest arrangements you're likely to hear.
Songs like Neil Young's "Heart of Gold", Carole King's "It's Going To Take Some Time", "The Godfather", and "Summer Of '42" are given that distinctive LAST touch.
"Love Must Be The Reason" (PD 5509), by James Last, has all the musical answers.

JAMES LAST
"Love Must Be The Reason"
(PD 5509)

a bouquet of beautiful music.
Concerts Aid Farmworkers

NEW YORK—Benefit concerts have been held in three different California cities to raise funds for the United Farmworkers Organization's day care programs. Concerts in mid-July at San Diego (July 1) and San Jose (July 2) featured Tower of Power, Taj Mahal and Luis Casco. All artists involved donated their services.

Warner/Reprise Records covered travel and lodging costs for Mahal and Tower of Power, along with a campaign for fans in the industry. The company also promoted the concerts through radio spots and flyers.

Site for the Sacramento date was selected on July 1 and performances were held at San Diego State College. The show was held at Sacramento State College. Each location handled over 18,000 people.

3 DOG NIGHT
IN HIGH STAND

NEW YORK—Three Dog Night, in their headline slot on the first of a four-day Western swing in eastern Pennsylvania, took in $1,355,000 of its share of $1,352,000 gross in what is believed to be the biggest pay-day in the history of the group. According to the group's manager, Bob Fontaine, this year, proceeds from all shows are going to the Special Olympics. Previous record for one show, $355,000, was set for recent 8-day performances.

Muddy Waters
Four Dates Set

NEW YORK—Current performing group, the blues artist Muddy Waters includes La Basille, Houston Thursday through Saturday (6-15); Talagai, Buenos Aires, Colo. (18-22); Playhouse, Aspen, Colo. (23); Alice's Revisited, Chicago (28-30); Cedar Door, Washington D.C. (31); Pen's Elephant, Virginia Beach (13-14); Cowgirl's Corral, Portland, Ore. (15); N.C. (15); Hopkin's Plaza, Balti-

Argent to Tour Top U.S. Cities

NEW YORK—British group Argent will go on tour of major U.S. cities in August and September. The tour, part of a promotion campaign for their single, "Hold Your Head Up," will open in New York Aug. 15 and will include Chicago, Hollywood, Seattle, Philadelphia, New Orleans, Orlando, Tampa, Atlanta, and the Red Robin, Lawrence, Kan. (Sept. 18-23).

Argent was formed in February and are managed by Ben Shan, manager of Procol Harum.

Talent In Action

STEWART AND FACES
DRAW 85 PER GIG

LOS ANGELES—Rod Stewart and the Faces completed a tour of the U.S. last month, grossing over $450,000 in the "superstard" appearance laid on by the band. "The biggest money we have ever made," Stewart says. The tour, stretching from Aug. 17 in Bakersfield, Calif., to Aug. 29 in Philadelphia, included performances in cities such as New York, Boston, Chicago, Detroit, and Los Angeles, among others.

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Nitzinger grabs down to your nitzy gritzy.
Radio-Television

FUTURE OF RADIO

Mixed Viewpoints on Formats' Fate

EDITOR'S NOTE: This is the last in a series of articles devoted to the future of radio. Here, some of the best program directors in the nation discuss various aspects of all major formats and their potential for a continued existence.

Country radio stations may be in for a siege of trouble, according to George Wilson, program director of WVOJ in Jacksonville, Fla., a market leader.

"Everybody knows the number of country music stations has tripled in the last few years. As a result, country formats are scoring No. 1 and No. 2 ratings in many markets. Unfortunately, a lot of these stations fell into numbers because, when rock stations went on the air, country stations had second thoughts. Now, Nashville sounds and rockers got caught with their pants down."

"Today, it's a different game and a lot of these country stations who aren't ready are going to wake up to find their format and their calls are being beat over the head with a rock station's log. Rock's done a turn-around and now country and MOR while, at the same time, Nashville got hooked into a 'Help Me Make It Through The Night' syndrome, except for one or two of the smaller labels who are still on the air."

A shocking percentage of new country releases sound more like MOR, or sometimes, country, you can counter with album cuts and sides, as we do at WVOJ, but there's a limit. If the trend continues, country stations will lose their identity until they find themselves locked in head-to-head competition with MOR and rock stations (especially those rockers who feature a soft playlist during school hours).

Community-Dominated

"The key factor that takes the control away from country music programmers—the nature of the Nashville Music Community. It's such a close community that an ad, fail or trend dominates the output of the industry."

Unconscionable efforts from Nashville can insure the diversity of material necessary to keep country radio competitive. At WVOJ, we only hope country music doesn't carry the trend toward MOR as far as rock went with acid rock. While we don't go down to the same dead end, just as before, there's sure to be something there to fill the gap.

Donnell Edwards, program director of KAOI, Little Rock, said that he saw a "clear pattern of growth in all types of music in the future. However, I see the most importance for soul, progressive rock, and Top 40 radio. The music has been gradually, but undeniably, been finding itself. Of course, by that I mean: An overall trend is taking place, with all different social and economic brackets, all types of tastes, and all races. This trend is due, in large, to groups like Rare Earth, Santana, Chicago and others."

"It is also due to the fact that most black program directors and music directors have come to the fact that they have a responsibility to bring about a program a variety of music. It is also becoming of the fact that television has taken to the attention of many of these same individuals the fact that it's not just a radio competitive. At WVOJ, and Chicago have mass appeal not only white people, but also blacks."

College Radio Influence

"This trend has also been influenced by the role of the college FM stations, but of late we've taken the initiative to program music that is not just for our own stations, but are also for college."

Harvey Cooper, promotion man Bell, Chicago, said, "We've taken the initiative to program music that is not just for our own stations, but are also for college."

"In my opinion, we've been able to win over some of the people who have been listening to college FM stations."

"Cris, alias Matt Faraci, of "Help Me Make It Through The Night" in Chicago, said the "policy of KAOI, along with other stations in the country, is to be a little more aggressive in our programming."

"I believe the trend is going to continue, and I'm sure that we'll be able to keep the music alive and well."

HALL: The chain is now beginning other series, "In-Depth" and "The World's Best," and its emphasis in FM, isn't it? Wilson: We've felt that actually, Dick Capper, who was the host of the "City Hall" when I joined it, had always felt . . . far more than most people I've known, that FM has no way, as everybody else thought, but here he stands and does it. He's a hard ball rolling, as far as we're concerned, with WMYQ-FM in Miami and now on his own in Detroit. And his statement if I remember correctly was that he was in the broadcasting business to make money. But obviously if he were to check the "Afternoon Drive," he'd be rather shocked.

"Because it's definitely making quite a bit of money. But I can't answer why people still haven't put more faith in FM, people just have different opinions. I guess. If people don't believe in FM, maybe they ought to call Jim Scholtz. He could give them some pointers. He's keeping the wolf away from the door pretty well and via FM, too.

HALL: In the stations that you've programmed over the years how does the playlist differ than with today's music? Was it longer in the old days?

Wilson: I don't think we've ever had a definite number of records. Even today, we don't hold to a specific number of records. WOKY in Milwaukee, we don't have a given set number of records."

WVQ-FM To New Format

RICHMOND, Va.—WVQ-FM is the new call letters for the old WRVQ-FM (WVRQ). The new format is Top 40 under the direction of Bill Garcia, program director. George Williams, national program director of the Southern Broadcasting chain, said the format was chosen "because it has a wide variety of music and a limited commercial load. The air personalities will be very much the same, only the entire operation is as a radio station."

Previously, the FM operation was paraly country music format in music and puritanic the MOR program of its affiliate, WRVA. Playlist of WVQ-FM will range from 30 to 35 records.

TV Links With FM for Special

NEW YORK—NBC-TV network is tying in with several FM rock stations for the 1972-73 rock music special July 18 called "Good Vibrations From London." While the audio part of the show is on network TV, several stations will carry the audio in stereo. These stations include KLIV in Los Angeles, WRQX in New York, WBPM in Chicago, KSLD in Dallas, Ron Delener, Stan Feig, and John Merlino in Seattle, which features Ethel Johns, the Beach Boys, Sha Na Na, Melanie, Joe Cocker, and乙烯．The show was videotaped June 3 at the Crystal Palace Park near London before a live concert audience and Babes in Arms sponsors the special.

JULY 22, 1972, BILLBOARD
THIS GIRL HAS A TWO-SIDED HIT SINGLE! THE "A" SIDE WAS....

THE FLIP SIDE IS:

"ELIJAH STONE"

LION RECORDS #124

Thank you Johnny, Jim, Mike, and all others who have turned this record over. "Elijah" is my favorite also.

Vicki Britton
The Forum is the annual meeting on radio programming. It is attended by program directors and general managers and radio station owners, as well as executives from the record industry. The objective is to take a concentrated look at what is happening in radio and foster progress in and between both aspects of what is mutually an entertainment industry.

**Forum Schedule**

**Thursday, August 17**

12 noon-2 p.m.
Luncheon—Opening remarks by Hal Cook, publisher of Billboard.
2 p.m.-3 p.m.
Session 1
TRENDS IN MUSIC AND RADIO
Chairman: Claude Hall
Radio-TV Editor, Billboard Magazine
a. From the Piney Woods to Broadway.
Jerry Wester
Executive Vice President, Atlantic/Atco Records
New York, N.Y.
b. Great Radio—An Elusive Dream.
To Be Announced.
3 p.m.-5 p.m.
Session 2
AN ARTIST LOOKS AT RADIO PROGRAMMING
Chairman: Don Owens
Director, Reviews and Charts, Billboard Magazine
Mike Curb
Jackie DeShannon
Smoky Robinson
Sonny James
Jeff Barry
Bobby Vinton
5:30 p.m.-6:30 p.m.
COCKTAIL PARTY
Recording artists are invited to attend and meet radio personnel, compliments of Billboard.

**Friday, August 18**

9:30 a.m.-10 a.m.
Continental breakfast in conference rooms, compliments of Billboard.
10 a.m.-11 a.m.
Concurrent sessions—each registrant has his choice of three sessions.

**Session 3**
MARKET EVALUATION FOR PROGRAMMING DECISIONS
Chairman: George Wilson
National Program Director, Barret Broadcasting
WDRQ-FM
Detroit, Mich.

**Session 4**
THE CHANGING SOUND OF MOR RADIO
Chairman: Tom Campbell
Air Personality, KLOK, San Jose, Calif.
a. Top 40 vs. Modern MOR.
Tom Murray
Operations Manager, WBT, Charlotte, N.C.
Bernie Armstrong
Program Manager, WTAE, Pittsburgh, Pa.

**Session 5**
GROWING INFLUENCES IN FM ROCK
Chairman: David Moorhead
General Manager, KMET-FM, Los Angeles, Calif.
a. The Future—or Death—of Progressive Radio.
Tom Donahue
General Manager, KSAN-FM, San Francisco, Calif.
b. The FM Revolution.
To Be Announced.
11:15 a.m.-12:15 p.m.
Concurrent sessions—each registrant has his choice of three sessions.

**Session 6**
PROMOTIONS AS A TOOL FOR BUILDING IMAGE AND RATINGS
Chairman: TBA
a. Public Service Can Be a Programming Asset.
Sonny Melendez
Operations Manager, KTSA, San Antonio, Texas
b. An Analysis of Promotions; their Power and Their Glory.
To Be Announced.

**Session 7**
THE FUTURE OF RADIO STATION JINGLES
Chairman: TBA
Bill Meeks
President, PAMS, Dallas, Texas
Jim Long
General Manager, TM Productions, Dallas, Texas

**Session 8**
TOP 40 RADIO—WHERE IS IT GOING?
Chairman: Jim Bashum
Director of Promotion, Record Merchandising, Los Angeles, Calif.
a. The Top 40 Revolution of the 1970's.
Paul Drew
Programming consultant, Washington, D.C.
b. The Short, Short Playlist—Does It Work?
To Be Announced.
12:30 p.m.
Luncheon.
Speaker: William B. Roy
Chief, Complaints and Compliance, Federal Communications Commission, Washington, D.C.

2:30 p.m.-3:45 p.m.
Concurrent sessions—each registrant has his choice of three sessions.

**Session 9**
THE OBLIGATIONS OF ADVERTISING TO RADIO
Chairman: Col. Robert Crumston
Commander, American Forces Radio and Television Service, Los Angeles, Calif.
To Be Announced.
b. Turning a Loser Into a Winner.
Jack Thayer
General Manager, WGR, Cleveland, Ohio
SESSION 10
FORMATS OF THE FUTURE
Chairman: George Williams
National Program Director
Winston-Salem, N.C.

a. Psychological Factors That Will Affect Top 40 Radio.
Alden Diehl, program
Program Director
CWLW
Detroit, Mich.

Steve Scotti, National Promotion Director
MCA Records
Los Angeles, Calif.

Session 11
THE FUTURE OF RADIO AND RECORDS
Chairman: Joey Reynolds
Joey Reynolds & Associates
Los Angeles, Calif.

a. What If I Bring You a Record?
10 Years From Now.
Don Graham, Director of Special Projects
Chess/Janus Records
Los Angeles, Calif.

b. AM vs. FM 10 Years From Now.
To Be Announced.

Coffee Break
3:45 p.m.-4 p.m.

4 p.m.-5 p.m.
Concurrent sessions—each registrant has his choice of three sessions.

SESSION 12
THE RECORD PROMOTION MAN—A VALUABLE ASSET TO PROGRAMMING YOUR STATION
Chairman: TBA

Steve Popovich
National Promotion Director
Columbia Records
New York

Pat Pipolo
Vice President
MCA Records
Los Angeles

Jerry Sharell
National Promotion Director
Buddah Records
New York

Ben Scotti
Vice President
MGM Records
Los Angeles

Harold Childs
National Promotion Director
A&M Records
Los Angeles

SESSION 13
ALBUMS AND THEIR CURRENT ROLE IN MASS AUDIENCE PROGRAMMING
Chairman: TBA

a. How You Can Broaden Your Demographics.
To Be Announced.

b. The LP Cut and How to Abuse It.
Bob Kieve
General Manager
KLIV
San Jose, Calif.

SESSION 14
HOW TO MAKE YOUR RADIO STATION MORE INTERESTING TO THE LISTENER
Chairman: TBA

a. Pardon Me While You Laugh.
Dick Orkin
Chicago Radio Syndicate
Chicago

Tom Adams
The Electric Weenie
WIOD
Miami, Fla.

The Rest of the Evening Is Free

REGISTRATION FORM
Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, August 17-19, Century Plaza Hotel, Los Angeles, Calif. If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.

(Please Print)

NAME

TITLE

COMPANY

ADDRESS

CITY

STATE

ZIP

Registration Fee: $135.00 per person.
Please enclose check and return registration form to:
Radio Programming Forum
Suite 420—9000 Sunset Blvd.,
Los Angeles, Calif. 90069

(If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

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Hot Album

EMERSON, LAKE AND PALMER, "Tales From Topography (Side I)", All.

Cuts: All.


CHICAGO, "Chicago V", Columbia

Cuts: All.


HARRY NILSSON, "The Son of Schismatics", RCA

Cuts: All.


LEON RUSSELL, "Carney", Shelter


MARK VOLLAND AND HOWARD KALAN, "Phoebatics Leoche and Edith", Reprise

Cuts: All.


DOOBIE BROTHERS, "Toulouse Street", Warner Bros.

Cuts: "Listen to the Music", "Another Night", "Disciple".


FRANK ZAPPA, "Waka Jawaoka", "Hot Rats", Reprise

Cuts: "Big Swifty", "Waka Jawaoka".


HAROLD OUSELEY, "The Kid", Cobblestone

Cuts: All.

Stations: WNEW-FM, KMET-FM

B. LANCE, "Rollin' Man", Atlantic

Cuts: All.

Stations: CHUM-FM

SUN McGRAH, "The Rise of the Morning Dove", Adelphi

Cuts: All.

Stations: WNEW-FM

RONNIE MCNEIR, "Mississippi Renaissance", RCA

Cuts: All.

Stations: WNEW-FM, KMET-FM

HERBIE MANN, "Mississippi Gambler", Atlantic

Cuts: All.

Stations: WCMF-FM, KFMY-FM

POCO, "Good Feeling to Know", Epic (Single)

Cuts: All.

Stations: WCMF-FM, WCMF-FM, KFMY-FM

JIM PRICE, "Sundog Traveling Chess", Epic

Cuts: "You Got to Live", "Open Up Your Door", "Rock & Roll".

Stations: WKTG-FM, WHCN-FM, WBRU-FM, WVV-FM

PURE FOOD & DRUG ACT, "Choice Cuts", Epic

Cuts: "My Souls on Fire", "Do It Yourself", "Eleanor Rigby".

Stations: WKTG-FM, WMC-FM, WKFM-FM, KOL-FM

RAMATAM, "Ramatam", Atlantic

Cuts: All.

Stations: WVV-FM

WILLIS ALAN RAMSEY, "Willis Alan Ramsey", Kissing Cuts: "Muriel Canoe Light", "Balad of Spider Horn", "Johnny Marmalade".

Stations: WSBUS-FM, WMC-FM

MICHAEL MURPHY, "Geronimo's Cadillac", ABC/Dunhill

Cuts: "Geronimo's Cadillac", "Midnight Kite", "Waking Up".

Stations: WYTA-FM, CHUM-FM, WRNO-FM

NICK NELSON, "Party Garden", Del Rio

Cuts: All.

Stations: WNEW-FM, KMET-FM

TICK T onc, "Cocktail Party", Capitol

Cuts: "Louisiana Cock Fight", "T.A. Texas Boy", "B nogue Queen".

Stations: WKMY-FM, WMC-FM, WRNO-FM

BUDDY HOLLY, "Rock 'n' Roll Collection", Decca

Cuts: All.

Stations: WCMF-FM, WCMF-FM, KEEZ-FM

FRANK ZAPPA, "Waka Jawaoka", "Hot Rats", Reprise

Cuts: "Big Swifty", "Waka Jawaoka".


SEANOR AND KOSZ, "Seanor and Koss", Reprise

Cuts: All.

Stations: KFMY-FM

P.F. SLOAN, "Raised on Records", Mums


Stations: WKTG-FM, KFMY-FM

STYX, "Best Thing", Wooden Nickel

Cuts: All.

Stations: WVV-FM, WCMF-FM, WKFM-FM

PETER THOM, "Peter Thom", United Artists

Cuts: All.

Stations: KFMY-FM

THREE DOG NIGHT, "Seven Separate Folks", ABC/Dunhill

Cuts: All.

Stations: WKRK-FM, KFMY-FM, KNAC-FM


Cuts: All.

Stations: KOL-FM

DOMINEC TROIANO, "Dominec Tropics" Mercury

Cuts: All.

Stations: WZZP-FM

IKE AND TINA TURNER, "Feel Good" (1971)

Cuts: "She Came through the Window".

Stations: WTTU-FM

PHILIP UPCHURCH, "Darkness, Darkness", Blue Thumb

Cuts: "Inner City", "Darkness", Sausalito Blues.

Stations: WRUS-FM, KSFN-FM

VARIUS ARTISTS, "Last Day at the Fillmore", Fillmore

Cuts: All.

Stations: CHUM-FM, WTVE-FM

JIM WEBB, "Letters", Reprise

Cuts: All.

Stations: KEEZ-FM, KINK-FM

THE WHO, "Join Together", Decca (Single)

Stations: WHCN-FM

STEVE YOUNG, "Seven Bridges Road", Warner Bros.

Cuts: All.

Stations: KINK-FM, KFMY-FM
Budget Firms Expand, Seek New Markets

CHICAGO—Budget tape and record marketers are expanding lines to the point where one exhibitor at the houseshows shows here was offering regular priced $6.98 8-track tape. Other budget and premium tapes were here for the first time seeking houseshow buyers, but in all, only a handful of tape and record companies exhibited.

“Housewares buyers do buy promotional merchandise but not front door product,” said Robert J. Dulaney, vice president of Crimson Neon, Inc., at the International Housewares Show in Chicago. “But the budget firms are only just beginning to tap into the market. It’s being heated right now.”

Dulaney is president of Distributors Products Corp., a division of Crimson Neon, Inc., and was at the show with a new line of Ampex and Shure record players.

Other big trade shows like the Consumer Electronics Show and National Home Theater and Audio Show, have drawn houseshow exhibitors. This year, according to Dulaney, there were 200 budget exhibitors at the houseshows, as compared to 25 in 1968.

New Ampex Standards

Ampex Tape, Inc., a division of Ampex Corporation, has announced a new line of 4-channel tape and cartridge products for the consumer electronics market. The new line, announced at the houseshows, includes 4-channel tape, cartridges, and tape recorders.

Ampex said the new line is designed to provide high-quality sound reproduction in consumer electronics applications. The line includes both 8-track and cassette formats, as well as high-quality cartridges and tape recorders.

Jackie Vernon Comedy Tapes

LOS ANGELES—Morris Dia- mond, president of the American Music Publishing, Inc., has announced an affiliation between the company and Jackie Vernon Co., one of the country’s most popular recording artists.

The affiliation, which marks the beginning of a new era for the music industry, will result in the release of a new series of comedy tapes titled "You Are Not Dangerous To Your Health." The tapes will be distributed monthly.

The new series will feature a variety of comedians, including Jackie Vernon, who will present their best material in a unique and entertaining format. The tapes will be available in stores nationwide, and are expected to be a hit with audiences of all ages.

MOTOROLA AT WINTER CES

LOS ANGELES—The Moto- rola Consumer Products Div. abn, from the June CES, has taken to making its own set for Jan. 12-15 in Chicago. A spokesperson for the firm said there was a "general feeling that Motorola had always been left out by the television, audio and tape companies."

The new set features a direct mail service, according to Motorola officials. The sets will be available for $20,000 to 28,000 previous users of the direct mail service.

Talking about results to date, Motorola vice president, said, "We've been very gratified with the consumer response. We have sold thousands of these sets, in particular the interest in open reel and cassette formats. There have been 80 percent of our volume in the first six months of the program has been open reel and nearly 40 percent of the total has been classical music."

Enthusiast for the upcoming winter houseshows was even more pronounced because for the first time SEC will hold a winter show in addition to the regular spring and fall shows.

The Ampex Housewares & Variety Exhibit at Navy Pier was Continental Dynamics, Inc. Outside of specialty items in cassette and 8-track, Continental's activities have been primarily disk oriented, said Milton D. Barnes, vice president, marketing.

