

THE ROCK METAMORPHOSIS

Spotlighted In This Issue.

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Music

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SEVENTY-EIGHTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 30

HOT 100 PAGE 91

TOP LP'S PAGES 87, 89

Billboard

Hansen Bows Major Drive; Revives Keys

By ROBERT SOBEL

NEW YORK—In a major thrust to broaden its sales base, Hansen Publications has reactivated and reconstituted its sheet music service division, formerly known as Keys-Hansen. The wing Keys Popular Song Distributors, is being headed by Aaron (Goldie) Goldmark, who said that the operation will function as a full and complete service company to print, promote and distribute single sheet music on a national basis from all publishers. The operation will be conducted by Hansen as previously.

"In our new operation, we have set up some 35 leased counter locations in key markets. These include concessions in stores such as Macy's, New York; Wallichs Music City, Los Angeles; Sherman Clay stores in San Francisco; Byerly's stores in Peoria, Ill., and others in the south and midwest. Our goal is for some 120 large Keys counters. All will be operated by Hansen personnel," Goldmark said.

On the promotion end, Keys plans call for free display racks,

banners and posters, and a flyer on new sheet music prints. The latter will be sent to a list of customers supplied by the dealer. Some 100,000 have been sent out initially, according to Goldmark.

In addition to the regular individual sheet music, Keys will carry the John Brimhall series, a line specially geared to teenagers. The edition includes piano and organ sheets and teaching aids and tri-chord sheets. Other series released will be "Colour My World" and "It's a Small World." The Brimhall editions, Goldmark said, are most popular with youth because of their simplicity and new approach. In this way, "we reach the educator and the amateur." Keys will also publish single sheets of the "Golden Songs of Rodgers & Hammerstein," through an agreement with Sal Chiantia and MCA Music.

Keys plans to issue 10 new songs in sheet music every two weeks. Goldmark stressed that all sheet music is returnable and may be

(Continued on page 13)

'Oldie' Pioneer Taps New Marts

By BOB KIRSCH

LOS ANGELES—Original Sound Recording Co. here will test market its 12 volume "Oldies But Goodies" series in a number of West Coast supermarkets during the last half of August, and will test a gift box, containing all 12 disks, in selected stores in September.

"The test programs for the 12 individual records will be in supermarkets because this is an ideal place for us," said operations manager Paul Politi. "We find a supermarket is good because the young housewife who shops in these places remembers our songs when they first came out.

"Our product generally does better all the way around if it is sold outside the record department of a large store," Politi continued, "because it often doesn't get the exposure in that department."

Drop in List Price

The series will be displayed in step-down racks at \$2.99. Normal list on all of the Oldies But Goodies product is \$4.98. Distribution (Continued on page 94)

UA Tutors New Branch Forces

By NAT FREEDLAND

LOS ANGELES—The first six months of United Artists Records sales training program has seen director Charles Bratnaber spending full days in the marketplace with over two-thirds of the UDC distribution network's 72-man sales force. Bratnaber plans to work individually with each UDC salesman several times every year.

"It's impossible to pinpoint credit for something like this," said Bratnaber. "But last year we had to recruit three branch managers from outside within 90 days. But since the training program started, we've been able to fill all our branch executive positions by promotion within the company.

Cap Experience

UA's new program is inspired by the sales training system Capitol Records had during the 12 years Bratnaber worked there. Bratnaber had just been switched from UA tape sales director to UDC western regional manager. At a meeting with UA president Mike Stewart he suggested that branch system's

executive needed a unified national training program.

Within 48 hours, Bratnaber found himself a lame-duck regional manager assigned to build a sales training program from the ground up. The heart of the UA system is Bratnaber's one-to-one sessions with each individual salesman.

But the new sales training director's first task was to prepare a 117-page sales manual. The manual is bound in a looseleaf folder so updated pages can be inserted whenever necessary. In addition, (Continued on page 8)

Daily's Insert Ups DGG Sale

By JOHN SIPPEL

LOS ANGELES—An unusual classical LP promotion piece, inserted into 121,000 copies of the western regional edition of the Los Angeles Times Friday (7), resulted in a 1000 percent increase in DGG sales at Tower Records' Sunset Blvd. store over that weekend.

Fred Dumont, DGG's director of classics, arranged with Tower chain operator Russ Solomon to test a 30-by-14-inch insert in a regional edition of the powerful local daily. Dumont said the test mailing proved out and that he will attempt to go into more regional editions of major metropolitan dailies, tying in with key dealers in the vicinity covered by the supplement insert.

Stan Goman of Tower said that 50 percent of the buyers, stimulated by the supplement, actually brought in the insert "to prove it's for real." As an inducement, the insert offered the "first 500 DGG customers who buy a DGG LP or set a free 'Karajan Festival' LP." Goman said the supplement classical buying surge lasted the entire weekend.

Favors Friday Ads

"Normally, when labels run ads (Continued on page 6)

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

By RICHARD 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 release date of the first items will be Sept. 1, 1972."

Neither company will be duplicating the cartridges at their joint (Continued on page 31)



Warner Bros. is busting another new act under the charts with TOWER OF POWER. The album (BS 2616) is echoing the sensational sales success of the group's current single YOU'RE STILL A YOUNG MAN (WAR 7612). (Advertisement)

Top Wits To Frolic At Radio's Summit

LOS ANGELES—Two of the leading air personalities in the nation—Gary Owens of KMPC here and Don Imus of WNBC, New York—will be presenters at the awards ceremonies this year for the fifth annual Billboard Radio Programming Forum. Both men are noted for their humor.

Imus will present awards to the winning air personalities in the annual air personality competition. These awards will represent the five major formats as well as overseas entries and entries from religious stations. Owens will present the winners in the first annual record promotion men's competition, for which the votes are now being tabulated.

Several new speakers have also been lined up for the three-day Forum, which is drawing registrations from all over the world, including Canada, England, and South America. About 70 percent of the registrations so far are coming from radio station program directors and general managers. The rest of the registrations are from radio programming syndicators and the record industry.

More Name Speakers

New speakers just added to the roster include: Tom (Continued on page 13)

...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 saloon songs and jazz so cool it was iced. 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.

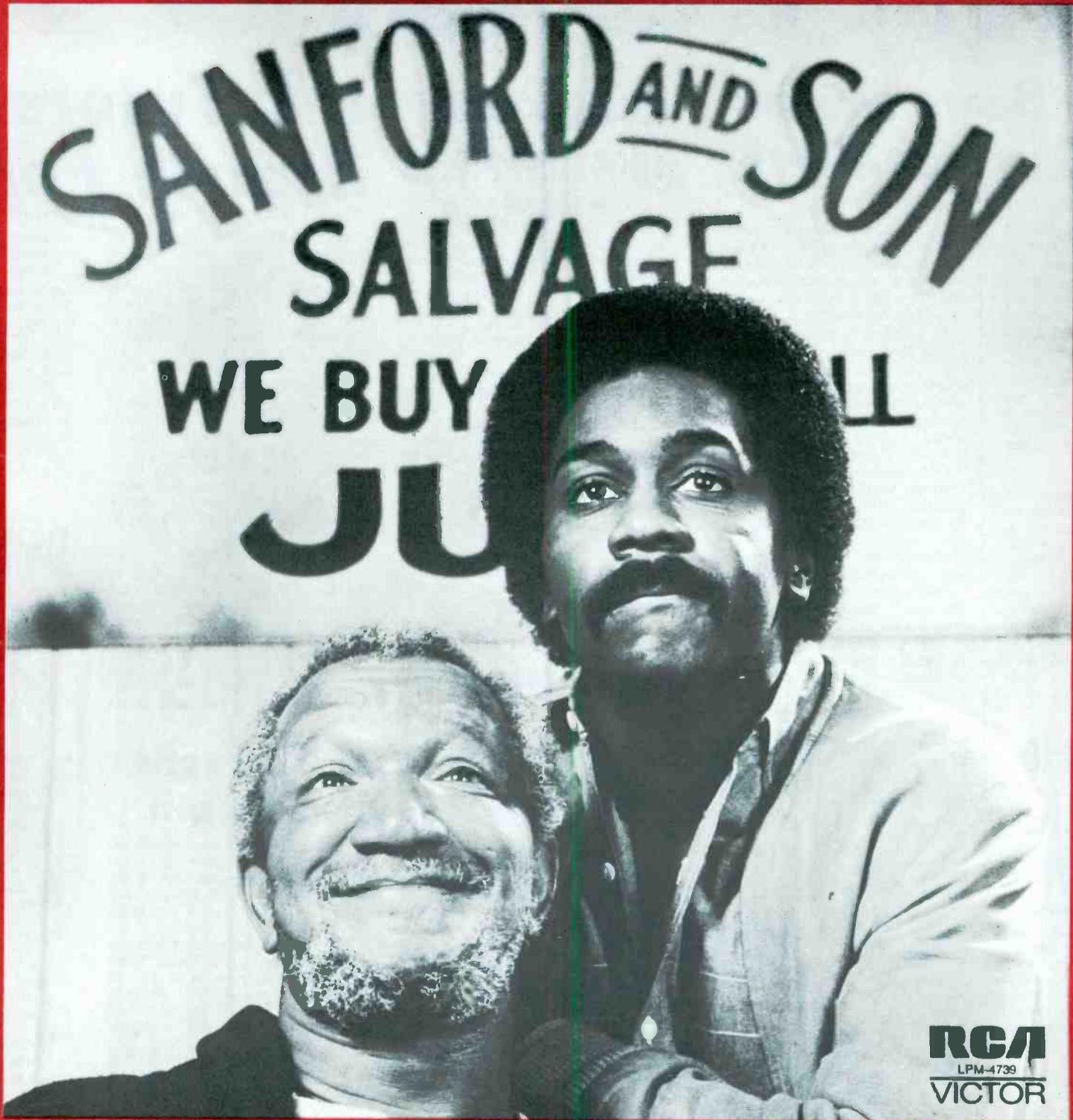
Thomas Thompson



SALVAGED

on **RCA** Records and Tapes

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



Album produced by Tandem Productions by Shel Kagan.

P85/PK-1995

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

Council Refuses Orchestra League

WASHINGTON—The Cost of Living Council has refused the request of the American Symphony Orchestra League for exemption from admission price controls, but reminded the League that there are ways to gain price increases for service organizations in the "loss and low profit" category. Also, the Council says the League could seek an exception from the Price Commission if its regulations for dealing with hardship do not solve a particular problem.

The council also recently refused exemption for symphony musicians' wage ceiling, requested by the American Federation of Musicians. The AFM pointed out that the symphony, ballet and opera musicians employed by nonprofit organizations were earning inadequate wages. Ironically, the Council commented that any raise in wage ceilings for musicians would "increase the financial problems that many symphony orchestras are experiencing and would impede the growth and development of these orchestras." (Billboard, June 3, 1972)

The Council thus apparently realizes that both the musicians

and the symphony associations have "financial problems," but the Council prefers to have them solved by some lengthy tours through the red tape of the Price Commission and the Pay Board procedures. Under revised rulings, only organizations with 60 or fewer employees qualify for a small business exemption.

The symphony League had requested exemption on the basis of their similarity to educational organizations which are exempt from federal income taxes. But the Council said the basis for tax exempt status is different from that used in granting exemptions under the Economic Stabilization Act.

Chess Steps Up 'Crossover' LP's

NEW YORK—Chess/Janus Records is stepping up its efforts to broaden the audience for label product, following the success of albums by blues artists Howlin' Wolf, Chuck Berry and Muddy Water in reaching rock audiences. "The Howlin' Wolf London Sessions," featuring the Chicago blues artist performing with English rock musicians, was given a mer-

RCA 'Experience' Keys Theme Of Fall Product at Four Meets

NEW YORK—On July 10, RCA Records launched here a city-a-day marketing campaign for its fall product under the theme, "The RCA Experience," and delivered the RCA message to its marketing-sales-promotion forces, with subsequent meetings in Memphis, Chicago and Los Angeles.

The meetings, encompassing all RCA and its custom product, visually and sonically presented product by an extensive roster of the company's artists. Also covered were RCA's plans to support the product in the marketplace with advertising, promotion, exploitation and publicity.

Some 100 persons witnessed a presentation by a task force, head-

ed by Mort Hoffman, division vice president, commercial operations, who then explained to Memphis for the second of the four meetings.

Biggest Sales Year

Hoffman opened the meeting by asserting that RCA, which last year had its biggest sales year, because of intensive efforts by its sales promotion forces around the country, had substantially increased its sales volume over the last year. "But we are not yet where we want to be," said Hoffman, "and this product, some of the strongest ever released by any company, coupled with your increased sales efforts, can put us where we want to be at the end of the year."

Following Hoffman's remarks, an audio-visual presentation of RCA product to be released in August and September was made to the group.

Bill Keane, RCA Records director, market development and planning, then discussed the label's plans for advertising, merchandising and promoting the product during the fall. "We are going to be on the streets, in the newspapers, on the air and in the stores with our advertising and promotion activities. We are aggressively going after the customer where he is," Keane said.

New Artists

Keane told of product which will be forthcoming from several new and as yet unannounced artists and stated that a big Victrola push will be given to the Composers Greatest Hits series on the budget label. (Separate story.)

"RCA Records this fall will reaffirm our strong commitment to country music," Keane said. "We are developing exploitation programs at the consumer level where appropriate, and will make interviews available to radio stations."

(Continued on page 6)

RIAA Broadens Information Horizon Vs. the Pirates

NEW YORK—The RIAA has launched a major education and information campaign to apprise a broad segment of the population of the antipiracy problem. An eight-page release on who the pirates are and how they operate, the role of record firms in fighting the piracy problem, a report on antipiracy laws, and a separate consumer's guide on how to spot pirate tapes, are being sent to several hundred newspapers, magazines, radio and television stations and consumer groups throughout the country.

"Through this effort, we hope to gain greater support from the local and federal governments, law enforcement officials, the media, and the consumer," said Stanley M. Gortikov, RIAA president.

"Record pirates will carry off about \$200 million of the total \$600 million that Americans will pay for stereo music tape recordings this year," he said. "It's a big business. Nearly one in three stereo tapes sold in this country each year are copies produced by pirates."

Gortikov pointed out that piracy hurts the consumer; hampers recording companies in their efforts to offer a wide selection of recordings, to meet the public's interest; makes it more difficult for record companies to invest in new artists.

RIAA investigators estimate

there are more than 20 large operators, probably 50 smaller operations and hundreds of 'mom and pop' establishments. The largest operators, according to the RIAA, work out of sizable plants, and may employ as many as 100 persons. Larger pirates have catalogs, traveling salesmen and display racks, Gortikov said. Most of the pirated goods are tape recordings, since these are easier to reproduce than records. Some of the merchandise moves through drug stores, gas stations, barber shops. In big cities, Gortikov said, pirates sell merchandise on street corners.

Gortikov also pointed out that record companies are fighting pirates through legal means. He cited several criminal and civil suits instituted by the companies which

(Continued on page 10)

Buddah to Distribute Audio/Print Magazine

NEW YORK—A bimonthly "audio magazine," combining a stereo LP and a 10-page print magazine, will be marketed through record stores. Current Audio Magazine will be distributed by Buddah Records and will go on sale Monday (24).

Buddah president Neil Bogart said that Buddah will handle distribution, marketing and promotion through its normal distributors.

Bimonthly

The format for the record-magazine, which will not be licensed for airplay, to provide full protection under the First Amendment as a publication, will utilize taped interviews, consumer reports, humor and other news events. The first edition will include an interview with Mick Jagger, excerpts from Elvis Presley's New York press conference and Angela Davis' departure from the courtroom following her acquittal.

List price for the package will be \$2.49, with each issue having a two-month shelf life. The first issue will be dated July-August.

Initial chains which will handle the magazine include Korvette's, Heilicher's and Handelman, ac-

chandising treatment geared to the rock audience as well as the artist's fans. New London session albums by Berry and Waters continue this trend, and current releases by Funkadelic, the Dells, the Detroit Emeralds and the Whispers are also being directed to broader markets.

Marv Schlachter, Chess/Janus president, described the marketing approach in terms of their experience with the Howlin' Wolf album. Upon joining the label, Schlachter had learned of the tapes, and he was instrumental in designing the subsequent approach. That record's success in boosting sales and generating interest in Chicago blues artists resulted in the Waters and Berry product, each of which, like the Howlin' Wolf album, featured the artist playing with various English musicians.

Bar-Will Records: How Promotion Man Made It

NEW YORK—The formation of Bar-Will Records here is a prototypical story of how a small label gets under way, and how a record man with a wealth of experience in the industry makes the ultimate decision to become his own boss.

Bar-Will, based in Harlem, is three months old and is serviced nationally by independent distributors. Barney Williams, president of

the firm, is excited about the company's first release. Gospel singer Hazel Manley, who will appear at Carnegie Hall on Oct. 8, has recorded her debut Bar-Will album, "Hazel Sings." Miss Manley wrote six of the selections on the LP. A member of BMI, the artist has been composing songs for three years. She will tour the U.S. after the Carnegie Hall Concert.

"I'm going to stress gospel at the start," said Williams, "and then build from there into folk, country and pop." He is seeking pop artists now, however, in order to expand Bar-Will's talent roster.

Williams has been active in virtually every phase of the music business for 19 years. As a local promotion man for Portem Distributors here, he worked product for Dionne Warwick, the 4 Seasons, the Shirelles and Chuck Jackson. He was vice president of Soul Magazine.

When Allen Klein owned Sardon Records, Williams worked as his general manager. Williams also was national sales manager for the Amy-Mala-Bell labels, then part of Bell Records' corporate setup. He started with Cambridge 15 years ago, one of the first black men in promotion.

150 Mil Record Pressing for Stax

NEW YORK—Stax Records will mark the pressing of its 150 millionth record this month with the release of the Staple Singers' single "This World."

While planning future expansion into television specials and motion pictures featuring Stax artists, the company will remain headquartered in Memphis, according to executive vice president Al Bell.

VidExpo Offers Group Discounts, One-Session Fee

NEW YORK—VidExpo 72, Billboard Publications' first international video marketing conference, is offering group discounts to encourage participation by companies, organizations, etc., and a special fee to accommodate those who can make only one of the three daily sessions.

In addition to the regular \$175 registration for the Aug. 21-24 Conference & Exhibits at New York's Hotel Roosevelt, five or more persons can register from one organization at the same time for \$600. This includes all sessions and exhibits, five subscriptions to VidNews, biweekly video newsletter.

(Continued on page 94)

Pickwick to Hold 3 Meets

NEW YORK—Pickwick International will hold three sales meetings this month in New York, Chicago and Los Angeles. Advertising, promotion and merchandising plans as well as LP and tape product will be shown.

The first sales meeting, Tuesday (18) will be held at Madison Square Garden; the Chicago presentation, Thursday (20), set for the Regency Hyatt House; and the Occidental Building for Los Angeles, Wednesday (26).

Pub Tax Study Overseas Begins

NEW YORK—The National Music Publishers' Association (NMPA) and the Association of American Publishers (AAP) are beginning a study of the tax structure in all major markets abroad as they affect royalties earned abroad by American music publishers. The study is being made jointly with the AAP because the impact of foreign taxes is the same for book and music publishers.

A recently retired government economist will make the survey, which will be printed and distributed to NMPA members in the fall. The study will be maintained on a current basis by the periodic distribution of information on changes as they occur.

GORDY JOINS NARAS UNIT

NEW YORK—Berry Gordy, president of Motown, is the 15th record company executive to join NARAS' President's Advisory Board, according to NARAS president Wesley Rose. Rose said that he will continue to enlist top record executives for positions on the board.

More Late News
See Page 94

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

Metronome Inks As GSF Link

NEW YORK—Larry Newton, president of GSF, Inc., has reported that Michael Gusick, director of international operations, signed a long-term licensing arrangement between GSF and Leif E. Kraul, managing director of Metronome Records, GMBH, Hamburg.

Metronome will represent GSF in Austria, Germany, Switzerland and Scandinavia. Other affiliations with foreign 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 to fund Greene Bottle Records at \$667,108 annually for five years in exchange for 80 percent of the stock. This agreement allegedly included a \$50,000 annual salary for Greene, an early producer of Sonny & Cher, Iron Butterfly, Bob Lind, Steven Stills and Neil Young.

According to the suit, as of June

Gilkeson Hits Sex Lyrics

NEW YORK — Rod Gilkeson, folk singer, will continue his campaign against "perverted sex and violence" in pop music with radio appearances on "Rapping" (WAEB-Allentown, Pa.) July 15, "Open Mike" (WKAP-Allentown) Aug. 8, and "Focus" (WEEX-Easton, Pa.) Aug. 9.

Gilkeson, while disavowing the role of a "do-gooder," claims that much of today's music, along with LP advertising and packaging, carries a "message of perverted sex and violence in glamorized tones."

He cited "Bloodrock U.S.A." (Capitol) and Alice Cooper's "Killers" and "School's Out" (Warner Bros.) LP's as examples of the "perversion-oriented atmosphere" in the recording industry.

LP's under a new department, according to president Larry Uttal.

He said that the move was motivated by "the need for constant emphasis on all product in order to maintain the total development and stature of Bell artists. The new department will be headed up by vice president Gordon Bossin, a five-year veteran of the firm.

Irv Biegel, executive vice president, said that the coordination of singles and LP's sales is "a big move" for the label that can "only enhance our image." He said that the department will be headed by vice president Oscar Fields, also a Bell veteran. An increase in personnel is anticipated.

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

12 this year, Famous stopped all payments to Greene Bottle and refused to issue the agreed stocks. In addition, Greene charges that Famous didn't manufacture and distribute his custom label product according to professional standards. Still another claim is that unnamed executives of Famous falsely represented to the parent company that Greene was "uncreative" and was "defrauding" his label.

Greene's artist roster currently includes Buck D.D. Black, Gary Richardson, Candle, the Chesapeake Juke Box Band, Ronnie Barron and Fischer & Epstein. Greene said he expects to accept a new distribution deal by the end of the month.

Spark Being Sparked

NEW YORK—Israel Diamond, manager-administration, for Spark Records, is visiting all Spark distributors to present upcoming product on the label.

For the first time, the Spark catalog in the U.S. will be strengthened with direct imports, initially from Italy (Spark Italiana), and subsequently from England, Sweden and Spain. In its drive to assemble in America the flavor of its global label product, Spark has also formed operations in Germany, Canada and Australia. In addition, Discos Monica, Peer-Southern's Latin label, is being pressed in Mexico and Argentina and will be recorded in Brazil, Honduras and Puerto Rico.

Diamond said that he will issue a Sparrow single in August as a followup to "Rain Sun Song," the

GFR Figures In \$8,000,000 Contract Suit

FLINT, Mich.—Willard Kehoe of Delta Promotions Inc., Bay City, Mich., filed suit here recently against Terry Knight, Donald G. Brewer, Mark Farner, GFR (Grand Funk Railroad) Enterprises, Ltd., and Melvin Schacher, seeking \$8 million in damages.

The complaint, filed in Circuit Court here, charges breach of contract. Kehoe included with his complaint a copy of a contract, dated April 19, 1968, which was for six years with a two-year option, which pact called for a sliding scale of payment from 15 to 40 percent. Suit charges that the defendants Brewer and Farner agreed that Kehoe and Delta would "represent and manage them exclusively in contracting engagements and otherwise representing them in all phases of the entertainment field."

It is alleged that after February, 1969, Brewer and Farner failed to live up to the agreement. Delta seeks a temporary injunction halting the two from working for any other person or corporation. It also asks an accounting of all monies received by the two as members of Grand Funk Railroad. Knight is charged with inducing Brewer and Farner to reach their Delta contract. Schacher is also charged with inducing Brewer and Farner to breach the pact with Delta.

The Delta suit continues a series of multimillion-dollar litigations involving Grand Funk Railroad and Knight. Previously, Knight sued the act and the act then countersued Knight.

group's first release. The Sparrow disk will include a "B" side from the act's forthcoming Spark album.

Peer-Southern, owner of Spark Records, is rushing to complete its studio facilities at its new world headquarters here.

Fania Track Out on 'Thing'

NEW YORK — Fania Records has released the LP soundtrack recording from the filmed musical documentary "Our Latin Thing."

The LP, utilizing the "salsa" rhythms of Latin artists in New York, features Ray Barretto, Willie Colon, Johnny Pacheco, Roberto Roena, Hector Lavoe, Ismsel Mirands, and Adalberto Santiago.

Fania will distribute the album as well as initiate a special promotion campaign throughout the U.S. and Puerto Rico. The film premiered Wednesday (19) and will be distributed nationally.

Also released were "Fania All-Stars," Vol. I and II.

Gold Awards

Columbia's "Joplin in Concert" has received gold certification from the RIAA. The album is the fourth gold album for the late Janis Joplin.

Melanie has won RIAA gold certification for "Gather Me," her first LP on the Neighborhood label, manufactured by Famous Music Corp.