Through Infotape, Continental is producing specialty items for such groups as Dr. Norman Vincent Peale, Standard Oil, Library of Better Living, Doubleday and others.

Other Navy Pier exhibitors included Tape King, Inc. and Promo Record Distributor Co. Tape King, New York City, also, has been large quantities of machine 8-track including 39 titles on Motovox. Promo was plugging its customized pre-pack sets allowing houseware buyers to select 70 percent of the titles. Promo did not have any tape.

Ampex Plugs Mail Orders; Catalog Lists 5,500 Titles

ELK GROVE VILLAGE, Ill.—Ampex Stereo Tapes has issued its new prerecorded tape catalog listing more than 5,500 tapes available from mail-order Ampex Shopper's Service.

According to William Slover, general manager of Ampex, the Ampex music division, the 184-page catalog, which is being distributed this month to 20,000 previous users of the direct mail service, includes over 500 titles in the Ampex music division.

Talking about the catalog, Slover said, "We've been very gratified with the consumer response. We have sold thousands of these sets, in particular the interest in open reel and cassette formats. There have been 80 percent of our volume in the first six months of the program has been open reel and nearly 40 percent of the total has been classical music."

Slover added, "We will be broadening the appeal to open reel tape ratings in the future.

There are now about 700 classical titles from the London, Decca, Grammophon, Philips and Van- ciou groups, which are now available in singles, for the first time.

Other labels represented in the catalog are popular, rock, country, show albums and easy listening including Frank Sinatra, The Beatles, Bell, Mercury, Fantasy and Proj-

3. The catalog includes 1,500 reel-to-reel selections, 2,800 8-track selec-

tions, and 19 channel 8-track selections. The catalog is available for the following prices:

The Ampex Shopper's Service accepts all tapes at a 10 percent discount if the user indicates his Ampex Customer Code Card num-

3. Bankamerica and Master Card will also accept personal checks. Special discounts are offered on selected titles.

The tape-by-mail service was estab-

lished in January after a year of testing in the commercial re-

tail distribution of tapes. Slover said that all advertising will be increased during the rest of the year to reach com-

sumers more aware of the services that Ampex offers.

Accessory Firms Bow in July Houseware Events

CHICAGO—The broadening market for tape accessory items is reflected in the presence of many firms which exhibited for the first time at a housewares show, at the International Housewares Show at the Hilton.

Sabloff, one of the leading suppliers of housewares and accessories, has entered the housewares market. The company has made contact with buyers of all types of merchandise, according to the executive. In fact, a buyer for a large food store chain, who coin-
curred with the company's product, said that the company was being followed by a number of different kinds of buyers looking for specialty items in home electronics, said Gondorf.

The corporation has a number of other housewares events planned for the near future. The company is currently preparing for the Houseshow at the International Housewares and Home Entertainment Exhibit (IHHEE) at the Hilton which is expected to be a very successful event.

HOLIDAY INN Bow Movies on TV Cassettes

NEW YORK—The Athena Cablevision Corp. is offering popular movies on Sony video cassette to guests of Holiday Inn around the country.

The project, utilizing a closed circuit TV system with a central control room, follows recent successful testing at the Holiday Inn in Little Rock, Ark.

Hotels can rent the devices to their guests, who can view the movies, by pressing a button on the television set in their room. A nominal charge for viewing is also possible.


Athena Cablevision is a unit of Gulf & Western Industries, Inc.
Radio TV programming

Mixed Viewpoints on Formats' Fate

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Skip Williams has left WXCI in Phoenix, Ariz., and now is program director of WKDA in Nashville at 6:30 a.m., program director Doug Blair moved to WRUN in St. Louis at 1:30 p.m., and program director Phil O'Neill Thuer returned to Rockland, Me., to take over a sizable market at WROK.

To be successful, a programmer must have the ability to speak for himself and the ability to understand the needs of his audience. A manager must be able to understand the needs of his audience and be able to communicate with them.

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Phonogram In 8-Track Cartridges

- Continued from page 1

manufacturing and distribution center, Phonodile, as the factory is only tuned up for cassette production and after exhaustive evaluation at Phonogram’s headquarters in Holland of every major U.K. tape duplicator, the company is now manufacturing deals for both firms has been signed with Decca.

Phonodile will distribute the product, although again both Phonogram and Polydor are very much talking with a number of wholesaling organizations in an effort to establish the best method of servicing the key non-record outlets with cartridges.

Polydor’s initial 8-track release will comprise around 20 items taken from the company’s pop and middle-of-the-road catalogs. In addition will be albums by Bert Koenenf, Jimi Hendrix, Melanie, Cream, Taste, Rory Gallagher, the New Seekers and David Rose. Classical cartridges will follow later in the year and, eventually, 8-track selections will be incorporated into the firm’s Sound Seller scheme. Polydor has yet to announce any prices for its 8-track product.

Phonogram’s 8-track tapes will carry the prefix 77. Albums in the initial batch will include Rock Stewart’s “Gasoline Alley” and “Every Day I Have You Here,” Nutta Mous Kori’s “Over and Over,” Black Sabbath’s “Master of Reality” and “Paranoied” and Syd Lawrence’s “Something Old, Something New.”

The move by both companies puts to an end several months of industry speculation over how much longer the two firms could remain exclusively committed to cassette production. The growth of 8-track in the UK has taken virtually everyone by surprise—two years ago, demand for cartridges compared with that of cassettes was minimal and several record companies were predicting that the end- less-loop system would never really become established here.

However, since then cartridge growth has become so widespread, largely because of the increased importance in the automotive sector of the tape market, and some companies are now selling as many 8-track tapes as they do cassettes.

This growth has been watched carefully for many months by Phonogram and Polydor as both companies now clearly feel that they’re missing out on so significant that valuable extra profit which could be earned on all product in future on both configurations.

The success of a certain amount of imported Phonogram and Polydor tapes in the U.S. as CRD, together with a steady increase in 8-track tape for trade for cartridge versions of albums by Jimi Hendrix, Sparta, Melanie and Melanie Last are also factors that have influenced the move toward 8-track.

For similar reasons, both companies have decided to introduce 8-track product in the U.S. and Japan, which are particularly cartridge-oriented markets.

Phonogram in 8-track will only affect the software side of the group’s activities and it is extremely unlikely that any tapes will be imported. Electrical will start manufacturing cartridge hardware for this country.

Veteran Miami Store Owner Bitter Over Tape Competition

BY SARA LANE

North Miami Beach, Fla.—Irvin Weinstein’s Harmony Music store was the first such business in the bustling 163rd Street shopping center here when he opened it. In the six years he has been in business, he has seen tape come to nearly rival disks. In fact, he now carries all titles in disk, 8-track and cassette but little open reel. However, of late he has become bitter and disillusioned about the competition in tape.

He said, “Thieves have taken an enjoyable business and made it into a nuisance operation.” He said that in addition to thieves, bootleggers and counterfeiters have devastated the tape industry. And there is the competition.

“It’s bad enough that there are six tape stores within a five block radius of my store, but there is additional competition. Besides department stores, five and tens, drug stores and record stores are carrying tapes—places like 7-11 and U-Totem. Even auto parts stores. It’s beginning to be a nightmare—everywhere you look, you’ll find a new store selling tapes. And, what’s worse is that they’re selling them below cost in order to make a profit on whatever else they stock. God, you can buy a tape at a store that sells refrigerators, tires, and oil—but no cassettes. Where do grocery stores come off selling tapes? I don’t sell food!”

Bootleg

Weinstein contends his customers accuse him of overcharging even though he does the normal amount of discounting.

(Continued on page 34)

BEAUTIFUL

brings you

the world’s most popular tape winder,

for loading cassettes, 8-track and blank tape.

ELECTRO SOUND 100-48C

the world’s best buy in automatic tape splicers

shown mounted on winder for cassette operation.

ELECTRO SOUND 200

We carry a full line of tape duplicating equipment.

AUDIOMATIC CORPORATION
237 West 54th St., New York, 10019 (212) 582-4870/Cable AUDIOMATIC

JULY 22, 1972, BILLBOARD

Tape/Video/Audio

Tape Happenings

Bruce G. McGillivray, national sales manager for the magnetic tape division, Ampex Corporation, California, announced production of a new low noise mastering audio tape with extremely fine ferric oxide backcoating and new thermoset binder system. The 1-1/2 mi. 407 series and 1-1/2 mi. 406 series replaces the 444 and 434 series of Ampex tape. The new series is offered on a 1-14 inch reel with 5000 feet available for delivery in full 30 minutes of recording time at 30 ps and 1 hour at 15 ps.

The ‘Sport Electronic Corporation, California, announced their new optional stereo attenuators for their entire audio console line. The stereo attenuator will fit all “B” series consoles. The stereo mixer is of concentric construction, allowing cleasing of the steering points.

Donald Simmer, president of American Car Sound Specialists, Inc., announced the opening of the 7th and 8th American Car Sound Centers in the Philadelphia area. The Centers, dealer-owned and operated, deal exclusively in pre-recorded 8-track tape cartridges, car stereo players, and car security equipment. The dealership program was started in February, and 21 additional centers are expected to open on the east coast during 1972.

George F. Connors, president of Teledyne Packard Bell, Los Angeles, announced the appointment of torts of Radio Supply Co., Inc., Auburn, Maine, as distributor for Maine and northern New Hampshire and J & L Marketing & Distribution, Inc., Wallingford, Mass., as distributor for Massachusetts, Rhode Island, Vermont, Connecticut and southern New Hampshire. Teledyne will handle its television, stereo and cartridge TV merchandise through its daily publication of “Campaign 72” on CBS basics, 7 to 14 days after release.

The growth of the New England market is being fostered since the sales people are familiar with the products and the service is efficient in the New England market.

The growth of 8-track in the UK has taken virtually everyone by surprise—two years ago, demand for cartridges compared with that of cassettes was minimal and several record companies were predicting that the end- less-loop system would never really become established here.
NEW YORK—Astrocom Electronics is marketing a second generation version of its reel tape deck, which it claims combines professional features and performance, with simple operating techniques specifically designed for the consumer. The unit, Astrocom model 407TA, is in the line of professional 7" reel tape equipment. The CDX 407TA, the latest version of a basic design that has won acclaim from independent laboratories. The deck incorporates features to its touch-up push-button controls, instead of solenoid operated switches. This, said an Astrocom spokesman, makes for quieter operation, greater dependability and more trouble-free life than characterized in earlier models.

The deck still features three separate high motors for supply and take-up reels, plus a hypersensitivity synchronous type for stable capstan drive. It also has four heads and all solid-state circuitry. Automatic rewind is achieved with simple sending of add-on conductive strips.

The tape will operate at either 7/8" or 3" inches per second. Also featured are automatic tape lifters to prevent wear during either rewinding or fast forward motion. Especially contoured heads assure maximum sound pressure. The unit is listed at $459.95.

Reflecting Aspex's broadened approach in its subsidiary Trip Records, which was formed in 1969, Alan also said he pointed out the new "Rare" Mimi Hendrix in the debut single by Isaac Hayes in the February 1970 issue. This is a second 45 rpm single disk at $3.98 ($9.80 on the West Coast). Also has new two-sided set at $3.98. Springboard, an oldies line of 32 volumes, lists at $1.98.

"A product warrants the full price, consumers won't find it in budget," was Demain's way of saying the tape and supply on its own price level. Aspex is thus moving up and the market, he feels, will command more than budget recognition. Much Trip repertoire is esoteric.

Moreover, Trip is distributed through major mail order operations. Other lines are distributed through various independent distributors in the U.S.

Mary Users

Continental's approach to budget, however, seems to have changed. But alas, John has pointed out. Continental's approach to this line, packages albums for giant chains. Their literature, Souther-Walz, Kroger, Standard Oil, Jewel, Red Owl Stores, and so forth.

Barnes said Continental prefers to focus on a single artist or simple concept, in the case of Sun, or a Christmas package or on a particular artist. Quantities are low, however, and the unit is not considered tape. The firm also has a television mail order division.

Demain and Barnes both pointed out the budget record and tape firms are fast outgrowing the image, but have not been long characterized their activities.

"Quick Vue" Cartridge & Cassette Display

The "Quick Vue" Cartridge & Cassette Display is more than its easy, viewing flip through tape holders are fun and simple to use. A new and different concept concerning stereo tapes. All tapes are completely visible and FULLY PROTECTED. TRY "QUICK VUE," WRITE FOR FREE 12 PAGE BROCHURE SHOWING ALL MODELS.

Creative Store Equipment Inc.

Terrell, Texas 75160
P. O. Box 933
Dallas 214-226-7248 — Terrell 214-563-8569

BUD, DRUG, AND SAVE $$$

#54 STEREO CARTRIDGE CASE $3.99 EACH

SPECIAL 100 CASES AT 500 LOT PRICE $3.95 EACH

12 CASES $42.95, 14 CASES $47.95, 16 CASES $52.95

100 CASES $50.95, 150 CASES $65.95, 200 CASES $75.95

50 pcs. $3.00 each
150 pcs. $2.75 each
500 pcs. $2.56 each

Scotch Transparent Tape 9100 B, 71-1/2 line, 1 ml polyethylene, 1/2" x 175 feet, $3.75 per 1000 feet, 28¢ each. Scotch Transparent Tape 9150, 1/2" x 175 feet, $3.90 per 1000 feet, 28¢ each.

Batt: 15 ml acetate polish
Factory rejects, 1$1.50 per 100, $18.00 (1280 cases), $21.60 (100 cases), $30.00 (10 cases) per box. (50 cases)

AMPEX 1/4" tape, 20-minutes, 2000 feet, 24" reel, $2.60 per 5000', 8¢ per foot. (50 cases)

AMPEX 1/4" tape, 20-minutes, 2000 feet, 6" reel, $2.40 per 5000', 8¢ per foot. (50 cases)

DOLBY CASSETTE DECK 9000

Custom Case Mfg. Co., Inc.


Office: P. O. Box 5625, Fayetteville, N.C., labeling and Reps. NO PHONE ORDERS — BY MAIL ONLY — done

VIDEOMOTION CATV MOVE

NEW YORK—Programs are now being distributed to CATV systems via video cassettes, according to the latest edition of Videomotion here, which is now converting 111 CATV systems to 117 CATV systems. He plans to expand the service to more than 200 cable systems throughout the country by the end of both half-hour and hour shows. A conversion package is provided to ensure that CATV systems may use the cat-

Budget Firms

Continued from page 30

Robert J. Faller, president of associated professional features AC Media, said "Quick Vue" cartridge and cassette display are its 24 "Quick Vue" cartridge and cassette display. Commonly to be made, as AC Media has been "Quick Vue" cartridge and cassette display.

"If you have a promotional manufacturer, which we like to think means one who offers extra special terms on high quality and is important on a mass scale," he said, "then very well. Our business is, first things first."

"We feel that promotions such as 'make your first cassette in six months' have been very popular," Allen said, "and we're going to continue our promotional support since in June introduction."

Allen added, "As a promotional manufacturer, which we like to think means one who offers extra special terms on high quality and is important on a mass scale," he said, "then very well. Our business is, first things first."

"We feel that promotions such as 'make your first cassette in six months' have been very popular," Allen said, "and we're going to continue our promotional support since in June introduction."

Allen also added he had a 43-minute tape, but "this one is needed," he said, "to sell to our dealers, and added that his sales network covers about 25% with an average of four men working out of eight locations.

Commenting on the industry he, Allen said, "I only wish it was more competitive than it is. It's the most incredible business I know, that's for sure. We develop it, and I'm glad we're in it."

AST Everest Group in Pact

NEW YORK—Ampe Stereo Tapes (AST) has signed long term marketing agreements with the Everest Recor-ding Group, Inc. (GRAMM), according to William Slover, president and general manager of AST. As a result of this agreement, Everest, signed jointly by Slover and Ber-nard A. King, senior vice president, covers the entire United States, Canada and Europe.

Under this terms of agreement, AST will release budget and full-price tapes drawn from Everest's classical, folk, jazz, gospel and blues areas.

The AST/GRAMM agreement also covers the entire United States and European markets. It was signed jointly by Everest president, Robert Sholdoski for GRAMM.

"It is a remarkable deal for us that will be "Free Spirit Movin" by Ralph Harrison, GRAMM's first artist at a principle on the Epic label.

Telex Exclusive on Changar

MINNEAPOLIS—Telex has acquired exclusive manufacturing and worldwide distribution rights for the 8-track stereo tape cartridge changer from Qotron Corp., Rock-Hill, S.C.

One new feature on the unit is that it can be operated on 110 and 220-volt and 60 or 50-cycle power. Distribution of marketing Peter Schwartz said this is important because the company will market the unit domestically and internationally for home entertainment and background music applications.

Patents covering design and basic mechanisms of the changer have been issued or ap-

JULY 22, 1972, BILLBOARD
Tape/Audio/Video

14 Pacific Stereo Stores Each an Individual Outlet
By JAY EHLE

NORTH HOLLYWOOD, Calif.—Even though Pacific Stereo here is one of 14 stores owned and operated by the Pacific Electronics parent and owned by CBS, it has individuality, said assistant store manager Ed Rogers. The outlet handles something between 50 and 60 brands of equipment, probably 1,000 different types of components. The emphasis is clearly on hardware and blank tape. Prerecorded tapes sales, he said, have been disappointing.

There may be marketing factors in the area here that have led to the disappointment in prerecorded tape, Rogers indicated. At least, other Pacific Stereo stores are not planning to phase out of pre-recorded tape.

"As for blank tape, he said it's booming. "BASF and Memorex are our top brands."

Ted Bennett, vice president, marketing, from the Emeryville, Calif. headquarters, said that item deliberately tries to make each outlet a custom designed store, very functional, and with relatively few highly trained sales personnel.

Each is instructed to help customers in as much as possible. The psychology is away from the fast sell, ripoff, or falsity in advertising. The philosophy, said Bennett, is that success is right at the store level, meaning, dealing with and serving the customer.

There is a 60-day exchange privilege on all purchased materials. Pacific Stereo concentrates primarily in the sale of music units—e.g., tuners, pre-amps, cassette tape players, speakers, and so on. On every complete music system advertised, free parts are guaranteed for three years.

Pacific Electric assures that Pacific Stereo will have the best prices in the area and to back this up, the policy is that if a customer buys a unit and then discovers the same unit selling for less money at another store in town (not including close out or demonstrator sales), PS will refund the difference in price—if the customer acts within a 30 day period. Odds, or PS will match the selling price of comparable units. Trade-in policies are also generous.

Pacific Stereo also supplies 4-channel units but, as yet, the demand has been slow and related to software only. The lack of software and hardware product is a partial answer. Video cassettes are, as yet, not stocked. "We just don't see the demand yet. Too many bugs in the hardware units, too expensive for mass sales," comments a PS spokesman. "But," he adds, "with the way our store runs, and the ups and downs in the business, we could stock them tomorrow if necessary."

List prices are not used here. PS cites them as being phoney. PS rather puts its thinking and advertising the actual prices—a tell-it-like-it-is, philosophy, more or less.

Although for now Pacific Stereo stores are solely located in California, the future is still open for outlet expansion. Only recently Pacific Electronics was purchased by CBS.

The history of Pacific Electronics dates back to 1960 when Tom Anderson and Charles Halst purchased the initial company as Pacific Radio Supply, Inc., a wholesale company dealing in radio and electronics supplies. The name was changed to Pacific Electronics. In 1962, at the Berkeley store, retail sales of high fidelity component was introduced. From '62-'64, sales emphasis shifted from wholesale parts to retail components (headphones, record changers, speakers, amplifiers, tape decks, tape recorders).

In 1966 parts and television sales were eliminated for the more specialized and more profitable music components. By 1969, Pacific Electronics had opened Pacific Stereo stores in San Francisco, Berkeley, Walnut Creek, San Mateo and Mountain View. It was also in 1969 that Pacific Electronics began calling its branch stores "Pacific Stereo" to more accurately

NORTH HOLLYWOOD, Calif.—1970 Pacific Stereo entered the Los Angeles market with a store in Santa Monica. North Hollywood, 1500 N. Topanga, Cottia Mess, Hayward, Sun Jon, Pomona and San Bernardino branch stores followed. The latest opening (San Bernardino) will be July 21.

Also in 1973, one more development of the retail sales department is a new division entitled Pacific Stereo Mail Order Warehouse, where customers can mail in orders to a warehouse in northern California at Emerville.

Billboard lets you have it... POINT BLANK!

With a Blank Tape Special coming in the August 26 issue.

It's a special Billboard issue that will blanket the entire blank tape industry from tape, cassettes, cartridges, and reel-to-reel.

It's a 5-column issue that will cut through all the red tape in the blank tape field and give you a clear, concise picture of an industry that will soon encompass television cartridges and video cassettes.

Featured in this year's blank tape issue are stories on the new ways of distributing blank tape and what kind of a market there is for blank tape products.

Billboard's BLANK TAPE SPECIAL will be must reading for the people who manufacture raw tape, as well as the people who manufacture the components used in producing blank tape.

It's an issue that will go right to the people you want to reach.

- Tape duplication services
- Carrying case manufacturers
- Accessories/Services
- Mass Merchandisers

In Billboard's BLANK TAPE SPECIAL, you'll make points with the people who count in the blank tape industry. A point-blank approach to an industry that is growing by leaps and bounds.

Billboard's BLANK TAPE SPECIAL, coming in the August 26 issue, will be your ticket to reach the people who count in the blank tape industry.

Ad Deadline: August 16
Issue Date: August 26

Contact a Billboard sales representative now! You'll recognize him by the blank (tape) expression on his face.
**Bitter Over Tape Competition**

*Continued from page 31*

"Customers tell me they can get tapes, just across the street for instan-
taneous, less than what I am selling mine for and they want to know why they should buy from me? What am I paying to tell them? What they don't realize is that a good many of these other stores are buying and selling counterfeits, bootleg and stolen tapes. And when I explain to them that, they just shrug. They don't care one way or the other. What the hell has hap-
penned to the morality in this coun-

try?"

"I don't mind fair competition. This is common practice. Every dis-

tributor has stores discount occasion-

ally. What I object to is stores that continuously sell at cost, even below cost. It makes you won-

der how they can operate a busi-
ness on this level and still remain in business. And I wonder if you know you run a legitimate business, you have an overhead. And you don't pay overhead expenses, you have to make a profit. How can these stores continue to operate when they are constantly selling at below cost? It doesn't make any sense at all."