Executive Turntable



TELLER



DEVITO



BLANCH

Columbia Records has made five executive appointments. **Alvin Teller** has been promoted to the newly created position of director of merchandising and product manager. Teller will supervise the product management group and continue to be responsible for all national and retail advertising, sales promotion and new artist development. In addition, he will be responsible for the overall supervision of Columbia's advertising agency, Gotham Advertising. Teller was most recently the label's director of merchandising. **Don DeVito** has been promoted to director of product management, and will direct the activities of the entire East Coast and West Coast Columbia product management group. He was previously director of East Coast product management for the company. **Roselind Blanch** has been promoted to director of merchandising and product manager, administration. She was formerly Columbia's director, merchandising administration. **Barry Reiss**, previously a partner in Steingarten, Wedeen & Weiss law firm, has been appointed director, business affairs for Columbia. Finally, **Christopher Wright** has been named assistant to the vice president of marketing. He was formerly advertising specialist for the Oxford Paper Co.



REISS



KOPPELMAN



SPARICO

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-Rubin Music which was acquired by Commonwealth-United. . . . **Russ Regan** has resigned as general manager of Uni Records, an MCA label, to become chief of 20th Century-Fox's new record operation. . . . **Dede Sparico**, who came to Atlantic Records in 1970 as assistant to **Pat Mulligan**, head of the label's international department, has been promoted to foreign production. . . . **Ed Kaminski**, former national promotion director with Mega Records, has joined Million Records as national pop promotion chief. . . . **Hideo Eguchi** has replaced **Donald Mann** as Billboard's bureau chief in Tokyo. . . . **Jacques Amann** has been named national promotion director for MGM/Verve Records. Amann, who promoted records in Canada for many years, held executive and promotional positions with London and Capitol Records prior to joining MGM. . . . **Don Swengros**, previously a salesman in the St. Louis market for RCA Records, has been appointed sales manager for that city area as well as the Kansas City market.

★ ★ ★

Marvin Wolfberg, controller of Chappell & Co., has been elected a vice president and treasurer by the firm's board of directors. . . . **Steve Jack**, East Coast sales and promotion manager for Metromedia Records for the past year, has been named southern sales and promotion manager. . . . **Joe Petralia** has been appointed to Groove Merchant International Records' promotion staff. For the past 12 years Petralia headed his own independent promotion organization. . . . **Elliot Chaum**, vice president of business affairs for Capitol Records, has resigned to enter private law practice in Los Angeles. Replacing him will be **Charles H. Tillinghast**, who was most recently assistant general counsel in charge of artist contracts. . . . New appointments at Morse Electro Products Corp.: **David H. Karron** has been made assistant to the president, **Angelo Cannamo** is general sales manager, Metropolitan branch; **Theodore Kushner** has become Electrophonic national sales account manager, and **George Oswald** has been designated manager, portable electronic products. . . . **Terrance P. Longville** has been named advertising manager for Telex Communications Division.

★ ★ ★

Leonard Korobkin has been appointed vice president in charge of business affairs for ABC-Dunhill. He was formerly with the American Broadcasting Co., New York, as general attorney for ABC pictures, the record labels and ABC Record & Tape Sales. . . . **James M. Hall**, previously California superintendent of banks, has joined MCA 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. . . . **Henning Jorgensen** and **Herb Wolfson**

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**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.



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Vol. 84 No. 30

General News

Letters To The Editor

Big Band Boom

Dear Editor:

The news item in Billboard referred to my promotion of big bands at Dania Jai-Alai Palace with dancing on the 9,000-square-foot Playing Court. The first was the Jimmy Dorsey Orchestra under the direction of Lee Castle, featuring Bob Eberly. The second Ray McKinley and His Orchestra with guest Bea Wain and next on the agenda is Vaughn Monroe and His Orchestra. Each show draws a few hundred more big band enthusiasts and we expect over 2,000 for the forthcoming Vaughn Monroe date July 22. I also intend to present jazz concerts shortly in this area.

Alan Grant
WMJR-FM
Fort Lauderdale, Fla.

Daily's Insert Ups DGG Sale

• Continued from page 1

they run on Sunday and we get a bigger mail order, but not this kind of three-day surge. We got lots of new, older faces in the store. We figure they averaged out three DGG LP's or more. We found that some people brought other classical LP's to the register and when they were told of the free Karajan LP, they substituted a DGG LP with the same title." Goman stated.

The supplement itself was a three-fold of the actual "Metropolitan Opera Gala" LP cover and backliner. The reverse side was imprinted with the special \$3.88 per-LP sale of all DGG product. The Tower ad carried 81 different LP and set titles from the DGG catalogue. Dumont said that participating dealers would have responsibility for printing the reverse side of the full-color cover and backliner.

A&M Issuing Groucho LP

LOS ANGELES — A&M Records will release the live recording of Groucho Marx's recent Carnegie Hall one-man show. Release will be early this fall, to coincide with Groucho's performances at the Music Center here and in a San Francisco auditorium.

Hammerstein, Rodgers Plaque

NEW YORK — ASCAP will unveil a plaque, celebrating the initial collaboration of Richard Rodgers and Oscar Hammerstein II, at the Barbary Room of the Berkshire Hotel, according to ASCAP president Stanley Adams. The collaboration resulted in "Oklahoma!"

The unveiling, to be attended by Rodgers, Adams and Mrs. Dorothy Hammerstein, will be Tuesday (18).

PRICE-CODING SET BY GSF

NEW YORK — With its first LP and tape releases set for mid-August, GSF Records will adopt the price-coding system, according to Len Sachs, vice president in charge of sales and promotion.

Total running time will appear on both 8-track and cassette configurations, and the code will appear on the spines of LP's and cassettes as well as on the liner of 8-track cartridges.

Price Commission Grants TA Price Hike Privilege

WASHINGTON — The Price Commission has granted Transamerica freedom from pre-notification of price increases by its subsidiaries, including United Artists Records, United Artists Corp., and United Artists Television, Inc.

Pre-notification of price increases is generally required of

Tier I firms (with over \$100 million a year income), but the commission allows certain multi-industry firms with subsidiaries making less than the \$100 million within any industrial group to adjust prices without prior commission approval. The firms must submit quarterly reports of price increases, however.

Book Covers Big Band Era

The Wonderful Era of the Great Dance Bands by Leo Walker. Published by Doubleday & Co. Ltd. List Price: \$6.95.

One-time sideman-singer with "territory bands" Leo Walker has written an inspired tome about the rise and fall of regional (territory) and nationally-popular big bands in the U.S. The 315-page (11.5 by 8.5") book breaks down into two basic sections.

The first is a chronological history of bands, starting with such names as Wilbur Sweatman and Earl Dabney, who started it all around 1910, and progressing through the late Fifties, with Si Zentner and Peter Duchin. Walker writes with gusto. He not only researches the bands, but he provides a fountain of information about bookings offices, prices and other interesting personal data. For instance, he has a picture of a Paul Whiteman 36-person 1928 payroll, showing arranger Ferde Groffe and trumpeter Henry Busse topping the over \$4,500 payroll at \$375 weekly. The entire book is easily readable and an excellent reference work with a nine-page index.

The second section concerns itself with influences on the big band era, such as recordings, radio and TV, movies, a more thorough study of booking offices, contributing publicity and vocalists.

Graphically, the Walker book fills much of the previous void. Walker spent years in gathering photographs from persons interested in that era, ranging from the leaders themselves to fans. Unfortunately, many personels of bands are not identified in the captions.

The book and its pictures would make an excellent foundation for a syndicated radio series and one or more TV specials. Though most

of his artwork is black-and-white, the nostalgia-heavy photographs would prove of great interest, especially to an over-30 audience.

JOHN SIPPEL

RCA Keys Theme

• Continued from page 3

Subsequently, Herb Linsky, director of Camden product, and Jack Kiernan, director of custom label marketing, outlined sales and marketing strategy for their respective lines. Part of RCA's sales and marketing plans during the fall will involve pre-packs of records and tapes.

August Release

RCA albums scheduled for August release include 18 from Victor, four from Camden, three TMI packages, one Wooden Nickel set and six Red Seal LP's.

RCA's September release is comprised of 28 Victor albums, one Wooden Nickel set, one Kirshner disk, one Chelsea LP and six Camden packages. The company's September release also includes 30 Red Seal albums and six Victrola LP's.

Attending the meetings from RCA's home office were Hoffman; Gene Settler, division vice president, marketing; Skip Byrd, director, commercial field sales; Joseph Kleinhandler, director, distribution and operations administration; Jack Burgess, division vice president, customer relations; Linsky; Kiernan; Keane; Frank Mancini, director of promotion; Marvin Witofsky, senior attorney; and Ed Scanlon, director of industrial relations.

Ultra-Sonic in Expansion Plan

NEW YORK — Ultra-Sonic Recording Studios has formed a music production and a publishing company, according to president William J. Stahl.

He said that Ultra-Sonic Productions will be a broad-based company with interests in jazz, rock, folk and pop. It will be headed by independent producer John Linde.

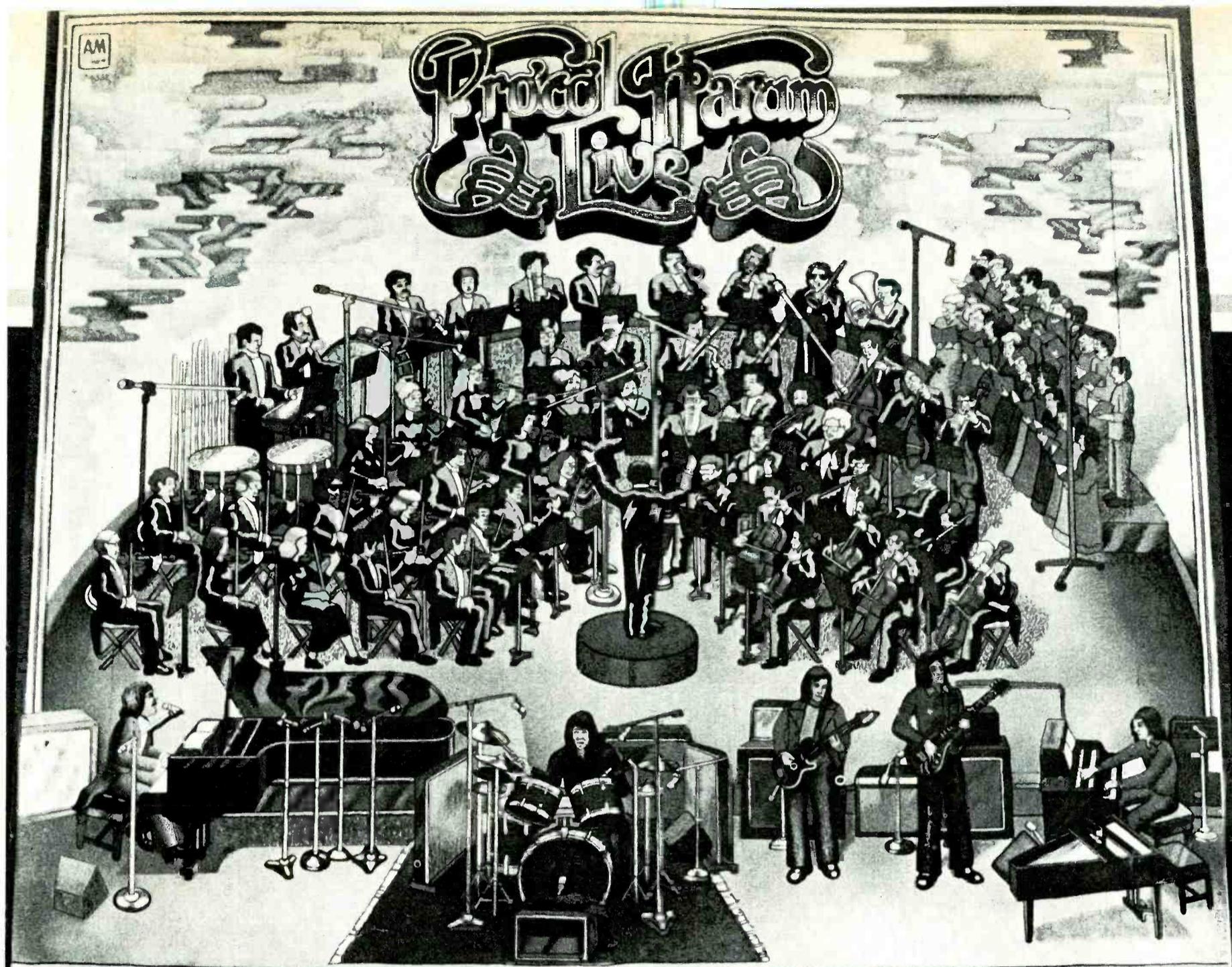
Peach-Beach Music, the publishing company, will be seeking material from self-contained groups and individual songwriters, said Stahl.

Both new companies are located in Hempstead, N.Y.



Playboy records hosted its Los Angeles and San Francisco distributors last week with a Tim Rose awards dinner, during which Alan Hyde, extreme left, and Roger Scott, both from London's Los Angeles branch, took top prizes. Scott took top prize, a week's vacation for two, all expenses paid, at the Playboy Lake Geneva, Wis., resort, while Hyde walked off with a clothing gift certificate. Guess where the girls are from?

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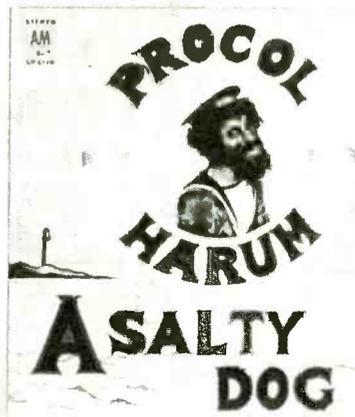
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UA Tutors New Branch Forces

• Continued from page 1

Bratnober is putting out a monthly sales newsletter.

The UA sales manual defines terms as specialized within record merchandising as the "space capsule," 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 checklist for briefing new personnel during the first days on the job.

Because of the influx of DGG classical product now being sold by UDC 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" ("Selling the full line of products") to "will call" ("An order placed by telephone or mail for later pickup at the distribution center"). In addition, there is a separate glossary of tape terms.

Three-Month Effort

Current schedules of discount and return privileges get a chapter

of their own. The entire manual took Bratnober over three months of full-time work to write.

"Basic communications is 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 a year. The evenings are devoted to regional meetings or to individual seminars with the salesman 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 consults regularly with each manager. "It's often not that easy for a successful salesman to move into administration," he said. "Our program is also designed to help them make that transition." A separate manual for branch managers is nearing completion.

Bratnober, a 26-year veteran of the music business, has been with UA for three and a half years. Among his upcoming responsibilities as UDC training director is preparing branch personnel to adjust to computerization of the six regional branches, which will be in 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 has elected five national trustees and six alternates to the national board. The five include Bones Howe, Lincoln Mayorga, Christopher Whorf, Mike Melvoin and Tom Bahler. The alternates include Dick Bogart, Stan Farber, Larry Levine, Dave Pell, Ruth White and Paul Williams.

Studio Track

By SAM SUTHERLAND

Progress has been known to move quietly. And, in the case of **Sound Ideas**, a studio operation that has been operating in midtown New York on Broadway, progress may be viewed in the completion of a second, larger studio a few blocks south of the original facility.

Sound Ideas' new Studio A is located on the second floor of the old Capitol Records facility, a few doors down from Billboard's N.Y. office. **George Klabin**, chief engineer and part owner, with **Harry Lookofsky**, conducted a short tour of the new room, and, in short, the studio's decor alone deserves mention.

Initially, the room, with its asymmetrical shape and padded, colored walls is reminiscent of the trip through the arteries in "Fantastic Voyage": Sections of padding are in biomorphic shapes, and, with brightly colored carpeting and yet another of the currently popular, extremely flexible lighting systems, the atmosphere of the facility can be controlled to create surrealistic recording conditions.

All of which might, on paper, smack of mere gingerbread. In the case of this facility, the padding is acoustically functional. And the layout of the room incorporates a sectioning concept which allows different acoustical properties for different recording applications. Designed and built by a New Jersey carpenter, **Lamont Haggerty**, the room has a large, sealed drum booth with a lid-like roof that can be raised or lowered to provide nearly total isolation; a moderately live vocal booth that is also designed for brass sections; and a hard wood string booth designed to augment instruments through the resonance of the wooden surfaces.

"We believe in trying new equipment," Klabin stated. "We were the first studio to use the new AKG echo chambers." Klabin also pointed to the use of the Berwin Noise Filter, a real-time device which, he noted, is a simpler format for noise reduction.

Control Room

In the control room, an Automated Processes console has been installed, incorporating flexible echo control over signals, separate mixes for four sets of headphones, flexible echo-to-monitor and echo-to-cue controls, and a producer's desk which provides a separate monitoring mix with its own set of faders.

Five limiters, Kepex's, and Gain Brain's are also used. The tape machine is a 16-track Autotec, which Klabin described as extremely reliable and simple in design.

The studio's staff includes, in addition to Klabin, **Rick Rowe**, formerly with Electric Lady, and **Bob Townsend**, and mixer and synthesizer specialist who has helped conduct training sessions for various types of synthesizers.

Radcliffe Joe has reported that the Fairchild Sound Equipment Corp. has published an engineering data sheet to assist audio engineers in creating their own consoles.

Utilizing a "menu" format, the new sheet is a form of columnar function flow chart of standard Fairchild/Robins units that can be assembled into four console configurations: channel modular, remote control, building block or combined systems. The selected modules can be assembled either by the customer or by Fairchild/Robins.

The chart permits an engineer to determine whether or not he can use Fairchild/Robins full channel components; if not, he is advised to continue to the building block procedure, where unusually complex needs, or cost saving, can be accommodated.

Functional modules can then be selected in terms of power-supply compatibility and individual preferences, and other necessary items for completion of the system are also listed.

Down along the coast, **Harry Chipetz** has tried to fill in the gaps regarding activity at **Sigma Sound Studios** in Philadelphia. Chipetz proudly noted that six Top 100 records were recorded there in recent months, those being sides by the **Stylistics**, **Harold Melvin & The Blue Notes**, **O'Jays**, **Joe Simon**, **Trammps** and **Barbara Mason**.

Atlantic's **Dave Crawford** and **Brad Shapiro** are in the studio with **Wilson Pickett**, shooting to surpass the success of Pickett's last visit to the studio. **Jesse James** is producing an album for **Buddah**; **Skip Drinkwater** and **Dennis Wilen** of **WMMR-FM** are producing an album for **Good God** on Atlantic; **Ronnie Baker**, **Norman Harris** and **Earl Young** are working on a new single; **Gamble and Huff** are completing an album by the **O'Jays** for their own Philadelphia International Record label; and **Thom Bell** has just completed his second **Stylistics** album.

Recordists for the sessions were **Joseph D. Tarsia**, **Carl Paruolo** and **Jay Mark**. And, Chipetz noted, **Don Murray** hit the coast for his vacation.

At **Van Gelder's Studios** in Englewood Cliffs, N.J., **Ozzie Cadena** has reported his production of a new **Houston Person** album, recently completed. Cadena reported the sessions covers tunes by **Randy Newman**, **Smokey Robinson**, **Webber-Rice**, **Jerry Jeff Walker** and **John Lennon**.

Personnel included **Joe Wilder**, **Victor Paz**, **Hubert Laws** and **Buzz Brauner**, among others, with charts by **Billy Ver Planck**.

Rudy Van Gelder handled all engineering.

Steve Smith, a veteran of session work at **Muscle Shoals**, has been living in England for several months, where, with his brother **Tim**, and **Wayne Perkins**, he recorded his first album for **Island Records**. **Smith-Perkins-Smith** was the first American act for that English label, and the two Smiths handled a bit of the engineering as well as the playing, after the **Muscle Shoals** fashion.

Steve Smith stopped by, and compared his experiences recording that group's second album at **Island Studios** in London with engineer **Brian Humphries**. Smith confessed that the relaxed atmosphere at **Island** wasn't exactly a radical change after three years at **Muscle Shoals**.

Guitarist and keyboard artist **Smith**, whose brother handles piano and guitars, noted that he would probably be doing the remix himself, suggesting that the legion of engineer-artists is steadily growing.

At L.A.'s **Larrabee Sound**, **Lenny Roberts** has reported recent work at the Hollywood facility. **Cher's** new album, and a new **Sonny & Cher** single, both for **Kapp**, have been in the works. For **Epic Records**, Roberts noted that **Captain Kopter**, that being a **Randy California** (guitarist and crazed presence formerly with **Spirit**) album, is underway; **Brian Wilson** and the **Beach Boys** have been in; and a **John Rowles** single and **Johnny Mann** album, both also for **Epic**, have been recorded.

Jim Paris of **Heatherstone Productions** has also reported sessions with **Will Pate**, produced by Roberts for **Wednesday's Child Productions** at **Larrabee**.

Palmer Debuts Mini-LP Built For Operators

NEW YORK—Palmer Records, a subsidiary label owned by the **Handelman Company**, has released a mini-LP designed for jukebox operators and radio programmers.

The LP, "Touch Them With Love" with rock-pianist **Joey Welz**, will be mailed to 1000 top 40 and MOR 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 "exposure" to the newer recording artists and to facilitate the use of their material in the varied formats of some stations. The jukebox operator 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 incorporation, with **Robert S. Levinson** named president and **Al Ross** executive vice president of the firm.

Leon Levitt and **Barbara A. Dupree** have been elected as vice presidents.

LITTLE ELMO IS COMING



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August 2	Houston, Texas
August 3	San Antonio, Texas
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August 22	Tucson, Arizona
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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. 31,000 Sq. Ft., modern PANTHER HALL BUILDING, Famous Country Music Palace. 5.8 Acres, plenty parking. Seating for 2,500 or more. 225-ton air-conditioning and many other fine features. Est. \$40,000 Equipment. Building would have many uses in addition to current one. ALSO SELLING MANY OTHER VALUABLE PROPERTIES, INCOME-PRODUCING.
- (2) 10 Commercial lots on East Vickery, 3400-3500 block, Avg. 50' x 195'. Light Industrial, warehouses.
- (3) 3300 blk. E. Lancaster. Commercial buildings with excellent occupancy. Also duplex building at corner McLean and Liles. Total rentals of \$940 monthly.
- (4) Choice Turnpike land in Fort Worth. commercial 10.6 Acres and 3.9 and 10.6 acres, zoned multi-family. Just 600 ft. east of Branch Street.
- (5) Commercial 8.9 Acres at Elizabeth and Cravens, near Loop 820.
- (6) Corner Lot with tavern. Brings \$150 mo. rental on East Lancaster.
- (7) Speedy Car Wash, equipment, and lots at Panther Hall Brings \$250 per month.
- (8) Panther Annex businesses and Collard Inn; brings \$425 mo.

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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 its financiers. 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 \$89,660,000 net loss experienced during fiscal 1972.

Meanwhile, Arthur H. Hausman, the company's president, has revealed that through the first half of 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 as the year progresses."

Pinpointing causes for the drain during fiscal 1972, Hausman said that the loss figure was primarily a reflection of past problems and the major adjustments which resulted from them. He cited discontinued operations, such as the Consumer Audio Division and Ampex Records, as well as provisions required in connection with settlement of the Warner Communications contract with Ampex Music.

Other reasons included provisions for unearned royalty guarantees to various record companies which hold contracts with Ampex Music, and the requirement to establish reserves against doubtful receivable accounts, changes in lease-accounting practices, inventory writedowns, 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 Maxie's Quality Music Co., and Schwartz Bros., Inc., owners of both District Records, Inc., a distributing and rackjobbing operation, and the Harmony Huts retail chain. Although no formal announcement has been made, and negotiations are not yet completed, a merger possibly by Oct. 1 of this year appears fairly certain, barring unexpected developments.

Veteran Washington retailer Max Silverman, president of Qual-

ity Music Co., said last week that many details have to be ironed out before the boards and stockholders of both companies reach final agreement. But he indicated that both sides had just about arrived at agreement on the amount of stock transfer to be involved "if" and when the merger goes through.

Both firms have been expanding rapidly in the District-Maryland-Virginia area in recent years, both have reported rising sales and earnings, and both have gone public. There are 12 Quality Music stores in the area, with two more on the way, most in suburban locations and shopping malls. The Schwartz firm, now in its second year of retailing, has a chain of 6 Harmony Huts, and is planning to add three more retail outlets, bringing the total to 9, with expansions planned for the smaller stores (Billboard, July 1). The merger would be a record retailing blockbuster in this area, involving approximately 23 retail outlets, plus the Schwartz Bros. distribution and rack jobbing operation.

Silverman, a record retailing institution in this area, said that although the merger had a way to go to final completion, he is very happy with the prospect. "And so are our principal stockholders." He said both companies feel the move will be an asset: "It will be good for me, because we are primarily a retail operation, and good for Schwartz because he has wholesaling and rackjobbing." The Quality Music Co. president indicated that he and Schwartz would be the major stockholders in a merged firm.