Weinstein claimed that now with mail order, dealers in distribution centers entering retailing, the independent retailer will diminish the role of the wholesaler.

Hi-Jackers

"We've enough problems al-
ready," he complained. "How can we compete with these other stores and retailers? The only way to make a living in the business is to be as underhanded as the next person. You do it when you try to run a clean, le-
gitimate outfit and try to get your customers to the best manufacturer. Stores in this area are selling at lower prices than in the older stores. And here in Miami we have additional expenses, shipping charges for one, which add to the net cost of what-
ever it is a goldmine to some of them a little New York."

Counterfeiting, bootlegging and pilfering in the Miami area has be-

come a tremendous headache to re-
tailers, distributors and manufacturers. He knew of the real problem in hi-hacked and warehouses broken into more than two or three times.

"They back the trucks right into the warehouse, haul out the stock and drive directly to the retailer. The whole operation is so open and obvious, it's unbel-

ievable."

Weinstein feels that because of these factors, honest dealers have had to go into stocking accessory items. Not only must we stock tapes, LP's, sheet music, blank cas-
tettes, professional items, a lim-
lit stock of stereo systems, etc., we now carry black lights, candid and poster 35's, practical work. We're competing with novelty shops and boutiques and taking away their business. Someone might as well open a huge general store and sell

everything. That's what it looks like would be the answer."

Initially, Weinstein was a retailer who dispensed advice and infor-
mation on operating a music store for anyone who asked him. Since he was the first in the bustling 16th Street Shopping Center to open a record store, he was the logical one to dispense advice. Soon he found out for advice. The situation is reversed today. "I tried to be as helpful and co-operative as possible, because if these people came begging for advice, around turned and opened stores, almost right at my street time and then began undercutting."

Ehies?

"Weinstein says there is no room for "gentlemen" in his business anymore. "I have remained ethical. I'm not trying to change the way it is done. I'm just telling people the truth."

While Weinstein's store is some-
what small, it is attractively de-
corated. Because of space limitations, he doesn't have room to carry "everything," but he has "almost all." He stocks the same titles in both Miami and New York. "I can't have slowed down tremendously."

"I only sell what I have in stock," he said. Stealing was once a major problem, but Weinstein has alleviated that by placing tapes and cassettes in glass enclosed locked cabinets.

"I find it absolutely impossible to bring anything to the store. And display their merchandise right out of here. I don't have a pilfering problem."

Weinstein buys primarily from distributors and retailers. He display their merchandise right out of here. I don't have a pilfering problem."

He said he often wonders how many retailers operate with the same methods. "If he might not be the last of a certain breed of store owners.

**Certron Sells Bobbin Facility**

LOS ANGELES—Certron Corp-

has sold its plastic bobbin opera-

tion so it can further concentrate on magnetic tape products.

The sale was made to a pri-

vately held firm in Cleveland for an undisclosed amount of cash which Edwin R. Gamson, presi-
dent, said was in excess of the book value for these assets. Pro-
ceeds from the sale are being

used, in part, to reduce Certron's short-term bank debt. The remain-

ing proceeds will be added to the company's working capital.

The available capacity of the firm's Bobbin division will be

allocated to the company's manufacturing facility, where the bobbin line was manu-
factured using PCBs and other components supplied by customers and used in its own applications.

**Plans Entertainment Series**

*Continued from page 50*

motion picture product. In addi-
tion, it is planning the production of video cassette record albums to

constitute a new line of live performances by music artists.

To date VCI has consummated an agreement to place overseas player units and programs on an extended overseas basis with major airlines. These will be installed in America's Admiralty Club Lounges and will fea-
ture entertainment and promo-
tional activities.

VCI will also supply units and software training product to the New York State Division for Local Police, to General Electric for management training and 700 units to the American Oil Co. for hotel and condominium promotions.

Other agreements are being negotiated for acquisition of in-

dustry related to the video cassette market.

Principals of the company are

Sadle, a VCI, Inc. founder who now serves as chairman of the board; George Krill is president of the corporation and along with Sadle was a founder of the com-
pany, Weinstein are: George Shore and Guyton Ciccone and Jeffrey Czarnik is secret-
ary-treasurer. A new branch office has been opened in New York with a branded plan office scheduled in San Francisco to serve the West Coast and Fart East markets.

**Sanyo TV Camera; VTR Unit Shipped**

LOS ANGELES—Sanyo Elec-

tric, Inc. is introducing a video-

recording camera, model VC-3000.

According to company general sales manager William Byron, the camera features in electronically controlled 8.4, 22mm iris lens de-

signed for monitoring areas where there is extreme light variation or lowlight level conditions. Re-

quired illumination for the unit is 0.003 footcandle.

Adored that the silicon dio-

de iube combines a wafer of silicon to reduce image distortion, and optic structure which is meant to help create a broad spectral range. The model is also said to be usable continuously for 24 hours.

Byron also said that since the silicon vidicon is meant to be high-

ly resistant to optical noise, this will help solve the problem of ionizing radiation with dim lighting or where low lighting conditions are prohibitive.

The unit is built of all solid state, silicon transistors.

At the same time, Sanyo has started shipping its video re-

cording product line.

Besides the VCS-3000, which carries a list price of $2,500, the VTR 1200, five-motion, reel-to-reel vid-

eo tape recorder with four ferrite crystal video heads, five motion modes, slow motion viewing, ac-

celerated motion picture viewing,

**Live Videotape Festival Slated**

BOSTON—An on-the-air half-

hour videotape festival is sched-

uled for Thursday (30) on station WGBH, Channel 2.

According to Dorothy Chiesa of the public TV station, the festival will feature videotape by 38 groups, all showing their programs to a charmed audience. There will also be on-the-air interviews with two or three groups, each with a small amount of time all-

otted for each group.

The purpose of the festival is for the various groups to "exchange ideas and information. We tried to find the name of the tape," said Miss Chiesa, "so that everyone who is interested can find it on a common base."

Among the groups showing material will be high school students, university groups, a welfare agency which has been making tapes on child development and a school. We also have an executive, who has made two solid state monitor VHS-UHF receivers.
Nonesuch's Joplin Music LP To Aid N.Y. Library Fund

NEW YORK — A concert held last October at the Library of the Performing Arts Center devoted to the music of Scott Joplin has been recorded and is being given as a gift to the

Videotape Festival

- Continued from page 34

"We will also have a demonstration of feedback and will explain to the general audience the terminology of video tape," Miss Chiuo added. "We want to make the audience aware that video tape will touch their lives and will be a part of their lives. This is an effort to get the average person involved and to communicate to an audience that is not familiar with the video tape medium."

To 45 percent in classical LP sales. Lindgren attributes Discount's breakthrough in the sale of classical recordings to a one-hour preview recording available at mail заказers sponsored by such companies as Angl, Columbia, Victor and RCA.

The program is produced and hosted by Lindgren, on the Fine Arts Division's Mutual Broadcasting System, and features programs of foreign imports by Tchaikovsky, Boccherini, Humperdinck, Odion, Arge, etc., also well

TED LINDGREN, right, manager of Discount Records, Milwaukee, looks over some of the store's stock with Bill Munger, announcer/account executive for WFMU.

Record Stars Featured In Opera House Plans

LONDON—Four new productions, new singers not heard before at the Royal Opera House, Covent Garden, which will open this spring, are to be staged at the opera house in a series of four operas. The first opera to be presented will be Don Giovanni, which will be performed by the Royal Opera Company. The second opera to be presented will be La Traviata, which will be performed by the Lyric Opera of Chicago. The third opera to be presented will be Die Fledermaus, which will be performed by the Vienna State Opera. The fourth opera to be presented will be The Tales of Hoffmann, which will be performed by the Royal Opera Company.

London Contest In Vancouver

VANCOUVER — Mike Doyle, national promotion manager, London, was in Vancouver last week, and reports that the Thompson and Page retail outlet, in Vancouver, has provided considerable business to London's "Go to the Opera" contest. According to Doyle, the plan is to sell tickets for the opera, and then to give away a prize to Vancouver for two weeks, to the purchase of tickets to "Lucrezia Borgia," in "An Evening With Scott Joplin," to the first three London opera albums, to the "Great Canadian Opera Stars," to the "Zen Elephant," and to "Domino-" and "Lucretia Boccanegra." Thompson and Page went on to consider the effort to set up a large window display of London's products and concert material. According to Doyle, the display work has resulted in a noticeable increase in interest in the contest from the West. The contest is being organized by the London Records, which is the official agency for the sale of classical records.

Col Canada in Hits Promotion

TORONTO — Columbia's Bill Edwards, senior manager of Canadian operations, has placed a push on the label's classical titles. Special promotional material has been prepared and is now being sold to key outlets from coast to coast.

The promotion will continue throughout the summer, and a special push will be made on the label's new titles.

Marketing vice president Jack Robinson has reported a "distinct improvement" in sales over the past two years. He credits some of this activity to the more contemporary approach now being used to market classical product.
By JULIAN COLEMAN

Motown Record Corp., after more than a decade with the successful Detroit soul sound, has also jumped into the rock market with a new label, Natural Resources. Tom Wilson, former sales v.p. for Record Plant studios, holds the reins as creative producer at the Hollywood studio. Wilson says the new label will feature "jazz rock" and new sounds.

The 5th Annual Radio Programming Forum promises to be radio's biggest meeting of the year. This year the Forum will be held at the Century Plaza Hotel, Los Angeles, Aug. 17-19 and with soul music emerging as the top selling product and receiving the widest, broadcast acceptance in its history, it's our hope to see more soul disc jockeys and record companies attending.

Some of the guests on hand for the Supremes-Temptations opening night after "The Grove," Los Angeles, included actress Gail Fisher, singers Gladys Knight & the Pips, Dee Dee Warwick, and former Supremes member Diana Ross. Linda Lawrence, the new member of the Supremes, along with Darius Harris and Richard Street, newest members of the Temptations were superb, displaying all the assets which have made these two acts the best in the business. The Supremes & the Temptations are currently working on a TV special. It's their first time they've done so since Diana Ross left the trio.

Bits and Pieces:
Isaac Hayes is scoring the theme for a new TV series, "The Man." Warner Bros. "The Best of the Best" and port Niki Giovanni combined talents recently and put on a free concert at the Canaan Baptist Church, New York. Labelle offered material from her new album, "Moon Shadow," as well as plenty of traditional gospel tunes. O.C. Smith's single of the ballad, "Don't Misunderstand," which he sings on the soundtrack of Metro-Goldwyn-Mayer's film, "Shall's Big Score," is being rushed into immediate release by Columbia Records. Honey Cone (Hot Wax) will be at Disneyland Aug. 6-11. Michael HUDSON's debut on Chapmeyville, "Girls Are Made For Loving," and Roberta Flack in concert at the Odeon Theater, London, July 29. Millie Jackson's new single on Spring, "My Man, A Sweet Man," we believe, will be a Top 10 pop record. And while going with predictions, we are also very high on The Soul Children's (Stax) "Don't Take My Kindness For Weakness." Idley Brothers and Barbara Mason are appearing at Cobo Hall, Detroit, Aug. 8-12. Barbara Streisand's "Where You Lead/ Sweet Inspiration" getting good airplay on a number of major soul stations in St. Louis, Baltimore and Detroit. The Isaac Hayes Movement will be coming to the Hollywood Bowl July 28.

New single from Gladys Knight and the Pips on Soul is "Daddy Could, Swear, I Declare." Please send all soul news to me at Billboard, 500 Sunset Blvd, Suite 415, Los Angeles, Calif. 90069.

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**BEST SELLING SOUL SINGLES**

*STARR Performance—5th registering greatest proportionate average progress this week.*

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**BEST NEW SINGLE OF THE WEEK**

"OVERTIME MAN" "SHOCKWAVE" DON COVEY (MERCURY) BLOSSOMS (LION)

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**Vox Jox**

Continued from page 29

for a new venture in radio—sales, programming, or air personality work. Will consider any good-size market that offers a growth situation.

William S. "Wally" Brown, WJMI in Charlotte, N.C., and WSGR in Richmond, and Chad and ends from recording artists to give away on Aug. 19 telethon raising money for the homeless children in the area. It's urgent. He'll take belts, cuff links, anything. Send to the box, 1500 S. Broad St., Richmond, Va. 23223.

Alan Grant, WJMI-FM, Fort Lauderdale, Fla., writes: Just last week, the management decided to send my show due to poor AKB ratings and my listening audience was so up-in-arms about it they swamped the radio stations with telephone calls, cards, letters, and telegrams, including one from bricklayer's union representing 15,000 members, and a very strong letter from the station's attorney. When sponsors began cancelling, the management decided to keep the show on the air and placed a large ad in four newspapers stating that we are not the problem and the public was right and I will be continuing with the show. It was unbelievable! In all my years as a veteran jazz broadcaster, I have never turned away from jazz and this was all very rewarding. This should indicate that jazz still draws and in this instance, jazz buffs actually did something about keeping it on the air.

Steve Mark (Sherby) George is the new music director and 3:7 p.m. personality on KFSM-FM, progressive station in the San Jose area of California. Held been at KFRC-FM, Pacifica Calif. and once worked at KSIO-FM in San Jose, the station was purchased by the office and mentioned to me that the greatest need in radio for blacks is for bright, young salesmen. Clarence Davis, 29, black sport with good air personalities in radio. K. O. Bayley, who worked at station as Wor-FM in New York and KFRC, San Francisco, is looking for work. "Need an on the air personality."
Custom Pacts Gene Chandler; Puts New Label With Scepter

BY EARLE PAGE

CHICAGO—Custom Record Co. has purchased a new building here with the object of expanding it into a fully equipped recording studio, signed Gene Chandler as an artist and formed a new subsidiary label, all part of a new look by owner Marv Stuart claims will make this operation a consistent focal point for soul music.

"Motown switched on a few of its artists as the Chicago market. Marv Stuart said, "but that I believe a lot of people have yet to see what's in store for us."

Meanwhile, Mayfield continues to be recognized as one of the most creative soul writers. Stuart said. Mayfield was just honored with the "A" in recognition in France. Mayfield credits in Cur- tom's publishing subsidiary include two songs on Isaac Hayes' "Black Moses," "Lonely Times," recorded by Laura Nyro and others, including Al Coo per, and numerous other songs.

Mayfield will not only have a studio and a constant in-demand is the new 7,000-square-foot studio here but will have Roger Amsden as a new engineer. Amsden was at RCA's studios here for 10 years and worked on numerous Mayfield albums.

Custom operates a publishing, booking, artist management and recording subsidiaries out of the square here. Mayfield just completed the score and soundtrack for a new film, "Super Fly." Mayfield, who performs the entire film score, will release it from the soundtrack album this week, "Freddie's Dead."
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JULY 22, 1972, BILLBOARD
For the first time, product and sales are both reflecting a theory which has been around for several years: The "ethnic background" of Francisco has earned a place among the most daring trendmaking centers of music. Since the start of the year, most of the city's rock clubs began featuring neo-country swing, the kind of country music that comes out of the tradition of Bob Wills and Johnny Bond, rather than Hank Williams or Grand Ole Opry styles; of Commander Cody and his Lost Planet Airmen, who moved from Detroit to the more hospitable nostalgic climes of the Bay Area. And even that purest of San Francisco bands, the Grateful Dead, is now largely a country group with an official auxiliary, New Riders of the Purple Sage.

Throughout rock, offbeat new instruments and combinations are popping up. Harry Chapin was determined to have a cello in his group, and the success of "Taxi" demonstrates that the cello is now a valid rock instrument.

(Continued on page 42)
**MUSIC METAMORPHOSIS**

*Continued from page 41*

The string section sounds on a number of current albums are actually being created by a new technique of playing pedal steel guitars with a glass ashtray instead of metal bars. Weston Myrick, for example, was the steelman on Mickey Newbury's "Frisco Mabel Joy." LP: Gerominio Black, basically a hard-rock group led by ex-Mother singer Jimmy Carl Black, recorded and plays some dates with a doubled string quartet. Rock violin is appearing much more often, especially in conjunction with the wah-wah and other electronics, as evidenced with groups like Mickey Newbury's Spring and Richard Green's steadily increasing popularity in Seastain. Even Merle Haggard's banjo player is now using a seven-string instrument.

The classic Beach Boys records have nearly always included advanced studio techniques and synthesizers. On their recent recordings, nearly all the bass lines are actually played on synthesizer. Moody Blues and King Crimson are among the groups favoring complex electronic keyboard synthesizers and the melotron, which has an individual taped sound for each key and can be programmed to play literally anything. Procol Harum isn't the only rock band to have performed with a symphony orchestra in the past 12 months. Jethro Tull, Santana, Frank Zappa, Blood, Sweet & Tears and Isaac Hayes have all made such appearances. Emerson, Lake & Palmer first came to attention with their rock version of Mussorgsky's "Pictures At An Exhibition." One of the few new jazz artists to achieve stardom in recent years, Chuck Mangione, made his mark in an album with the Rochester Symphony Orchestra.

But no matter what is going on at the experimental end of the rock scale, there will always be an important element of the total market for rough-edged noise bands capable of transporting their predominantly youthful audiences on a sheer volume trip. Grand Funk Railroad, Black Sabbath, Jethro Tull—they all fill a definite need in the rock market.

Rock is also becoming less disposable than ever before. The story on oldies in this special provides complete details of that phenomenon. However, it is probably unprecedented for a repackaging like "The History of Eric Clapton" to become a top 10 record, with even a hit single, "Layla." The Stones and "Hot Rocks" reissue the Steve Winwood repackagings and promoter Richard Nader's wildly successful 1950's Rock'n'Roll Revue tours all show that rock audiences are increasingly aware of the wondrous music made during earlier periods of rock. But probably the intriguing rock experimental phase of all is the growing trend towards unsexuality or even gay rock. Again, there's nothing unheard of about this. Popular music superstars have traditionally had a superficially girlish element to their appeal, a kind of baby-faced look which apparently is a vital element of reassurance to young adolescent girls who buy more records than any other group. And Mick Jagger proved early in rock that a male star's appeal could easily transcend traditional boundaries of masculinity.

And, however, what is happening now is a terrific widening of mass acceptance for all sorts of outrageous sex-role rock acts. Ray Davies, gunning light of the Kinks, exemplifies this sort of bizarre unisexual appeal, as does Todd Rundgren with his dog collars, leather costumes and heavily accented eyes. There's even this element to the vintage namelessness of Rod Stewart and unsexuality is involved in the stage approach of Yes and Flaming.

Of course, Alice Cooper and his band played on this version of "Is he or isn't he?" from the start of their career and stuck with it until they developed the macabre and chintzy to achieve gold records. The drooling, helpless outrageousness of Iggy Stooge was him a dedicated cut off all those, eagerly awaiting the next phase of his receding career with a new label, Columbia.

It seems almost strange that the Cockettes haven't been signed to a label yet. But the presence of this psychedelic transvestite theater group has become almost mandatory at truly hip rock balls. In their Carmen Miranda finery and sequined beards, Cockettes grace the expensive parties for Alice Cooper, the Kinks, and the Doors.

On the other side of the sexual coin, we haven't seen the emergence of any overtly lesbian rock performers. Fanny and Joy of Cooking seem to exemplify the independent feminine approach of Janis Joplin or Grace Slick. These are women instrumentalists attempting demonstrating, they can play as the equal of men, though not giving up womanhood. An even more recent group, Brittha, is being merchandised with a blatantly tough chick image, such as tee-shirts emblazoned with the motto, "Brittha Has Balls.

Hanging around the scene, seeking that major recording connection are other apparently outrageous drag rock groups like Shady Lady and Queen, featuring former Steppenwolf member Nick St. Nicholas.

It has become so clear that the rock of sexual role confusion is going to be a major market factor in the '70s that giant RCA has mounted one of its most expensive campaigns in years to launch the new image of David Bowie. Bowie is a formerly funny young Englishman who garnered respect from reviews and mediocre sales on various other labels for the past three years or so.

The new RCA campaign presents photos of Bowie preening like Lauren Bacall in a satiny outfit and teased hairdo. Accompanying copy states that although Bowie is happily married and a father, he has in reality been a well adjusted bisexual all this time. The new album, "Rise and Fall of Ziggy Stardust and the Spiders From Mars," is moving up the charts faster than any previous Bowie product ever did.

So in order to summarize our findings: the very next phase in popular music is (maybe) certain to be Progressive Black Transvestite Writer-Artists playing Country Swing on Synthesizers with Symphony Orchestras—very loud.
By Eliot Tiegal

ONTemporary Music is run-
ing its cycles. Today, you can find absolutely delightful surprises tucked into the body of contemporary music in the form of Latin in fluences and jazz techniques. Latin music? Man, that’s an off-shoot of the 1950’s. Jazz? Man, that’s a throwback to the 30’s and 40’s. What’s going on? Penta! Today’s contemporary band, built heavily on the possessive progressions of solid rock rhy-
nisms, is tapping the wealthy mines of Latin music and jazz and the mining is producing some healthy, invigorating results.

Rock music is just not a band laying down 4/4’s with consist-
ency while screaming fuzz guitars roll off long solos. Jimi Hendrix is gone. The psychedelic craze is gone. Where are we?

In an exciting period in which the contemporary music of today is turning more toward jazz and Latin or Afro-Cuban ingredients than country or soul.

It’s been heading subtly that way for several seasons, with Blood, Sweat and Tears, Chicago and Lighthouse, for example, leading the brass-oriented hybrid brand of rock with a jazz smash dab in the face element, and Sinatra and Buck Owens for Mafo and a growing number of Latin sounding rock bands.

Within a short period of time recently I listened to such new groups as Sod, Mother Night, Gatham, the Mellowtwins, Mandrill, Luis Gasca, Universal Jones, the Canadian Rock Theatre, War, Dr. John, Midnight Sun, El Chicano, Tower of Power and Carla's Crash. These groups are right where the music is now and they are excellent examples of the various Latin and jazz experimenters in the rock field.

Take Sod, for example, it’s a six piece group on Decca. There is no way to know what the band has cocked up inside the LP. Pro-
ducer David Axelrod calls them a typical, modern rock band which represents all the influences which are building in pop music to-
day. They switch from a straight 4/4 rock sound inside a Latin bag so smoothly on the track “Rock And Roll Express Medley” that you are caught wondering out loud, “Hey, what’s happening?” Trum-

pets play jazz improvisations, a conga adds Latin spice, a sax-
ophone plays an airy, funky solo, an electric piano vamps behind the tightly harmonizing voices. There is even a track where a conga and cymbal get a groove going and then two trumpets come in riding. Now that doesn’t sound like a rock album, but there is enough of the hard, driving rhythm and amplified guitar to conjure up a multi-mixed brand of music.

“Sod represents where music is, not where it’s going,” Axelrod says. His is their second LP and it marks an expansion of their musical consciousness.

“The rock dudes are listening to jazz things.” Axelrod points out.

“There have always been rock groups that were jazz oriented, only now the public is aware that it’s jazz. Now that white youth is hip to trumpets, jazz and rock have gotten together, but jazz has always been around in black music. Trumpeter Blue Mitchell has been taking some fantastic trips behind Ray Charles for years.”

Axelrod notes the young rhythm players like the Fender bass which is identified with contemporary rock music. Its sound is dif-
ferent than that of a standup bass. The drum patterns being played today are funkier and more natural, the 12-year record pro-
ducer continues.

Axelrod singles out such drummers as John Guerin, Bernard Purdie, Ron McCarthy and Earl Palmer as jazz oriented players who do rock dates.

“They can play rock rhythms in a much more complex manner and then they add other things and suddenly they create a jazz foundation for a group.”

Axe (as his musician friends call him; record executives may call

him other names) refers to Santana as being hip to Prez Prado and Tito Puente and “simply updating their sound.”

As a producer and composer, Axel-
rod is delighted with the move toward jazz and Latin music by the rock musi-
cians. He has been associated with jazz and blues all his life and enjoys the open atmosphere in which to use freely any jazz musician or jazz for-

musician playing his own music.

Producer Tom Wilson, now associ-
a
ted with Motown in Los Angeles, cut his teeth on jazz. “More and more of the rock players have been influenced by jazz,” he says. “When jazz au-
tomates didn’t accept some of the avant garde music, it was accepted by the rock crowd because this music was like their psychedelic experiences of the late 1960’s. “We now have a more literate au-
dience for rock music. A kid that can sit through three and one-half hours of Ravi Shankar can dig Coltrane.”

Wilson feels Santana and Willie Bobo have a lot in common.

“Latin music in America has been as nearly a perennial thing as rhythm and blues. They outdated other trends. The Latin groups have a basic pulse which moves people.

Jazz will be a stronger influence on rock than Latin, Wilson be-

lieves. He plans going to the Chicano communities around Los An-
geles to find musicians for Motown’s Natural Resources label.

“I’ve been to some Mexican dance halls and heard groups with strong rock influences. For the most part, the Latin rock music will come from the Latinos. But I don’t see why a white group can’t do the same thing.”

In order to play jazz the musician has to have discipline and a thorough knowledge of harmonics. Wilson points out when asked what requirements a rock musician needs in order to play jazz ac-
curately.

An improvisation is an extraneous development of a new meto-
ic line against the background of a situation the artist is familiar with.

Having laid this out, Wilson adds: “Much of the rock improvisa-
tions are silly because they are just inversions of a chord.”

As the jazz movement grows, Wilson predicts more styles of gui-

gar playing developing (“rock guitarists are going to be listening to Kenny Burrell, Gabor Szabo and George Benson”) and brass and reeds are going to come into prominence.

“Rock always looks over its shoulder to get its reflection. So we have the situation where new sources of inspiration are being sought. The black experience has already been tapped, so now it’s jazz and Latin.”

When Wilson asks rock players what instrument they’d like to add to their groups they reply flute. “And anybody who plays flue,” Wilson says, “also plays other woodwinds.”

There is also one other factor working which Wilson feels will expand further the instrumentation of rock bands and that is nostalgia.

Years before the guitar craze the tenor sax did all the ma-
or solos. Now with kids going back to the 50’s for kicks, “they’ll hear tenors and organs and they’ll want more different colors in their music. So that leads them to quest about.

There seems to be sufficient “questing about” now by the new bands which are grooving with jazz and Latin ingredients, pig-

ments or strains.

Universal Jones, a new act on Verve, blends young with sea-

sated players such as Thad Jones on trumpet and Pepper Adams on baritone and Jerry Doggion on alto. There are organ, bass and guitar solos which are open and very improvisational and an elec-

tric piano which soars around. The track “Takin Care O Busi-

ness” is a good analysis of the group’s impact.

Gotham is a band developed by Tom Wilson, its eight members are from New York City and there is a cool controlled feeling to their trumpets. The drums and bass walk the beat in a style remin-
scent of those 1950’s modernist jazz bands, but then the tempo changes and they blast ahead into today.

The Canadian Rock Theatre on lion is a clever blending of a

C (Continued on page 48)
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YES
lights that drift through Apple, where a cache of the products showed up.
No, it’s unlikely that the next George Harrison album will be in mono, and Phil Spector might be the recording medium has continued to be innovative as it is distinctive. But, considering the shape that the industry is in, the question still stands: is this trip really necessary?

The simple fact is, in the holocen days of the late ’60s, when it was clear that rock had changed our lives, recording budgets soared, and the relatively new awareness of the possibilities of studio recording resulted in widespread experimentation. Drum tracks were oftenclangidly, Voices metamorphosed, guitar lines whirled, bleated, moaned. Cymbals lashed through the unceasing contours of phase modulation.

All of which was absolutely right. Recall “Sgt. Pepper,” and Lennon’s voice float- ing across the speakers, carrying forth the promise of “Strawberry Fields.” Or “Electric Ladyland,” and the alternately crop, rough textures of Jimi Hendrix still moving toward his peak.

The fluidity of the studio had opened extraordinary possibilities, elements of music that were distinctly restricted to the studio, and, when the guitar bridge in Traffic’s “Pearly Queen” hammered from left to right and back, it flattened the lis-
tener.

Perhaps the listener is just a bit jaded. Yet, it can’t be denied that studio tech-
niques in themselves aren’t sufficient to make a really satisfying record.

Obviously, the state of the art can’t be aban- doned. Just as the general level of musicianship has been under fire, many number of first-rate albums have explored the recent suggestion that the music itself was dying.

And, for those who feel the studio has dehu ma-
ized records, evidence to the contrary exists in abundance, pointing out the studio’s higher aspira-
tion as a distinct musical medium that can present music with optimum clarity and definition.

Yet, multi-channel recording, despite its sonic ad-
vantagess, does pose some problems of conception. And certain luxuries emerge as two edged swords.

Jerry Ragovoy, veteran writer, producer, and owner of The Hit Factory, has been involved in New York’s musical world for quite some time. His own studio is 16-track, 4 channelized, and he obviously cares about keeping abreast of things, yet he tends to view the technological spiral with some reserva-
tions. “Sixteen tracks is for people who don’t play very well,” he recently remarked. “And need to over-
duly,” he added, not really as an afterthought.

Eddie Kramer has been an engineering master for some time, having drawn attention for his work with Hendrix, Traffic, Buzzy Lehart and any number of excellent jazz artists. Kramer now op-

(Continued on page 55)
STAMPEDERS

*One of the Five top International Rock Groups...*
litle jazz, gospel, Latin and a wink towards the Blood, Sweat and Tears' brass chorus stance. Peter McGraw even sounds like David Clayton Thomas.

Dr. John the Night Tripper's "Gumbo" LP on Atco is a real surprise. Despite Dr. John's mediocre voice, there is real excitement instrumentally behind him, with cornet, saxes, clarinet, barrel house piano and dovetailing all into the gumbo pot. There's a happy, bouncy feeling on "Junko Partner" with a sax solo that recalls the honking solos of the 1950's.

Midnight Sun On Kapp is an excellent rhythms, a floating, bubbling electric piano, various vocal harmonies, and a marriage of bass and conga creating a collage of infectious feelings, there are organ bursts and open guitar licks. But the trumpets are missing, with an electric piano developing improvisations and then fading to give way to fussy guitar runs.

There is free blowing on "Where You Going To Be" by saxophonist Bont Hesselmann and vocalist Allan Mortensen sounds a bit stuffy, yes... the ex from BSAT.

Mother Night on Columbia is an uneven band not sure of any one image. Its horns are subdued behind the voices which aren't totally clear. But on "Groupies," the nine pieces show off their instrumental skills and jazz abilities.

John McGurk's Mahavishnu Orchestra has probably received more notice than any other recent LP which has the title of a roost.

"Tower of Power" on WB seems to be working in many fields. Its vocal sound in augmented and supplemented by conga and Latin feeling and by a breezy Flugelhorn solo on "(Gone)", which sounds very non-rock. The San Francisco band, steeped in an R&B tradition, has been recorded in Memphis and the band's sound is broadened to include backgrounds by tenor and banjo sax, French horn and trombone. At the core, this is a commercial soul band, but the Afro-influences still are.

Still to be heard from are the new groups which are woodshedding or refining what we have today. Doug Sahm, for example, has opened his first major LP which has a stunning Little River Band.

With so many things coming together, we may yet get to the day when it will be impossible and impractical to place labels on music like jazz and rock and roll. There are even groups like Dave Axiord who "is sick of the term jazz" it will just be music.

MUSIC ISN'T RAUCOUS ROCKING AS MUCH AS THESE DAYS

How hard is rock rolling hard?
The pop music business, dominated during the past 10 years by rock bands, is now in a situation where the hard, loud sounds are becoming less a factor as other forms of creative expression capture the imagination of the young people who rule the market.

The field is wide open for any unique musical expression to capture its segment of the commercial pie. For example, several weeks ago the top 100 national hit LP's only 23 weeks ago sold very hard hitting rock bands.

The others were from a diversity of backgrounds and that has been the way the music business has been going for some time now.

The soft, lovely ballad style of Roberta Flack, produced a number one single, "The First Time Ever I Saw Your Face" which remained in the number one spot for six weeks last April. This is the rock music experience. The song was from a two and a half year old Atlantic LP which suddenly found a new life and new audience and Roberta suddenly became everyone's darlin', not just the jazz buffs who had discovered her when the LP came out and then she played the Monterey Jazz Festival.

The changing, ever in motion state of rock music has suggested to some industry figures that the term rock 'n' roll has become antiquated and just don't fit anymore.

A sampling of the new rock act. James Taylor and Carole King certainly aren't rock acts; they are modern, contemporary performers.

The Rolling Stones are a hard driving rock band as are Grand Funk Railroad and Creedence Clearwater Revival—each with its own unique attack and sound.

The soft sounding acts like the Carpenters, America, Bread and Cat Stevens have been joined on the charts by Donny Hathaway, the Jackson Five, Andy Williams, Paul Mccartney, Sammy Davis Jr., Nilsson, Elton John, Ray Charles, Judy Collins, Todd Rundgren, San Diego's Jesse and the Radics, and, of course, Tuna, Jackson Browne and Cheech and Chong, just to throw out some names gang.

Sammy Davis, "Candy Man" single for MGM, was his first number one song in his long career, and that was a kid, novelty type of tune which had some radio programmers baffled. The tune stayed number one for three weeks in June and there is a relationship between it and Roberta's monster hit.

He has suffered a bit from the early success of his young people into are songs they can sing along with, songs which relate simple love or fun topics. Don Owens, Billboard's review director, feels we're moving back into the early 60's and the young people are going back to the long, hard driving acid rock sounds. Kids and radio personnel both say the Led Zeppelin's "Good Vibrations," "White River"... is the thing to do on the airwaves. And so when the Carpenter's came on the scene, radio stations played them as a change of pace. And that opened the door for Carole King and James Taylor and the other solo voices.

Songs today are moving strongly back to lyrical content over in structured rhythms. Lyrics are an important role in a song's commercial success again, not long or fuzzy or loud or... for you can play your guitar.

Billboard's top 100 "Candy Man" single was obviously bought by college age students. The follow up with Donny Hathaway of "Where is the Love?" is again a ballad and again it rose up the survey.

The move to softness is even being felt in the teen field with such songs as "Donny Osmond and David Cassidy both chang-

ing their styles. There is a definite softening trend, with practically no hard acid rock type of bands developing. Plain rhythm groups still bear, but even in the group scene, the number of bands diminishing in number of either bands or managerial members.

The whole business of labelling an act a rock artist in time become an antiquated attitude.

JULY 22, 1972, BILLBOARD

MAMBO BEATS AND JAZZ IMPROVISATIONS

Continued from page 44
Ask Led Zeppelin about Mike.

Led Zeppelin uses Shure Unispheres to get themselves together for some of the heaviest sounds anywhere. The Unisphere handles it all — without feedback, without audience noise, and without annoying breath noises and close-up "pop." It all happens with a true unidirectional response and a set of built-in filters that knock out the noise and let the Zeppelin sound come straight through — non-stop! Now music-stoned audiences from coast to coast hear Led Zeppelin as they really sound — naturally!

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There is an incredibly large market waiting for new things to happen. The same market that simply can’t stand the conventional songs, same-old-stuff songwriters, I’m-not-that-singer-you’re-used-to-although-I-sound-like-him singers. But you also know good music is hard to find. A chance in a million and you know it. You’ve got to be there to catch that song. Well, man, get ready. It’s going to happen.

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Give yourself a chance.
Next September keep your calendar clear for Rio de Janeiro’s Seventh International Popular Song Festival. We have a suggestion that will do a lot for your business.
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Bring only light clothes and your critic eyes.
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Next September, every famous Brazilian composer and all the new songwriters will be showing their new songs to the interested and cheerful audience of the Seventh International Popular Song Festival. Join them. Cheer with them.
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But don’t let pleasure do any harm to your business.
Remember that among the many songs you’ll be hearing at the Festival surrounded by more than thirty thousand people (it may also happen at a cozy meeting, listening to a soft guitar) there will certainly be the ones you will hear in next year’s hit parade.

Relax and enjoy it
September also means springtime in Rio. That's when the weather is cool, the Ocean is warm and the beach of Ipanema looks more sophisticated than ever. Imagine yourself tanned by a gentle sun, under exotic palm-trees and surrounded by the girls of Ipanema.

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One of Nader's major challenges, especially when he first started the revivals, was to trace some of the more anonymous 1950's hitmaker units. For his first concert, he put together again the five Satins, who hadn't worked together for seven years and hadn't even seen each other for five years.

"I checked every agent in the music industry who had booked that kind of act in the late '50's until I found one in New Jersey who gave them one of their last bookings," he recalls. "One Satin was working as a recreation director in Washington, D.C. and another was employed at a pharmaceutical plant on Long Island. They went out and found the rest of the group."

Another task Nader kept running into when he started the revivals was persuading ex-headliners to return to the stage. "Bill Haley was in semi-retirement at El Paso, Texas when I asked him to put together the Comets again," Nader says. "Only the original saxophonist came back with the group but Haley puts on the show exactly the way he used to, even with the way the skid-up bass player clomps on top of his instrument for one song."

Nader puts in all his contracts that the acts must perform their original hits, not sing current material in a vain attempt to get contemporary acts. "You can hear the boogie roll when a performer tries to sneak some new stuff into his act," he says.

Richard Nader was a teenage fan of the young rock 'n' roll who never moved beyond his first tastes. While still in high school at Unnionville, Nader during the late '50's, Nader was a part-time disk jockey playing all the stars of his current re-

Nader's decision that the only way to get something as offbeat as the Rock 'n' Roll Revival taken seriously was to open it right in Manhattan. His October, 1969 gamble at Madison Square Garden's Felt Forum paid off and Nader has been in the field full-time with a tight staff ever since.

Rock fans of all ages pack the Rock 'n' Roll Revivals throughout the U.S. But one of the most interesting parts of the audience is the large element of 30-year-olds still clinging to 1950's style. There is quite a 1950's rock 'n' roll underground out there.

Having opened up most U.S. major markets to oldies concerts, Nader is now completing his most ambitious project yet, production of the film of "Rock 'n' Roll Revival. This movie will be completed in early autumn. It features both concert numbers from the Revival tour and intimate offstage moments with performers Nader calls "the 10 greatest rock 'n' roll artists of all time."

The cast includes Chuck Berry, Fats Domino, Jerry Lee Lewis, Little Richard, Bill Haley and Bo Diddley.
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(Continued on page 55)
proach, and that has its benefits when compared to the hassle of balancing 16 tracks at once and trying to build some idea of the final mix from there.

While no single artist or studio can really be singled out for broadening the horizons of stereo recording as an aesthetic force in itself, separate from the music, George Martin’s productions of the Beatles obviously include some remarkable uses of the recording medium. “Strawberry Fields” reflected the distance spanned between “Revolver” and “Sgt. Pepper,” the latter the ideas implied by “Tomorrow Never Knows” and “Rain” with regard to reprogramming elements and electronic music.

Yet Martin himself, while heading AIR Studios and its necessary complement of multi-channel and 4-channel equipment, views current technology as song on the cake to some extent. “Sgt. Pepper,” virtually an epiphany in itself, was recorded on four track equipment, using many four to four midis. “When I was making ‘Pepper,’” Martin recalls, “I kept thinking, ‘I'll have an 8-track, I hadn’t even conceived of 16-track.” But it if we had used 16, I don’t think the album would have been any better.” Martin recognizes the advantages of 16 track equipment in terms of signal to noise ratio and overdubbing; but he feels “in undisciplined hands, it becomes extravagant. And very expensive.”

There are any number of younger producers stressing musicality before electronic sophistication, paring off studio time and replacing it with more rehearsal beforehand. And yes, that even includes a slight de-escalation of overdubbing and elaborate studio-induced sonic effects, resulting in music that retains its credibility for performance.

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* Continued from page 54

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The Band, David Blue, Paul Butterfield, Flash, Foghat, Fulltilt Boogie Band, Hello People, Joy of Cooking, Lazarus, Todd Rundgren, Sons of Champlin, Howard Wales.

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888 Seventh Ave., New York, N.Y. 10019, 212 757-4300. Black Oak Arkansas, Black Sabbath, Blues Project, Joe Cocker, Julie Driscoll, Eagles, Eggs Over Easy, Emerson, Lake & Palmer, Free, Freedom, J. Geils Band, Grand Funk Railroad,

(Continued on page 69)
The Management and booking agency fields are like trees which continually grow new branches. Each year new blood is infused into the business, creating a competitive field for artist representation. Representing the contemporary musician is a dynamic, exciting way to earn a living. Here are comments from five men, all dynamites in their fields, Rick Kay of Diversified Management, Rich Roger of East West Talent, Jerry Heller of the Heller Fischer Agency and Elliot Roberts and David Geffen, managers and directors of Asylum Records.

"The consistency of the rock concert business has changed considerably around the country," asserts Detroit-based Rick Kay. Grosses are varying from city to city for the same act. It used to be a more stable situation, the vice president of the two-year-old firm notes. An act can gross $3,000 in one location and $23,000 in another.

One problem is the "cluttered" situation in which Kay claims there are too many shows being offered and too many acts touring. Tampa, for example, used to book two concerts a month, he says. Now the city puts on five a month.

Promoters are now "building up leverage and booking shows in multiple market situations. What happens, Kay notes, is that one promoter will build a concert to counter competition and they wind up fighting each other and splitting the audience."

"It has gotten out of hand," he says. The audience is name conscious. It's spoiled, it wants the names. Record companies have flooded markets with ads and spots and even offered $1 concerts, but the kids just won't turn out unless there's a name. There are so many names touring, so why should they take a chance?

Kay also sees a move to a more visual type of attraction. "The kids want to be entertained. It's obvious from the success of Alice Cooper and Capt. Beefheart. Just playing music is not enough for many young people. Kay claims. The executive sees a line developing between the kind of show which successfully plays an arena as opposed to a college concert. The still is music oriented. It's in the arena where visual effects are being called for.

Diversified Management has six agents and was formed as a "counteragency" to New York and Los Angeles. The company started representing Michigan bands and when they began receiving national acceptance, the agency had to expand its own coverage. "Our sales pitch is that we are an alternative; our policies and concerns are different from the New York agencies. We care more and protect our clients."

Kay points to another small agency, Paragon in Macon, Ga., as booking national acts and acting as a clearing house for performers in that part of the country.

Among the acts handled by Diversified are Mitch Ryder, Bob Seeger, Soft Machine, Miles Davis, the Parliament Funkadelic, Brownsville Station, Big Brother and the Holding Co. and Chuck Berry.

East West Talent's major concern is combating the large agencies who use their name power muscle to have promoters fill up their bills with acts exclusively by that big agency.

"With this big agencies selling total packages to promoters, there's no room for support," laments Rich Roger. "I understand that But a lot of the promoters know us and we owe them a vote of thanks for letting us slip through. Promoters have even fought for us and influenced agencies that our act will be good for their headline"

In business 18 weeks, the agency is designed to remain small in order to retain contact with artist, manager, record company and promoter.

"We believe there's a reason for every booking—money or prestige. We believe the right place to play is more important than the money; we don't believe in overpricing."

For an act like Flash, the price ranges from $750 to $1,000 a night. Once an act reaches the $3,000 range, then there's usually a percentage in addition to the guarantee.

Roger feels the established promoters who have been around for years are not necessarily into the music. It hinders you, Roger claims, "when you're bidding an act and the guy doesn't know his music."

"Enough promoters don't know about the new acts. They get involved after the act has made money for someone else. Roger and his two associates (they plan to have an East Coast affiliation by February) represent such acts as the Band, Linda Ronstadt, David Blue, Paul Butterfield, Flash, Joy of Cooking, Lazulus, Phil Ochs, Otetta, Todd Rundgren, Peter Yarrow and Tony Joe White.

The Band is their top-money attraction, asking $15,000 to $20,000 a night. Rundgren is in the $5,000 category as is Peter Yarrow.

"We believe the right personal appearances will help act sell substantially more records. We find this because we're involved with acts on Biallis, Albert Grossman's label"

Elliot Roberts and David Geffen, two individual dynamo in their own right, have had their own Asylum label nine months. They started the label to have a record outlet for people they managed who couldn't get placed on other labels and because of the frustrations they felt in dealing with labels which released some of their artists.

"We don't take a penny out of it until it breaks even," Geffen says. "Atlantic, which provides the production funds and the sales and distribution, has no say in who we record or how much it costs to record. All Asylum acts receive 10 percent of retail sales. The first two acts were Judy Sill and Jackson Browne—two singers "nobody wanted."