Quality Music will eliminate its warehouse and buying departments, and the Quality Music stores will

(Continued on page 81)

RIAA Vs. Pirates

• Continued from page 3

resulted in government raids against pirate plants. Gortikov said, however, that a company often must spend thousands of dollars in expenses just to have a pirate hit with a small fine; "then the pirate opens for business somewhere else in a few days," he said.

In 40 states and the District of Columbia, piracy is fought by civil suits. "Civil suits have been instituted against approximately 500 defendants under state unfair competition laws and last year record firms aided in getting Congress to consider as emergency legislation, a bill extending federal copyright provisions to sound recordings. The bill is now law.

The ten states with the criminal law against piracy are Arkansas, Arizona, California, Florida, Pennsylvania, Tennessee, Texas, Virginia, New York and Washington.

Market Quotations

As of closing, Thursday, July 13, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	97	20	18 1/2	18 5/8	- 1/4
A&E Plastik Pak Co.	127 3/8	3 3/8	153	6 3/8	5 7/8	5 7/8	Unch.
American Auto. Vending	15 3/8	6 7/8	30	14 1/8	13 3/4	13 7/8	- 1/8
ABC	78	25	490	78	74 1/2	75	- 3/4
Ampex	25 7/8	7	471	7 3/8	7 1/8	7 1/8	- 3/8
Automatic Radio	14 1/4	5	40	7 3/8	7	7 1/8	- 3/8
ARA	178	117	135	170 3/4	164 3/4	166	- 4
Avco Corp.	20 7/8	12 1/2	379	16	14 3/4	14 3/4	- 1
Avnet	15 5/8	8 1/4	339	11 7/8	11 1/4	11 3/8	- 3/8
Bell & Howell	72	32 1/8	287	72	68 1/4	68 1/4	- 1 1/4
Capitol Ind.	21 7/8	6 1/4	51	7 3/8	6 3/4	6 3/4	- 1/2
Certron	8 3/8	2 1/8	122	3 1/2	3 1/4	3 1/4	- 1/8
CBS	57 7/8	30 1/8	1079	55 1/2	53 3/4	54	- 7/8
Columbia Pictures	17 3/8	6 5/8	636	12 7/8	11 5/8	11 5/8	- 5/8
Craig Corp.	9	2 5/8	652	7 5/8	6 3/8	6 7/8	- 3/8
Creative Management	17 3/4	7 5/8	97	13	11	11 1/2	- 1 5/8
Disney, Walt	196	77	624	195	182	184 1/4	- 10 3/4
EMI	6	3	62	4 1/2	4 1/4	4 1/4	- 1/4
General Electric	70 1/4	52 7/8	3880	67 1/4	63 3/4	64	- 2 3/4
Gulf + Western	44 3/4	19	1716	37 3/8	32 3/4	34 3/8	- 2 1/8
Hammond Corp.	13 7/8	8 1/2	145	9 7/8	9 3/8	9 3/8	- 5/8
Handleman	47	21 5/8	249	25	21 5/8	21 5/8	- 1 1/8
Harvey Group	8 7/8	3 1/8	70	6	5 1/4	5 1/4	- 3/4
ITT	67 3/8	45 7/8	3307	52 3/8	51 3/4	51 7/8	- 1/2
Instruments Systems	12	4 3/8	445	4 7/8	4 3/8	4 3/8	- 1/2
Interstate United	13 1/2	6	182	8 5/8	7 3/4	7 7/8	- 5/8
Macke	16 1/2	8 3/8	83	14 1/8	12 5/8	13	- 1 1/8
Matsushita Electric Ind.	28 5/8	16 1/4	1817	24 3/8	23 7/8	24 1/8	- 1/4
Mattel Inc.	52 1/4	18 5/8	1011	23 3/8	22 1/2	23	Unch.
MCA	35 3/4	17 3/4	290	27 1/4	26	26 3/4	- 3/4
Memorex	79 1/2	19 1/4	1346	26 1/2	23 3/8	24 1/2	- 2 1/8
MGM	26 7/8	15 1/2	55	17 3/4	17 3/8	17 3/8	- 1/4
Metromedia	39	17 3/4	508	34 1/4	32 7/8	33 7/8	Unch.
3M	83 3/8	74 3/4	1290	82	77	78 1/4	- 2 1/2
Motorola	122 3/4	51 1/2	718	122 3/4	114 3/4	113	- 8 1/2
No. American Philips	39 3/4	21 7/8	205	35	34 1/8	34 1/8	- 5/8
Pickwick International	51 1/2	32	203	47 1/8	43	43 3/4	- 3 3/8
Playboy Enterprises	25 1/8	16 3/4	128	19	18 3/8	18 1/2	- 5/8
RCA	45	26	2680	35	32 1/8	32 3/4	- 2 1/4
Servmat	40 1/4	25 1/2	160	32	31 5/8	31 7/8	- 1/8
Sony Corp.	44 1/4	14 1/4	1504	39 1/8	38 1/8	38 1/2	+ 1/4
Superscope	32 3/8	9 1/8	111	14 5/8	13 5/8	13 7/8	- 5/8
Tandy Corp.	49	30 3/8	1000	41 3/8	36 3/8	37	- 3 7/8
Telex	22 3/8	7 3/4	1345	8 3/4	8 1/8	8 1/2	Unch.
Tenna Corp.	11 1/2	4 1/4	231	8 1/8	7 1/8	7 1/2	- 1/4
Transamerica	22 1/2	13 7/8	4431	18 1/8	16 1/4	17	- 1 1/8
Triangle	22 3/4	14 3/8	41	16 3/8	15 5/8	15 5/8	- 1/2
20th Century-Fox	17	7 5/8	699	10	9 3/8	9 1/2	- 1/2
Vendo	19 1/2	9 7/8	147	18 3/8	16 7/8	17	- 1 1/4
Viewlex	12 7/8	5 5/8	145	8	7	7	- 1
Warner Communications	50 1/4	25 7/8	2371	48 3/4	43 1/2	44 5/8	- 4
Wurlitzer	20 1/4	10 1/8	29	17	16 1/2	16 1/2	- 5/8
Zenith	54 7/8	36 3/8	410	46 1/4	43 1/2	43 3/4	- 1 3/4

As of closing, Thursday, July 13, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7	6 1/2	6 1/4	Magnetic Tape Eng.	6	5 3/4	5 3/8
Bally Mfg. Corp.	51	44 1/2	45 1/8	M. Josephson Assoc.	15 1/8	15	15
Cartridge TV	26 3/8	23 3/4	23 3/8	Mills Music	11 1/2	11 1/2	11 1/2
Data Packaging	6 1/4	6 1/4	6 1/4	NMC	9 3/8	8 7/8	9 1/8
GRT Corp.	3 3/4	3 3/8	3 1/4	Recoton	4 3/8	4 1/8	4 1/8
Gates Learjet	15 5/8	14 5/8	14 5/8	Schwartz Bros.	8 7/8	8 1/2	8 3/4
Goody, Sam	7 1/8	6 7/8	6 7/8	Telecor Inc.	31 1/2	30 3/4	30 1/2
Koss Electronics	11 1/2	10 1/2	11	Teletronics Int.	12 1/4	11 1/2	11 1/2
				United Record Tape	3	2	3

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

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

CBS Sees a Net Increase

NEW YORK—CBS Inc. estimates second quarter net income of \$20.5 million on estimated net sales of \$318.8 million, compared to 1971 second quarter net income of \$16.3 million on net sales of \$285.8 million.

Estimated second quarter earnings per share are 71 cents, compared with 56 cents for the second quarter of 1971.

For the first six months of 1972, consolidated net income is estimated at \$32.8 million on estimated net sales of \$642.6 million. Comparable 1971 results were \$22.9 million and \$570.8 million respectively. Estimated six months earnings per share are \$1.13, compared with 78 cents for the first half of 1971.

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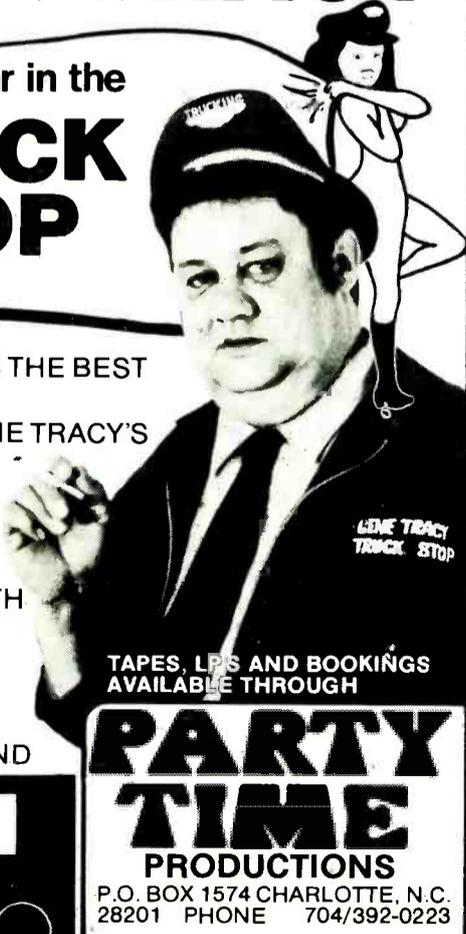
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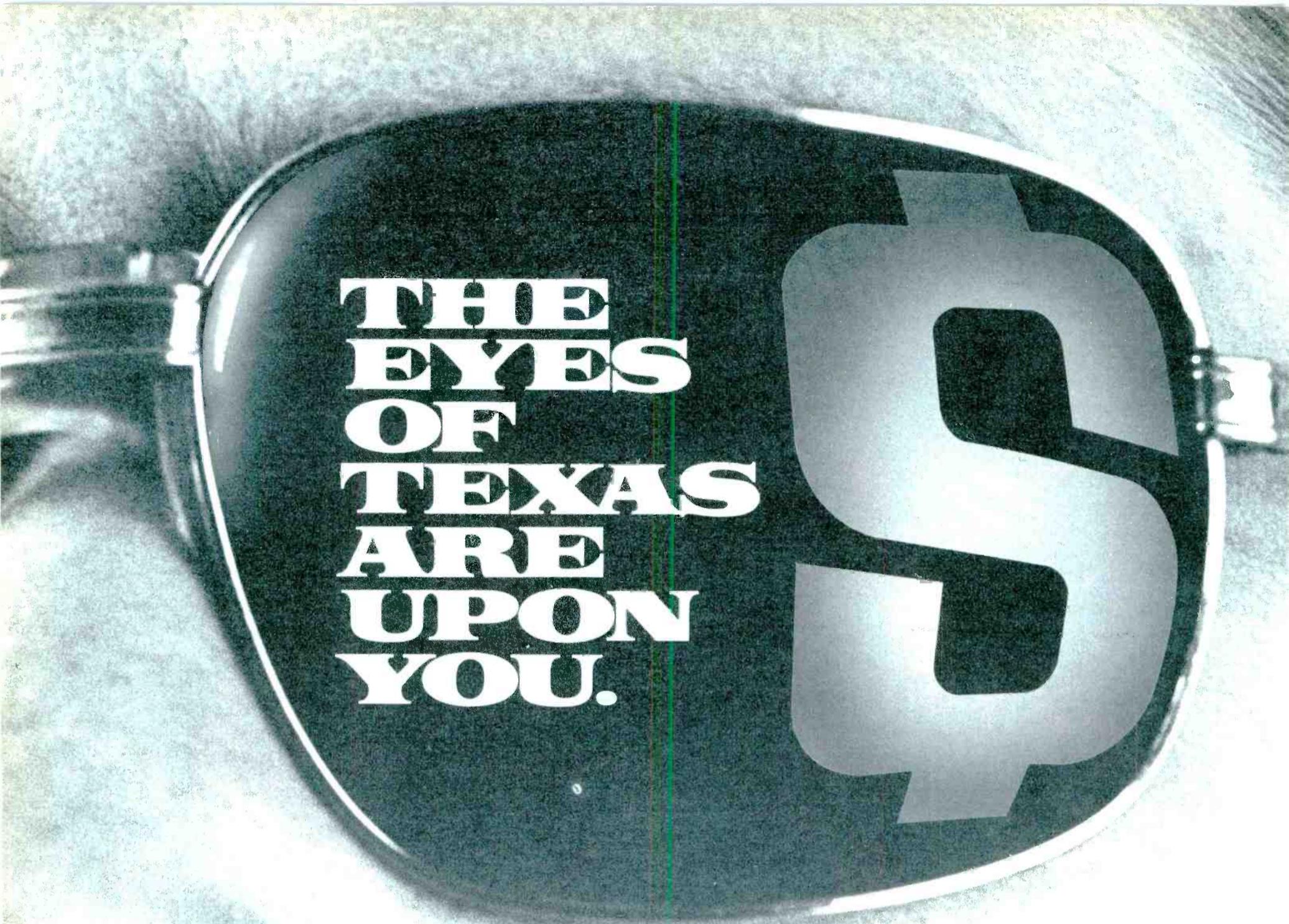
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Lee Dorman

APPEARING ON TOUR:
Convention Center, Louisville, Kentucky JULY 8;
The Shell, Memphis, Tennessee JULY 9;
Dillon Stadium, Hartford, Conn. JULY 10;
The Spectrum, Philadelphia, Pa. JULY 12;
Gaelic Park, New York City JULY 13;
Ector County Colosseum, Odessa, Texas JULY 14;
County Colosseum, El Paso, Texas JULY 15;
Firebird Raceway, Boise, Idaho JULY 18;
Concourse, San Diego, California JULY 22;
Hollywood Bowl, Los Angeles, California JULY 23;
Minneapolis, Minnesota JULY 27;
Chicago, Illinois JULY 28;
Central Park, New York City JULY 30;
Boston Commons, Boston, Mass. JULY 31;
Tampa, Florida AUG. 10;
Jai Alai Fronton, Miami, Florida AUG. 11;
Colosseum, Jacksonville, Florida AUG. 12;
Musical Auditorium, Atlanta, Georgia AUG. 14.

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through July 18th.



PERFORMING LIVE at the Tower Records Store, Los Angeles, is Geronimo Black, a Uni 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 an end to Car Tapes' use of a CTI trademark on its line of phonographs and cassette players.

Taylor's suit claims he has used CTI as the name for his Manhattan-based jazz record label since 1967, four years before Car Tapes also adopted the initials for their

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 KSAN-FM, San Francisco; Tom McMurray, operations manager, WBT, Charlotte; Betty Brennerman, music coordinator, RKO General Broadcasting; Al den Diehl, program director, CKLW, Detroit; Roland Bynum, program director, KGFJ, Los Angeles; Bobby Vinton, Epic Records artist; and George Burns, programming consultant.

Final addition to the speakers' roster will be announced within the next couple of weeks, as well as the chairmen 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 print 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 50 employees are involved in the new operation.

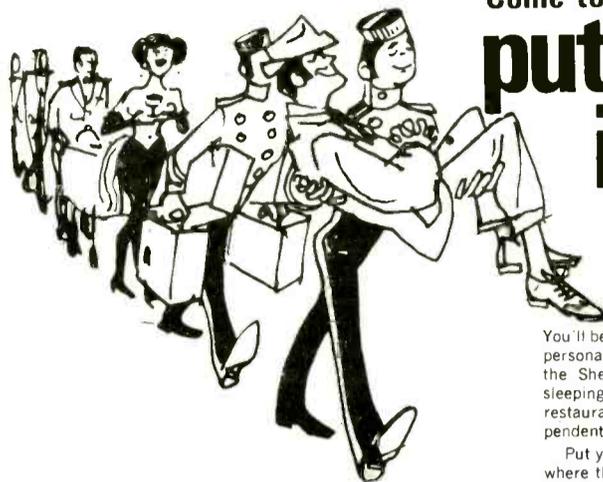
Hansen's gross has jumped from \$4 million in 1966 to \$11.5 million this year, Goldmark said.

Disk & Publ Pact

• Continued from page 3

magazine is owned by Current Audio Corp., an independent company. Buddah will handle record distribution in the U.S. Tape rights, foreign rights, and newsstand rights are being negotiated.

In addition to Kamen, the staff includes art director Michael Kaminski and publisher Michael Goldstein.



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 - 5 YES—our promotion men are tops
 - 6 YES—our physical facilities the finest
 - 7 YES—our delivery service the fastest
 - 8 YES—our radio station contacts the greatest
 - 9 YES—our record and department store relationships the sweetest
 - 10 YES—our track record for producing hits the highest

Talent

Signings

Dan Hicks & His Hot Licks, Blue Thumb artists, have signed with the William Morris Agency. A tour is being planned from the agency's Los Angeles and New York offices. Famous Music, manufacturers of Blue Thumb, will support the tour with print and radio advertising, and a promotion push. . . . Hicks will perform in Fresno, Calif. on Friday (28) with **Cheech & Chong**. . . . **Gary Lewis** has signed with Scepter. His first single for the company, "Then Again Maybe," was produced by Lewcent Productions, whose principals are Lewis and **Rick Centman**. . . . **Steven Stills** has signed for print and administration with Warner Bros. Music. . . . **Alan Parker**, most recently a Capitol artist, has signed with Decca. His debut LP for the label is "Band of Angels." Parker is managed by Reb Foster Associates.

Leon Russell has assigned Warner Bros. Music print rights to his new "Carney" album. . . . **Andy & David Williams**, 13-year-old twins, have signed with Kapp. They're nephews of **Andy Williams** and sons of personal manager **Don Williams**. . . . **Pressit Limited**, London production company of **Robert Mandell**, has signed with JEMKL Records in Miami. . . . **Dixon**, Chicago group, has signed with Internationally Syndicated Agencies (ISA) for management. . . . **Pamela Polland**, Columbia artist, has signed an agency contract with International Famous Agency. . . . **Ted Cooper** has signed with Metromedia, and will debut for the company alias King Tip Toe. His initial release will be "(I Love You Like a) Dinosaur," written by **Michael Appel** and **Jim Cretecos**, b/w "Future Frequencies." The disk was produced for Fiddler Ted Productions. . . . **Lester Pelemon** has signed with PIP Records as a member of **Joe Frazier's Knockouts**. Known as "Sweet Les," Pelemon sings lead with the Knockouts, whose first PIP release is "Sweet Potato, Collard Greens."

The **Sopwith Camel**, pioneer goodtime music group from San Francisco, has reunited and signed with Reprise. The act's initial Reprise album is slated for fall release and is being produced by **Eric Jacobsen** for Sweet Reliable Productions. Jacobsen was the group's original producer. . . . The **Soft-Tones**, a new vocal act from Baltimore, have signed with Avco Embassy. Their current single for the label is "Any Street," and their second record, "My Dream," is scheduled for Aug. 1 release. The Soft-Tones, on a New York to Canada tour, are produced by **Rod Armstrong** and **Ernie Donaldson** of A&D Productions, Baltimore. . . . Singer-composer **Sam Waymon** has signed with Gerard W. Purcell Associates for personal management. Waymon, who is **Nina Simone's** brother and has served as her musical director, has signed to write the music for **Kelly Jordan's** new film, "Ganta and

(Continued on page 18)

Monarch Into Stadium Booking

NEW YORK — Warner Bros. group, the Grateful Dead, will headline at Roosevelt Stadium, Jersey City, N. J. July 18, according to John Scher of Monarch Entertainment.

Monarch has a heavy booking scheduled for late summer with Alice Cooper, J. Geils Band at Roosevelt Stadium Aug. 10. The Beach Boys, the Kinks and Looking Glass at the State Fairgrounds, Hamilton Township (19). Deep Purple, Curved Air, at the Capitol Theatre, Passaic (22). The Allman Bros. Band at the State Fairgrounds Sept. 2. David Cassidy at the State Fairgrounds (3). Ginger Baker and Buddy Miles at the Capitol Theatre (7). Leon Russell and company at Roosevelt Stadium (17).

From The Music Capitals of the World

NEW YORK

United Artists' Canned Heat will top the bill Aug. 4 at the Aragon in Chicago. **Pure Food & Drug Act**, Epic group featuring **Harvey Mandel** and **Sugarcane Harris**, and special guests **R.E.O. Speedwagon**, also on Epic, will round out the program. . . . **Southern Conspiracy**, which records for Karass Media Productions, is on the road: Gaslight Au Go Go, New York City, Wednesday-Sunday (19-23); West Haven Jr. College, Conn., July 30; Niagara University, Elmira, N.Y., Aug. 1; Carlton Theater, Red Bank, N.J. (with **Joyful Noise**), Aug. 2; Stone/Phoenix, Boston, Aug. 3-5; New Paltz, N.Y. (10); Binghamton, N.Y. (12); Sports Arena, Ft. Dix, N.J. (with **Mandrill**, 17); National Student Association Congress, Washington, D.C., (18); Nantucket Island, Mass. (25-27); Music Fair, Somers Point, N.J. (29); University of Connecticut (30); Easton College, Easton, Pa., Sept. 1; University of Pennsylvania, Sept. 3; State College, Pa. (5); Milligan College, Tenn. (15); University of South Carolina (20); University of North Carolina (22); Madison, Wis. (30); Rutgers University, New Brunswick, N.J. Oct. 12; Manchester, N.H., Oct. 16.

Yvonne Elliman, who will play Mary Magdalene in the Israeli production of "Jesus Christ Superstar," married **Bill Oakes** on June 26. Oakes is personal assistant to **Peter Brown**, president of the Robert Stigwood Organization, which produces "Superstar" and manages Ms. Elliman's career. The couple were married beneath a photograph of **Groucho Marx**, in the offices of **Judge Irving Younger**. The bride and groom wore jeans and identical Mickey Mouse tee shirts from Disneyland. **Gaylin McKinley**, stage manager for the Broadway production of "Superstar," was witness. . . . **Jack Clement**, principal of JMI Records, Nashville, has leased offices in downtown Atlanta for the use of his Nashville executives during their visits to that city and himself. Clements is proceeding with motion picture distribution involvements with the **Stewart Harnell** companies. Harnell is distributing Clement's film "Dear Dead Delilah" worldwide. The picture stars **Agnes Moorehead**, **Will Geer** and **Dennis Patrick**. . . . **Black Sabbath** headlines at the Nassau Coliseum, Thursday (27). The group moves on to New Jersey's Asbury Park Convention Hall, Saturday (29). . . . **Jerry Lacroix & White Trash** appear at the Sunshine Inn, Asbury Park, July 30, and play the Academy of Music, Aug. 5.

A **Glenn Miller** musical package, starring **Tex Beneke**, **Ray Eberle** and the **Modernaires** with **Paul Kelly**, will be at Atlantic City's Steel Pier until Sunday (16). Also featured are **Jay & the Techniques**. . . . **Kindred**, with a new Warner Bros. album in the works are on tour: Fairgrounds Building, Kansas City, Kan., Sunday (16); Civic Center, Tulsa, Wednesday (19); the Store, Emporia, Kan., Friday (21); Cessna Auditorium, Wichita, Steel Pier, Atlantic City, Sunday-Saturday (23-29); Municipal Auditorium, Atlanta, Aug. 3; Coliseum, Macon, Ga., Aug. 4; Bowman Field, Williamsport, Pa., Aug. 7. . . . **Trude Heller** is celebrating her 15th anniversary at her Greenwich Village nightclub. Meanwhile, **Frankie Paris**, former lead singer with **Dawn**, and his new rock group opened a four-week engagement at **Trude Heller's** on July 12, with the **Rosebud** rock act and the **Trude Heller Dancers** also featured. . . . **Beverly Bremers**, Scepter artist, is at Bell Auditorium, Augusta, Ga., Saturday (22), and at Kitten's Corner, Augusta, July 31 Aug. 4. . . . **RCA's Julie Budd** performs at Grossinger's on

Saturday (29). . . . **Steve Reinhardt** will be assistant musical director of the "Godspell" film. . . . **Celebration**, Mowest group, are booked into Albany, N.Y.'s Coliseum, Aug. 21-27. . . . **The Doors** make their sole New York summer appearance at Central Park on Aug. 21. While in Manhattan, the Elektra group will guest on the **Dick Cavett** Show. On the bill with the Doors at the Schaefer Music Festival in Central Park will be new Reprise group **Fluorescent Leech & Eddie**.
DAN BOTTSTEIN

LOS ANGELES

David Clayton Thomas is the official U.S. entry at the Rio song fest. . . . **Uni Records** has their first no. 1 Billboard chart album; **Elton John's** "Honky Chateau." . . . Right after the fantastic Forum sellouts of the **Rolling Stones** and **Jethro Tull**, two concerts at the Hollywood Bowl cancelled due to slow advance sale—**David Cassidy**, **Dionne Warwick** with **Kenny Rogers and the First Edition**. . . . First Edition manager **Ken Kragen** hosted a hilltop party to celebrate the group's new Jolly Rogers custom label deal with MGM. . . . **Sergio Mendex and Brasil '77**, **Jose Feliciano**, flamenco guitarist **Carlos Montoya** headlining concerts at Santa Barbara's Old Spanish Days fiesta. . . . **Clive Barnes** has a lawn party to introduce new artists **Bill Quaytman**, **Pamela Polland**, and the **Bateau Brothers** to a hundred or so Columbia key men.