Elliot and David manage Neil Young, Joni Mitchell, David Blue, David Crosby, Graham Nash, Jackson Browne, John David Souther, Judy Sill, the Eagles and Jack Nitzche.

"One of our frustrations in dealing with record companies was that they were trying to sell product and we were trying to build artists," Roberts says.

Now, as the controlling forces behind Asylum, they can direct the image of the acts, the look of the LP's, the placement of the radio shrive burns, and know sales figures whenever they want to. "Our philosophy is to build our artists," Roberts says. "Each record doesn't have to be a million seller. In instances where they sign acts which they don't manage, there's a sympathy, an empathy, with the other managers, as Geffen calls it. We talk to them about what they feel is their vision for their artists."

The duo finds that acts feel they should be recorded first and then play concerts. The managers feel it is better for a musician to play before the public first, to see what songs draw the greatest response, to play music for the first time without the audience having heard it before. This exposure helps the act work out its material before submitting it to tape.

Record companies want your acts on the road all the time, but that doesn't give you the proper amount of time to do any records, Roberts notes.

The two don't put any pressure on their Asylum acts to come up with product. "They record for us at whatever pace they need," Roberts says. "There are no suspensions, they're all friends of ours."

(Continued on page 64)
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ENGLISH FOLK ARTISTS

ADD
MODERN TOUCH TO
TRADITIONAL WAYS

By Sam Sutherland

The ballad form and the very essence of the narrative, along with some of the richest bodies of imagery in Western literature, find their point source in the various phases of English folk music. It is there that those elements of song really come into focus.

Where the impact of that relatively venerable set of traditions becomes palpable is in the electronic folk music of the present. That urban musician can grow up in an envelope of injection-molded, freeze-dried experience, his image of the world traveling in sparks across a printed circuit, and somehow prefer to frame musical ideas in gentle acoustic terms, is a more modest but somewhat more useful standard for measuring the durability of folk tradition.

In short, it is possible to see the funky chicken grafted to the traditional jug, with neither form really sighted by the transition. You can dance to both.

To describe the process by which young Americans awoke from the post-war dream would take endless qualification: for our purposes, it's only necessary to note the regeneration of American folk traditions during that period, and to note that Appalachian music was really the dominant idiom behind that movement.

And Appalachian music was quite clearly Scottish, English, Irish music only slightly changed when grafted onto the American colonial experience. Points of intersection with the blues, with spurious threads of other European music, but even today, that music is easily traced back to the moor, the sea, the individual values of a rural existence.

The presence of that revival can still be felt in popular music, but devotion to authenticity soon gave way to technology. Many of the stronger folk performers began to transpose eclectic forms into something better suited to the heavy-duty demands of living in the U.S. Natural propulsion didn't stand much of a chance beside electric overdrive, and America had Dylan and his band, The Byrds, The Spoonful, Paul Butterfield.

England was struggling up from austerity. And if their own folk movement was more gradual, perhaps that was simply because the straitened English culture had always provided an outlet for folk traditions. With a double shot of American music, English musicians already saturated with the blues were again examining their own music, spicing that with country, with jazz.

There were a few English folk performers available through recordings, but their influence was relatively feeble. A couple of Irish groups, Ian Campbell, The Young Tradition, Ewan McColl and Peggy Seeger were active. Bert Jansch brought rough looks and a cool, dry style of playing to his Vanguard solo efforts, but that style wasn't as inviting as the warmer, more contemporary style of his friend Donovan Leitch.

And it is there, curiously enough, that much of what later drew American audiences into contemporary English folk music may have anticipated. Donovan's later music may have diminished his impact through its beatific preoccupation with innocence, but his earliest recordings reflected American music in the clean picking and spare arrangements.

More to the point, however, was his early electric music. Sgt. Pepper consisted of Matty Groves, and the disaffected English students permitted folk clubs and bistros to survive. English folk festivals drew American performers whose audiences had shriveled. But, as always, there was an overlap. Clive Palmer left the Incredible String Band after the release of an initial album. Robin Williamson and Mike Heron continued as a duo, broadening their instrumental powers, further collapsing the constraints of tradition. The next album was "5,000 Spirits., or the Layers of the On.
Far more introspective, both professionally and musically, was Nick Drake. Cambridge drop-out and guitarist of elusive, soft dimensions, Drake made two Island albums, "Five Leaves Left" and "Bryter Layter," with many of those same strong Witchseason folk featured on Martin's works, and these were strong men indeed: Danny Thompson, Terry Cox, John Cale, and the list can go on for a few more lines. Those two albums have been compressed for American consumption into "Nick Drake," and that release reflects the mellow quality of Drake's style by its surprising sense of coherence. No loose ends created by the compilation, but, instead, the smoky, hypnotic cadences of Drake's lonely urban folk sensibility.

Which brings us, somewhat slightly, to the more recent past. And, among other things, the belated emergence of yet another group, the Strawbs.

Tony Hooper and David Cousins had started the Strawberry Hill Boys in the mid-60's, and numerous permutations had seen them experimenting with different acoustic formats. Sandy Denny joined briefly, prior to Fairport. The duo expanded, contracted.

A&M Records picked them up for English releases, and, by their third albums, "Just a Collection of Antiques and Curios," recorded live at Queen Elizabeth Hall, their first American release as well, Richard Hudson (percussion and sitar), John Ford (bass, various stringed things), and Nick Wakeman (keyboards, galaxi) had signed on.

That album was a decided shift towards electricity, but Cousins still wrote songs that utilized intricate, recitative lyrics. Lynchpin of Heaven in "Martin Luther King's Dream," "Antique Suite," and the sensuous "Fingertips" (no relation to Steve Wunder). Followed, in turn, by a superb, more electrified

(Continued on page 63)
IN BOOKING TALENT AT THE BITTER END is that groups can earn $5,000 to $6,000 a night on the road and they are unwilling to work for less in a small club. Colby says an opening act $200 a week; a headliner can earn $2,500 to $5,000 a week plus a piece of the door. Since Colby provides exposure for new acts, he feels justified in offering new talent high percentages and low guarantees.

"It's very hard to stay afloat these days," Colby admits. He is the co-owner of the club with Fred Weintraub. "You need incentive to keep up the club's image." Colby says, noting that he has paired Carly Simon with Kris Kristofferson and Harry Chapin with Cheech and Chong to achieve this feeling. The Bitter End is 12 years old. "I have to avoid hard rock groups," Colby says, "because we are in a residential building. He has only been served with a summons once because of an irate person. On weekdays there is a $3 admission into the 225-seat room. Weekends it's $4. For a headline show the prices go up 50 cents.

In programming the club, Colby tries to experiment, trying to see what people want and giving them what they will spend their money for.

"You have to keep your ear to the ground," he says. He books acts with options for second and third appearances and the price goes up with each option. "Try to anticipate who is going to make it and get them before they take off."

Running the club means $2,000 a month. Colby is delighted when record labels kick in advertising monies for their artists.

The principal difficulty in booking acts for Gerde's Folk City, ex-Planks Stanley Shadowy, is that "acts that need the club can't help, acts who can help, don't need the club." The room was a major East Coast showcase during the folk boom of the 1950's. Bob Dylan played there in 1961, the year he first came East.

Today, the club exerts considerable influence on the contemporary music scene. A single performer earns $10 a week; the leader of a duo receives $110. His sideman draw $90. A top act draws $500 to $1,000 per week, depending on its name value.

"We're financially healthy, but there's not a big profit," says Shadowy. "Along for 40 years," Shadowy books the room which is owned by Mike Porco. "This is a very marginal operation, unfortunately, because of the size of the club." The club takes advantage of promotional efforts in the areas of print and radio advertising.

Folk City stages hosts on Sundays, with a half-hour showcase provided throughout the week for new acts. As a result of this exposure, several groups have landed record deals, including Sky-Dog, Band (Polydor), Revival (Kami Sutra) and Aztec Two Step (Elektra).

The Greenwich Village club charges $2 to $3 for admission depending on the act. There is no cover or minimum. A cabaret, not a coffee house, Folk City serves liquor, beer and wine at tables which seat 175 patrons.

When asked to explain the survival of Folk City, owner Mike Porco replies: "We got our share of the business we're respected. We've had tourists from London and Canada, and we've always had a clean bill of health with the city."

Porco himself pitches in to keep operating costs down. "We've reduced expenses," he says. "I work behind the bar and a girl helps out."

Word of mouth has been helpful in attracting people. "Parish prefects at the Italian Street Festival on Mulberry St. have recommended us to people so there is a good place to go for entertainment," Porco says.

Across the country, Elmer Valentine, the ex-Chicago cop, who owns the Whisky along with attorney Ted Feyer, acknowledges "if it wasn't for personal relationships with artists and record companies, I would have closed up long ago."

"We treat artists nice, whether they play here the first time or are a superstar," says Elmer. "You know, Johnny Rivers played New Year's Eve this week; Chicago was almost Elmer's house band and now comes back to play his club rather than do mass arena concerts."

Next January the Whisky celebrates its 10th anniversary. "It's not a sad anymore," Elmer boasts, putting his feet up on his office desk and gazing out the window at the corner of Sunset and Clark St. where his club is situated.

Why has Elmer survived when others have gone under in Los Angeles? He has several answers: "I've been able to adjust to the trends and give the people dollar value and good music consistently. Naturally being in California helps because many of the acts live here and there is my personal relationship with the artists."

"Chicago, for example, can play the Forum and gross $100,000. Yet the band do three shows at the Whisky and only take scale, according to Elmer. Valentine changes his bill twice a week, playing an act from Wednesday through Sunday and another on Monday and Tuesday.

"I've learned not to book for myself," he says. "I go back to jazz so I have that background. I do experiment and have played Herb Hancock (who did very well) the Mahavishnu Orchestra and such soft groups as America and Tramp."
"Beat Me Daddy, Eight To The Bar" has just been released. It's another bizarre foot-stomper from the album, "Lost In The Ozone". Commander Cody and His Lost Planet Airmen—the 50's are here to stay!

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JULY 22, 1972, BILLBOARD
BEING INVOLVED

"One reason is the option system whereby I arrive at a nego-
tiated equity of plays over a period of years." This avoids an act
being signed, becoming a big hit and then going the concert route.
Geffen admits that "absolute equity is only achieved in heaven"
but he is willing to "sweat equity" when necessary.
The second factor he says is having convinced record com-
panies that one of their major promotional vehicles are club ap-
pearances not college concerts, which he calls "festival experi-
ences.
Like the Whisky which has its regulars who come in every night
to dance or maybe pick someone up to spend the night with, the
Troubadour does repeat business. If there is an intense fan/loy-
alty relationship going on with the headliner,
Generally acts do not play the Troubadour one night unless they
are a superstar or have a proven reputation for filling a house.
Weston doesn't go looking for attractions. Like Valentine he is

YOUNG BLOODS

The two, both 29, have been partners two years but have
worked with each other for five years as manager (Roberts) and
agent (Geffen) at William Morris.
As managers they are conscious of the nightclub business and
have given club owners their headliners for concerts. Doug
Weston recently promoted Joni Mitchell at the Music Center in
Los Angeles, for example.
They do not take any commission if an act makes under $3,000
a night. They earn the standard 15 percent for their services. They
have no written contracts with any of their acts and the acts stay
because of the things they do like not taking any commissions be-
low $3,000. Or for subsidizing an act, paying for its room, food,
equipment, or helping out with some cash for a personal emer-
gency and not expecting to get it back.
Geffen knows he is a hard negotiator, but he has this stance: "I
must protect his clients."
"We make a lot of money. We make a lot of money by making
our artists a lot of money." Geffen says assertively before dashing
off to another office to answer a call from EMI in London. Several
seconds later Roberts has left the room to answer his long dis-
tance call.
Jerry Heller sits in the restaurant book-troubling. He has a lot
on his mind. He and Don Fischel have been together one and one
half years. Many major acts are doing the whole concert them-
selves or using one supporting act where it used to be a three act
show.
And artist's asking prices have gone up. "It used to be a top act
asked $6,000 to $7,500 a night. Now they're asking $25,000 and
the medium acts are asking $12,500. There's no room for an
opening act." Heller Fischel books dates for Van Morrison, the Guess Who, Lee Michaels, Mark Almond, Paul Williams, Emmett Rhodes, Wish-
bone Ash, Nils Lofgren, John Mauall, and the Grass Roots, among
others.
When an act gets big enough, he starts thinking about book-
 ing or managing himself, Heller says, stroking his beard. "Some acts
are even promoting themselves.
Heller sees lean days this summer. The big acts will be hired;
the small or medium acts will feel the decline. "Kids are becoming
more selective in how they spend their money on who they see. The
one ray of light I see is a move by some acts back to smaller
concert halls. Van Morrison, the Makavishu Orchestra, Mark Al-
mond, Liggins/Meossa are playing good music in intimate at-
rmospheres."
The Heller-Fischel agency receives 10 to 15 percent for its skills.
It works with promoters who "will do the job for us, who we trust
and whose deposits are good." These promoters include Concerts
West (Tom Hulett and Terry Basset), Frank Fried in Chicago, Ron
Deluver and Howard Stein in New York, Pacific Presentations,
Concert Associates, Sight and Sound (all in Los Angeles), Mike
Bellin in Cleveland, Gary Lachinsky in Cleanest, Virginia, Barry
Fey in Denver, Ron Powell in St. Louis and Larry Magid in Phila-
delphia.
Heller finds many young upstart promoters are very much into
the rock scene but don't have the business acumen to put up the
capital structure needed to stay aloft.
Heller compares the agency business to the managerial field in
one way. The management business has developed into one person
handling either one act or a small roster. The agency business has
spurred agents leaving the big shops. "It's difficult for the large
agencies to maintain the day to day contact with all their clients
the way a small agency can.
Heller speaks of being in the music business. "If I feel a responsi-
bility toward the music business. I'm handling people and trying
to maximize their earnings potential, future potential and trying
to expose them to the most people, which transcends the bounds
of just booking them, getting the deposit and forgetting about it."
Heller says the agency business has gone from "Haight-Ash-
bury to Hollywood and back in the last five years."
"It's a sad, downtrodden comment. It is Heller saying the peace-
love brother feeling has given away to cold, calculated im-
personal decision making."
Some managers feel that today you're either a headliner or a
second act or you don't work. Radio stations feel very little re-
ponsibility for breaking a new act.
The young bloods of the business are out to make their marks,
earn their reputations and make all that money. The sheer fact
there are so many new managers and agents playing their trade
has expanded both fields personally wise.
Royally deals are the highest they've ever been. There are more
people working on all levels. "Everybody's become hips to how
much money can be made in the music business," David Geffen
says. And he should know.

Along Grand Funk Railroad—now side tracked by legal squabbles with manager Terry Knight—Black Sabbath is today's prime example of a heavy sound band beloved only by its massive public and rocketing to the top despite near-total rejection by the rock radio and press establishment.

Another thing that both groups have in common is a belated recognition by the rock intelligentsia. In each case, the reasoning behind acceptance is similar: Every new generation of teens will react to the heavy, direct sound which is the basis of rock. So there will always be a demand for the crude powerhouse and, despite the musical breakthroughs made by Dylan and the Beatles. And any band that makes it big on this level must have a valid excitement to offer.

So Black Sabbath is now being called things like "the new shams" in laudatory underground music publications by some of their star critics. It's a fast change from two years ago when the "Black Sabbath" album came out in the U.S. and Warner Bros. Records was admit tingly surprised as the record went gold and a first tour by the group sold out everywhere along the route.

Black Sabbath started out as a 12-bar blues band named "Earth," from the slums of Birmingham, one of England's grimmest manufacturing cities. After some 18 months of rehearsal and occasional club dates, the group was so poverty stricken that lead singer Ozzy Osbourne once showed up at rehearsal barefoot and wearing a pajama top for his shirt.

Eventually deciding that their name sounded too much like Rare Earth, the foursome decided to retitle it after a Boris Karloff horror film. The decision was made on the boat bringing them back from an engagement at Hamburg's Star Club of Beatles fame. A song called "Black Sabbath" followed and a change of management, to Patrick Meehan Sr. & Jr.'s Worldwide Artists.

The boys determined to attempt moving in on the pop occultfad which was just beginning to hit England. A few came in black robes surrounded by mystical props and they got a chance to go into the studio for two days to record an album.

"Black Sabbath" swept England's Top 10 on the Vertigo label, and the U.S. rights were picked up by WB. The group's rise was slower here, proceeding by word of mouth past the non acceptance of radio and the print media. And Black Sabbath only became U.S. headliners with their second album, "Paranoid," which moved away from the obvious occult themes and took a more eclectic doom-laden philosophical stance.

There is, however, no doubt that Black Sabbath is now at the top of the world. Or at least at the top of Belair, which amounts to the same thing. Cherubically looking Ozzy Osbourne, the group's sex symbol, thus received a Billboard water poolside at the el grandioso hilltop man sion leased for the next two years by Patrick Meehan Jr.

Worldwide Artists needs a Los Angeles base, the personable, moustached Meehan explained. Yes, Black Sabbath and other newer Worldwide groups will be touring back and forth across the U.S. during the next 24 months.

Ozzy sipped an un-British cold beer and used a reflector to speed up his tan. He was wearing a white bathing suit that showed off his entire impressive collection of tattoos, including the "Mother" shield on his forearm and the many daggers. He also has some distinctive work he did on himself with needle and india ink—a pair of smiling faces on his knees and "Ozzy" spelled out on the knuckles of each hand. Plus the tummy scar when he was stabbed with a screwdriver at a dance.

He went through the tattooing phase at 18, when he was in prison for stealing a load of women's clothes off a truck. The faces on his knees cheered him up each time he saw their smiles, he says.

The rest of Black Sabbath was supposed to be there for the interview too, but never made it. "They're sort of like vampires," said Jill, Mee han's secretary. "They go to sleep at dawn and don't wake up till sundown."

The other three elements of Black Sabbath are: Tony Iommi, an admitted former school bully who cut down his violent urges and is steadily getting more and more respect as one of rock's most proficient riff guitarists; energetic drummer Bill Ward and Geezer Butler, the bass man who writes most of the lyrics.

"The four of us are like brothers, not just musicians who work together," says Ozzy. "Geezer's got a really far-out mind; all these ideas about how the Devil is at work in the world."

Black Sabbath was paying a rare non-working visit to Los Angeles to relax for a few days, do some WB business and a bit of mixing on their fourth album which is nearly completed for early summer release.

"This album isn't going to be quite as raw and heavy as the first three," explains Ozzy. "We're getting more into melody... but we won't lose the drive that made the other albums sell."

Black Sabbath is just now beginning to overcome its early reputation as the ultimate "downer rock" loudness band, appealing only to low-IQ teenagers too stoned on sleeping pills and tranquilizers to comprehend anything but top volume and monotonous riffs.

In 1972, the pendulum has swung back to the point where it is now possible to respect a basic hard-rock group within its own musical restrictions. A band doesn't have to be all virtuosos to be serious or classic.

However, the serious intent of Black Sabbath has been apparent all along. They have resisted being anything but album artists. When "Paranoid," the title tune of their second album became a number one single in England, the group decided their new audiences were becoming too rauco us and generally teenybopperish. Black Sabbath hasn't released a single since.

JULY 22, 1972, BILLBOARD

Black Sabbath, an English band, whose music has reflected a dark and forbidding mood.
Teen favorites: David Cassidy, the Osmond Brothers, Jackson Five and Donny Osmond.

BUBBLEGUM IS AN ARTIFICIAL PRODUCT

But Its Sales Are Super

By Nancy Erlitch

While the greatest trend in the past several years of rock has been the increasing development of the medium as a form for artistic expression, one area of pop music has remained essentially business: the bubblegum race.

Where there are people with money to spend, popular culture media are soon apparent, tailored to meet the demands of that particular consumer. Where the demand doesn't exist it can be generated.

Thus bubblegum, born, created artificially, built upon the natural tendency of children to imitate adults and the tendency of parents to find that imitativeness cute and appealing.

There is only one major difference between the bubblegum market as a buying power and any other consumer population: freedom of choice and personal taste. In all other phases of the entertainment industry, the product must offer something that will have enough value to the buyer to beat out the heavy competition and get its own message across and its own money made.

The adult record buyer chooses his music, perhaps, based on standards of his own preference and taste (however much that taste may be influenced by his surroundings). But bubblegum-aged kids are simply too young to know what they have for a choice. They have no independent personality working for them that is being influenced by the mass media. They are the children, in a sense, of their parents.

Bubbly gum isn't always an artificial medium. Strange as it may seem now, the Beatles actually created bubblegum. They created the so-called teen idol. A pop group with a hit record. The Beatles didn't talk down to their audience; neither did they impose any premises, nor did they tell them what they wanted. What they offered was magnificently successul because, among other reasons, it was perfectly appropriate.

Once the young kid market had been touched by the bubblegum period and had become the basis for an industry, the present dichotomy began to develop. On the one hand, children of progressively younger ages are getting progressively more money at their disposal, so that it is financially wise for the product offered to appeal to even the youngest potential buyer.

On the other hand, bubblegum having become big business, it is now the domain of adults. Artistic as well as financially. Professionalism is the work of grown-ups even if the actual performer is very young. This approach the bubblegum-makers have taken has changed through the years, but the medium has never again been a natural expression for kids.

After the Beatles and their audience grew up a little, the next generation of bubblegum was in a distinctly "mature" phase. Where the Beatles maintained an image of romantism and innocence, their teenybop successors tried to be anything but naive. Overly or metaphorically, all the hits were about sex. There came the famous string of eating songs: "Chewy Chewy," "Yummy Yummy," "Groovy Goody Gum Drops," and so on.

There was also that short-lived, genre, the defenest teenly song, opuses by Jeff Barry or Tommy James or Gary Puckett and the Union Gap. The assumption of the songs, particularly in hits like "I Think We're Alone Now" and "Young Girl," was that sex was a no-no (the song writers never challenged the jive-pop). You're supposed to want to do the most grown-up naughty things you can imagine, and only fantasize about what you can't do.

Out of that morass, though, came a couple of honest and intelligent efforts that may have been bubblegum records in that they were bought by young kids, but that reflected neither the immaturity of the audience nor the prudish discomfort of the adults. The Brooklyn Bridge's famous hit "The Worst That Could Happen," later covered by the Fifth Dimension, is one of the all-time classic love songs, which somehow emerged immoral from Bud'da's bubblegum period. And even among the really genuine groups, the 1910 Fruitgum Company could come out with as a frank complaint as "Every time I make a move to love you / I 2-3 red light you stop me."

With no hedging or embarrassment they expressed in song a controversy that is so relevant in a personal relationship as any issue that's ever been sung about. The song might have been about great art, but it was honest and real.

The foundation of today's bubblegum came six years ago with the Monkees. They were the first pop Pygmaids, chosen and molded to enact predetermined roles both in a television series and in the wider area of the mass media. The business established the existence of an infallible but expensive formula for bubblegum stardom, one which has been followed with success by other artists. The rule: there's no magic in the world like a weekly situation comedy series. The little kids can't resist.

There came the Monkees on TV and the Monkees on record and the Monkees on the charts. Later came "Here Come the Brides" and "with Bobbie Sherman, travelling the same route. There came the Partridge Family. And there will come more.

Effective as TV exposure may be as a jumping-off point for bubblegum artists, it's not the only direction from which that initial appeal can come. In the case of the Jackson Five, added to the group's own novelty, talent and polish was the sponsorship of a super-star, Diana Ross. She provided the launching publicity that called attention to the group's talents. But while the Jackson Five, with an 11-year-old lead singer, had no trouble conquering a young audience, their early material was closer in sound to Motown soul than to other bubblegum material. Only as they began to attract a large and varied following did they modify their material to yield more acceptable to a wider (and not primarily black) young audience.

What Diana Ross did for the Jackson Five, the Jackson Five's own popularity did for the Osmonds. "One Bad Apple" was a smash not only because of its quality as a pop record but because of its comic value as a perfect imitation of the Osmonds. The group's audiences overlapped hugely in the beginning, but the Osmonds soon dropped the mimicry and with it their claim to any major soul audience.

There are currently only three bubblegum supergroups. the Jackson Five, the Osmonds and the Partridge Family. Certainly many other artists sell great numbers of records to the pre-adolescent market; but only these three acts have that intense force of personality for them that distinguishes the mere successful performer from the pre-teen idol.

(Created on page 68)

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Radio Enters The 'Age of Syndication'

By Claude Hall

Hit acts recording hits are now being syndicated by a growing number of companies.

(Continued on page 69)

Bubblemum is an Artificial Product

Since personal image, continually reinforced by publicity, hype, television, and the ubiquitous fan magazines, plays such a major part in the popularity of these acts, it is inevitable that the personal personalities of each group should have a solo career.

Why sell only records by the group, when you can also sell records by the star? When it was fully clear that David Cassidy was adding far more than his share to the Partridge Family's public appeal, he emerged as one of the most popular solo singers ever to pack a stadium with frenzied fans.

Michael Jackson, obviously the special darling of the Jackson Five's following, has done not concert appearances on his own, but has firmly conquered both the soul and pop charts with solo singles. The same is not the case for Michael's Osmond counterpart, Donny, whose million-selling "Puppy Love" captured the hearts of the young fans as well as the sense of humor of the older listeners. The latest soloist to emerge from among the diminutive superstars is Jimmy, the youngest Osmond, whose "Long Haired Lover from Liverpool" recently made a sizable impact on the singles charts.

Given the malleability of the audience and the financial permissiveness of parents in a very rich country, it is no wonder that bubblegum is big business. The latest information

Please Almanac population figures state that there are 40,743,000 Americans between the ages of five and 14. It requires only a small percentage of that 40-million plus to make a million-selling record.

Gold records abound in the bubble gum field. Donny Osmond and his group have chalked up a total of six million-selling singles and four gold albums, with several more likely candidates coming up. For the Partridges and David Cassidy, reverse the figures: four gold singles and six gold albums; and the Jacksons have had even more sales success. The economic potential of the pre-teen market is staggering.

The future of the current bubblegum superstars can only be a matter of speculation. Those artists whose appeal is based purely on personality with little or nothing musical to offer can maintain their peak of popularity for only a relatively short time. After a while the little girls grow up a little, and the star they adore is old hat to their younger sisters.

That has been the case with Bobby Sherman. He offered his fans a personality idol, a sense of humor, a vital and outgoing warmth, and the determination to make his audience happy, but he could offer very little musically, so the interest had to die when the fans fell out of love. The same will be true of David Cassidy, who, while not quite equalling Sherman's bemused good humor, shares his other qual- ities.

The future professional life of the Osmonds and the Jackson Five, however, depends entirely upon the groups themselves. Hopefully, they may grow and mature, both as groups and as solo performers, into consistent acts of high musical quality, holding on to their present audience as they grow up and acquiring more along the way. Elvis and a few others have done it. It can be done.

As for more gum to come, the future probably holds very few more bubblegum supergroups as we know them. The pre-teen audience will be tapped again and again, but no one fad format in pop music can last very long. While the popularity of the existing kiddie stars is still at a peak, the enthusiasm can be siphoned off to support new artists.

But just as sure as Donny's voice will change sometime soon, the bubblegum audience will outgrow its present impressive status. Then there will be a new generation of yet more children, with yet more coins in their pockets. By the time those who are just entering school now are old enough to cross the street to go to the local record store, there will be something new there. And it will be designed, promoted and marketed just for them.

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dication methods
the beauty of
do not influence considerable
spread of
counties, it is.
other radio programming service is
Gold Rock and Roll" and is a bit harder in nature, keying in on old-
gories. Authoritative sources state that these two syndication services
are in far too many cases.

George Breweer, formerly national program director of the Pacific
and Southern Broadcasting chain and an early programer in
suitable, “something is most radio stations
will have to come with to intr the near future.” And his reasons
were simple, “costs are prohibitive to good radio, as a rule, and
that automation allows better programming control—more consis-
tency.

Several other program directors have stated the same thing in
the past. So, with this concept in mind, you’d think that syndicated
rock is bound for some time. And so it would seem from all of
the national syndication services and shows available today. International
Good Music, Bellingham, Wash., is one of the big syndicators of the
nursery and very young, according to the Federal Communications
Board’s “Rock ‘n Roll Reunion,” a six-hour special produced by Ken Draper, Chuck
Brooks, and Jim Hampton of Programming db.

George Breweer is developing a small marks rock-oriented
syndication package, which will be marketed by TM Productions, a jingle
shop in New York.

Dick Starr, a programming consultant in Miami, is working on
several syndication packages, one of which will more than likely be rock-
oriented. Starr has a year and a half of experience in the medium.
But “American Top 40,” a weekly three-hour special developed
and marketed by Watermark of Los Angeles, is also scoring quite
well. Host is Casey Kasem and the show is now heard on the 700
Top 40 stations around the nation, as well as overseas. The
show is based on the Billboard Hot 100 Chart.

“Elvis Presley is the continuing documentation on the music
and life of Elvis Presley, is also doing quite well for Watermark and
the beauty of the show is that many country music stations have
also aired it, though it primarily is a rock show.

“Pop Chronicle,” developed by John Gilliland, is an hour show
with more than 50 hours available. Other shows available include
“The Wolfman Jack Show” in a three-hour daily version, “Jona-
than Fields and Friends,” a three-hour weekly progressive rock
show; “The Rock Genesis,” 12 one-hour shows hosted by Jim Net-
leton; “Oldie Golde,” an oldies syndication service marketed by
Prog-Mo, “Rock Canada,” a 12-hour documentary on mu-
ic in Canada; “The Award Winning Dan Diamond Show,” a regu-
lar show produced by The Fisher Organization, Denver, “Pow-
erline,” a weekly half-hour religious-oriented show hosted by
Johnny Borders and produced by Claude Cox for the Southern
Baptist Convention, “All About,” a short series each
based on a big hit or rock artists and produced and narrated by Bill
Huirer, director of Television and Radio and Audio-Video
Committee of the Presbyterian Church of the U.S.; and “The Scott Ross Show,”
a three-hour soft-sell religious show featuring rock music produced by
Larry Black.

Several other shows do, of course, exist and many, many are
in the wings or the minds of program directors around the
country.

One of the reasons for the growth in syndicated radio, naturally,
is that the equipment has improved quite vastly during the past
few years. This has permitted an automated station to sound almost live.
An IGM system now available permits even back-announcing of
records.

There is some fear, of course, that automation leads to conform-
ity, which might lead to shallowness. But several program directors argue
that this type of automation will force regular air personal-
ities who are to be even more creative. And others point out that,
via automation, a great personality in one market can be heard in
other markets, thus giving even smaller markets the benefit of
a high-priced talent.

In any case, automation will allow certain forms of rock to be
spread further than possible without automation. Whereas automa-
tion has failed in the past, and might yet again where rock is
concerned, there is a great excitement in rock syndication at the
moment and this activity stands to grow in the next few months.

And, at the moment, that’s about the most interesting thing
happening in rock radio. There’s little chance that the short,
short, short playlist syndrome will have any long-term effects on AM Top 40 stations
and the FM pro-
gressive rock stations are, as a rule, either playing too big a playlist to influence considerable sales except with super star groups or
they’re programming for an eclectric audience and thus aren’t
heard by enough people to be a factor in shaping the force and
direction of music and/or radio today.

Various FM Top 40 (as opposed to progressive rock) stations are
springing up, but they’re not much more of a music influence than
those of country radio.

Rock radio, in general, lacks enthusiasm and fresh blood. But
the need to drive radio grocery includes being there of anything
on the air within the near future. Unless more television stations
wake up and start trying to reach the youth of this nation, there’s
going to be an awful lot of the new generation who’ll consider all
media a great wasteland.

AM rock has walls around it of the worst kind—the dire necessity
to make money, which decreases AM signal in a major market can cost you figures ranging from $5 to $15 million.

Or more. In some markets, even a lousy signal would cost you $5
million.

To make money, rock stations had to beat out the competition
and the tried and true method was a short playlist. It started years
ago when programming consultant Mike Joseph took a station with a
not-so-hot signal in Detroit, WKNR, and built it into a big
winner with a playlist of 30 records, adding only one new record
a week. Years later, some program director got the idea that if you
cut the playlist down to 25 records, you could beat a station that
played as many as 30 records. And the theory worked. Now, some
stations concentrate on only 12 or maybe as high as 20 records. A
few other records are played sporadically.

The sad thing about Top 40 radio, as it’s still called, although
only a few stations even bother to list that many records now (and
then seldom bother to actually play that many), is that stations get
into the bad habit of playing only proven winners; namely, records
that had received some kind of audience response in another mar-
et.

It’s has gotten to the point now where all of the major market sta-
tions wait and the medium market stations have picked up the
same frightened attitude and so it’s being left up to the small
market stations to break new records. But record companies can’t
afford to service more than a minimum of small market stations.
So, it’s literally tougher than an old pair of combat boots to break a
new single on American Top 40 stations today.

Because they killed, or strangled, the flow of new product, Top
40 stations began stagnating in sound and, to some extent, boring.
The factor that saved the nation from absolute boredom was
FM.

What happened was that FM had been hanging around for years,
with only a few successes anywhere in the nation and then largely
only with “border” music formats. But in Oklahoma City and in
New York and a few other markets, some enterprising young
radio men were convinced that FM would gain a mass audience if the
programming was for a mass audience. WPXI-FM, playing MDR
music, squeaked into the black side of the ledger in profits and that
sort of opened the door, at least in any major market. The success
or impending success of WPXI-FM in New York encouraged other
programming attempts on FM and WOR-FM, keeping its overhead
low, went on. Until this point, there were only a few FM stations
experimenting with rock programming and usually on a belated
basis.

But WOR-FM proved a big success in New York with a rock for-
mat, especially when Murray K the B began to get audience feedback
from records that carried a message and/or records that were
more exciting than the ordinary rock records of the time.

Murray K built a five hour show on the station with his nighttime
show that progressively only became harder and more exciting.
Consultant Bill Draper later changed the station to a solid old-
type of format, but other people saw the possibilities in what
Murray K had started and one of these stations was WNW-FM in
New York, at that point an all girl middle of the road failure.

George Duncan, the manager, began hiring the ex-air person-
alities of WOR-FM’s first rock format and WNW-FM became
the first progressive rock station in the nation. Soon, almost all of the
FM stations owned by Metromedia were playing progressive rock
and some of them began racking up huge profits. From that point
on, with only a few minor setbacks, progressive rock became a
valid format.

You had cases, such as WMRT-FM in Denver where the “estab-
lishment” on the affiliate station KNOW so hated the progressive
music on the FM station that they eventually led to the demise of
the format and the change of the call letters to KNOW-FM. This is
a rarity, since most FM stations are today changing call letters in or-
er to not be identified with the AM counterpart, regardless of
the format.

But, in any case, progressive rock survived and today a vast ma-
jority of the albums sold in the nation comprise elements of
this type of music.

The syndication market is now bringing new programming for-
mats to the major and small markets of the country and in the
process is introducing more than just the hot tunes of the day to
listeners.

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Bank gives $1,000 To NARAS Institute

By BILL WILLIAMS

NASHVILLE—First American National Bank here has made a $1,000 contribution to the NARAS Institute, the educational arm of the recording industry.

Henry Romersa, national coordinator of the bank's public relations, said the contribution was the first of its kind from the institution.

He called it an "important step toward building a bridge between the music business and the non-music-related business and industry."

T. Scott Feltsbrooks Jr., president of the bank, was "happy to have a part in a program that contributes so much to the development of our country and is of such vital importance."...

Founded less than two years ago the NARAS Institute instigates courses in various schools that help people prepare for careers in the music industry. It also provides scholarships and educational seminars for groups interested in understanding the knowledge available to the industry.

In response to the bank's generosity, five members of NARAS in Nashville presented a series of full- or half-hour programs on American music, acquainting them with all aspects of the industry.

Panther Hall Up for Bid

FORT WORTH—Panther Hall, a famous country music showcase and ballroom, will be offered at an auction held by G.C. Walters & Assoc. Dallas-based auction firm, Thursday (20).

Owners Corky and Bill Kuykendall, who built the 3,000-seat structure for country music shows, said they could not predict the fate of the building. "It could be put to any use by the buyer," Bill Kuykendall said.

The first country music show was performed there July 4, 1963, featuring Bob Wills & His Texas Playboys. Many live album have been cut there, including those by Charley Pride and Jerry Lee Lewis.

Metropolitan Music Major Renovation

NASHVILLE—Metropolitan Music, commonly known here as the Mercury Studio, has undergone major renovations under the direction of its new president, Harold Hitt.

Hitt, former studio manager at Columbia, said the main feature of the remodeling process is that the studio can now allot from a country to a pop session in less than 30 minutes time, and, conversely, can readjust in the other direction in a like time.

The facility has been structured now to deal with any sort of session, so it can afford to do both jobs without other things a removable baffle has been installed on the drum cage, and an adjustable ceiling in the arturo.

"In a country session," Hitt noted, "a certain amount of leak- age is permissible while in pop or rock sessions it must be held to a minimum." The removable baffle allows the leakage to occur, or to be shut off almost completely. The same is true with the sound factors involved in raising or lowering the ceiling over the performer's microphone.

A new Dolby noise reduction unit also has been installed.

Working with Hitt is Tom Spurkman, vice president of Metropoli- tan Music. He now will be able to devote full time to his engineering and mixing activities with Hitt handling the business end. Hitt also brought with him from Columbia engineer Neil Wil- burn, who mixed sessions for the studio in all albums, for production of all new albums, for production of the significant acts, and for other leading artists.

With Mercury stronger than ever in the country field, studio time is at a premium. However, with a day-and-night operation going now with the addition of Wil- burn to the staff, there is time for more country work.

"All of the studios in Nashville are getting more pop business now," Hitt explained. "We're fortunate to get some more time, and hope to expand even more in this direction."

All Mercury sessions are done at Metropolis, which shares the same building, and a good bit of work is being done there now for Chelsea Records.

Country Music Helps US Army to Recruit

ST. LOUIS—The Army Recruiting Battalion is producing taped radio shows arranged with Chet Gilber, president of the "Iowa Country Opry, Inc."

To produce an Army-sponsored weekly country music radio show, the program will be called "American Country," will feature Army Sgt. 1/C Tom Gill, commander of the Springfield, Ill., recruiting station. Working with him will be the Country Giants, staff band of the "Iowa Country Opry."

Show will be taped live and distribution made to all country music radio stations in the 12-state midwest area that makes up the Army's 5th Recruiting District. Station operators who request the program will receive a taped version.

The "Iowa Country Opry" has been producing taped shows recorded on a trial basis. The shows were so well received in Springfield, Ill., and those up to Col. Larry Patchett, commander of the recruiting station here, offered to give official sponsorship to the show.

Danny Davis In Oct. TV Special

NASHVILLE—Danny Davis and Thunderman have signed for a TV special, scheduled for more than 80 markets next October.

The show, to be scheduled in prime-time slots, will be sponsored by Shurfine Foods. It will be videotaped here at the facilities of 21st Century Productions, with Hank Levine serving as musical director.

Also featured on the program will be Barbara McIntyre and John Davidson.

Davis, recently appearing on the NBC TV Opry special, has just released his 10th album with the Brass for RCA.

Country Music Scene

By BILL WILLIAMS

The city of Norwich, Conn., tried a novel experience recently and it came off beautifully. Instead of booking a group of artists or a group of male artists for its Rose Arts Festival, the city engaged two female singers who did the entire show. Miss Barbara Mandrell performed, with the show a complete sellout with addition of the only female artists performing in the city.

Stu Phillips' first Capitol single has been selected and it's due in four to five weeks. Del Reeves hints very strongly that he is leaving U.A. He also has bought a $32,000 home in Hickney County, Tenn., where he will care for cattle, horses, and his three daughters. He was too busy to spend more time at home.

Bobbie Hendon, front girl, Orca population, 13,000, to a crowd of 18,000, forced the police to hold another day to catch the only plane available and produced a new single by Don Bowon for Mec, the Toni T. Hall showcase. "Home- coming." Bobby also in producing Wyn Stewart for RCA, . . . David Houston, . . . Miss Barbara Mandrell, but the album won't be released until convention time next October.

Johnny Paycheck, another who plans to do some cutting back. He says Sonny Neal, fortunately, has kept him on the road 25 days of the month. So now that he can afford it, he's seeking a little re- spite. Tex Ritter, who did a show for the Federal Women's Reformitory at Alderson, W. Va., urges others to do the same. They desperately need country entertainment there, and it relieves a little of their misery. If you're in the neighborhood, help out . . . Bobbie Carlisle, better than ever, has only eight days off in the next two months.

Ronnie Prophet, one of the greatest of all the entertainers down in these parts, plays a country club in Dallas, Tex. Then he goes to Omaha for a package show with Del Reeves and Jeanette C. Riley, and then does the grandstand for the DuQuoin State Fair in Illinois. After that, it's a series of concerts with Danny Thomas, Charlie Gracie and the McGuire Sisters, and Washington to and St. Jude's Hospital . . . Joe Heubert, the sheriff in "The Last Picture Show," has another movie upcoming, this one with Steve McQueen. He also plans to sing in Nashville, with an "Opry" backdrop. Joe recently sang on the Johnny Carson show.

Don Reno is back in Washington, D.C., recuperating from his illness in Nashville. Charlie Walker is off to Charlotte, North Carolina, for a combined ABC-CBS show with Gordie Tapp. Also going from Nashville is Jimmy Riley. Ernie Ash- worth's next single will be "Dream, Dream, Dream" off the Old Georgia Grind and Stewart number. Bob Luman is staying a "Johnny Rodriguez" . . . Ronnie Dove got an encore at the "Opry." . . . Hank Snow was off with his family to Harry Rock, Indian he brought down for an appearance at the "Opry." . . . The young man, from the Slave Indian tribe of Northern Canada, first met Hank Nov. 13, he was 13 years old. He was dying of tuberculosis, and he created a hit song by giving him the strength to go on. James Lee and the LeGarde, is due to have twins on or about April 21st. They'd like to play for just one of them will be named Faron. For Faron, the LeGarde and the LeCarde twins sometime back later this year.

RCAS Dickey Lee is working on the West Coast, and doing promo- tional work in the Los Angeles.

CO medic William Bassett, another medic who has returned from Vietnam. The medic is scheduled to do a show in the Philippines. He was a medic with the 3rd Medical Command, and has been on tours in the Philippines. He's been with the Medical Command in the Philippines for the last 18 months.

COUNTRY MUSIC—Billboard's sister publication, country music weekly, has its own May cover story on "Women in Country Music." The story is written by H. Nelson Peart, former Billboard music editor. The story is about the role of women in country music, and how they have influenced the industry. It's a great read for anyone interested in the history of country music. The issue also includes a list of the top 10 country singles and albums for the week.

DAZY RECORDS

(A New Flower In The Country Field)

Latest Release

"Simple Way of Life"

Toyo Records

"Grapes of San Joaquin"

By Dave Warner

Miss Mandrell Joins Opry Cast

NASHVILLE—Barbara Mandrell, the Columbia Artists, became the newest member of the "Grand Ole Opry" cast last week, three weeks earlier than anticipated.

Miss Mandrell had been sched- uled to appear in the program show July 29, but cancellation of a date allowed her to be on July 8, and held into being on the show at that time.

At the time of 23, she becomes one of the youngest members signed in recent years. Extremely talented as an instrumentalist as well as a singer, she is one of the most versatile members.

Her records are produced by Billy Sherrill.

Self satisfactory, has nearly finished his duties as a member of the Air Force. He has returned to his duties as a member of the Air Force. He has returned to his duties as a member of the Air Force. He has returned to his duties as a member of the Air Force. He has returned to his duties as a member of the Air Force. He has returned to his duties as a member of the Air Force. He has returned to his duties as a member of the Air Force. He has returned to his duties as a member of the Air Force.
Wilson Plays It for the People

**Continued from page 20**

Arts and letters which that does put a limit on the number of records it will play is silly. You play what the station needs, what the market will...)

HALL: But don't you repeat at least what a bigger seller makes on... or...?  

WILSON: Oh, we have systems. All of our stations have systems of play. All operate on those systems as to how the records are exposed.

HALL: Even the FM stations?

WILSON: Well, there are places in the system for the exposure of new records that aren't on the FM stations. The stations sound different, of course, because we adjust the records to fit the market. San Diego is much more progressive than Milwaukee, which is kind of an old-fashioned area. Everyone tends to stick to what they like. They don't play bubblegum capital of the world, but that's not true either. We play country records, for example. We were the first one to play Lynn Anderson's and Charley Pride's hits.

HALL: Do you still play bubblegum records?