Otis Williams of the **Temptations** performed at their Now Grove opening with a hand he broke in a door en route to the stage. . . . Top songwriters **Johnny Mercer** and **Harold Adamson** added new material to **Alberto Sarno's** comedy musical film, "A Voice in the Night." . . . **Dan Cassidy** booked into San Diego's Funky Quarters. . . . The Long Beach Fox has begun \$1 admission Tuesday night jams. . . . **Tom Harger's** musical, "The Puppet Master," to be produced in L.A. and then Broadway by the Jaffe Company. . . . **Ike & Tina Turner** rained out of the Evansville, Indiana Freedom Festival before 30,000. Their new "Feel Good" album concentrates on original Tina tunes. . . . **Rare Earth** on an eight-week tour as headliners.

Credence Clearwater drummer **Doug Clifford** cutting a solo LP. . . . **Jethro Tull** got gold bricks from Warners for "Thick as a Brick," prior to their official gold records. . . . **Spirals** and the **Penny Arcade** at Point After. . . . **Judy Kayhan** knocked them out at the Ash Grove. . . . **Clara Ward** and the **Ward Singers** commencing their biggest tour ever. . . . **James Taylor** back in the studio's. Also making a rare TV appearance on **David Steinberg's** summer show. . . . **Quincy Jones** musical director of **Bill Cosby's** new variety hour. . . . **Phil Ochs**, writing a single for **Raquel Welch's** roller derby film.
NAT FREDLAND

CINCINNATI

Freddie Meyer, who recently returned to this country after a successful swing of Europe with his own band, has framed a new combo which made its debut at the Reflections Club here July 7-8. Meyer, who formerly played drums with **Ivan and the Sabers** and **Salvation and His Army**, as well as other rock groups, is still working under the guidance of **Douglas A. Yeager**, who originally took him to Europe in 1968. Yeager and **Prez Tyus**, of "I'm So Young" fame, has reorganized **The Students** and re-

(Continued on page 18)

Osmond Foundation Aids Deaf, Blind

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

A nonprofit organization, the Osmond Foundation will headquarter in Provo, Utah, although it will be directed by Osmond from

Los Angeles. Contributions from the public to support the Foundation's work will be tax deductible.

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

The prerecorded audio cassettes are being made available to the Foundation through Knowledge Unlimited Inc., Provo, Utah, on a nonprofit basis. The Osmond 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 concert at Madison Square Garden for Tuesday (25) 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 24-26 at 8 p.m.

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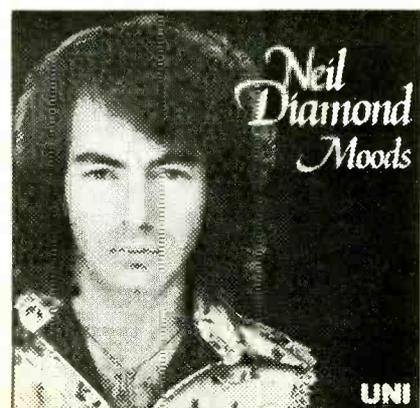
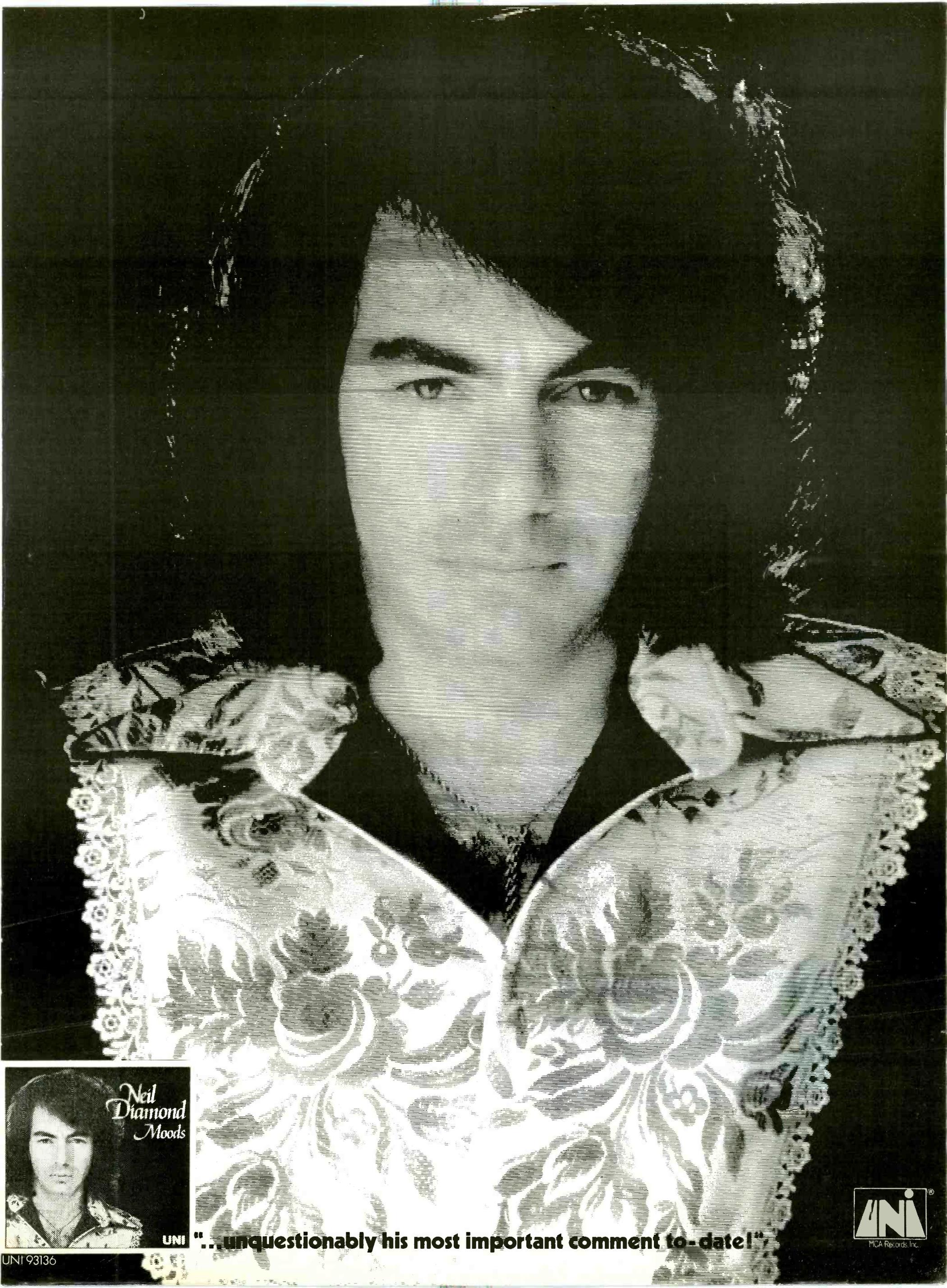
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What's Happening

By SAM SUTHERLAND

Gary Olsen, music director at **WKUL-FM, Waynesburg College**, Waynesburg, Pa., reports that **John Harvey** has been appointed station manager. Olsen also notes that broadcasting will continue during the summer months, and he would appreciate regular service.

★ ★ ★

PICKS AND PLAYS: Canada—Dal Radio, Dalhousie U., Halifax, N.S., Harvey MacKinnon reporting: "Jesus Please Don't Save Me Till I Die," **Murray McLaughlin**, True North; "Make Me Do Anything You Want," **A Foot in Cold Water**, Daffodil; "Ask Me No Questions," **Crowbar** Daffodil. . . . Radio Western, U. of Western Ontario, London, Ont., Tom Leparskas reporting: "Stand By The Door," **Audience**, Kinney/Elektra; "We're On Our Way," **Chris Hodge**, Capitol/Apple; "Chi Coltrane," (LP), **Chi Coltrane**, Columbia. . . . U. of Toronto Radio, Toronto, Richard Morochove reporting: "Bless the Lord, My Soul," **Canadian Rock Theatre**, MGM; "The Holdup," **David Bromberg**, Columbia; "Jesus Please Don't Save Me Till I Die," **Murray McLaughlin**, True North. . . . Radio York, York U., Downsview, Ont. Lorne Lichtman reporting: "Brand New Sunny Day," **James Robert Ambrose**, Hopi; "Chi Coltrane," (LP), **Chi Coltrane**, Columbia; "The Snake," (LP), **Harvey Nandel**, Janus.

★ ★ ★

EAST—New York—WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Carney," (LP), **Leon Russell**, Shelter; "American Gothic," (LP), **David Ackles**, Elektra; "Upendo ni Pamoja," (LP), **Ramsey Lewis Trio**, Columbia. . . . WNTC, WNTC-FM, S. U. C. at Potsdam, Betti A. Donley reporting: "Thunder and Lightning," **Chi Coltrane**, Columbia; "Good Feeling To Know," **Poco**, Epic; "Couldn't I Just Tell You," **Todd Rundgren**, Bearsville. . . . WAER-FM, Syracuse U., Syracuse, Tony Yoken reporting: "Live," (LP), **Carlos Santana & Buddy Miles**, Columbia; "Wang Dang Doodle," **Dr. John**, Atco; "Good Feeling To Know," **Poco**, Epic. . . . Pennsylvania—WDFM, Penn State U., University Park, Steven M. Weisberg reporting: "Mousetrap," (LP), **Spencer Davis**, United Artists; "The Age of Steam," (LP), **Gerry Mulligan**, A&M; "Don't the Moon Look Fat and Lonesome," **Joy of Cooking**, Capitol. . . . WKDU, WKDU-FM, Drexel U., Philadelphia, **Jay Meyers** reporting: "Nice to Be With You," **Gallery**, Sussex; "All the Time in the World," **Bruce Roberts**, Bell; "Something's Wrong With Me," **Austin Roberts**, Chelsea. . . . WPWT-FM, Philadelphia Wireless Technical Institute, Philadelphia, Ed Cromwell reporting: "Brown Eyed Girl," **El Chicano**, Kapp; "You Don't Mess Around With Jim," **Jim Croce**, ABC; "Long Cool Woman in a Black Dress," **Hollies**, Epic. . . . Massachusetts—WRBB, WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Hold On To Me," (LP), **Bonnie Koloc**, Ovation; "Why Don't You Try Me," (LP), Earthquake, A&M; "Moods," (LP), **Neil Diamond**, Uni. . . . WTCC-FM, Springfield Technical Community College, Springfield, Peter Flynn reporting: "In the Quiet Morning," **Joan Baez**, A&M; "Johnny B. Goode," **Chuck Berry**, Chess; "Could You Put Your Light On, Please," **Harry Chapin**, Elektra. . . . Connecticut—WHUS, WHUS-

(Continued on page 37)

Audience-Created Shows Capture Group's Imagination

By SAM SUTHERLAND

NEW YORK—Multimedia entertainment formats and improvisational theater have both received campus and professional exposure for some time, but one group of working professionals, the Responsive Scene Theater, has begun to examine the possibilities of combining these techniques for community-oriented and educational situations.

David Shepperd, coordinator for the project and a veteran of various improvisational theater groups, described the group's activities over recent months as encompassing live workshops and performances for college and school audiences, the development of a handbook for their techniques, and the production of a regularly scheduled live radio program. In detailing their current activities, Shepperd also pointed toward the group's goal of bringing their style of communal, participatory theater to a broader audience through records, videotape and other electronic media.

"The Responsive Scene," the radio program which the group conducts on WRVR-FM in New York, provides an insight into the ways in which Shepperd and his associates hope to utilize those media. Listeners are encouraged to call in and "create the show" by providing basic situations for improvisations. The callers may then direct and even act in these scenes, which range from serious problem solving to satire to situation com-

edy. Live material is mixed with taped material, ranging from music to news coverage that is taped and then edited to fit the situation.

Radio Appearance Helped

A program originated with the group's live performances before community and school audiences when audiences of various sizes participated in "The Real Game." A radio appearance with Alex Bennett over WPLJ-FM, during which callers utilized that show's phone lines, then brought a clearer format to the group.

The group, which consists of Shepperd as director, artistic director Jerome Howard and training director Penny Kurtz, has stressed the educational aspects of these "role-playing" games for school groups and various rehabilitation situations, and the Responsive Scene has functioned from the outset as a training format for children, college students, ex-addicts, inmates at the Queens House of Detention, and people from a wide variety of backgrounds.

College and public school appearances have been a staple of their work, resulting in the establishment of continuing groups in schools where the Responsive Scene appeared. Churches and day care centers have also hosted the appearance.

At present, Shepperd is working on a handbook for improvisational

(Continued on page 81)

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 Sacramento (June 30), San Diego (July 1) and San Jose (2) featured Malo, Tower of Power, Taj Mahal and Luis Casca. All artists involved donated their services.

Warner/Reprise Records covered transportation costs for Malo and Tower of Power, along with a sound system for all performers. The company also promoted the concerts through radio spots and flyers in each area.

Site for the Sacramento date was Cal Expo; the other shows were held at San Diego State College Athletic Arena and at San Jose State's Spartan Stadium. Each location handles over 18,000 people.

3 DOG NIGHT IN HOT STAND

NEW YORK—Three Dog Night, in their headline stand (on 8) at the Pocono Speedway in eastern Pennsylvania, took home \$125,000 as its share of \$1,320,000 gross in what is believed to be the biggest payday for a single performance, according to the group's manager, Reb Foster.

Previous record for one show, was \$100,000 accredited to both Elvis Presley and the late Jimi Hendrix.

Muddy Waters Four Dates Set

NEW YORK—Current performing dates set for Chess Records artist Muddy Waters include La Bastille, Houston, Thursday through Saturday (6-15); Talagi's, Boulder, Colo. (18-22); Playhouse, Aspen, Colo. (23); Alice's Revisited, Chicago (28-30); Cellar Door, Washington, D.C. (Aug. 7-12); Pink Elephant, Virginia Beach, Va. (13-14); Frog & Nitegown, Raleigh, N.C. (15); Hopkins Plaza, Baltimore (16); Pall's Mall, Boston (21-27); and the Red Baron, Lawrence, Kan. (Sept. 18-23).

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. 2, and will include Chicago, Hollywood, Seattle, Philadelphia, New Orleans, Orlando, Tampa, Boston, and Detroit.

Steve Leber is the U.S. manager of Argent; they are booked by Ron Sunshine of CMA.

Signings

• Continued from page 14

Hess," under GWP management. Waymon will also act and sing in the movie. . . . **Joey Welz**, former pianist with **Bill Haley's Comets**, has signed a production pact with **Dave Smith** and Accent Sound Studios in Baltimore. Smith is producing Welz's new group, the **Time Machine**, for Dawn Productions. The act is at the Vista Club, Pasadena, Calif., until Sunday (16) and returns the following weekend (21-23).

Talent

Stewart and Faces Draw 85G Per Gig

LOS ANGELES—Rod Stewart and the Faces completed a tour Monday (10) whose grosses prove the "superstar" appellation laid on the lead singer and group are deserving. The American Talent International-booked eight-date tour averaged out well over \$75,000 per gig.

Tour, which featured the Rock Circus, a series of five circus acts booked through George Hamid Jr., was a test by the group, trying to use an unusual concept to perk up a regular rock performance. Five circus acts worked at the normal intermission for about 40 minutes at all dates except the Pocono fete, where time and a heavy supporting rock music cast did not permit them to work.

Tour started July 1 at the Boston Gardens, where a Sepp Donahower-promoted date drew 17,000 capacity for \$90,000 gross. Remainder of the itinerary included: The Spectrum, Philadelphia, Larry Magid, 16,500 sellout, \$90,000; 3; Rubber Bowl, Akron, Mike Belkin, 18,000 capacity, \$85,000; 3; Chrysler Arena, Ann Arbor, Mich., Bob Begaris, capacity, \$80,000; 5; War Memorial, Syracuse, N.Y., John Scher, 90 percent of capacity, \$50,000; 6; Pocono Raceway Fes-

tival, Mt. Pocono, Pa., Art Fisher, 200,000, \$1,500,000, 8; Civic Arena, Pittsburgh, Pat DeCeaser, 70 percent of capacity, \$60,000; 9; and Dillon Stadium, Hartford, Conn., Shelly Finkle, 13,000, \$75,000, 10.

Ira Blocker of All said that Billy Gatt, manager of the group, intends, along with the group, to present an unusual concept with each tour. Planned for the next tour, which begins Aug. 18 at the Carolina Festival is a "Party for Our Friends" at the Hollywood Palladium here, wherein a special select group will be invited to the as yet undesignated date, where a complete banquet and drinks will be served after which the Faces and Stewart will informally entertain. Entire tour will also have a motif and format yet to be decided. Itinerary includes: Cotton Bowl, Dallas, 19; Braves Stadium, Atlanta, 20; Cessna Stadium, Wichita, 22; Coliseum, Denver, 23; Hollywood Bowl, 25; Sports Arena, San Diego, 26; Stadium, Las Vegas, 29; and Coliseum, Oakland, 30.

A November tour is also being set by ATI, with the Madison Square Garden, New York, Nov. 10, the only date thus far. Tour will primarily cover the Midwest.

From The Music Capitals of the World

• Continued from page 14

cently presented three rock revivals in the New York sector. The Meyer orb hits the road following its local stand.

Yes headlines at Hara Arena, Dayton, Ohio, Aug. 10 and follows the next night at the Rubber Bowl, Akron. The group is on its third tour of the U.S. . . . **Jerry Lacroix** and **White Trash** booked for the Allen Theater, Cleveland, July 28. . . . **Poco** headline the rock festival at the Ohio Theater, Columbus, Ohio, July 25, with **J.J. Cale** sharing the spotlight. In a novel bonus wrinkle for advance ticket buyers, a drawing will be held at half-time, with the winning ticket holder receiving a roundtrip plane ticket to New York and a choice seat to the **Rolling Stones** concert at Madison Square Garden Wednesday night, July 26. . . . Belkin Productions has the **Osmond Brothers** set for a single shot at the Rubber Bowl, Akron, July 21. **BILL SACHS**

PHOENIX

Dunhill's **Three Dog Night**, most of whom are locally born or bred, were set for another Phoenix Veterans Coliseum concert. . . . **Mega's Sammi Smith**, triple Grammy winner in 1971, performed an SRO one-nighter at Mr. Lucky's. . . . Among artists appearing at the

newly-refurbished **Celebrity Theatre** (formerly the **Travelodge**) in the fall are **Dionne Warwick**, **Diahann Carroll**, **Patti Page**, **Roger Williams**, **The King Family** and **Bill Cosby**. . . . Actor **Forrest Tucker's** singing protege, **Karen Dumont**, will follow **Randy Sparks & The Back Porch Majority** into the French Quarter of the Safari Hotel on Aug. 14 for a three-week showcasing. . . . "Arizona's Official Balladeer," **Dolan Ellis**, began a month's run at the Golden Steer. Former basketball star **Rod Hundley** and a group of associates are the new proprietors.

Nick Fink's spot is featuring **The Barehanded Wolf Chokers Associated Old Time Dixieland Jazz Band Incorporated**, featuring **Dave Chaney**. . . . **Jana Mitchel & Vaccaro** is the musical attraction in the Jug of Wine Room's switch to an entertainment policy. . . . Capitol's **Tia Camarillo**, wound up an engagement at the Desert Hills' Orbit Lounge. . . . **Danny Glenn**, formerly of the **New Christy Minstrels**, is at the Rodehouse. . . . **Fran Warren** set for a weekend showcasing at Pinewood Aug. 11-12. . . . Hawaiian singer-guitarist **Moki Almond** is appearing at the Adams Hotel's Flamenco Lounge. . . . **Led Zeppelin** appeared at the Tucson Civic Center.

PHIL STRASSBERG

Talent In Action

• Continued from page 16

BLUES PROJECT ALEX RICHMAN

Troubadour, Los Angeles

The Blues Project, headed by original lead singer Tommy Flanders, returned to Los Angeles with a bang, to say the least.

Playing at a volume verging on the intolerable for the size room they were in, the Capitol Records act still proved impressive, running through standard blues numbers and several original tunes. The softer material, including Flanders' "Plain and Fancy," worked best while the harder selections, such as

"Down Home Girl" and "I'm Ready" were fine musically but suffered from the amplification. Guitarist **Bill Lussenden** and bass player **Don Kretmar** also suffered from the volume, with their fine playing overshadowed. The Blues Project are basically a concert hall act and hopefully will stay away from clubs of this size in the future.

Opening act **Alex Richman** was a pleasant surprise. Miss Richman showed instrumental skill, both on piano and organ, as well as fine singing ability on originals such as "Go Back Upstairs" and the Bee Gees' "To Love Somebody." Dem-

(Continued on page 84)

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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 the major formats and their potential for a continued existence.

Country radio stations may be in for a seige of trouble, according to Gene Pope, 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 and that country formats are scoring No. 1 and No. 2 ratings in many, many markets. Unfortunately, a lot of these stations fell into numbers by default, when rock stations went so far out on a limb with acid rock, they left the masses behind. Country stations rushed in to fill the gap with uptown Nashville sounds and rockers got caught with their playlists down.

"Today, it's a different game and a lot of those country stations who scored so easily before are going to wake with a start to find they're trailing late in the game. Rock's done a turn-around and out-smoothed MOR while, at the same time, Nashville got hooked on the "Help Me Make It Through the Night" syndrome, except for one or two of the smaller labels who specialize in country versions of rock hits.

"An overwhelming percentage of new country releases sound more MOR than country. Of course, you can counter with album cuts and oldies, as we do at WVOJ, but

there's a limit. If the trend continues, country stations will lose their identity and 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

"There's one big 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 a&r fad or trend dominates the output of the industry.

"Only conscientious 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 . . . or we'll find ourselves down to the same dead end, and just as before, there's sure to be someone there to fill the gap."

Donell Edwards, program director of KALO, Little Rock, said that he saw a "clear pattern of growth for all types of music in the future. However, I see the most rapid growth for soul, progressive rock, and Top 40 radio. The music has been gradually, but undeniably, getting to the point of oneness; by that I mean: An overall appeal to people from all different social and economic brackets, all ages, and all races. This trend is due, in large, to groups like Rare Earth, Santana, Chicago, and was begun by the Beatles.

"It is also due to the fact that most black program directors and music directors have awakened to the fact that they have a responsibility to their listeners to program a variety of music. It is also because of the fact that television has brought to the attention of many of these same individuals the fact that groups like Rare Earth and Chicago have mass appeal not only to white people, but also to blacks.

College Radio Influence

"This trend has also been influenced by the role of the college FM station, both of which have taken the initiative to program music that AM stations were afraid to program. For example, the success of Chicago largely is due to FM airplay. And Isaac Hayes was

first introduced to the public largely on FM progressive stations. Curtis Mayfield's first album received widespread acceptance due to progressive airplay. These same artists, who were not accepted at first by AM programmers, are now superstars who have a tremendous influence on today's music scene.

"The music of today will continue to reach new heights because, as never before, because of the mass media, and especially television, people in America and people of the world are closer together. There are still problems, there are still differences of opinion, but the knowledge of one another, the new awareness of one another's environments and customs has shown its effect in today's music. People are listening with

(Continued on page 29)



WOLFMAN JACK, host of his own syndicated radio show and an air personality on KDAY in Los Angeles, is made an honorary Temptation by the Motown group on their visit to Los Angeles for an appearance at the Ambassador's Now Grove. From left: Temptations Otis Williams, Dennis Edwards, and Melvin Franklin, the group's manager Don Foster, Jack, and Temptations' Richard Street and Damon Harris. Wolfman Jack will be one of the chairmen of the Billboard fifth annual Radio Programming Forum, Aug. 17-19, in Los Angeles.

Wilson Plays It for the People

EDITOR'S NOTE: This is the second installment of an in-depth interview with George Wilson, national program director of Bartell Broadcasting and general manager of WDRQ-FM in Detroit. The interview was conducted by Claude Hall, Radio-TV Editor of The Billboard.

HALL: The chain is now beginning to put more and more of its emphasis in FM, isn't it?

WILSON: Well, we've felt . . . actually, Dick Casper, who was the head of Bartell when I joined it, had always felt . . . far more than most people I've known . . . that FM was not on its way, as everybody else thought, but here. He started the whole ball rolling, as far as we're concerned, with WMYQ-FM in Miami. We program not just for gross numbers and, in this new ARB that just came out, we did very well in the areas where we were trying to win. We feel we still have a way to go, but we're very definitely already a factor in the market . . . No. 1 in mid-day with women, which is the most salable. No. 1 with teens at night which is a category that's most important. Overall, I think the station is rated about top three, but I don't have the actual figures with me.

HALL: Where are your next FM stations slated . . . I know that you lost the Milwaukee FM you'd planned to buy because of an uproar from classical music fans who wanted to keep that particular station classical.

WILSON: We're waiting on Federal Communications Commission approval now for a station in St. Louis. And, of course, we just recently took WDRQ-FM in Detroit to a rock format. Dick Galkin, who's president of Bartell Broadcasting now, believes that FM radio is a viable force.