**Tape Happenings**

**Continued from page 31**

well, you can't judge anything about what people feel or want to hear in music.

WILSON: Sure. We'll play anything the people want to hear.

HALL: Why are some Top 40 stations backing off of that type of product?

WILSON: I think... of course, maybe I shouldn't talk about this, but I feel very strongly that stations which judge records. Well, that's the reason quote—program directors—inquire about Top 40 ratings... because they don't want what Top 40 is. Top 40 is a reflection of your community's musical tastes or whatever else you put on your radio station. And now, of all of us, we've got a few people who would like to lead and teach... and that's not Top 40.

HALL: But they claim that the crowd which goes out and buys an Osmund record is not the type they want listening to their radio station; is that what they're saying?

WILSON: They don't want them listening to their radio station.

HALL: Then there shouldn't be on Top 40. Because Top 40 is gross numbers. And if those numbers are not what they want, then you can't play them at all.

WILSON: If they want a Led Zeppelin, play the Zeppelin. Whenever you try to judge what the other man wants and doesn't want, then you can't get out of Top 40. And then you can't do something else. And there's some other kind of radio. Because, around the country, if you'll check ratings, stations that are trying album cuts and not playing this kind of record or not doing this or not doing that are the ones that are suffering. I read an article about Top 40 dying. It's only dying when the program directors are too smart than they are. They are not doing what they're supposed to be doing.

HALL: They are actually limiting their scope of audience then?

WILSON: If I feel that if you're a Top 40 station, you should offer the community as best as you can. That way, you don't judge anything about what people feel or want to hear in music.
Joe Stampley’s new smash single, “If You Touch Me [You’ve Got To Love Me]”. When they hear it [They’ve got to buy it].

Joe Stampley is one of the hottest country boys around and his new single, “If You Touch Me (You’ve Got To Love Me)”, is a very hot record. In fact, over the last three weeks, it’s on the charts and it’s already receiving country-wide air-play and airplay. Following close on the heels of Joe’s “Hello Operator”, this makes five chartmakers in a row for Joe Stampley.

“If You Touch Me [You’ve Got To Love Me]”

b/w “All The Praises”

DOA-17421

Famous Music Corporation
A Gulf + Western Company

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b/w “All The Praises”

DOA-17421

Famous Music Corporation
A Gulf + Western Company
"THE MONKEY THAT BECAME PRESIDENT"

Tom T. Hall's Middle Of The Road Candidate!!!

THE UNANIMOUS CHOICE OF:
DISC-JOCKEYS • JUKE BOX OPERATORS • ONE STOPS • RACKS and RETAILERS
WITH HEAVY COUNTRY, M. O. R., AND POP REACTION

THE "MONKEY" IS
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LATEST ALBUM
ALONG WITH... TOM'S
RECENT HIT SINGLE
"ME AND JESUS"

Turn It On, Turn It On, Turn It On; The Promise And The Dream; Pamela Brown; Souvenirs; Bourbon Man; She Gave Her Heart To Jesus; Cool Mississippi Blues; Pratt Street; High Steppin' Proud.

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Thanks DJs everywhere for another pop/country hit by

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The Kristofferson Ballad

MegA Single 615-0079

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Pop Action: WKKE, Ashville; Waug, Augusta; KLWw, Cedar Rapids; WTMA, Charleston; KTGR, Columbia; WlaU, Grand Rapids; WIFe, Indianapolis; WPDU, Jacksonville; WDAK, Kansas City; WRIT, Milwaukee; WMAK, Nashville; Koma, Oklahoma City; Wky, Oklahoma City; WIP, Phila.; Wrov, Roanoke; Word, Spartanburg and many more.

Country Action:

At every C&W station coast to coast, bless 'em!

Also in Sammi's current MegA album M31-1611 "Something Old, Something New, Something Blue"

Country Music

Nashville Scene

Continued from page 79

Area. He then returns to Nashville to begin his third album for the label, due for release in October.

Archie Campbell served as master of ceremonies and entertainer at the Heart of the North Rodeo in Spooner, Wis. Rudy Wesley of Million Records made an appearance at the Cherokee Indian Reservation in the Great Smokey Mountains. It was part of the Em Cope shows. The big East Kentucky Homecoming for Tom T. Hall at Olive Hill was a smashing success. More than 8,000 showed up in the town of 1,400, coming from several states. Twenty-five acts took part in the event, which lasted for six hours. Portions of the big show were broadcast and televised.

Mixed Viewpoints

Continued from page 29

ble formats and approaches, it stands to reason that someday somebody will do just that: Come up with the total answer to the point that competitive formats (MOR, progressive, etc.) will be going after splinter audiences simply because of Top 40 dominance. I realize this is a high hope, but my point is that I think it's possible.

"MOR? Well, they've got a lot of Top 40 programmers running scared, in my opinion. Year by year, the MOR's move closer and closer to the 'Top 40 sound.' This only reinforces my belief that Top 40 is the most viable format. The question is: Can Top 40 stations stay ahead of the MOR stations? But no one can deny that MOR, as we see it today, is providing an alternative to Top 40, meaning that MOR radio is truly a viable format.

Loos in Soul Radio

"Soul radio, too, is definitely becoming an alternative. Certainly, a lot of money can be made in soul radio in the right markets. However, it doesn't have the 'universality' of Top 40 or MOR. Therefore, in the future, with limited audience appeal, they may be left behind.

"Progressive radio? As music and the times change, so does radio. Five-to-seven years ago the music and the times changed radically; so radically that progressive radio found an audience. Tomorrow may show a different story in my opinion. Progressive radio, in all forms, will be dead in five years. Quite simply, both the listeners and Top 40 will absorb the progressive aspects of today's progressive stations. They will be looked upon as a catalyst for a more-improved Top 40, but they'll never come into their own."

But he did think that FM rock was one of the most important things to happen in radio and would become more important.

V. Pellitiere STRING ENDS

Nashville—Vito Pellitiere, the "Grand Old Man" of the "Grand Ole Opry," has been hospitalized here with circulatory problems.

His failure to appear at the "Opry" last weekend marked the first time he has not been backstage in his stage-managerial role in an estimated 20 years. He has been connected with the show for more than 30 years. A testimonial on his behalf was given a few months ago by the Nashville chapter of NARAS. He is in the Madison Hospital here.

Tex Ritter

Sings a Great Country Song...

"LORENA"

Capitol #3357

OR YOU MIGHT EVEN CALL IT SUPER!

Latest Album: "The Super Country-Legendary Tex Ritter" Capitol #ST-11037

Exclusively on Capitol Records
PARIS — The publication of France's first official international hit parade, listing 30 French and overseas best sellers, has stirred industry-wide reaction.

Until now the CIDD, the Record Information Center of the SNFCOP, industry association, has published, once a month, separate French and foreign language ratings for singles.

The new chart, which has come in such closecropping on the French titles and French titles are dominating the music scene, taking the first six places and all but one of the first 18.

The decision to start the "all-in" chart was voted unanimously by a recent meeting of the SNFCOP general council but since then at least four major companies have opposed the decision.

The most militant opponents of the move are a French and American-based companies, some of whom state that the new chart

represents the importance of French catalog.

However, wholesalers are in favor and see the chart as giving for the first time a true picture of the value of local product. To distinguish between design and local disk, the overseas hits are marked on the chart with an "F." This mark appeared on only five records in the first top 30 listing.

Foreign Product

Among foreign product which did not make the cut was "I'm Sure Will Do," the film theme by "Ily Etait Une Fois La Revolution." ("Duck You Sucker") at number seven and Donel Boone's "Beautiful Sunday" at 19.

Despite opposition, there is unlikely to be any change and at least three months as the SNFCOP general council does not meet again until September. This means that the August and September charts will be printed in the coming month.

The dominance of French product can be seen to a large extent from the fact that no one overseas artist is listed on the new chart dating from two years ago until now. The French hits are home owned and commercial, decided to cut back on foreign needles to give local writers and performers a wider hearing. It is also partly due to the French catalog's econonics of promoting French masters, to foreign material requiring heavy advances.

The new chart is published by the French Phonogram consumer press in America, Britain, Italy, Germany, USSR, Czechoslovakia, Brazil, Argentina, and on several radio stations throughout the world.

Chilliwack Reorganizes

VANCOUVER — Chilliwack, one of the country's best-known groups, has merged with Going All Out, to their scheduled Maple Music Juket appearance, they cancelled out, setting speculation that the group was finished. These rumors were put to rest when Chilliwack flew into Toronto a few weeks later to meet with C.C. Lawrence, but plus Glen Miller, a former member.

According to leader Bill Hender- son, Chilliwack is now looking for one or two more members. They are in work in Vancouver on their next album for A&M.

"Hit Him With Another Egg" has just been released.

Dutch Group Ekepse, with trophies presented for over 25,000 Swedish sales of their first LP by another Dutch artist on the Phonogram roster, Cornelis Vreeswijk, who lives here. From left are, Peter De Leeuw (drums); Cor Dekker (bass); Niki Spring in 't Veld (manager); Rick van der Linden (organ); Rein van den Broek (trumpet); Corre Vreeswijk, Swedish Phonogram managing director Boo Kimbrough; Dutch Phonogram managing director Jack Hastings; Tivoli singer Bert Englund, and Dick Remminkel (saxophone).

Gem Cos & Toby Merge

To Form Gem Toby Firm

LONDON — Lawrence Myers' Gem group of companies is merging with David McKay's Toby firm to form a new company, the Gem Toby Group (GTO).

David Joseph, now the sole man-ager of the New Seekers, is plan-ning to move to Los Angeles within the next few months, when he will head the new company. Larry Myers, appointed business consult-ant to the New Seekers, will also be responsible for UK, activities of the group.

The GTO firm will now include Toby's Leon Henry Productions—for which Dave McKay produces "Daybreak," with the first 2,500 copies of the album. The songs and sleeve photography are where they are published by Avon Books.

Tony Straton-Smith's Charisma label is planning to enter the mid-price segment with a series called "Midnight Stroll," which will be inaugurated on the Charisma label. The new label, A&M, Van der Graaf Generator, Mott the Hoople, Blackhill, the management and production company, has served as connected with EMI. "There's now no contractual relationship Toronto's jazz scene is being re--

Philip Palmer

TOKYO

BMI Canada has been granted an increase in tariff by Canada's Copyright Board, and the increase will be posted on to mem-ber companies from the first quarter of 1972. The license fees for music will be increased by 19-20 percent.

A general council of the BMI group has decided to intervene in the copyright issue without any further delays. The license fees for music will be increased by 19-20 percent.

A general council of the BMI group has decided to intervene in the copyright issue without any further delays.
British Record Industry Is Told At Meet of Talks With VAT

London—The British Phonogram Association and the Gramophone and Electrical Trade Union of EMI Ltd., which met here, asked at the end of their meeting that an urgent meeting be held with Government ministers to discuss the imposition of Value Added Tax (VAT) on records. The association said that such a move would have serious repercussions on the record industry.

The meeting was addressed by GERRY MONROE, EMI's Australian director, who told the meeting that he believed the imposition of VAT would lead to higher prices for records and thus reduce the market for them. He said that the record industry was already suffering from a decline in sales due to piracy and that the imposition of VAT would make the situation worse.

The meeting was attended by representatives from the record industry, including GERRY MONROE, EMI's Australian director, and Arthur Lichtman, a consultant to the Treasury.

MONROE said that the imposition of VAT would lead to higher prices for records and thus reduce the market for them. He said that the record industry was already suffering from a decline in sales due to piracy and that the imposition of VAT would make the situation worse.

Lichtman, who is a consultant to the Treasury, said that the imposition of VAT would be a disaster for the record industry. He said that the industry was already facing serious problems and that the imposition of VAT would only make matters worse.

The meeting was concluded with an agreement to meet again to discuss the issue and to consider the possibility of a voluntary code to limit the imposition of VAT on records.
Mr. Louis W. Cook vice president of MCA spent one week in Brazil selecting the best company to represent MCA.

HE FOUND
GRAVAÇÕES ELETRICAS S.A. - DISCOS CONTINENTAL
BASICALLY BECAUSE

Fully integrated from studio through manufacturing plants to national promotion and distribution networks.
A well managed Brazilian Company with sound success in the local market.

MR. COOK SIGNED WITH
THE SOUNDEST COMPANY
FOR MCA IN BRAZIL
CBC Revision Plans Rejected by CRTC

OTTAWA—In what has come as a shock to many observers, and certainly to the CBC, the Canadian Radio-television and Telecommunications Commission (CRTC) last week rejected an extensive proposal for the reorganization of the Canadian Broadcasting Corporation's English and French language stations. The CBC proposal, a lengthy document which was accompanied by a study prepared for the CRTC by the Canadian Radio-television and Telecommunications Commission, a generally high level of programming would remain, and the CBC would become a frankly commercial "pop" station.

It is understood that the CBC felt that the introduction of such "pop" programming would lead to the Corporation's sagging audience ratings and therefore urged the CRTC to permit the CBC to maintain its existing facilities to best advantage.

In rejecting the CBC's proposals, the CRTC said that the CBC's manuscript proposal, containing 26 Canadian sources of programming, something which private monopoly owners obviously do not contemplate as an alternative. The CRTC has decided that it was not the CBC's business to duplicate service already provided by the privately owned stations. The CRTC said that the service (the "service") would be "a balanced service of information, enlightenment and entertainment for people of different ages, interests and tastes, covering the whole range of programming in the public interest."
BELGIUM (Dutch)

1. HELLO A-Mouth & MacNeil
2. OH JOHN-Jbowsy
3. LIT'S DANCE—Can (EMI)
4. MARGRIET—Peanuts
5. MOULDY OLD DOG—Rudolf
6. KISS ME—Jermaine (AKA)
7. OUTSIDE THE WALL—Santana
8. LET IT JUG NO DIE—SLOW—Yismo
9. LITTLE WILLY—Sweet (RCA)
10. SOLAR ROCKET—Mickie

BRITAIN

(Country Record & Tape Retailer) This Week

1. PUPPY LOVE—Donny (Cordamam)
2. BOB—Corrado
3. TAK ME SOME—Stude (Polydor)
4. SLYVIA'S MOTHER—Dr (SMCC)
5. WATERTOWN—Bryan
6. CITY VILLAGE—Gerry
7. THE COUNTRY—Gerry
8. I CAN'T STOP NOW—Johnny Nash
9. VINTAGE—Don McLean
10. WHAT IS THIS —Otis

FRANCE

(Country Centre d'information et de documentation musicale) This Week

1. Il ETAIT UN POIS LA BELLE/ELLE M'AS DOUBLEDON’T WANT TO BE THE ONE I AM (Dimo) Len Bred
2. EVERYTHING BUT 15—Dean Dailey (Bell)
3. NATIONS CITY
4. OUT OF SIGHT—Lucio
5. SELLER'S FLIGHT—Frank<br>

MEXICO

(Country Radio Mi) This Week

1. MAGIC EYES—Francisco
2. MEXICAN—Chili Richard (Columbia)
3. JOHNNY'S TERRIBLE—Johnny
4. I FOUND MY FREEDOM—Rosenberg Union Band
5. HELP—Roky

PHILIPPINES

(Country Radio Report) This Week

DESPAIR—Victor Wood
2. MALAGUEENA—Victor
3. WITHOUT YOU—Nansen
4. SHIRLEY—RMOVED
5. THE KINGS OF SPAIN—Rock and Rollin’/Ronald (Paramount) Dyna
6. ONE BLESSING—Elvis Presley (Epic) Drea
7. 7 WENT TO YOUR HUT—Victor
8. IT'S A MAN'S WORLD—Vicki<br>

SINGAPORE

(Country: Reflecision Singapore) This Week

1. TUMBLING DICE—Rolling Stones
2. ROCKET MAN—Elton John
3. SONG BLUE—Neil
4. BEHIND THE SCHOOLYARD—Paul
5. LITTLE BITTY PRETTY—Terry<br>

SWITZERLAND (German)

(Country Sound Broadcasting Corp.) This Week

1. ONE WAY WIND—The Cat
2. BREAK FROM YOUR HABIT—Roger (Polydor)
3. SONG OF THE WEST—Frankie
4. THE FIRST TIME I EVER SAW YOUR FACE—Roberta Flack (Atlantic)
5. LITTLE WILLY—Sweet (ESGM)

הוצאות Home To Be Used Twice

Housewares Hossel To Be Used Twice

Continued from page 30

that lists for $249.95 and another combination of six-track and phono turntable with four speakers.

Getting just as much attention at the show was the all-white styled home entertainment unit, an all-in-one track deck and turntable, receiver and two speakers—list $469.95.

Another option featured is a single-track system. The Data-Track unit has pull out of the configuration and is also the Quartz 560 at $324.95.

Evidence that 4-channel will be more popularly priced was Electro Brand's modestly priced $111.00 one unit with four all-sealed speakers to list $179.95.

Brand also offered a matrix stereo "de-"luxe receiver.

Still another trend is U.S. electronic manufacturers beginning to make AM/FM radios. Electro Brand announced such plans recently and William R. Johnson, the firm's new manager, said at IHIEE that his firm is showing a new transistor chassis which showed its all-stereo way system as well as four-unit system.

Another trend in car units is the gradual trend away from custom stereo machines. Mattie's Rob Hundley is very much in the forefront of this move. The company showed three models, including the M-940 with auto re-verse. But Hundley said at IHIEE that a new car unit is coming which will be among other car unit manufactur-<ref>

- **HITS OF THE WORLD**

- **BELGIUM (Dutch)**
  1. HELLO A — Mouth & MacNeil
  2. OH JOHN — Jbowsy
  3. LIT'S DANCE — Can (EMI)
  4. MARGRIET — Peanuts
  5. MOULDY OLD DOG — Rudolf
  6. KISS ME — Jermaine (AKA)
  7. OUTSIDE THE WALL — Santana
  8. LET IT NO DIE — SLOW — Yismo
  9. LITTLE WILLY — Sweet (RCA)
  10. SOLAR ROCKET — Mickie

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  4. SLYVIA'S MOTHER — Dr (SMCC)
  5. WATERTOWN — Bryan
  6. CITY VILLAGE — Gerry
  7. THE COUNTRY — Gerry
  8. I CAN'T STOP NOW — Johnny Nash
  9. VINTAGE — Don McLean
  10. WHAT IS THIS — Otis

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  3. WITHOUT YOU — Nansen
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**Housewares Hossel To Be Used Twice**

Continued from page 30

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THE JUKEBOXES are regularly donated to organizations by the Minnesota operators group. Here association president Norman Lindberg, with partner Al Ross and brother Al joined the firm a year later and J. B. Whitaker has been here 17 years. The Whitaker quarters are in Miami where the three partner-owners, Al Ross and Morr Hurwitz. The firm handles Gottlieb, Bally, Fisher, All Tech and dozens of other brands.

On the operation side, the firm employs many rather unusual techniques. One is not to walk into a spot with a handful of records. Whitaker brings in a whole box full. Others include cycling of machines, every six weeks or so, where each box carries $15 a week rate, a different jukebox each week. Whitaker tries to favor records for the location help and the firm specializes in good sound systems.

“You’ve got to please the public with a variety of record equipment,” Whitaker told you. “You also got to keep reminding location owners that your business is merchandise, not something else.”

“For that reason, we have developed a few unique ideas. We started a regular serv-icing locations which we know carry plenty of impact with established location owners and have a lot to do with landing new ones.”

All programming is carried out by Whitaker, a veteran of 30 years in the business. He changes an average of two or three records a day and in the busy weeks, perhaps up to five a day. He keeps a scrapbook, according to the play at the location. However, when Whitaker walks into any of these locations, he carries the handfuls of requests, or newly-programmed hits in the usual collection box. It is found that the box has between 25, 30, or 35 records, but perhaps only 10 or 12 to any location. The editor, and what we call the program box, is a 25-record box, always containing 20 records, but each location owner keeps the track, according to the play at the location. He will, however, allow the addition of as many as 50 new records, and in this way, are able to carry a reasonable supply of music to suit the taste of the location owner, and in some cases, the preference of the patrons. There are always five or six favorites included, such as classics, recent records, or popular hits, but in the busy two or three weeks which are usually planned for the change. If the location owner wants to talk over the subject, or the time, Whitaker will always do his best to make the point. This point is usually made by the location owner, allowing the location owner to choose any he would like for immediate programming, or for the next change. Whether he does or not isn’t particularly important, Whitaker avers. What is important is that he is always impressed with the fact that so many records were delivered and is bound to remember the subject of changing operators completely.

“IT’S a system,” Whitaker said. “We have found that replacing an elastic enough so that he can add a few records in each location, thus disturbing the production-profit potential of the subject. We’ll have to hire five extra minutes or so per stop to display records and to talk to the subject with the location owner, but will release, carry and do it. But it is well worth while because of the favorable impression it invariably makes.”

Rotates Boxes

Gorman and Whitaker put much more hard work into an equipment rotation system which has worked many years ago. This consists of guaranteeing every location owner a different phonograph each year. This doesn’t mean necessarily that it will be a brand new piece of equipment, Gorman said. “We reserve those for the top spots, of course. But the thing is that a complete change through the whole location list. We change 20 locations at a time.”

My personal theory is that people are much more interested in the latest, the new, the old phonograph month after month, year after year. Whitaker has an introduction that looks like a brand new machine, with trim replaced, polished, put away, always bringing in a brand new machine for play. None of our location owners get the customer much of an opportunity to test the machinery before he sees because we automatically believe that he will stay in the same location for more than 12 months. We do this every two weeks, with $15-a-week locations.

“We have found box rotation is a good business, because the location owner feels that we have done him a favor, and because there is thus a built-in goodwill which we believe when competitors come around the ensuing offer is another important in merchandising music, and thus we don’t hesitate to go into the existing job with 20 locations at a time.”

Which said, Whitaker spends one half of the week making collections and program Arkansas with various equipment sales, and puts such false test into at least 50 locations. He finds that one girl employee is from somewhere that the wire line arrives from New York, with no diagrammatic pictures, for example, will be frequently the basis of a change with instructions to “play something on the jukebox,” Whitaker ensures that there is always a favorite which will appeal to the establishment.

What may be more important, however, is the way the location owners like the sureness the waiters and bartenders are charged with their favorite songs on the box.

(DISK MUSEUM)

A Sample of old phonograph records and jukeboxes in Lawton, Okla. is seeking more exhibits and contributors of jukebox music of America. Information can be obtained from WTHER, 701 Arlington St., Lawton, Okla. 73501.

HY LESNICK

DEAD at 62

Hy Lesnick, owner of the popular Coin Machine World, was killed suddenly on July 22, 1972. Lesnick was well known in the amusement business and was a leader in the Coin Machine Operators of America. Information can be obtained from WTHER, 701 Arlington St., Lawton, Okla. 73501.

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MUCINGERETHESchwartz Bros. & Super Music  
* Continued from page 10  
get their records from Schwartz Bros. This will save time, material, and money, said Wexie (forgetting, at times, his usual emphasis on an "if"). He said Quality Music would still be running their own stores.

**Details Outlined**  
Details to be arranged include new emphasis on the use of top people in Wexie Maxie's firm.

**Merkner in Negotiation with Schwartz Bros.**  

**Programmer's Potpourri**  

**Executive Turntable**

Russell T. Eckel has been appointed worldwide manager of Marketing for R.C.A. in Canada.

**ECKEL**

Eckel has been with Triniton 18 years. Rove provides music for businesses such as Sears, Howard Johnson's, Ford industries, Pan Am terminals, Piggly Wiggly (supermarkets).  

**July 22, 1972, BILLBOARD**
ROB SEGERS
Smoker O.P.'s
Paladium 1006

Segers' first venture on the Detroit-based label has proven a highly successful pro-
to the Top-100 and now included in his follow-up. Segers' second attempt-
highly professional and was able to introduce the younger
rock audience to the legendary m-

ROD PILLOT
RCA LSP 4730

This album of pre-1960 Stewart Fates is a truly reviving musical experience. The record-

RODD LEVIN
Why Don't You Try Me?
AAC LP 4280

Levin explores the essence of a great rock band by word without exce-

ROY CLARK - COUNTRY
SONY 25997 (Promo)

Very strong LP by Clark, returning to
his country roots on the disc scene. He

ROY ROGERS - COUNTRY

The king of cowboys is riding the ranges again which should please his old fans
and the new ones as well. Roy's voice has

ROY CLARK - COUNTRY

Very strong LP by Clark, returning to
his country roots on the disc scene. He

RED FOXX

One is back in the spotlight via TV and
delphi, and with Wil Bono. This LP is dynamic work and will take

REED FAXX & DEMOND WILSON - COUNTRY

The LP is well worth the long-awaited
cuts. A chronicle, a period, every cut
in this album is a unique teapot, a
totally unimpeachable. High-
All That Jazz...

Is in the FIND catalog.
Are you jazzing up your record inventory?
You can if you're a FIND dealer.

Become a FIND dealer.
Fill in the FIND dealer application below... Mail it today!

FIND Application
FIND P.O. Box 775
Terre Haute, Ind. 47808
Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will furnish you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data
I have checked below the type of outlet with which I am associated.
☐ Record/Tape Store
☐ Home Entertainment Store
☐ Appliance Store
☐ Department Store
☐ Rack Merchandiser
☐ One Stop

2. I am ☐ An independent retailer, operating (state how many) outlets,
☐ Part of a chain-store operation with (state how many) outlets;

3. I handle the products checked:
☐ LP Records
☐ 8-Track Tapes
☐ Cassette Tapes
☐ Open-Reel Tapes

4. My record/tape department is:
☐ Clerk-serviced
☐ Self-serviced
☐ Self-serviced with clerk assistance

5. I buy my record/tape product from:
☐ Distributors
☐ One-Stop
☐ Serviced by Rack Merchandiser

6. I subscribe to Billboard. Yes ☐ No ☐

Store Name:
Individual: ☐ Owner ☐ Manager
Telephone:
Address:
City, State, Zip:

Appliance Records

Blakey, Art

Jazz Messenger

Jazz Messengers

Jazz Messengers

Jazz Messengers
Dear FIND Dealers:

You will be pleased to hear that all London Product will be in the FIND warehouse within the next two weeks. Up to now, we have had the London tapes and London classical product, but we will now have their pop merchandise as well. If you have special orders for your customers in the London line, send them in as there is a good possibility that we will have what your customers need.

Myself and Hal Cook, who is the Chairman of the board of FIND, are taking the Mid-West for the next 10 days and will have a full report back to you in the next few weeks.

We have added a new West Coast representative to the FIND staff to give more in-depth service to our dealers. Her name is Shirley Ladd and she has already proven to be an expert at solving dealer problems and giving personal service where needed. FIND now has an all-girl sales staff in the Western United States and, needless to say, we think our West Coast dealers find this experience to be very pleasant.

Make sure to check your Bill- board magazines for the next re- lease information. Starting in August to date and re-leases will be on a cumulative basis so that you will have a complete up-to-date listing of all new product each month in the Billboard.

Our FIND dealers are reporting that business is picking up over last month and we report the same. It looks like summer is on the way and retail is expected to build up for the rest of the year. We are looking forward to better days for all.

Bill Landers

FIND Service International

PO Box 775
Terre Haute, Indiana 47808
(312) 466-1382

and

FIND Service International

9000 Sunset, Suite 415
Los Angeles, California 90069
(213) 273-7040

Candy Tyus

News

FIND Special MERIT Awards

JIMI HENDRIX--Eare Hendrix. Flip TLP 6900.

This is another set of rare cuts from Hendrix's first Warner Bros releases. It is highly collectible as some of these cuts have never been issued. Jimi is at his best on this set of four singles, each cut being in absolutely flawless condition as his later recordings. The hits are played with great virtuosity and the non-hits are especially notable so that it is worth your while to add these four rare items to your Hendrix collection.

COUNTRY

NORMA JEAN--I Think That Comes From Being Poor, RCA LSP 492.

An interesting collection of songs from Norma Jean's debut album. Some of the tracks are performed in a folk style while others are more country-oriented. All of the performers are satisfying their best commercially and there are no cuts that are not worth having. Several of the hits are particularly nice melodies.

LADD AND SHE--OUR DEAR LADD AND SHE HAS LEFT US.

This set is a nice reminder of the Ladd and She hits that were so popular in the 1940s and 1950s. The songs are performed in a professional manner and there are no cuts that are not worth having. Several of the hits are particularly nice melodies.

SOUND OF SUNDOWN--Today is the First Day (of the Rest of My Life). Ron Wood F 204.

This rare 45 contains two of the best of Ladd and She's hits. The songs are performed in a professional manner and there are no cuts that are not worth having.

COREDOGNI, MARTIN & TAYLOR. Buddy Bud 311.

These three groups are all very popular in the industry today, both as individual artists and groups. They produce the same kind of hits that Ladd and She did, and the hits are all very nice melodies and they are all consistently good recordings. They are professionally performed. Sensitively performed.


P. F. Sloan achieved notoriety as the writer of the classic "What's Wrong With Me" for the Zombies. The hits are performed in a professional manner and there are no cuts that are not worth having.

LIFERAFT--Space Age 0105.

A strong debut of a rock group that offers music of quality and style. It is a very nice record and is well worth your while.

NAVAGARO--Artic ACE 257.

Newtown is a band specializing in that gritty, rock and roll sound that is so successful in their native Europe. The hits are performed in a professional manner and there are no cuts that are not worth having.

SOUNDTRACKS--The Burglars, Bell 1169.

This album is a barrage of great songs that are sure to appeal to the burglar in all of us. The hits are performed in a professional manner and there are no cuts that are not worth having.

MALENE--RHYTHM NO. 4 & "TRACED".

An interesting collection of songs from Malene's debut album. The songs are performed in a professional manner and there are no cuts that are not worth having.

LALD--THEY HAD A DOOR OPEN.

The hits are performed in a professional manner and there are no cuts that are not worth having.

LALD--THEY HAD A DOOR OPEN.

The hits are performed in a professional manner and there are no cuts that are not worth having.

BREITZ'S GREATEST HITS FROM "SLAUGHTER".

These two albums contain all of the hits from the film "Slaughter" and are performed in a professional manner. All of the cuts are worth having.

AC Hương--DUBAI RECORDS.

AC Hương is a Vietnamese singer who performs in a professional manner and there are no cuts that are not worth having.

KABE--THEY HAD A DOOR OPEN.

The hits are performed in a professional manner and there are no cuts that are not worth having.

ROBBY CARRIER--THE WEST BANK.

These two albums contain all of the hits from the film "The West Bank" and are performed in a professional manner. All of the cuts are worth having.

BOB DIXON--THE WEST BANK.

These two albums contain all of the hits from the film "The West Bank" and are performed in a professional manner. All of the cuts are worth having.

STELLA HAY--THE WEST BANK.

These two albums contain all of the hits from the film "The West Bank" and are performed in a professional manner. All of the cuts are worth having.

JUDEE CSOKAI--THE WEST BANK.

These two albums contain all of the hits from the film "The West Bank" and are performed in a professional manner. All of the cuts are worth having.

ROBERTO ALBEE--THE WEST BANK.

These two albums contain all of the hits from the film "The West Bank" and are performed in a professional manner. All of the cuts are worth having.

NATIONAL BREAKOUTS

SINGLES

JON JOINER...Who, Decca 32923 (m/wAt Truck, BM). n

ALBUMS

NISSON--Son of Schmickens, RCA LSP 417.

DONNY OSMOND--Too Young, MGM 3E 4854.

REGIONAL BREAKOUTS

THE CITY OF NEW ORLEANS...Arlo Guthrie, Reprise 1103 (Kona Ripper).

Bubbling Under The HOT 100

101. CITY OF NEW ORLEANS...Arlo Guthrie, Reprise 1103.

102. BREAKING UP IS HARD TO DO...Heart Break On Wlof Tamp. Sony, Columbia.

103. EASY LIVIN'...Elkie Pump, Mercury 73207.

104. CANNOT I JUST TELL YOU...Toni Braxton, Reprise 1105.

105. MY MAN IS A SWEET MAN...Millie Jackson, Springfield 167.

106. I AM WOMAN...Helen Reddy, Capitol 3230.

107. Tony Be Loo...Jersey Butler featuring Brenda Lee, Columbia 73207.

108. SPLITPIN...Portlandia Lewis, Columbia 44562.

109. CIRCUS...Mike Quatro, Elevation 1067 (Stereo Dimension).

110. BAYOU...Sugartown, Acetone 44562.

111. MARCELLA...Beach Boys, Reprise 1110.

112. I'M UP AND LEAVING...Manfred Mann, Polydor 14310.

113. IN THE QUIET MORN...Jean Bute, ABAB 1062.

114. WHAT A WONDERFUL THING WE HAVE...Fabulous Rhinestones, Just Sunshine 500 (Famous).

115. JESSEBEL...English Enchantment, Signpost 70400 (Atlantic).

Bubbling Under The TOP LPs

201. MOONGLOW...Return of the Moonglowers, RCA LSP 4722.

202. LAURA LEE...Two Sides of Hat Wax 741 (Buddy). n

203. GROUNDHOGS...Who Will Save The World, United Artists 5570.

204. FABULOUS RHIN...ABAB 1062.

205. EDIE SENAY...Hot Thompson, Sussex SSB 5703 (Buddhist).

Talent In Action

Constitution from page 18

onstrating a sense of humor and an easy rapport with the audience, the Captain should be a meny to watch for in the future.

BOB KIRSCH

ENGLERD HUMPERDINCK

Phallicomic Hall, N.Y.

Engelbert Humperdinck, the Parrot Records artist (part of the London Records label) performed at Lincoln Center's Avery Fisher Hall on July 7, and gave what was probably one of his finest concerts. He was sc raw, dynamic and thoroughly enjoyable. Unfortunately, the audience, which was close to a full house, refused to give him a chance to speak. Whenever Engel- bert began a story, he was interrupted by a barrage of screams and women rushing to the stage. When he did get to sing, he proved to be in fine voice.

His melody of hit records was the standout, but he was also excellent in his rendition of Tom Jones and also came off extremely well with his Jerry Lee imitation. Engel- bert was best in ballad material such as "Spanish Eyes," "I Don't Love Me, Either" And his en- core, "Release Me." His encore was a hit that made him an international star. He also proved he could handle rhythm items as well. A knockout was his version to "My Wife the Miller's Daughter."

Opening the first half of the show, and also doing Engelbert in the second was a group called芦dalil.芦dalil, which got things off to a fine start. Their clever med- ley of "Jesus Christ Superstar," "(Oh Happy Day)" and "Love Me In the Hand in the Hand," was inspired. Also on the bill was a young Alan Drake, who was an excellent warmup for the Humperdinck show.
Want to see something that's really put together?

See Billboard’s International Buyer’s Guide coming September 30.

When we say that Billboard’s International Buyer’s Guide is really put together, we mean just that. No other directory can piece together the amount of influence that the Buyer’s Guide has in that vast international market of music industry leaders.


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Billboard’s 13th annual International Buyer’s Guide. We Make the pieces fit.
CHER'S
NEWEST ALBUM
INCLUDES HER
HIT SINGLE
LIVING IN A HOUSE DIVIDED

FOXY LADY • CHER
THE ISLEY BROTHERS

"POP THAT THANG"

THEIR SINGLE
POPPIN' WITH BULLETS
★ 57 BILLBOARD
● 53 CASH BOX
■ 64 RECORD WORLD

FROM AN INCREDIBLE ALBUM
BROTHER. BROTHER. BROTHER
THE ISLEYS

BROTHER, BROTHER, BROTHER

ON T-NECK RECORDS
FROM THE BUDDAH GROUP
Anthony Reebop Kwaku Baah started playing drums in his native Ghana. He now plays for Traffic and has an album of his own work, recorded before and after Traffic's U.S. tour last February. Produced by Reebop and Chris Blackwell for Island Records. JW 9304
ALONE AGAIN (NATURALLY) — Gilbert O'Sullivan (*3 from 8) ... all markets of top 40 radio on this one; hitting the #1 spot in Philly, Balti-
more, New Orleans, Houston, as well as top 10 in L.A., San Francisco, Cleveland, Pittsburgh, Washington, Dallas/Ft. Worth, Milwaukee, Seat-
tle, Minneapolis, Memphis/Nashville, New Orleans, Dallas/Ft. Worth, Milwaukee, Seattle, Minneapolis/Nashville, Atlanta, Ho-
uston, Portland, Oklahoma City, Phoenix, Denver, Charlotte, Buffalo, Birmingham, Omaha and Salt Lake City.
Top 15 dealer sales reports coming from all 21 markets.

BRANDY (You're a Fine Girl) — Looking Glass riding up all the top 40 listings with the exception of St. Louis. Now #1 in Wash-
ington and Des Moines and top 10 in L.A., Philly, Detroit, San Francisco, Cleveland, Baltimore, New Orleans, Dallas/Ft. Worth, Milwaukee, Seattle, Minneapolis/Nashville, Atlanta, Hous-
ton, Portland, Oklahoma City, Phoenix, Denver, Charlotte, Buffalo, Birmingham, Omaha and Salt Lake City.
Top 15 dealer sales reports from all 21 markets.

LOOKING THROUGH THE WINDOWS — Jackson 5 (*6 from 83) ... record added top 40 - in Washington, Seattle, Hartford and Birmingham to join Philly, St. Louis, Milwaukee, Atlanta and Chicago already on it. Dealer sales reports coming from 19 of the 21 markets checked.

POSSIBLE SINGLES From LP's Getting Top 40 Play

USING THE WATER (2:30) (prod: Joe Sweeney & Mike King) (writer:囊囊囊) (2:22)
AOL DUNCAN (writer: ASCAP) ELEKTRA 2007

SPIDER'S BURNIN' (3:02) (prog: Jan Sweeney) (writer: ASCAP) ELEKTRA 2007

FESTIVALS - GREEN GROW THE LILACS (2:45) (prog: Jerry Ross Prod:) (writer: ASCAP) ELEKTRA 2007

TOMMY JAMES - LOVE SONG (2:35) (prog: Tommy James & Brother King) (writer: ASCAP) ELEKTRA 2007

LARRY MURRAY - SAD AND BLUE (3:02) (prog: Larry Murray) (writer: ASCAP) ELEKTRA 2007

ALICE CREECH - BORN A WOMAN (2:30) (prog: Jerry Ross Prod:) (writer: ASCAP) ELEKTRA 2007

BOBBY HLOS - IT'S THE LITTLE THINGS (2:45) (prog: Jerry Ross Prod:) (writer: ASCAP) ELEKTRA 2007
Labels Take But Don't Give—Schlitten to Jazz Seminar

NEW YORK—Many of us take from jazz and give nothing in return, said the late Dr. Don Schlitten at a Rutgers Institute of Jazz Studies' seminar on jazz as recorded art. He said that though many of the major labels owe their success to jazz during the swing period they now refuse to support the recording of new jazz artists. He also criticized the radio stations which limit their musical horizons. Judge Crooks, the critic who isn’t involved with the artist or his works, and the listener who doesn’t support the artist by going to jazz clubs and by buying only legitimate LPs.

Joining Schlitten on the panel were Bob Ratterman, Weis, Chicago; Boris Raitzer, George Butler, director, Blue Note Records, Orrin Keepnews, ad director, Verve Records, and Dan Morgenstern, editor, Down Beat.

Concept

Butler said that Blue Note is considered to be a “definite concept” in their jazz sessions in order to achieve “quality productions.” George Butler, also apromoting jazz education to university students and jazz clubs.

Keenews stated that “in the tightrope” between profit and artistic integrity. “We are stuck with our own integrity,” he said. The producer said the “catastrophic” aspect of the jazz industry is the lack of record sales.

Owens stated that jazz artists are losing royalties because of bootlegging. The Supreme Court has ruled that jazz artists are not entitled from “legitimate sources to profits which sell for below list price.

Owens also criticized major labels for issuing “one-shot” series of albums, especially when they make a point of including a selected selection of artists in their respective catalogs.

The seminar was held in conjunction with the Newport Jazz Festival.

Appeals Court Stays Action on ‘Superstar’

NEW YORK—The U.S. Court of Appeals for the Second Circuit here has upheld Robert Stigwood Group Ltd., Leeds Music Ltd. and Leitch Music Corp., in their action brought to enjoin unauthorized performances of Jesus Christ Superstar.

 VidExpo Offers Group Discounts, One-Season Fee

* Continued from page 3

ter, five complete tests of the 1st International Color TV Conference, and one party cocktail party, with tickets, available for $20 per couple.

For single registrants, special $35 fee includes daily sessions, exhibits Thursday-Wednesday, Nov. 27-30, and 3-day pass, $5.

Complete details on special group and single-day rates available from Pete Mather, Vide Explo, 720 30th Ave., New York, N.Y. 10117. Phone (212) 687-5325.

The video exhibition, expected to have for the first time a large number of every system on the market—sunsoronic, Kort Films International and Videocade Industry Information Service, will be held in accordance with the expected opening session.

Complete details are to be published in the Video Reference.

Crossover’ LP’s

* Continued from page 3

been in that small area of the music industry known as the blues.

This is what we have. And, in this case, we were starting with a finished product,” he explained, noting that, in other instances, merchandising and recording might have to go on to evaluate the market.

The CAM USA publishing firm and Screen Gems-Columbia Music have signed a licensing agreement for jazz recordings. The CAM USA catalog is covered by this agreement in the U.S. and Canada. Future licenses will probably grant rights to record groups Bang and Raspberries’ albums and singles. From left to right are, Jimmy tenner and Vittorio Beneditto, principals of CAM, USA, and Jerry Brown and Ira Jaffe of Screen Gems.

RCA to Launch 30-LP Series In Classical

* Continued from page 81

record store, you know the confusion and frustration that greets the beginner who doesn’t know where to purchase an album. They are moving to deal with the problem. The new RCA series is an

The performance was judged by the judges to be of a perfectly judged, the judges said.

Manus said that each album is "thinner" around the edges than the other, and that the "Golden Folk" album has a slightly softer sound.

Maurice Desormeaux has been appointed to the new position of coordinator of minority business development for Zenith Radio Corp., Chicago. He was previously manager of the Zenith Corporation’s minority marketing program at Zenith Radio Corp. of Canada, Ltd. Sydney Capell, who retired as vice president, will continue as a member of the board of directors.

William Hall has been promoted to vice president and general manager, Zenith Radio Corp. of Canada-Toronto and Zenith Corporation of Canada. He advises Toronto and Canadian national offices.

Ray Croghan has been promoted to assistant to Chicago branch manager for Transcontinental Music Corp. Other promotions in the branch are Matt Edwards to regional advertising and promotion manager, and Dave Pitts to the newly created post of consumer manager.

Original Sound Co. Tests Supermarkt & Gift Ideas

* Continued from page 1

nation for the supermarket plan will be through a rack jobber.

Politi said that Original Sound will test market the gift box promotion in key markets across the country. The box will retail at $5 and will be set at a Christmas giving season of late December.

"Our aim is to have the boxes out not only in record outlets, but in large department stores and in smaller, more specialized record stores, especially those which are not all-inclusive," he said.

This facilitates the sale of all our products, and allows each outlet to feature the products because of impulse purchases where a customer hears a song he remembers and will buy the product at that time.

"Dealer incentives are also planned for this program," Politi added, "but these haven't been decided yet.

Politi said that he is dissatisfied with some aspects of the promotion, including the distribution because "so many distributors, though it isn't always the fault, bypass the smaller labels in favor of the larger ones. We will do whatever we have to get our product in the stores."

Tape Sales Up

Tape is also a big factor at Original Sound. “Our 8-track sales often account for 40 to 60 percent of our business.” Politi said. “We feel this is because many of our customers hear the oldies in their car and enjoy them there.

The first four Oldies But Goodies albums were released in 1961. Art Laboe, president of the label, is a former Los Angeles disc jockey. Laboe has also but put together an Oldies But Goodies Tour special. The tour will start in Los Angeles, and Laboe giving short introductions to each cut.

Fedil Funded Co. Eyes Black Label

NEW YORK—At a press conference here, the Berkman Foundation has been working with its counsel, Gold-}

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"Feel Good" is Ike & Tina's newest remedy for lack of loving, fading throbs, lead feet, and summer sales.

Contains: "Chopper," "I Like It," "Black Coffee," "Feel Good," "If I Knew Then (What I Know Now)," and other vitalizing ingredients.

Produced by Ike Turner & Gerhard Augustin
Recorded at Bolic Sound.

Ike & Tina | Feel Good
"kotton kandy kabuki"

Produced by Denny Cordell & Leon Russell
STEREO SW-8911

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