HALL: How come many broadcasters still do not place much value in FM, even today?

WILSON: I don't know. I remember that last year at the Billboard Radio Programming Forum someone asked Mr. James Storer why he sold us his FM stations in Miami and 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 billings of WMYQ-FM in Miami this year, 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 Schulke. 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 then and now? 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 given number at WOKY in Milwaukee or KCBQ in San Diego. We do at the FM stations, because of the nature of their formats. We only play hits at the FM stations. We don't try to play new records. We let the other stations make them hits first. That way we keep a more familiar music sound on the air. But in Milwaukee, we don't have a given set number of records.

(Continued on page 71)

Humor Series 'Amino Man'

LOUISVILLE, Ky.—A new series of brief bits of humor called "Amino Man" has been launched here by King Sound Productions, a jingle/music production house. The series revolves around ace crime fighter John Cris, alias Amino Man, who in his own way is out to save the world from itself. The series is available, either in 25 or 40 episodes, each of which is about a minute and 45 seconds long.

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WFAA, Dallas
KOB, Albuquerque
WBIR, Knoxville
KINT, El Paso
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FORUM REGISTRATION LIST

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

Keith James
CHED
Edmonton, Can.

Eddie Keen
CHED
Edmonton, Can.

John Rosica
Director, West Coast
Bell Records

Harvey Cooper
Promotion man
Bell Records

Steve Wax
National Promotion Director
Bell Records

Jerry Greenberg
Atlantic Records

Dick Kline
Atlantic Records

Vince Faraci
Atlantic Records

Del Hull
Program Director
KRNT
Des Moines, Iowa

Roberto Belmont
General Manager
Radio Atalaya
Lima, Peru

Mike Reed
CSR Radio
Poynette, Wis.

Tom Robertson
Program Director
KLUC
Las Vegas

Richard Good
Columbia School of Broadcasting
San Francisco

Dennis Wills
KRBC
Mt. Vernon, Wash.

Gerald Kendrick
Program Director
CHNS
Halifax, Can.

Bob Mercer
Fantasy Records
Berkeley, Calif.

John Davis
National promotion man
Elektra Records

Bob Brownstein
National Promotion Coordinator
Elektra Records

Kent Burkhardt
Vice President
Pacific & Southern Broadcasting
Atlanta

Sylvia J. Clark
Pacific & Southern Broadcasting
Atlanta

Bob Hamilton
National Program Director
Sheppard Stations
Grand Rapids, Mich.

Marlin R. Taylor
President
Bonneville Program Services
New York, N.Y.

Mickey Eichner
Columbia Records

Rob Edwards
Program Director
KOST-FM
Los Angeles

Margo Knez
Evolution Records

Michael Haile
KWOW
Pomona, Calif.

WRVQ-FM To New Format

RICHMOND, Va.—WRVQ-FM is the new set of call letters for the old WRVA-FM and 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 approach will be "hard, with a lot of music and a limited commercial load. The air personalities will be very up. And we're treating the entire operation as a radio station."

Previously, the FM operation was partly country music in format and partly simulcast the MOR programming of its affiliate, WRVA. Playlist of WRVQ-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 to simulcast an hour rock music special July 18 called "Good Vibrations From London."

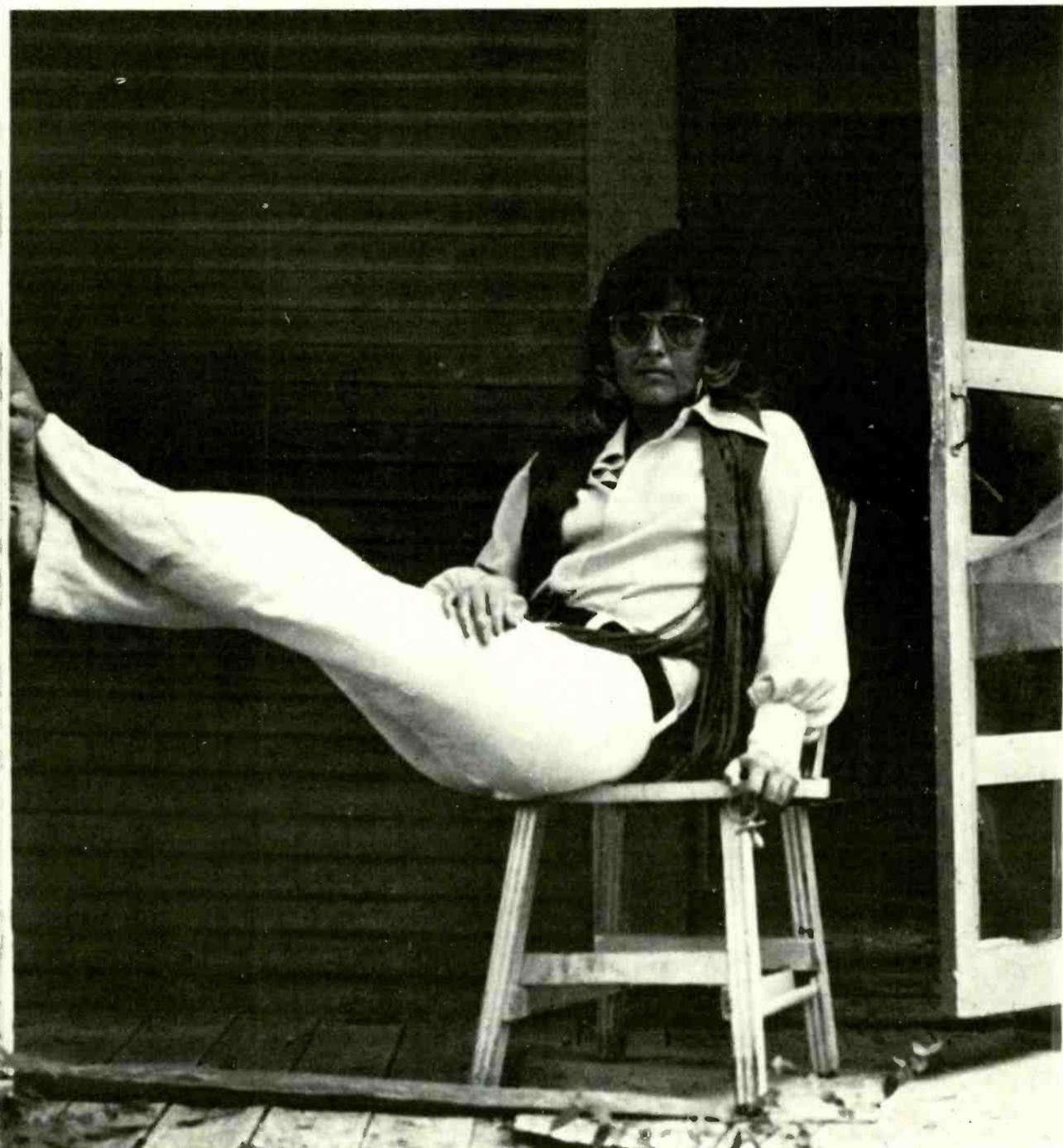
While the audio part of the show is on network TV, several stations will carry the audio in stereo. These stations include KLOS-FM in Los Angeles, WNEW-FM in New York, WBBM-FM in Chicago, and KRLD-FM in Dallas. Ron Delsener, Stan Feig, and John Moffitt co-produced the special, which features Elton John, the Beach Boys, Sha Na Na, Melanie, Joe Cocker, and Richie Havens. The show was videotaped June 3 at the Crystal Palace Park near London before a live concert audience. Dr Pepper and Faberge sponsors the special.

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

Solve YOUR Program PROGRAM

For The Fifth Annual Billboard Radio Programming Forum Aug. 17-19

Century Plaza Hotel, Los Angeles

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 the 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 Wexler
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
Smokey 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 The 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
Bartell Broadcasting
WDRQ-FM
Detroit, Mich.

a. Use of modern technology for programming

Cathy Lenard
Director of Research
Metro Radio Sales
New York, N.Y.

b. Behavioral Psychographic Studies on Records, Jingles, and Formats.

Dr. Tom Turicchi
Texas Women's University
Denton, Texas

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.

b. Oldies in a Format—How, Why, How Much.

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 Melendrez
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

a. Jingles—Past, Present, Future.

Bill Meeks
President
PAMS
Dallas, Texas

b. Creative Use of Jingles—How When, Why.

Jim Long
General Manager
TM Productions
Dallas, Texas

Session 8

TOP 40 RADIO—WHERE IS IT GOING?

Chairman: Jan Basham
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. Ray
Chief, Complaints and Compliances
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 Cranston
Commander
American Forces Radio and Television
Service
Los Angeles, Calif.

a. Commercial Load Vs. Good Programming.
To Be Announced.

b. Turning a Loser Into a Winner.

Jack Thayer
General Manager
WGAR
Cleveland, Ohio

ing PROBLEMS NOW!

Session 10

FORMATS OF THE FUTURE

Chairman: George Williams
National Program Director
Southern Broadcasting
Winston-Salem, N.C.

- a. Psychological Factors That Will Affect Top 40 Radio.
Alden Diehl, program
Program Director
CKLW
Detroit, Mich.
- b. The Evolution of MOR Radio and How You Can Help It Grow.
To Be Announced.

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

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

Coffee Break

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
- b. You, too, Can Be Hilarious in Three Easy Lessons.
Tom Adams
The Electric Weenie
WIOD
Miami, Fla.

The Rest of the Evening Is Free

Saturday, August 19

9:30 a.m.-10 a.m.

Continental breakfast in each of the conference rooms, compliments of The Billboard.

10 a.m.-11 a.m.

Concurrent sessions—each registrant has his choice of the three sessions.

Session 15

MANAGEMENT'S GROWING ROLE IN PROGRAMMING

Chairman: TBA

- a. How to Turn a Program Director Into a Manager.
To Be Announced.
- b. Keeping the Manager Out of Programming; How to Involve Him.
To Be Announced.

Session 16

FACTORS SHAPING TOP 40 RADIO TODAY

Chairman: Wolfman Man
Air Personality
KDAY
Los Angeles, Calif.

- a. Can the Teen-Adult Music Mix Work?
Pat O'Day
General Manager
KJR
Seattle, Wash.
- b. Using Soul Records Effectively in Top 40—The Dangers.
Roland Bynum
Program Director
KGFJ
Los Angeles, Calif.

Session 17

BUILDING A BETTER AIR SOUND

Chairman: Don Ovens
Director, Charts and Reviews
Billboard Magazine

- a. Motivating Program Directors and Air Personalities.
To Be Announced.
- b. Developing the Air Personality in the Market.
To Be Announced.

11:15 a.m.-12:30 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 18

THE PLAYLIST IN FUTURE RADIO

Chairman: Don Ovens
Director, Charts and Reviews
Billboard Magazine

- a. Whatever Happened to the MOR Record?
To Be Announced.
- b. Modern Criteria for Playing a Record.
Betty Brenneman
Music Coordinator
RKO General Broadcasting
Los Angeles, Calif.

Session 19

PROGRAMMING TROUBLE AREAS

Chairman: TBA

- a. FCC Hot Spots in Programming and How to Avoid Them.
To Be Announced.
- b. Relating to Your Audience.
Commissioner Ben Hooks
Federal Communications Commission
Washington, D.C.

Session 20

TECHNICAL APPLICATIONS THAT CAN IMPROVE YOUR ON-AIR SOUND

Chairman: Jim Gabbert
President
KIOI-FM
San Francisco, Calif.

- a. Stereo on AM? Quadrasonic on FM?
Lou Dorren
Director of Research
Quadracast Systems Inc.
San Mateo, Calif.
- b. Automation and its Effect on Radio in the Next Year.
George Burns
Programming Consultant
Denver, Colo.

12:30 p.m.-3 p.m.

Awards Luncheon

Presenters: For Radio Awards
Don Imus
Air Personality
WNBC
New York, N.Y.

Awards will be presented to the best air personalities in the nation, based on market size and format. Winners of certificates will also be announced.

For Records
Gary Owens
Air Personality
KMPC
Los Angeles, Calif.

Awards will be presented to the leading national promotion director, the leading national promotion man, and the four best local and regional record promotion men as determined by a national poll conducted by the Billboard. In addition, certificates of merit will be announced.



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.)

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

(Please Print)

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Complete refund will be made for cancellations received before August 10, 1972. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.



These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

Representing more than 29 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets researched include: BALTIMORE: Pete Larkin, WKTK-FM; CINCINNATI: Frank Wood, WEBN-FM; COLUMBUS: Lou Henry, WCOL-FM; DALLAS: Bart McLendon, KNUS-FM; DAYTON: Bill Struck, WTUE-FM; Jeff Silberman, WVUD-FM; DENVER: Bill Ash-

ford, KFML-FM; HARTFORD: Ron Berger, WHCN-FM; LONG BEACH: Ron McCoy, KNAC-FM; LOS ANGELES: Jeff Gonzer, KMET-FM; MEMPHIS: Ron Michaels, WMC-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; MILWAUKEE: Steve Stevens, WZMF-FM; NEW ORLEANS: Hugh Dillard, WRNO-FM; NEW YORK: Dennis Elsas, WNEW-FM; PHILADELPHIA: Carol Miller, WMMR-FM; PITTSBURGH: Ken Reith, WAMO-FM; PORTLAND: Bruce Funkhouser, KINK-FM; PROVIDENCE: Jon Rodman,

WBRU-FM; RACINE: Joey Sands, WRKR-FM; ROCHESTER: Bernie Kimball, WCMF-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; SAN FRANCISCO: Bob Cole, KSNF-FM; SEATTLE: Darryl Despie, KOL-FM; ST. LOUIS: Shelley Grafman, KSHE-FM; TORONTO: Benjy Karch, CHUM-FM; TUCSON: Allan Browning, KWFM-FM; VALDOSTA: Bill Tullis, WVVS-FM; WASHINGTON, D.C.: Phil de Marne, WMAL-FM.

Hot Action Albums

EMERSON, LAKE AND PALMER, "Trilogy," Cotillion
Cuts: All.
Stations: WKTK-FM, WHCN-FM, WCOL-FM, WBUS-FM, WRKR-FM, WMC-FM, WMAL-FM, WCMF-FM, CHUM-FM, KSHE-FM, KWFM-FM, KEEZ-FM, WEBN-FM, KMET-FM, KOL-FM

CHICAGO, "Chicago V," Columbia
Cuts: All.
Stations: WKTK-FM, KNUS-FM, WRKR-FM, WNEW-FM, WCMF-FM, KSHE-FM, WEBN-FM, WRNO-FM, KINK-FM, KMET-FM

HARRY NILSSON, "The Son of Schmilsson," RCA
Cuts: All.
Stations: WCOL-FM, WBRU-FM, WBUS-FM, WMC-FM, KOL-FM, WMAL-FM, WRKR-FM, WCMF-FM

LEON RUSSELL, "Carney," Shelter
Cuts: "Out in the Woods," "Acid Annapolis," "Magic Mirror," "Tightrope."
Stations: WHCN-FM, WMMR-FM, WCOL-FM, KNUS-FM, WTUE-FM, CHUM-FM, WRNO-FM

MARK VOLMAN AND HOWARD KALAN, "Phlorescent Leech and Eddie," Reprise
Cuts: All.
Stations: WNEW-FM, KEEZ-FM, KINK-FM, KOL-FM, KFML-FM, KNAC-FM, KMET-FM

DOOBIE BROTHERS, "Toulouse Street," Warner Bros.
Cuts: "Listen to the Music," "Cotton Mouth," "Disciple."
Stations: WCMF-FM, KWFM-FM, KINK-FM, KOL-FM, KFML-FM, KNAR-FM

FRANK ZAPPA, "Waka Jawaka," "Hot Rats," Reprise
Cuts: "Big Swifty," "Waka Jawaka."
Stations: WVVS-FM, WMC-FM, KWFM-FM, KINK-FM, KFML-FM, KNAC-FM

CAPTAIN BEYOND, "Captain Beyond," Capricorn
Cuts: "Arnworth," "Myoicyoid."
Stations: WMC-FM, WCMF-FM, KSHE-FM, WNEW-FM, KNAC-FM

GEOFF AND MARIA MULDAUR, "Sweet Potatoes," Reprise
Cuts: All.
Stations: WCMF-FM, KINK-FM, KOL-FM, KFML-FM, KMET-FM

TOM PAXTON, "Peace Will Come," Reprise
Cuts: All.
Stations: WVVS-FM, KEEZ-FM, WNEW-FM, KINK-FM, KNAC-FM

Also Recommended

DAVID ACKLES, "American Gothic," Elektra
Cuts: "American Gothic," "Family Band," "Montana Song," "Love's Enough."
Stations: WMMR-FM, WNEW-FM, KEEZ-FM

CANNONBALL ADDERLEY, "Soul Zodiac," Capitol
Cuts: All.
Stations: WAMO-FM, KOL-FM

AMISH, "Amish," Susses
Cut: "Mr. Fantasy."
Station: KSHE-FM

BANANA AND THE BUNCH, "Mid Mountain Ranch," Raccoon
Cuts: All.
Stations: KEEZ-FM, KINK-FM, KOL-FM

WILLIAM BELL, "Phases of Reality," Stax
Cuts: All.
Station: KFML-FM

JAMES BROWN, "There It Is," Polydor
Cut: "Public Enemy No. 1."
Station: WAMO-FM

RANDY BURNS, "I'm a Lover Not a Fool," Polydor
Cuts: "Hold On," "Lisa."
Station: WHCN-FM

JOHN CALE, "The Academy in Peril," Warner Bros.
Cuts: All.
Stations: KINK-FM, KNAC-FM

CAPABILITY BROWN, "Scratch the Surface," Charisma
Cuts: All.
Station: WBUS-FM

BRUCE COCKBURN, "Sunwheel Dance," "True North"
Cuts: "Feet Falling on the Road," "Fall," "Sunwheel Dance," "Dialogue With the Devil."
Station: WHCN-FM

CURVED AIR, "Phantasmagoria," Warner Bros.
Cuts: All.
Stations: KINK-FM, KNAC-FM

SANDY DENNY & THE BUNCH, "Rock On," A&M
Cuts: All.
Stations: WEBN-FM, WVUD-FM, CHUM-FM

DOORS, "Full Circle," Elektra
Cuts: All.
Station: WVVS-FM

EARTHQUAKE, "Why Don't You Try Me" (A&M)
Cut: "Train Ride."
Stations: WZMP-FM, WRNO-FM, KWFM-FM

FACES, "Early Faces," Pride
Cuts: All.
Station: KNAC-FM

PETER FRAMPTON, "Winds of Change," A&M
Cuts: "Jumping Jack Flash," "The Lodger," "Hard," "Winds of Change."
Stations: WKTK-FM, WZMF-FM

FRIJID PINK, "Earth Omen," Lion
Cuts: "Miss Evil," "Earth Omen," "Rainbow Rider."
Station: WVVS-FM

DIZZY GILLESPIE, "Portrait of Jenny," Perception
Cuts: All.
Station: KFML-FM

HEAVY CRUISER, "Heavy Cruiser," Family
Cuts: All.
Station: WNEW-FM

JIMI HENDRIX, "Rare Hendrix," Tripp
Stations: WVVS-FM, KOL-FM

HIGH VOLTAGE, "High Voltage," Columbia
Cuts: "Crazy," "Roller."
Station: WBRU-FM

IAN AND SYLVIA, and THE GREAT SPECKLED BIRD, "You Were On My Mind," Columbia
Cuts: All.
Station: WNEW-FM

JETHRO TULL, "Living in the Past," Reprise
Cuts: All.
Stations: WBUS-FM, WRNO-FM, CHUM-FM, WVUD-FM

MARK JOHNSON, "Years," Vanguard
Cuts: "Mary," "Mother Jane."
Station: WHCN-FM

KING KRIMSON, "Earthbound," Island
Cuts: All.
Station: WMC-FM

LA BELLE, "Moon Shadows," Warner Bros.
Cuts: All.
Stations: KMET-FM, KINK-FM

B. LANCE, "Rollin' Man," Atlantic
Cuts: All.
Station: CHUM-FM

SUN McGRATH, "The Rise of the Morning Dove," Adelphi
Cuts: All.
Station: WEBN-FM

RONNIE McNEIR, "Ronnie McNeir," RCA
Cut: "Summertime."
Station: WAMO-FM

HERBIE MANN, "Mississippi Gambler," Atlantic
Station: WZMF-FM

CURTIS MAYFIELD, "Superfly," Curtom
Cuts: All.
Stations: WNEW-FM, KMET-FM

JAMES MOODY, "Heritage," Prestige
Cuts: All.
Station: KFML-FM

MOONGLOWS, "Return of the Moonglows," RCA
Cuts: "Sincerely," "I Was Wrong."
Station: WAMO-FM

VAN MORRISON "Theme" (Parrott)
Cuts: All.
Stations: WZMP-FM, WRKR-FM

VAN MORRISON, "Van Morrison," Warner Bros.
Cuts: All.
Station: KMET-FM

MOVE, "California Man," United Artists (Single)
Stations: WBUS-FM, WMC-FM

MICHAEL MURPHY, "Geronimo's Cadillac," A&M
Cuts: "Geronimo's Cadillac," "Natchez Truce," "Waking Up."
Stations: WKTK-FM, CHUM-FM, WRNO-FM

RICK NELSON, "Garden Party," Decca (Single)
Station: WHCN-FM

NITZINGER, "Nitzinger," Capitol
Cuts: "Louisiana Cock Fight," "L.A. Texas Boy," "Boogie Queen."
Stations: WRNO-FM, WMC-FM

BUDDY HOLLY, "Rock 'n' Roll Collection," Decca
Cuts: All.
Stations: WMC-FM, WCMF-FM, KEEZ-FM

HAROLD OUSLEY, "The Kid," Cobblestone
Cuts: All.
Station: KFML-FM

MICHAEL PERLITCH, "Keyboard Tales," Atlantic
Cuts: All.
Station: CHUM-FM

BOBBY PIERCE, "Introducing Bobby Pierce," Cobblestone
Cuts: All.
Station: KFML-FM

POCO, "Good Feeling to Know," Epic (Single)
Stations: WHCN-FM, WRNO-FM

JIM PRICE, "Sundego's Traveling Orch.," Dunhill
Cuts: "You Got to Live," "Open Up Your Door," "Rock & Roll."
Stations: WKTK-FM, WHCN-FM, WBRU-FM, WNEW-FM

PURE FOOD & DRUG ACT, "Choice Cuts," Epic
Cuts: "My Souls on Fire," "Do It Yourself," "Eleanor Rigby."
Stations: WKTK-FM, WMC-FM, KWFM-FM, KOL-FM

RAMATAM, "Ramatam," Atlantic
Cuts: All.
Station: WVVS-FM

WILLIS ALAN RAMSEY, "Willis Alan Ramsey," Shelter
Cuts: "Muskrat Candlelight," "Ballad of Spider Horn."
Station: KSNF-FM, WMMR-FM

ANTHONY REEBOP KWAKU BAAH, "Reebop," Capitol
Cuts: "If You Want to Go," "Softly Weeping," "Problems."
Stations: KWFM-FM, WNEW-FM

JOHN RENBOURN, "Faro Annie," Reprise
Cuts: All.
Stations: WBUS-FM, KOL-FM

DAVID REY, "By the Grace of God," True North
Cuts: All.
Station: CHUM-FM

ROGER SAUNDERS, "The Roger Saunders Rush Album," Warner Bros.
Cuts: All.
Station: KEEZ-FM

SEANOR AND KOSS, "Seanor and Koss," Reprise
Cuts: All.
Station: KNAC-FM

P.F. SLOAN, "Raised on Records," Mums
Cuts: "Let Me Be," "Midnight Girl," "Springtime," "The Moon Is Stone."
Stations: WKTK-FM, KWFM-FM

STYX, "Best Thing," Wooden Nickel
Cuts: All.
Stations: WVVS-FM, WCMF-FM, WRNO-FM

PETER THOM, "Peter Thom," United Artists
Cuts: All.
Station: KWFM-FM

THREE DOG NIGHT, "Seven Separate Fools," ABC/Dunhill
Cuts: All.
Stations: WRKR-FM, KNAC-FM

ALAN TOUSSAINT, "Life, Love and Faith," Warner Bros.
Cuts: All.
Station: KOL-FM

DOMINEC TROIANO "Dominec Troiano," Mercury
Cuts: All.
Station: WZMP-FM

IKE AND TINA TURNER, "Feel Good," (UA)
Cut: "She Came in Through the Bathroom Window."
Station: WTUE-FM

PHILIP UPCHURCH, "Darkness, Darkness," Blue Thumb
Cuts: "Inner City," "Darkness," "Sausalito Blues."
Stations: WBRU-FM, KSNF-FM

VARIOUS ARTISTS, "Last Day at the Fillmore," Fillmore
Cuts: All.
Stations: CHUM-FM, WTUE-FM

JIM WEBB, "Letters," Reprise
Cuts: All.
Stations: KEEZ-FM, KINK-FM

THE WHO, "Join Together," Decca (Single)
Station: WHCN-FM

STEVE YOUNG, "Seven Bridges Road," Warner Bros.
Cuts: All.
Stations: KINK-FM, KFML-FM

Budget Firms Expand, Housewares Electronics Action Slow

By EARL PAIGE & ANNE DUSTON

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

"Houseware buyers do buy promotional merchandise but not front line product," said Robert J. Demain, vice president, Apex Rendezvous, Inc., the firm now diversifying into more regular price product. Apex was the only software exhibitor at the Independent Housewares & Home Electronics Exhibit (IHHEE) at the Conrad Hilton outside of Matthew Productions, marketer of the New Testament on cassette.

One of the new exhibitors at the Transworld Housewares & Variety Exhibit on 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 Distributing Co. Tape King, New York, had a catalog listing large quantities of soul 8-track including 39 titles on Motown. Promo was plugging its customized pre-packs allowing houseware buyers to select 70 percent of the titles. Promo did not mention tape.

(Continued on page 32)

Ampex Plugs Mail Orders; Catalog Lists 5,500 Titles

ELK GROVE VILLAGE, Ill.—Ampex Stereo Tapes has issued a new prerecorded tape catalog listing more than 5,500 tapes available to users of the mail-order Ampex Shoppers' Service.

According to William Slover, vice president-general manager of the Ampex music division, the 184-page catalog, with mail-order forms, is being distributed this

month to 20,000 previous users of the direct mail service.

Talking about results to date, Slover said, "We have been very gratified with the consumer response to mail-order buying, particularly the interest in open reel and classical selections. Approximately 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 our classical open reel catalog regularly in the year ahead." There are now about 700 classical titles from London, Deutsche Grammophon, Philips and Vanguard in the reel-to-reel classical catalog. Slover said the firm is "exploring new sources of classical music in all formats."

Other labels represented in the catalog with popular, rock, country, show albums and easy listening include Buddah, Audio Spectrum, Bell, Mercury, Fantasy and Project 3.

The catalog includes 1,500 reel-to-reel selections, 2,000 8-track selections and 2,000 cassette packages. There are also 19 4-channel 8-track selections represented in the catalog.

The Ampex Shoppers' Service also offers tapes at a 10 percent discount if the user indicates his Ampex Customer Code Card number. BankAmericard and Master Charge cards are also honored. Special discounts are offered on selected multi-album sets.

The tape-by-mail service was established in January after a year of testing to supplement normal retail distribution of tapes. Slover added that direct mail and media advertising will be increased during the rest of the year to make consumers more aware of the program.

CHICAGO—Subsequent summer housewares shows may see less consumer electronics although exhibitors still do not question the concept of focusing on buyers that do not attend the June electronics show. There was just a lack of buyers period. Those here, however, found many items at all prices including very low-end price points.

"We did write enough business to cover our expenses," said Ron Edmundson, product manager, Arthur Fulmer, a first time summer exhibitor at the Independent Houseware & Home Entertainment Exhibit (IHHEE). "But this had to be the slowest show I ever attended."

There were the usual complaints that IHHEE comes too soon after the Consumer Electronics Show (CES) but almost every exhibitor of home entertainment expressed enthusiasm for the winter IHHEE. Thus, July IHHEE exhibitors somehow feel their participation is an investment in the winter show, some way to maintain continuity.

Winter

Enthusiasm for the upcoming winter IHHEE is even more pronounced because for the first time SEC will hold a winter show too in the Hilton just prior to winter housewares shows.

As for July IHHEE, co-producer Larry Karel indicated he will shoot for more pure housewares exhibitors.

The Transworld Housewares & Variety Exhibit at Navy Pier continued to draw fewer electronics exhibitors and there were fewer at the huge National Houseware Manufacturers Association (NHMA) exposition. There were also less double exhibits. Juliette was at both IHHEE and NHMA but not Navy Pier this time; Lloyds was at the Hilton in a separate and large suite but showed only housewares at NHMA.

Despite grumblings at IHHEE, some first time exhibitors and regulars were enthusiastic. Paul Gusdorf, accessory manufacturer, was happy about July IHHEE but put forth still another consideration: "CES is too late, it should be in

March." Of course, as spring CES is rolled back it makes Winter CES less necessary or even valid, he agreed. Thus, the ruminations continue.

Mini 8-Tracks

If any product category stood out at summer housewares it was mini 8-track players for the car. In fact, a surprising amount of car stereo was shown, indicating, again, the summer show shoots for the buyers of small variety stores and so forth who do not attend CES.

Dyn Electronics, a predominantly auto player maker, was at NHMA and Arthur Fulmer, also heavily auto oriented, was at IHHEE bowing a new line of merchandise targeted units under the Stereosonic brand. Other IHHEE

exhibitors with auto players included Justin Enterprises with 8-track models as low as \$18 to \$24 and Hanabashiya, Ltd. with several 8-track models that can be retailed at \$29.95.

Compacts continue as another popular category at summer IHHEE. Commodore Import Corp. plugged its model E-100 component receiver, phono changer, 8-track deck combination to list at \$129.95; another good mover was the model RMA-202 phonograph with two speakers at \$59.95 list.

4-Channel

Quadrasonic units were around but not especially promoted. Lloyds did highlight its M825 deluxe quadrasonic (matrix) system

(Continued on page 79)

New Certron Image; Mass Buyer Focus

By BOB KIRSCH

LOS ANGELES — "Changing our image in the eyes of the biggest buyers was our major problem last January," said Ray Allen, vice president, marketing, of Certron Corp., "and I think we've accomplished that goal."

"We had to start from the very beginning, because Certron had always been oriented almost exclusively to major distributors and equipment manufacturers," Allen continued. "We really had only two or three significant accounts. When you're totally dependent on one distributor, he can run your company. We've changed that with the addition of about a thousand new accounts since Jan. 1."

The corporation has added an impressive list of chain stores to its fold, including the Gamble-Skogmo chain and the Gibson stores in Texas and the Southwest, as well as doing private label work for a number of national retailers.

Allen also said that Certron is interested in the independent dealer. "Too often this type of dealer has been ignored," Allen said. "The little guy has been pursued by questionable manufacturers in many cases because that's been the only market available to him. We're quite willing to work with him."

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Jackie Vernon Comedy Tapes

LOS ANGELES—Morris Diamond, president-owner of Beverly Hills Records, has reported an affiliation with GRT Tapes concerning the label's Jackie Vernon comedy album. "Sox Is Not Dangerous To Your Health."

Plans are for the immediate release of the album in cassette and 8-track configurations, with GRT planning a merchandising program depicting the tapes to look like packages of cigarettes in a takeoff on the title.

MOTOROLA AT WINTER CES

LOS ANGELES—The Motorola Consumer Products Div., absent from the June CES, has taken space at the Winter CES set for Jan. 12-15 in Chicago.

A spokesman for the firm said there was a "general feeling that we will profit by showing our complete line of television, audio and tape products in the show. This will also be more of a tv show, unlike the show last month."



Robert A. Castrignano, left, general manager of EVR Research for CBS Laboratories, accepts Billboard's Trendsetter Award in behalf of Dr. Peter C. Goldmark, former head of CBS Labs. Goldmark is now the president and director of research of Goldmark Communications Corp., a subsidiary of Warner Communications, Inc. Making the presentation on behalf of Billboard is Herbert A. Grant, director of information services for CBS Labs.

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 in the summer housewares shows, according to Paul Gusdorf of the St. Louis firm that manufactures storage accessories.

Gusdorf, one of the firms trying the summer event in the Hilton, made contact with buyers of all kinds of merchandise too, said the executive. In fact, a buyer for a large food store chain, who coincidentally was from St. Louis but never heard of Gusdorf, was typical of these kinds of different buyers looking for specialty items in home electronics, said Gusdorf.

Other firms new to the summer Independent Housewares & Home Entertainment Exhibit (IHHEE) at the Hilton were Le-Bo, TBL, Inc., Ess & Ess and Bush Brothers Products Corp. Among exhibitors at the Transworld Housewares & Variety Exhibit were Compact Cassette and Fidelity Products Co.

Compact Cassette was one of the very few blank tape firms at the housewares shows. TBL, Inc. also showed the Capitol 2 blank line.

(Continued on page 31)

HOLIDAY INN

Bow Movies on TV Cassettes

By RADCLIFFE JOE

NEW YORK — The Athena Cablevision Corp. is offering popular movies on Sony videocassettes to guests of Holiday Inns 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.

Holiday Inn guests can avail themselves to the movies, by pressing a control box located on the television set in their room. A nominal charge for viewing is attached to the guest bill.

Initial programs offered on the project include, "The Odd Couple," "A New Leaf," "T.R. Baskin," and "Harold & Maude." Films for the project are being processed for Athena Cablevision by Reeves Cinetel, Inc.

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

JULY 22, 1972, BILLBOARD

Calif. TV Cartridge Firm Plans Entertainment Line

By PAUL JAULUS

SAN FRANCISCO—Video Cassette International here, a recently formed independent software distributor mainly involved in professional and industrial areas, is projecting a major thrust in television cartridge home entertainment. Two plans are video cassette theaters in hotels and albums of live performances by musicians and singers.

VCI, according to Edward Safdie, founder, recently completed a successful public offering of 100,000 shares of the corporation's common stock. The VCI, Inc. offering, underwritten by Oxford Securities Ltd., was fully subscribed at a price of \$5 per share and will enable the company to competitively enter the video cassette software distribution market. The

company's common stock is now traded on the Over The Counter exchange as VCI, Inc.

The initial VCI directions encompass the immediate acquisition of software properties regardless of the medium in which they originally appeared. The distribution of these properties and eventually the production of entirely new properties are geared to the

video cassette market. While primary emphasis is now geared to the field of professional and industrial training and commercial sales support, the company is projecting a major thrust in the entertainment market. Now in the planning stage is the introduction of video cassette theaters located in major hotels offering full-length

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Mixed Viewpoints on Formats' Fate

• Continued from page 20

more understanding, composers are writing with more meaning producers are producing with more freedom and the music is getting better.

"But now is the time, more than ever, for all programmers, whether black or white, to stop and realize that it matters not what color the artist, or what label the material is recorded on, but the sound that is produced which is important. If it fits the particular needs of a station, if it will satisfy the listeners, and if the message needs to be heard, the record should be programmed.

"With the course that music, the total music scene, is taking now, growth to the highest echelons is in the very near future."

Sherwood (Bud) Hayden, station manager of KZEL-FM in Eugene, Ore., says: "Our future? Well, as near as I can determine, quite good. Just recently, we went through quite a few changes here and one of the results of many late nights and too many cigarettes and cups of coffee, was the philosophy that we aren't all that much different from MOR. The music is certainly different, but the idea behind what we play isn't that far away from, say KFSO. Complete freedom on the part of

the announcer and the announcers that understand an audience's needs and also the need to satisfy those desires. I believe we'll eventually become the replacement for the MOR stations that have dominated their markets for so long. The idea is longevity, not as in the case of Top 40 radio stations which sped to the top and burnt out people or the idea in five-to-seven years. We like where we are and what we're doing and speaking for myself, I want to stay here. Our audience wants us to stay as well.

"As to the future of the progressive format, there isn't any. There's no need.

"What I think will happen is a form of programming not unlike Top 40 only with 4,000 cuts, will develop and it will probably be very successful as to longevity, integrity, and the other aspects found in KSFO. Try, as a philosophy of programming: Hire people with intelligence that want to reach an intelligent audience."

Wally Nelson, program director of WJOL in Joliet, Ill., says that his comments on other formats would just "be as an outsider. I have always been in MOR, starting in Iowa, moving to WMAY in Springfield with the Stuart Stations and now with WJOL and other Harris stations. I try to keep our MOR format flexible and moving with the current trends in music. Right now, we are programming more country music in with the MOR, since this area is blue collar and it should help. With MOR, you can float with the trends and not violate your basic sound, since MOR is free-wheeling.

"The key in this market and others that I work with is to let your personalities establish a rapport with the audience. MOR allows this and I don't put any guidelines on what can be said, as long as they say something worthwhile. We do a lot of crossplay with the announcers and between the announcers and the newsmen. Our promotions are geared towards community involvement. The prizes are not great, but always the greatest percentage of the people can be in on the promotion. The audience likes it this way and the ratings reflect that.

"For the above reasons, I should think that MOR radio will continue strong, since other formats lock themselves to a sound and have to go with the winds."

Andy Young, program director of WTLB in Utica, N.Y., a Top 40 station, feels "the future for progressive radio is the brightest of all. With album sales continually on the increase and the listening

tastes of the public becoming more and more discriminating, album play will gradually take over and the day of the single record is numbered. Along with this demise, I feel that progressive radio will emerge on its own, not as an AM media, but as an FM one. It is also my opinion that AM radio could easily become all two-way telephone talk formats in the next 10 years."

K.C. Jones, program director at WGMA in the Miami area, believes that the future for modern country formatted stations is unlimited, "especially when our competitors are sending more and more listeners our way. Top 40 stations and MOR stations continue to sound more and more alike; Top 40's get softer and MOR's (who target their appeal toward adults) get harder. Many times, 40 to 50 percent of their playlists are identical.

"On the positive side of the coin, modern country stations offer music that continues to have **Lyrics** and **Feeling** (soul, if you wish) with a melody that is vaguely familiar to new country listeners. This can even be more valid where stations play some of the country crossover songs from the pop field and even add a dash of pop-oriented material like the Hillside Singers' "Teach the World to Sing."

"Country music radio adds the warmth, the feeling, the personality and the friendliness that other formats have forgotten . . . and these attract listeners."

Too Much Similarity

Jerry Rogers, program director of WSGA in Savannah, Ga., says the future of Top 40 will be "great if it stops playing only the top 40 records." As for MOR radio, its future is good, but so many MOR stations are nothing but watered-down versions of Top 40 stations. Progressive stations need to get more into the mainstream of music, he felt. "Very few people want to hear nine or 10 non-hits in a row." Many of the soul stations he's heard need to get more involved in their communities. The future of country music radio is "very bright . . . country music is huge."

Jim LaFawn, program director of KPRI-FM in San Diego, a progressive station, feels that "free form radio, as we knew and loved it, circa 1968-70, is dead. In many ways, we have benefitted, in others, lost some valuable progress. We don't need off-mike raps with people in the studio or taking 'hits' on the air or dead air on inaudible delivery. But we do need that musical flow, depth, and spontaneous realism possible only in progressive radio.

"People involved in the free form experiment tended to overreact to a new freedom never before done (on a large scale) in the radio industry, discarding all the theories. So, we went too far and free form became so introspective that only a small percentage of the audience was taken along. The rest went back to the security of listening to Top 40 radio.

"However, progressive radio has learned some valuable lessons. I know I have. This is the format for the foreseeable future."

Mike Morgan, program director of KTGR in Columbia, Mo., assures everyone that "because I am a Top 40 programmer, I can only say that I think the future of Top 40 is rosier than ever. I think the 'rock' format can only become stronger, which means to say: More listeners and more advertising dollars. I do believe Top 40, as we know it today, will change somewhat, just as it has in the past, but that it will change for the better. One can only be amazed by the number of Top 40 stations that are using different approaches and being successful. It seems to me that there certainly isn't any 'one' way to program a Top 40 station. Therefore, as long as we're all experimenting as much as we are, it suggests that we're all trying; and, if we're trying, striving to come up with the best of all possi-

(Continued on page 74)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Skip Williams has left WXCL in Peoria after two-plus years to join WKDA in Nashville in a 6-10 a.m. slot. . . . **Keith (Chris Chandler) Heyn** is now director of Elkins Institute in Nashville; he'd been with Elkins in Dallas. Working with him at Elkins in Nashville are **Dillon Howell** and **Jerry Masters**. . . . Forgot to mention that **Bill Wilkins** does the weekend gig at WKYC in Cleveland and a buddy of his called me up to remind me. . . . **Carl Jay**, program director at KEWI in Topeka, Kan., is looking for a good newsman. . . . **KIRO**, Seattle MOR station, is looking for a midnight-to-dawn personality. Talk to program director **Jon Holiday**. . . . **Joe Franklin**, WOR air personality, New York, has received a Star-Maker of the Year Award from the Humor Societies of America because of his contribution to the careers of such as **David Frye**, **Joan Rivers**, **Bill Cosby**, and **Flip Wilson**.

Lynn Woolley, program director of KYLE-FM in Temple, Tex., writes that the station has changed management and format. The general manager is now **Dave Metcalf**. KYLE now programs the Billboard Easy Listening Chart, plus five-tenths of the best country singles, plus current album cuts and oldies and Woolley would appreciate better record service. Incidentally, Woolley and KALE sales manager **Robert Malsbary** moonlight on the side as the Twofolk, a folk-rock duo. They both went to The University of Texas, which is nothing to brag about, but is sort of interesting because it's close to Hamilton's Pool, which is not close to anything else, thank God.

Pete McNeil has left KYNO, Fresno, Calif. Call KYNO program director **Shawn Conrad** and see if he's looking for a new air personality. . . . **KXOJ**, 500-watt stations in Sapulpa, Okla., just outside of Tulsa, now features a Hot 100 format 7 a.m.-7 p.m. **John Towne** and **Frank Thomas** divide up the broadcast day on the air. . . . **Mike Hagerty**, assistant program director of KIBS in Bishop, Calif., complains about lousy Top 40 record service. "We serve 17,000 residents and over three million tourists a year."

I'm not one, ordinarily, to drop names, but I'd like to mention two great ones—**Jonathan Greene** and **Robert W. Morgan**. . . . **David Dye**, fresh out of Swarthmore College, has taken over a regular slot at WMMR-FM in Philadelphia 2-6 p.m.; he'd been a weekend man. **Ed Sciaky**, former music director, is now doing 10 a.m.-2 p.m. instead of just a two-hour show. **Carol Miller** is the new music director and will do a couple of weekend shows. The rest of the lineup includes **Luke O'Reilly** 6-10 p.m., **John Craft** 6-10 a.m., **Michael Tearson** 10 p.m.-3 a.m., with **Jonathan Takiff** and **Gene Shay** doing weekend work. **Jerry Stevens** is director of programming of the progressive station. . . . **Tom Daren** writes from WMBR in Jacksonville, Fla., that the station is being completely re-staffed with personnel from all over the nation. "WMBR is now live 24 hours a day with contemporary MOR programming with emphasis on music and personalities. Program director is **Al Blake**, former morning man for Rounsaville's WDAE in Tampa. The lineup goes: **Blake** 6-9 a.m., **Tommy Harper** 9 a.m.-2 p.m., **Tom Daren** 2-6 p.m., **Mike Bonts** 7-midnight, and **Bill Barry** midnight-6 a.m."

Steve O'Brien switches from WCBS-FM to WPLJ-FM to do the 10 a.m.-2 p.m. show. Both stations are in New York. Also joining the formatted progressive station is **Dick Summer**. He'll do the morning show. Dick has been on WBZ in Boston. . . . **Chuck Buell** is going

to KHOW in Denver; he'd been on WLS in Chicago for four-plus years, but was in the Denver market on KMIN for five years until 1968. . . . Lineup at WLRW-FM, Champaign, Ill., includes Mrs. **Jody (Jody Anderson) Bowen** 6-10 a.m., program director **Doug Blair** 7-10 p.m., and all-night man **Phil (Phil O'Neil) Thurer**. Rest of station is automated, but Blair needs better rock record service as well as MOR records. He writes: "I more or less grew up in the era of Top 40. In some ways it's sad to see the original **Rock** die, the end of the wild tracks, the jingles that took three hours to play, and some of the really creative shows where the air personality made the music. Now, we're running into a dilemma where the ex-rock stations are blending in with Top 40 stations and MOR stations are blending toward country stations. Soon, the only difference between stations will be the style of commercial delivery."

Johnny Donovan, WOR-FM in New York, has shifted over to do weekends on WABC, same city. . . . **Steve Clark** is now working out at WBAB-FM on Long Island. . . . Lineup at WRNL in Richmond, Va., a semi-automated MOR station, includes **Doug McKay**, mornings, **Chuck Deel** 10 a.m.-3 p.m., program director **Gus Travers**, **Dale Reeves** 7-midnight; and **Pat Banks** in the all-night slot. Weekend men include **Perry Woods** and **John Lawrence**. "A HEAVY staff. I am the only guy, including weekenders, who has never worked in a top 20 market. McKay was at KLIIF, Dallas; Chucker at WCAO, Baltimore, 11 years ago and has worked Richmond for the last nine years; Gus came here for WWTC, Minneapolis; Dale did mornings for WIFE in Indianapolis; Woods worked for KFOX in Long Beach, Calif.; and Lawrence did a stint at WCAU in Philadelphia."

Dick Carr, a long-time friend, has joined Specialty Premiums Inc. to organize a radio chain for the group. At present, they just own KVEG, a country music operation in Las Vegas, and that's where Dick will headquarter. But he's looking for other stations to buy right now. Carr had been general manager of KCMO, Kansas City, and before that had a long tenure with Metromedia Radio. New general manager of KCMO is Lynn Higbee, who'd been operations manager. Specialty Premiums, just so you'll know, is a part of or owns also Bernstein Rein-Boasberg, mid-west advertising chain. . . . **Bill Tanner**, program director of WJDX in Jackson, Miss., is leaving to become operations manager of WNOE in New Orleans. He'll continue to consult WJDX.

Frank (King Hot Dog) Halison, veteran soul personality, is looking

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'Monitor' Chief Hails Rock Seg

NEW YORK—NBC radio network's broadcast of a Three Dog Night concert was "extremely successful," reports Bob Wogan, vice president of programs and chief of the network's "Monitor" service. A little more than 1,000 phone calls were received in New York from all parts of the nation, plus over 600 pieces of mail. All of this from an announcement in the show that a copy of Rolling Stone magazine would be sent.

"The station reaction was also phenomenal . . . and this was from stations that would never normally feature this type of act."

What it demonstrates, Wogan believes, is that there is a viable need for network music programming. Right now, he's providing a variety of types of music. NBC network carried the Newport Jazz Festival recently and on a recent Sunday premiered the Elvis Presley concert album. On July 23, a concert will be carried featuring Bobby Goldsboro and the Nashville Symphony Orchestra.



JOHN WINNAMAN, general manager of KLOS-FM in Los Angeles and Craig Bowers, ABC Spot Sales, Los Angeles office, toast the record industry. From left: Bowers, George Steele of Electra Records, George Furness of Atlantic Records, Bob Murphy of WEA Distribution, Winnaman, and Harold Childs of A&M Records. The occasion was a party by ABC-FM Spot Sales to introduce advertisers and agencies to the "In-Touch People" of Stereo Rock on the ABC-FM chain of stations.

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Phonogram In 8-Track Cartridges

• Continued from page 1

manufacturing and distribution center, Phonodisc, as the factory is only tooled up for cassette production and after exhaustive evaluation at Polygram's headquarters in Holland of every major U.K. tape duplicator, an exclusive manufacturing deal for both firms has been signed with Decca.

Phonodisc will distribute the product, although again both Phonogram and Polydor have been 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. Included will be albums by Bert Kaempfert, 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 Rod Stewart's "Gasoline Alley" and "Every Picture Tells a Story," Nana Mouskouri's "Over and Over," Black Sabbath's "Master of Reality" and "Paranoid" 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. 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 endless-loop system would never really become established here.

However, since then cartridge has grown beyond all expectations, largely because of its popularity in the automotive sector of the tape market, and some companies are now selling as many 8-track tapes as cassettes.

This growth has been watched carefully for many months by Phonogram and Polydor and the two companies now clearly feel that the 8-track market has become so significant that valuable extra profits can be made by releasing all product in future on both configurations.

The success of a certain amount of imported Phonogram and Polydor 8-track material, via such firms as CRD, together with a steady demand from the retail trade for cartridge versions of albums by such artists as Rod Stewart, Melanie and James Last are also factors that have influenced the decision.

For similar reasons, both companies have already started releasing 8-track product in the U.S. and Japan which are particularly cartridge-orientated markets.

Phonogram's move into 8-track will only affect the software side of the group's activities and it is extremely unlikely that Philips Electrical will start manufacturing cartridge hardware for this country.

Veteran Miami Store Owner Bitter Over Tape Competition

By SARA LANE

NORTH MIAMI BEACH, Fla.—Irv Weinstein's Harmony Music store was the first such business in the bustling 163rd Street shopping center here. Over the 16 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 cutthroat operation." He said that in addition to thieves, bootleggers and counterfeiters have devastated the tap industry. And then 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—now even grocery 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 other completely unrelated items. 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.

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Accessories

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Some accessory firms had new items not shown at the recent Consumer Electronics Show. Le-Bo's Nick Weinberg said the new drop door home cartridge storage unit was new. It has a 45 capacity and will list for around \$40. Le-Bo was also showing packaged plugs, hook-ups and other electronics accessories in a display featuring 42 different items, an area Le-Bo is just starting to push, Weinberg said.

Fidelity showed new carrying cases in the American series with stars and strips motif. A 10 capacity cassette case lists for \$7.95; a 24 capacity cassette case lists for \$12.95. The 12 capacity 8-track case lists for \$7.94; the 24 capacity unit for \$14.95.

Ess & Ess president Martin Sandler said his firm will be introducing a new luggage styled line of carrying cases in the fall of soft-sided belted construction. There will be four models, three 8-track and one cassette. At the Hilton he was plugging the 24 cartridge capacity vinyl covered case that lists for \$9.95. The rayon velour lined unit will be available soon in cassette size too.

New exhibitor Theodore Benowitz, TBL, Inc., identified his company via a business card with mention of pre-recorded software but did not show any. He displayed a number of accessories including tape display units for dealers and a wide assortment of tape carrying cases. These ranged from the economy model 8-106-28 unit listing at \$8.95 with 28 cartridge capacity to a deluxe 40 cartridge capacity flocked interior unit listing at \$18.95 (model 8-104TC).

Noting the slow start of the Hilton event, Benowitz said: "All I've seen today (Saturday) are reps and guys from the trade papers."

However, most accessory exhibitors were happy about the new exposure at the houseware events. A spokesman at the Kalo manufacturing Corp. exhibit said: "I sat around for three days last summer and wrote up a 30,000 unit deal the last day." Kalo makes various stands.

Gusdorf's highlight items included entertainment center tables. Model 4490, 24-in. high, 42-in. wide and 15½-in. deep, lists for \$42.95; the similar and slightly smaller model 4470 lists for \$39.50. The firm also has two record and tape stands, models 2695 and 2560.

Yet another new exhibitor, Bush Brothers, showed a television stand and indicated that a stand for components is being considered.

Tape Happenings

Bruce G. McGilway, 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-mil 407 series and 1½-mil 406 series replaces the 444 and 434 series of Ampex tape. The new series is offered on a 14-inch reel with 5,000 feet, allowing a full 30 minutes of recording time at 30 ips or 1 hour at 15 ips. . . . **Sparta Electronic Corporation**, California, announced new optional precision step attenuators for their entire audio console line. The 20-step attenuators will fit all "B" series consoles. The stereo model mixer is of concentric construction, allowing cleaning of the stepping points. . . . **Donald Zimmer**, 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 P. Connor**, president of **Teledyne Packard Bell**, Los Angeles, announced the appointments of **Radio Supply Co., Inc.**, Auburn, Maine, as distributor for Maine and northern New Hampshire; and **J & L Marketing & Distributing, Inc.**, Waltham, Mass., as distributors for Massachusetts, Rhode Island, Vermont, Connecticut, and southern New Hampshire. Teledyne will show its television, stereo and cartridge TV message through daily sponsorship of "Campaign '72" on CBS beginning August 14 and culminating with 40 60-second commercials on election night, November 7, according to advertising manager, **W. T. Reedy**. Also at Teledyne, **The Moore Company**, Portland, Oregon, received the **Paul E. Bryant Memorial Award** for the second year as "outstanding distributorship of the year." **George Miller**, president, received the award for operating proficiency, merchandising and creating local sales progress, sales training for dealers and

(Continued on page 71)

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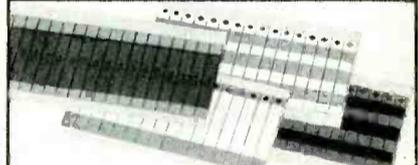
ALUMINIZED SENSING TAPE, TYPE CC-3807

The perfect sensing tape for splicing 8 track stereo cartridges and new cassettes. Aluminum foil and Mylar* maintains essential strength characteristics with minimum thickness. Also available in new "Lower Profile" Sensing Tape, Type CC-3810.



SPLICING TAPE, TYPE WST-12 OPAQUE

For magnetic tape and film; maximum strength with minimum thickness; excellent characteristics through all temperature ranges and processing chemicals. Close tolerance width ideal for automatic equipment. Also available in new extra thin type; ask for WST-10.



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Specially designed paper fasteners for blank or pre-recorded tapes. Easy placement and pickup. Color coded, up to 3-color imprint.



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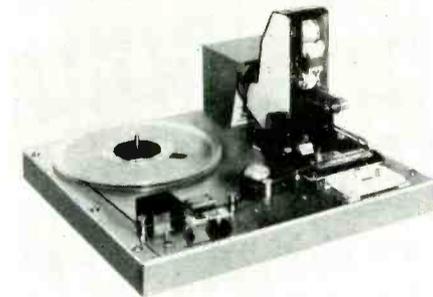


ELECTRO SOUND 100-48C

for loading cassettes, 8-track and blank tape.

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.

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Astrocom Open Reel Machine Features Simplified Operation

NEW YORK—Astrocom Electronics is marketing a second generation version of an open-reel tape deck, which it claims combines professional features and per-

formance, with simple operating techniques specifically designed for the home recordist.

The unit, Astrocom model 407A, is according to Astrocom officials, the latest version of a basic design that has won acclaim from independent laboratories. The deck incorporates relays in its touch-tip 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 hysteresis synchronous type for stable capstan drive. It also has four heads and all solid-state circuitry. Automatic reverse play is achieved with simple sending of add-on conductive strips.

The tape will operate at either 7½ or 3¾ inches per second. Also featured are automatic tape lifters to prevent wear during either rewind or fast-forward motion. Especially contoured heads assure maximum tape-head contact. The unit is list priced at \$459.95.

Johnson Bows Storage Cabinets

RYE, N.Y. — The E.S. Johnson Co. is marketing a new cassette tape storage cabinet designed for home, school or office use. The units, models no. CC-12 and CC-24 are bookshelf size and hold 12 and 24 cassettes respectively.

The units, styled to match most cassette players and home stereo equipment, boast acrylic dust covers of smoked grey with black aluminum hinges. The side plates are black, high impact styrene with wood grain styrene inserts. Both models are complete with base and cover touch pads and anodized aluminum front panels.

Suggested list prices of the units are \$9.95 for the 12 cassette case, and \$16.95 for its 24 cassette counterpart.

VIDEOMATION CATV MOVE

NEW YORK—Programs are now being distributed to CATV systems via video cassettes, according to Steve Eden, president of Videomation here, who is now distributing shows via cassettes to 11 CATV systems. He plans to expand his service to more than 200 cable systems this fall. His service includes both half-hour and hour shows. A conversion package is provided by Videomation so that CATV systems may use the cassettes.

Budget Firms

• Continued from page 30

According to Robert J. Falleur, Apex regional sales manager, budget soul tapes and records represent a relatively new area for mass merchandisers. Apex has a subsidiary line, Up-Front, which he characterized as an all black line. Tape, both 8-track and cassette, is \$3.95 list, but generally promoted at \$2.99 to \$3.99 while disks versions list at \$1.98. Springboard, an oldies line of 32 volumes, lists at the same prices.

Reflecting Apex's broadened approach is its subsidiary Trip Records label, now comprising 18 packages and listing at \$6.95 (tape) and \$4.98 (disk). In fact, Demain pointed out that the new "Rare" Mimi Hendrix is Trip's first single disk album at \$5.98 (\$6.98 on tape). Trip also has a Nina Simone two-disk set at \$5.98. The Simone package is available only in 8-track while Hendrix is available in 8-track and cassette.

"If a product warrants the full price, consumers won't find it in budget," was Demain's way of saying tape and records find their own price level. Apex is thus searching out products it feels will command more than budget recognition. Much Trip repertoire is esoteric.

Moreover, Trip is distributed through UDC, Inc. while Apex's other lines are distributed through various independent distributors in the U. S.

Mass Users

Continental's approach to budget, however, is entirely different again, Barnes pointed out. Continental, a seven-year-old firm, packages albums for giant chains. Their literature lists Safeway, Kroger, Standard Oil, Jewel, Red Owl Stores, Thrifty Drug, National Food Stores and so forth.

Barnes said Continental prefers to focus on a single artist or single concept, in the case of, say a Christmas package or one on patriotism. Quantities are so large, however, that Continental has not yet considered tape. The firm also has a Television mail order division.

Demain and Barnes both pointed out how the budget record and tape firms are fast outgrowing the image that so long characterized their activities.

New Certron Image

• Continued from page 30

What are some of the things Certron has done to change its image?

"We've reconstructed everything from a cosmetic point of view," Allen said, pointing especially to the firm's "Canned Cassettes." This line features six 60 or 90-minute cassettes in a sealed can. Each can includes a plastic cover. Other new products include "Triple Play" and "Double Play" cassettes and a "Ready Repair Kit" for transfer of jammed cassettes to a new cassette.

Promotions Help

"We feel that promotions such as the can offer unlimited possibilities for the promotion-minded dealer," Allen said, "and we've found it to be very successful since its June introduction."

Allen added that, "As a promotional manufacturer, which we like to think means one who offers extraordinary packaging and good quality and is dependent on large volume, we think we are doing very well. Our 'Lab' line, has met with success, and this is for the consumer who is very sound-conscious. The 'Standard Series' is the bread and butter of the line."

Allen pointed out that the consumer is more quality conscious than ever. "He's simply more sophisticated today and he wants the best possible value for his money."

What else has Certron done to expand production and change its image in the marketplace?

"We've gone from 7,800 to 24,000 sq. ft. in our Mexican assembly operation," Allen said. "We've increased the portion of Certron goods as opposed to private label since January. That percentage is now fifty-fifty, which is a 30 percent increase."

Allen also commented on some of the other aspects of Certron and the tape industry in general.

On setting up displays for stores: "At some of our private label outlets we have racks, both floor and counter styles, up now, but there is a problem with displays. You can't just decide to build 5,000 displays because every chain has a different way of doing things. It's easier for me to find out exactly what a customer wants and then put it together for him."

Concerning poly bag displays, Allen called this "the most economical way by far to merchandise tape. This has revolutionized the concept of selling the cassette, and with two or three tapes to a bag the pilferage problem is lessened."

On Certron's blank tape lines: "As for chromium dioxide tape, we have it because we want to have something for everybody. Whether or not the consumer should use it is not for me to arbitrate. We've got it. We will also have a cobalt product by the January Consumer Electronics Show. But I don't think there's that much of a demand for it, and I feel low-noise, high output tape is sufficient. Frankly, I was amazed at how many manufacturers at the last CES showed units with bias switches."

On 8-track tapes: "We have a large capacity for making these blanks because we are also a duplicator. Accordingly, we built tools to handle not only the sale of blank 8-tracks but recorded tapes as well. This configuration is getting bigger every day. Reel-to-reel is simply not a significant factor anymore. We've slimmed

down that line because it's a product mainly for the audiophile."

On education for the retailer: "Spec sheets are being prepared for dealers and we're trying to put together a merchandising program to instruct our representatives and dealers on the best way to sell a tape. If a dealer doesn't have a program, he won't make money. What we try to do is provide him with a merchandising program, because when a guy is creative in advertising and promotion there are a thousand ways to go. As for co-op money, we will always cooperate with a good promotion. The approach I like to see our dealers take is to carry the Standard line, the Pro line and a step-up line."

Where Certron is going: "We are broadening our base. I see us with a video tape in several years. We have the equipment but we don't have a formulation yet because we feel we can put our money in more constructive areas now. When that market develops, I see us in a significant, consumer-oriented position. Our product will probably retail for around \$9.95, but that's down the road."

"I see us entering the education market, because this is a very important market. These people are oriented to quality and they're interested in something they can rely on. We're now ahead 60 percent in manufacturing capability from November of last year and we expect to be up 60 percent from now by this November. We are on a very large expansion program but it just has to be first things first. Selling to the educational marketplace, for example is a different situation than the consumer market. You have to have key dealers and certain representatives. We'll be there when we have enough product to go around."

Allen also said he had a 45-minute cassette on the drawing boards, and added that his sales network is now up to about 25 with an average of four men working out of each one.

Commenting on the industry on the whole, Allen said, "I only wish I knew another business like it. It's the most incredible business I know. There's a demand for the product and I'm glad we're in it."

AST, Everest Group in Pact

NEW YORK — Ampex Stereo Tapes (AST) has signed long term manufacturing and distributing agreements with the Everest Record Group, and the Great American Music Machine, Inc. (GRAMM), according to William Slover, Ampex vice president and general manager of AST.

AST's agreement with Everest, signed jointly by Slover and Bernard Solomon, Everest president, covers the entire United States, Canada and Europe.

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

The AST/GRAMM agreement also covers the U.S., Canada and European markets. It was signed jointly by Slover and J. Carlos Shidlowski for GRAMM.

First AST/GRAMM release will be "Free Spirit Movin'" by Ralph Harrison, GRAMM's first artist and a principal in that company.

Telex Exclusive on Changer

MINNEAPOLIS—Telex has acquired exclusive manufacturing and world wide marketing rights for the 8-track stereo tape cartridge changer from Qatron Corp., Rockville, Md.

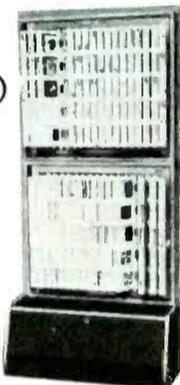
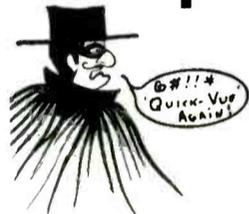
One new feature on the unit is that it can be operated on 110 and 220-volt and 60 or 50-cycle power. Director of marketing Peter Schwartz said this is important because "we plan to aggressively market the unit domestically and

internationally for home entertainment and background music applications."

Patents covering design and basic mechanical features of the changer have been issued or applied for in many countries. The changer holds 12 standard 8-track cartridges and features push-button selection of any one of four sequential programming modes and continues play of up to 16 hours of non-repetitive music.

JULY 22, 1972, BILLBOARD

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50 pcs. \$3.00 each
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Cases packed 1 per box and packed 72 pcs. to a skid.

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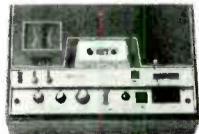
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Scotch 1800 ft. 7" reel, 1 mil polyester #150, factory fresh; Special \$1.95 per reel, \$22.50 doz., \$1.75 in lots of 48; \$1.60 (500) prepaid.

AMPEX #611, 1200 foot 1 1/2 mil acetate professional grade.

Factory fresh, \$1.68 per reel, \$18.00 (12); \$66.72 (48); \$120.00 (96) (Amplex/Scotch may be assorted)

FAMOUS MAKE *DOLBY CASSETTE DECK



Wollensak Model #4760 List \$299.95, Dealer Price \$197.96

SAXITONE TAPE SALES

1776 Columbia Rd., NW, Wash. D.C. 20009

14 Pacific Stereo Stores Each an Individual Outlet

By JAY EHLER

NORTH HOLLYWOOD, Calif.—Even though Pacific Stereo here is one of 14 chain outlets under the Pacific Electronics banner and owned by CBS, it has individuality, said assistant store manager Ernie 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 prerecorder 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 the chain 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 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, meeting, 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. 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 gets into talking 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 out of state expansion. Only recently Pacific Electronics was purchased by CBS.

The history of Pacific Electronics dates back to 1960 when Tom Anderson and Charles Haist 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 components 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 branch 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

and attractively term themselves and their objectives. By this time, the home office had also developed an in-house ad agency to handle advertising for all the stores.

In 1970 Pacific Stereo entered the Los Angeles market with a store in Santa Monica. North Hollywood, La Habra, Torrance, Costa Mesa, Hayward, San Jose, Pomona

and San Bernardino branch stores followed. The latest opening (San Bernardino) will be July 21.

Also in 1972, one more development of the retail sales depart-

ment is a new division entitled Pacific Stereo Mail Order Warehouse where customers can mail in orders to a warehouse: in northern California at Emeryville.

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
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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.

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IN CANADA:
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Bitter Over Tape Competition

• Continued from page 31

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

"I don't mind fair competition. This is common practice. Even department stores discount occasionally. What I object to is stores that continuously sell at cost or even below cost. It makes you wonder how they can operate a business on this level and still remain in business. Everyone knows if you run a legitimate business, you have an overhead. And in order to 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 manufacturers and distributors entering retailing, the independent retailer will suffer more.

Hi-Jackers

"We've enough problems already," he complained. "How can we compete with manufacturers and retailers? The only way to make out in this business is to be as underhanded as the next person. You just can't make a decent living when you try to run a clean, legitimate outfit and try to give your customers a fair break. Stores in this area are selling at lower prices than in other major markets. And, here in Miami we have additional expenses, shipping charges for one, which add to the net cost of whatever we sell. Miami's becoming a little New York."

Counterfeiting, bootlegging and pilfering in the Miami area has become a tremendous headache to retailers, Weinstein claims. He knows of at least three major distributors whose trucks have been hi-jacked and warehouses broken into more than two or three times.

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

Weinstein feels that because of these factors, honest retailers have had to go into stocking accessory items. "Not only must we stock tapes, LP's, sheet music, blank cassettes, musical instruments, a limited supply of stereo systems, we now carry black lights, candles and posters. This isn't practical. 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 information on operating a music store to anyone who asked him. Since he was the first in the bustling 163rd Street Shopping Center to open a record store, he was the logical one potential retailers sought out for advice. The situation is reversed today. "I tried to be as helpful and as co-operative as possible until these very same people who came begging for advice, turned around and opened stores, almost right across the street from me and then began undercutting."

Ethics?

Weinstein says there is no room for "gentlemen" in his business anymore. "I have remained ethical. Unfortunately I can't change. And, anyway even if I could alter my personality and characteristics, and become a crook, how could I explain it to my kids?"

While Weinstein's store is somewhat small, it is attractively decorated in a hip manner. Because of space limitations, he doesn't have room to carry "everything," but does try to stock as much as possible. He stocks the same titles in LP's, tapes and cassettes. Open reel has slowed down tremendously. "We've almost phased them out," he said. Stealing was once a serious problem, but Weinstein has alleviated that by placing tapes and cassettes in glass enclosed locked cabinets.

"I find it absolutely impossible to believe that store owners who display their merchandise right out in the open don't have a pilfering problem."

Weinstein buys primarily from distributors and fills in from a one-stop. He guarantees everything he sells.

He said he often wonders how many retailers operate with the same principles he adheres to and if he might not be the last of a certain breed of store operator.

Certron Sells Bobbin Facility

LOS ANGELES—Certron Corp. has sold its plastic bobbin operation so it can further concentrate activities on magnetic tape products.

The sale was made to a privately held firm in Cleveland for an undisclosed amount of cash which Edwin R. Gamson, president, said was in excess of the book value for these assets. Proceeds from the sale are being

TV Cartridge

Sanyo TV Camera; VTR Unit Shipped

LOS ANGELES—Sanyo Electric, Inc. is introducing a video tape recording camera, model VCS-3000.

According to company general sales manager William Byron, the camera features an electronically controlled f1.4, 25mm iris lens designed for monitoring areas where there is extreme light variation or low-light level conditions. Required illumination for the unit is 0.001 footcandle.

Byron added that the silicon diode tv camera combines a wafer of silicon with a vidicon electron 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 highly resistant to optical burn, this will help solve the problem of monitoring areas with dim lighting or where light installation costs are prohibitive.

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

At the same time, Sanyo has started shipping its video tape recording product line.

Besides the VCS-3000, which carries a list price of \$1,850, other new products include: a complete VTR system at \$2,500; the VTR-1200, five-motion, reel-to-reel video tape recorder with four ferrite crystal video heads, five operating modes, slow motion viewing, accelerated motion picture viewing,

seven-hour recording and stop-motion/frame-by-frame advance; the VC-1120 general purpose tv camera with low-light level capability, all silicon transistors and 16mm lens; the VC-1150 which features all the capabilities of the VC-1120 with the addition of a more sophisticated synchronizing system; the VCM-2000, an all silicon, transistorized viewfinder camera for CCTV or video tape recording applications which also functions as a playback monitor when connected to a video tape recorder; and the VM-4090 monitor for general CCTV applications or for preview monitoring when connected to a video tape recorder.

The line also contains the VM-4120 and the VM-4150, two solid state monitor VHF-UHF receivers.

Live Videotape Festival Slated

BOSTON—An on-the-air half-inch tape festival is scheduled for Thursday (20) on station WGBH, Channel 2, here.

According to Dorothy Chiesa of the public TV station, the festival will feature approximately 38 groups, all showing their programs simultaneously to an invited audience. There will also be on-the-air broadcasting, from one to four, with a small amount of time allotted for each group.

The purpose of the festival is for the various groups to "exchange ideas and information. We tried to limit this to those using half-inch tape," said Miss Chiesa, "so that everyone would be working 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 dropout agency which is letting members make tapes of themselves.

(Continued on page 35)

Plans Entertainment Series

• Continued from page 30

motion picture product. In addition, it is planning the production of video cassette record albums constituting live performances by name artists.

To date VCI has consummated an agreement to place video cassette player units and programs on an experimental basis for American Airlines. These will be installed in American's Admiralty Club Lounge in New York and will feature entertainment and promotional travel subjects.

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 Caribbean Cassette Co. for hotel and condominium promotions. Other agreements are now being negotiated. The company is also actively looking for acquisitions in industries related to the video cassette market.

Principals of the company are

Saffie, a VCI, Inc. founder who now serves as chairman of the board; George Krill is president of the corporation and along with Saffie was a founder of the company. Vice presidents are George Shore and Gayton Ciccone and Jeffrey Claman is secretary-treasurer. A main executive office has been opened in New York with a planned branch office scheduled soon in San Francisco to serve the West Coast and Far East markets.

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Ampex TV Unit

REDWOOD, CITY, Calif. — Ampex Corp. has begun deliveries of its model VPR-7900 closed circuit videotape recorder with time base corrector.

The VPR-7900 is a professional teleproduction color and black-and-white recorder designed for closed circuit television production, editing and duplication in education, business and industry. Price ranges from \$14,900 to \$35,000 depending on equipment options.

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Soul Sauce

**BEST NEW SINGLE
OF THE WEEK**

"OVERTIME MAN"

DON COVEY

(MERCURY)

**BEST NEW ALBUM
OF THE WEEK**

"SHOCKWAVE"

BLOSSOMS

(LION)

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 studio, 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 at The Grove, Los Angeles, included: actress **Gail Fisher**, singers **Gladys Knight & the Pips**, **Dee Dee Warwick**, and former Supremes member **Diana Ross**. Linda Laurance, the new member of the Supremes, along with Damon 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 the 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.' **Labelle** and poet **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, "Shaft'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 Chimneyville, "Girls Are Made For Loving. . . . **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." . . . **Isley Brothers** and **Barbara Mason** are appearing at Cobo Hall, Detroit, Aug. 8-12. . . . **Barbra 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, 900 Sunset Blvd., Suite 415, Los Angeles, Calif. 90069.



GEORGIA Gov. Jimmy Carter presents singer James Brown with a plaque, in Atlanta, acknowledging a \$5,000.00 contribution, by Polydor Inc., to Georgia's Narcotics Treatment Program. The contribution was made on behalf of Brown, Polydor president Jerry Schoenbaum, and Polydor, following the success of Brown's anti-drug song, "King Heroin."

Billboard SPECIAL SURVEY For Week Ending 7/22/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	8	26	27	WAS I JUST A FOOL Tyrone Davis, Dakar 4507 (Brunswick) (Julio/Brian, BMI)	4
2	2	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	8	27	21	YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI)	9
3	8	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	6	28	30	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	4
4	4	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	8	29	35	FUNKY MUSIC SHO' NUFF TURNS ME ON/MOTHER NATURE Temptations, Gordy 7119 (Motown) (Jobete/Stone Agate, BMI/Jobete, ASCAP)	2
5	3	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	13	30	32	SCHOOL OF LOVE Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	5
6	9	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	7	31	24	PAPA WAS A ROLLING STONE Undisputed Truth, Gordy 7117 (Motown) (Stone Diamond, BMI)	6
7	5	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	12	32	37	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	4
8	11	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	7	33	—	THE COLDEST DAYS OF MY LIFE (Part 1) Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	1
9	17	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Islip, BMI)	4	34	40	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	3
10	13	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP)	7	35	38	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	2
11	15	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	4	36	—	LOOK WHAT THEY'VE DONE TO MY SONG, MA Ray Charles, ABC/TRC 11329 (Kama Ripa/Amelanie, ASCAP)	1
12	16	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	6	37	39	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	4
13	7	ALL THE KING'S HORSES Aretha Franklin, Atlantic 2883 (Pundit, BMI)	7	38	20	FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI)	9
14	6	PEOPLE MAKE THE WORLD Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	7	39	44	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	2
15	49	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	2	40	41	BABY I'M FOR REAL Esther Phillips, Kudu 906 (CTI) (Jobete, BMI)	5
16	18	TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	8	41	42	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Williams/Excelsior, BMI)	5
17	10	TROGLODYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	10	42	47	SOUL TRAIN Ramrods, Rampage 100 (Kilyn, BMI)	3
18	19	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	9	43	48	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	2
19	12	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	13	44	50	TEAR IT ON DOWN Martha & the Vandellas, Gordy 7118 (Motown) (Jobete, ASCAP)	2
20	23	IS IT YOU GIRL Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	5	45	46	GOT PLEASURE Ohio Players, Westbound 204 (Chess/Janus) (Bridgeport, BMI)	3
21	45	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucho/Belinda, BMI)	2	46	—	I ONLY MEANT TO WET MY FEET Whispers, Janus 184 (Equant/Talk & Tell, BMI)	1
22	14	SUPERWOMAN (Where Were You When I Needed You) Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	18	47	—	JUST BECAUSE HE WANTS TO MAKE LOVE (Doesn't Mean He Loves You) Moments, Stang 5041 (All Platinum) (Gambi, BMI)	1
23	29	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	3	48	—	SWEET SWEET TOOTIE Lionie Youngblood, Turbo 026 (All Platinum) (Gambi, BMI)	1
24	31	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems/Columbia/Presley, BMI)	5	49	—	LOOKIN' THROUGH THE WINDOWS Stations 5, Motown 1205 (Jobete, ASCAP)	1
25	25	BED & BOARD Barbara Mason, Buddah 296 (Kama Sutra, BMI)	6	50	—	WE'RE ALMOST HOME Solomon Burke, MGM 14402 (Hastings, BMI)	1

Vox Jox

• Continued from page 29

for a new venture in radio—sales, programming, or air personality work. Will consider any good-size market and Top 40 and soul format situations. . . . **Bill Alexander**, WAME in Charlotte, seeks odds and ends from recording artists to give away on Aug. 19 telethon raising money for Boy's Town in the area. It's urgent. He'll take belts, cuff links, anything. Send to him at Box 1008, Charlotte, N.C. 28201. . . . **Art Gibson** has left WRNC in Raleigh, N.C., to join KMYO, Little Rock, in a mid-day slot.

★ ★ ★
Alan Grant, WMJR-FM, Fort Lauderdale, Fla., writes: Just last week, the management decided to

end my show due to poor ARB 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 a bricklayer's union representing 1,500 members, and a very strong letter from the state's attorney. When sponsors began cancelling, the management decided to reconsider and placed a large ad in four newspapers stating that they were wrong and the public was right and I will be continuing with their station. 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 Sherry) George is the new music director and 3-7 p.m. air personality at KOME-FM, progressive station in the San Jose area of California. He'd been at KFIG-FM, Fresno, Calif. and once worked at KSJO-FM in San Jose. . . . **Dick Carr** just dropped by the office and mentioned to me that the greatest need in radio right now is for bright, young salesmen. Claims that they're more rare than good air personalities in radio. . . . **K. O. Bayley**, who has worked at stations such as WOR-FM in New York and KFRC, San Francisco, is looking for work. "Not on an

(Continued on page 37)

Curtom Pacts Gene Chandler; Puts New Label With Scepter

By EARL PAIGE

CHICAGO—Curtom Record Co. has purchased a new building here with a 16-track recording studio, signed Gene Chandler as an artist and formed a new subsidiary label, all part of a growth pattern co-owner Marv Stuart claims will make this market even more a focal point for soul music.

"Motown is switching so much of its emphasis out of Detroit," said Stuart, "that I believe a lot more people will be looking to Chicago." However, he said Curtom did not build the studio with outside work in mind. "We want to attract our own artists and use the studio to build Curtom here into a real creative center."

Chandler, in addition to being an artist on Curtom, will produce as well. He was with Mercury. Stuart, 26, said many of Chandler's big hits were written by Curtis Mayfield, partner with Stuart in the Curtom operation here. Mayfield is 30.

Madtad New Label

The new label is Madtad and will be distributed by Scepter. Curtom, a subsidiary of Buddah/Kama Sutra, is distributed by the parent label. The Naturals and an as yet unnamed female trio will be produced by Mayfield on Madtad.

Curtom artists now comprise

Mayfield, the Impressions, Chandler, Ruby Jones, June Conquest and Fred Cash, the latter being introduced as a solo artist though he will continue as a member of the Impressions.

Meanwhile, Mayfield continues to be recognized as one of the most creative soul writers, Stuart said. Mayfield was just honored with the Otis Redding award in France. Mayfield credits in Curtom's publishing subsidiary include two songs on Isaac Hayes' "Black Moses" LP; "Monkey Time," recorded by Laura Nyro and others, including Al Cooper, and numerous other songs.

Mayfield will not only have a studio at his constant disposal in the new 7,000-square-foot building here but will have Roger Anfinsen as an engineer. Anfinsen was at RCA's studios here for 10 years and worked on numerous Mayfield hits, Stuart said.

Curtom operates a publishing, booking agency, artist management and recording subsidiaries out of the headquarters here.

Mayfield just completed the score and soundtrack for a new Warner Bros. movie, "Super Fly." Mayfield, who performs the entire soundtrack, will release a single from the soundtrack album this week, "Freddie's Dead."

What's Happening

• Continued from page 18

FM, U. of Connecticut, Storrs, Les Morrell reporting: "My Man, A Sweet Man," **Millie Jackson**, Spring; "Woodstock," **Godfrey Daniel**, Atlantic; "Siku ya bibi," (LP), **Charles McPherson**, Mainstream. . . . **New Jersey**—WFDU-FM, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Yesterday," (LP), **Stan Getz/Gerry Mulligan**, Mainstream; "Join Together," **The Who**, Decca; "Volume I," (LP), **Universal Jones**, Verve.

★ ★ ★

MIDWEST—**Missouri**—KCLC-FM, The Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Blue River," (LP), **Eric Andersen**, Columbia; "American Gothic," (LP), **David Ackles**, Elektra; "Clean Living," (LP), **Clean Living**, Vanguard. . . . **KRC**, Rockhurst College, Kansas City, Pete Modica reporting: "Bad Side of the Moon," **April Wine**, Big Tree; "Stand By the Door," **Audience**, Elektra; "Rock and Roll Classroom," **Conception Corporation**, Atlantic. . . . **Michigan**—WMUK-FM, Western Michigan U., Kalamazoo: "Live," (LP), **Carlos Santana & Buddy Miles**, Columbia; "Fillmore: The Last Days," (LP), Various artists, Columbia; "Roots & Branches," (LP), **The Dillards**, Anthem. . . . **WKMXX**, Schoolcraft College, Livonia, Sherry Tibus reporting: "Little Woman Love," **Paul McCartney**, Apple; "Starman," **David Bowie**, RCA; "Always Thinkin' of You, Darling," **Siegal-Schwab Band**, Wooden Nickel. . . . **Nebraska**—KRNU-FM, U. of Nebraska, Randall Monk reporting: "Join Together," **The Who**, Decca; "Fables," (LP), **England Dan & John Ford Coley**, A&M; "Lady Eleanor," **Lindisfarne**, Elektra. . . . **Ohio**—WFAL, Bowling Green State U., Bowling Green, Lawrence Helm reporting: "Couldn't I Just Tell You," **Todd Rundgren**, Bearsville; "Rootin'," **Navasota**, ABC; "He A Dynamo," (LP cut, All Together Now). **Argent**, Epic. . . . **Minnesota**—WMMR, U. of Minnesota, Michael Wild reporting: "The Girl You Think You See," **Carly Simon**, Elektra; "Down by the River," **Albert Hammond**, Mums; "Aztec Two-Step," **Elektra**.

★ ★ ★

WEST—KLCC-FM, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Castles in the Sand," **Jubal**, Elektra; "Summer Breeze," **Seals & Crofts**, Warners; "Jackie," (LP), **Jackie DeShannon**, Atlantic.

★ ★ ★

SOUTH—**Virginia**—WUVT, WUVT-FM, Virginia Polytechnic Institute, Blacksburg, Janette Fontanie reporting: "Ride, Louise, Ride," **Sweathog**, Columbia; "I Wanna Be Where You Are," **Michael Jackson**, Motown; "I've Been Lonely For Too Long," **Frederick Knight**, Stax. . . . **WMRA-FM**, Madison College, Harrisonburg, Anthony Segraves reporting: "One More Highway," (LP), **Randy Brook**, DeVi; "Could You Put Your Light On, Please," **Harry Chapin**, Elektra; "Piece of Paper," **Gladstone**, Dunhill. . . . **Tennessee**—WRVU-FM, Vanderbilt U., Nashville, Mike Anzek reporting: "The Runway," **The Grassroots**, Dunhill; "Mary Had A Little Lamb," **Wings**, Apple; "Live," (LP), **Lighthouse**, Evolution. . . . **WUTM-FM**, U. of Tennessee at Martin, David Nichols reporting: "Live," (LP), **Carlos Santana & Buddy Miles**, Columbia; "A Song For You," (LP), **Carpenters**, A&M; "Rock & Roll Resurrection," (LP), **Ronnie Hawkins**, Monument. . . . **Georgia**—WVVS-FM, Valdosta State College, Valdosta, Bill Tullis reporting: "Living in the Past," (LP), **Jethro Tull**, Chrysalis (Import). . . . **Texas**—KSMU, Southern Methodist U., Dallas, Bill Harwell reporting: "Buzzy," (LP), **Buzzy Linhart**, Kama Sutra; "Aztec Two-Step," (LP), **Aztec Two-Step**, Elektra; "Moogy," (LP), **Mark Klingman**, Capitol.

JULY 22, 1972, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 7/22/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	10	26	26	MANDRILL IS Mandrill, Polydor PD 5025	6
2	2	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	11	27	—	SOUL ZODIAC Cannonball Adderly Sextet, Capitol SVBB 11025	1
3	3	A LONELY MAN Chi-Lites, Brunswick BL 754179	13	28	29	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	5
4	5	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	7	29	—	THERE IT IS James Brown, Polydor PD 5028	1
5	7	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	5	30	—	BUMP CITY Tower of Power, Warner Brothers BS 2616	1
6	4	FIRST TAKE Roberta Flack, Atlantic SD 8230	16	31	25	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	32
7	6	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	13	32	34	GOT TO BE THERE Michael Jackson, Motown M 714 L	25
8	8	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	19	33	—	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	1
9	9	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	17	34	32	MALO Warner Bros. WS 2584	21
10	20	UNDERSTANDING Bobby Womack, United Artists UAS 5577	4	35	36	LONDON SESSIONS Chuck Berry, Chess CH-6002	4
11	10	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	15	36	28	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	23
12	12	FLOY JOY Supremes, Motown M-751L	8	37	35	QUIET FIRE Roberta Flack, Atlantic SD 1594	33
13	19	BROTHER, BROTHER, BROTHER Isley Brothers, T Neck TNS 3009 (Buddah)	4	38	38	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755 TRC	10
14	17	PEOPLE . . . HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	7	39	30	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	15
15	11	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	23	40	40	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	32
16	16	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	5	41	41	JACKSON 5'S GREATEST HITS Motown M 741 L	25
17	18	SOUL CLASSICS James Brown, Polydor SC 5401	5	42	31	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	28
18	13	DONNY HATHAWAY LIVE Atco SD 33-386	20	43	43	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	18
19	14	ALL DAY MUSIC War, United Artists UAS 5546	35	44	44	COMMUNICATION Bobby Womack, United Artists UAS 5539	36
20	15	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	13	45	46	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	23
21	21	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	50	46	42	L. A. MIDNIGHT B.B. King, ABC ABCX 743	21
22	27	UPENDO NI PAMOJOS Ramsey Lewis Trio, Columbia KC 31096	3	47	47	BITTER SWEET Main Ingredient, RCA LSP 4677	5
23	24	AMERICA EATS ITS YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	5	48	49	CABBAGE ALLEY Meters, Warner Bros. MS-2076	4
24	22	STYLISTICS Avco AV 33023	34	49	45	IN THE WEST Jimi Hendrix, Reprise MS 2049	19
25	23	SOLID ROCK Temptations, Gordy G 961 L (Motown)	26	50	50	HELP ME MAKE IT THROUGH THE NIGHT Hank Crawford, Kudu KU 06 (CTI)	5

Vox Jox

• Continued from page 36

ego trip. Just looking for righteous folks who are not either. No matter the market, try me; 714-296-6081." Good man, especially for a rock station or progressive.

★ ★ ★

Just heard that a former program director, Top 40 type, was arrested the other day on a dope charge. WARNING: ANY OF YOU GUYS INTO THAT TYPE OF SCENE HAD BETTER GET STRAIGHT. OR, BETTER YET, GET OUT OF RADIO.

★ ★ ★

William (Bill) Drake reports in from WIS in Columbia, S.C.; he'd been once at WEMP, Milwaukee, but the Milwaukee beer got too expensive for him. Say hello to my old buddy, what's his name, who works there, will you Bill? . . . It's a Monday and, in case you're one

of the hundred or so people who call me daily and you didn't get me today, the reason is that I'm home listening to tapes submitted for the annual air personality competition. One of the most common errors, in my opinion, that some (not too many, considering) air personalities make is in talking about themselves. They should use the time better by talking about someone (or better: SOMETHING, to achieve a broader identification base) in the market. I also found many Top 40 air personalities modulating their voice too much, so that it didn't sound natural. But the biggest lack, in my opinion, is that many air personalities weren't trying to entertain. True, the music does some of the entertaining, but you guys should remember that you're getting paid (in most cases, anyway) to entertain. Listening to some of these tapes, I felt like I

was listening to one of **Rogan Jones'** IGM machines. Well, **Sonny Melendrez** at KTSA in San Antonio is one hell of a long way from ever being replaced by a machine, as is **Shane** at WLEE in Richmond, Va. **Rick Mayo** at KOSY in Texarkana, Tex., was making a damned good attempt at entertaining and I think this guy, if he continues to labor on his shows, will be a factor to be reckoned with. He has a good foundation to become a good talent. His voice was a touch too "Texan" (yep, I have the same problem) but that can be improved upon. Back when I was doing a radio show, I had to work six months to get my voice into better shape. How many of you guys pull off tapes and listen critically to yourself? Probably very few. I never was any good, but you can be. Because you're profes-

(Continued on page 71)

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THE MUSIC METAMORPHOSIS



sounds can co-exist side-by-side on the charts, all of them sharing listeners and markets while the next phase of music is generating from all these experiments.

For the first time, product and sales are both reflecting a theory which has been around for several years; The "ethnic background" of

San 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.

...from a variety of 60s to 60s acoustic 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.

through wah-wahs, ring modulators and all the electronic paraphernalia of avant-garde rock.

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-like 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. Weldon Myrick, for example, was the steelman on Mickey Newbury's "Frisco Mabel Joy" LP.

Geronimo 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 McKendree Spring and Richard Green's steadily increasing artistry in Seatrain.

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 touring with complex electronic keyboard synthesizers and the mellotron, 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, Sweat & 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 on 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' "Hot Rocks" reissue, the Steve Winwood repackagings and promoter Richard Nader's wildly successful 1950's Rock'n'Roll Revival 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 unisexual 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



Amon Duul: a German band with a surrealistic approach to rock.

boundaries of masculinity.

However, what is happening now is a terrific widening of mass acceptance for all sorts of outrageous sex-role rock acts. Ray Davies, guiding 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 onstage flamboyance of Rod Stewart and unisexuality is involved in the stage approach of Yes and Flash.

Of course, Alice Cooper and his band played



Stevie Wonder: electronics with soul.



Funkadelic: riveting soul with jazz.



Alice Cooper: rock in drag.



David Bowie: seeking a new image.



Procol Harum: hitsville with a classical orchestra.

on this tension of "Is he or isn't he?" from the start of their career and stuck with it until they developed the musicianship and charisma to achieve gold records. The drooling, helpless outrageousness of Iggy Stooze won him a dedicated cult of followers, eagerly awaiting the next phase of his recording career with a new label, Columbia.

It seems almost strange that the Clockettes 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 graced the expensive parties for Alice Cooper, the Kinks, and Metromedia.

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 a 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, Birtha, is being merchandised with a blatantly tough chick image, such as tee-shirts emblazoned with the motto, "Birtha Has Balls."

Hovering around the scene, seeking that major recording connection are other attemptedly 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 funky youngish Englishman who garnered respectful 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 Bisexual Writer-Artists playing Country Swing on Synthesizers with Symphony Orchestras—very loud.

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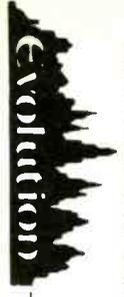
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MAMBO BEATS AND JAZZ IMPROVISATIONS

ADD SPICE TO THE POP CAULDRON

By Eliot Tiegel



CONTEMPORARY MUSIC is running in cycles. Today, you can find absolutely delightful surprises tucked into the body of contemporary music in the form of Latin influences and jazz techniques.

Latin music? Man, that's an offshoot of the 1950's.

Jazz? Man, that's a throwback to the 30's and 40's.

What's going on?

Plenty! Today's contemporary band, built heavily on the possessive progressions of solid rock rhythms, 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 consistency 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 smack dab in the face element, and Santana opening the doors for Malo 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, Gotham, the Mahavishnu Orchestra, Randalls, Island, Mandrill, Osibisa, Luis Gasca, Universal Jones, the Canadian Rock Theatre, War, Dr. John, Midnight Sun, El Chicano, Tower of Power and White Cane.

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 cooked up inside the LP. Producer David Axelrod calls them a typical, modern rock band which represents all the influences which are building in pop music today.

They switch from a straight 4/4 rock sound into 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 saxophone plays an airy, funky solo, an electric piano vamps behind the tightly harmonizing voices.

There is even a track where a conga and cowbell get a groove going and then two trumpets come riding in. 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. This 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 different than that of a standup bass. The drum patterns being played today are funkier and more natural, the 12-year record producer continues.

Axelrod singles out such drummers as John Guerin, Bernard Purdie, Ron McCurdy 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, Axelrod is delighted with the move toward jazz and Latin music by the rock musicians. 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 formula in writing his own music.

Producer Tom Wilson, now associated 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 audiences 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 audience 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 hearty a perennial thing as rhythm and blues. They outlast other trends. The Latin rhythms have a basic pulse which moves people."

Jazz will be a stronger influence on rock than Latin, Wilson believes. He plans going to the Chicano communities around Los Angeles 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 accurately.

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

Having laid this out, Wilson adds: "Much of the rock improvisations are silly because they are just inversions of a chord."

As the jazz movement grows, Wilson predicts more styles of guitar 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 flute," Wilson says, "also plays other woodwinds."

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

Years ago before the guitar craze—the tenor sax did all the major 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, pigments or snatches.

Universal Jones, a new act on Verve, blends young with seasoned players such as Thad Jones on trumpet and Pepper Adams on baritone and Jerry Dodgion on alto. There are organ, bass and guitar solos which are open and very improvisational and an electric piano which soars around. The track "Takin' Care Of Business" 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 reminiscent of those 1950's modern 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

(Continued on page 48)



Two pop producers who live the experience of melding jazz and blues and Latin into their music: Tom Wilson (top in the studio) and Dave Axelrod (above) listening during playback to a new group.

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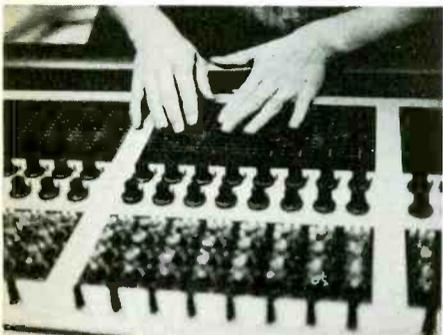
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YES

HOW MANY TRACKS ARE NEEDED?

THAT'S THE QUESTION BEING ASKED

—Sam Sutherland



AT LAST YEAR'S AES SHOW, Sterling Sound Studio's Bob Ludwig, with the help of friends and neighbors, handed out a small red button with the legend, "Back to Mono."

Given the imposing profile of various quadrasonic encoding and decoding systems present at the show, and the general thrust of multi-channel recording to ever greater levels, the button had seemed like a timely goof to Ludwig. A gentle admonition to stop, think, examine just where the recording medium was going.

Now, Phil Spector is wearing one, as do a number of greater and lesser

lights that drift through Apple, where a cache of the buttons showed up.

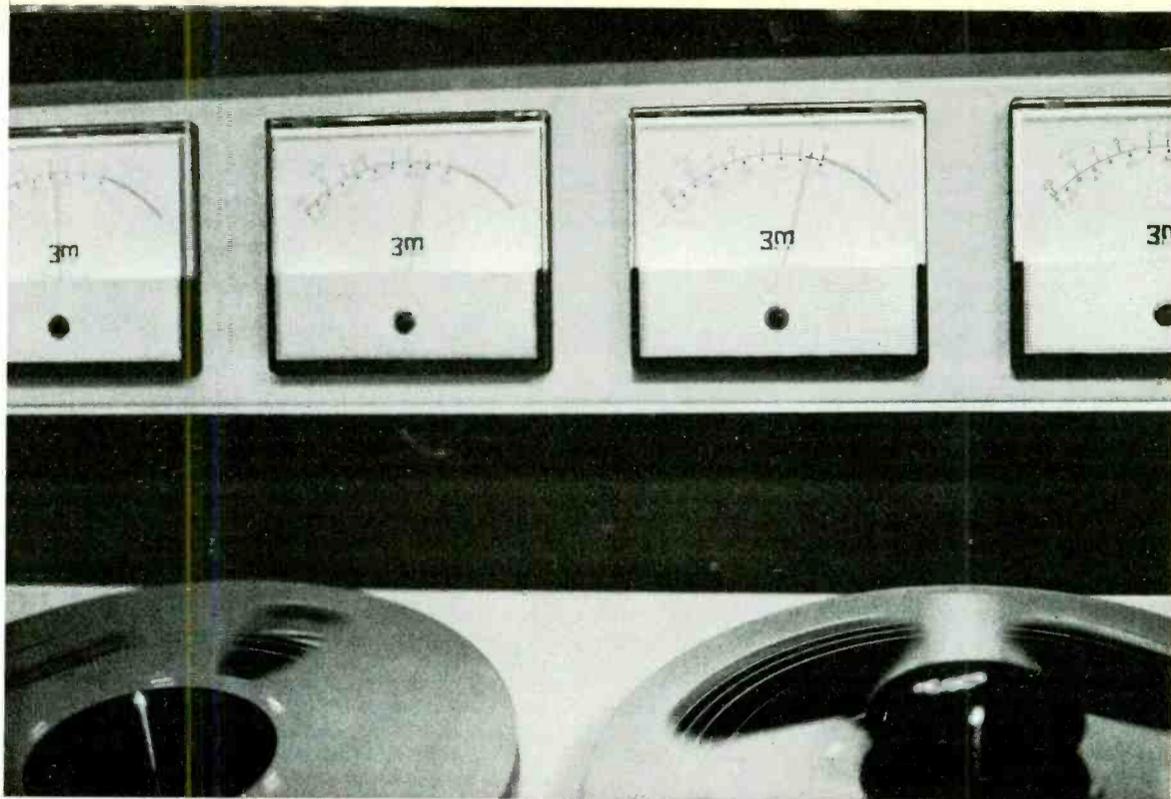
No, it's unlikely that the next George Harrison album will be in mono, and Phil Spector's use of the recording medium has continued to be innovative as it is distinctive. But, considering the shape that the industry is in, the question still stands: Is this trip really necessary?

The simple fact is, in the halcyon days of the late '60's, 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 ping-ponged dramatically. Voices metamorphosed, guitar lines whirred, bleated, moaned. Cymbals hissed through the unearthly contours of phase modulation.

All of which was absolutely right. Recall "Sgt. Pepper," and Lennon's voice floating across the speakers, carrying forth the promise of "Strawberry Fields." Or "Electric Ladyland," and the alternately crisp, rough textures of Jimi Hendrix still moving toward his peak.

The flexibility 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 listener.

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



Obviously, the state of the art can't be abandoned. Just as the general level of musicianship has been under fire, any number of first-rate albums have exploded the recent suggestion that the music itself was dying.

And, for those who feel the studio has dehumanized records, evidence to the contrary exists in abundance, pointing up the studio's higher aspiration as a distinct musical medium that can present music with optimum clarity and definition.

Yet, multi-channel recording, despite its sonic advantages, 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 reservations. "Sixteen-track is for people who don't play very well," he recently remarked. "And need to over-

dub," 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 Linhart and any number of excellent jazz artists. Kramer now operates Electric Lady Studios, built while Hendrix was still alive, and, as that studio's chief engineer, continues to produce records with a broad range of studio techniques that more conservative engineers are frankly startled by.

Yet Kramer also concedes, "You can't have groups going in for two weeks running up a bill of \$20,000." As a studio operator, Eddie Kramer might be expected to like nothing better. But he's a producer and engineer as well, with a creative stake in his projects, and, consequently, he is acutely aware of excess.

Jimmy Miller, whose production credits are frankly staggering (the Stones, Traffic, Spooky Tooth, Spencer Davis), reminisces fondly about working with mono, as does Kramer and Ragovoy.

Like them, he recognizes the impracticality of such a complete return, but he has spoken of the advantages of four-track recording. While more planning is required before hand, mixing is done in stages that lend themselves toward a more structural ap-

(Continued on page 55)

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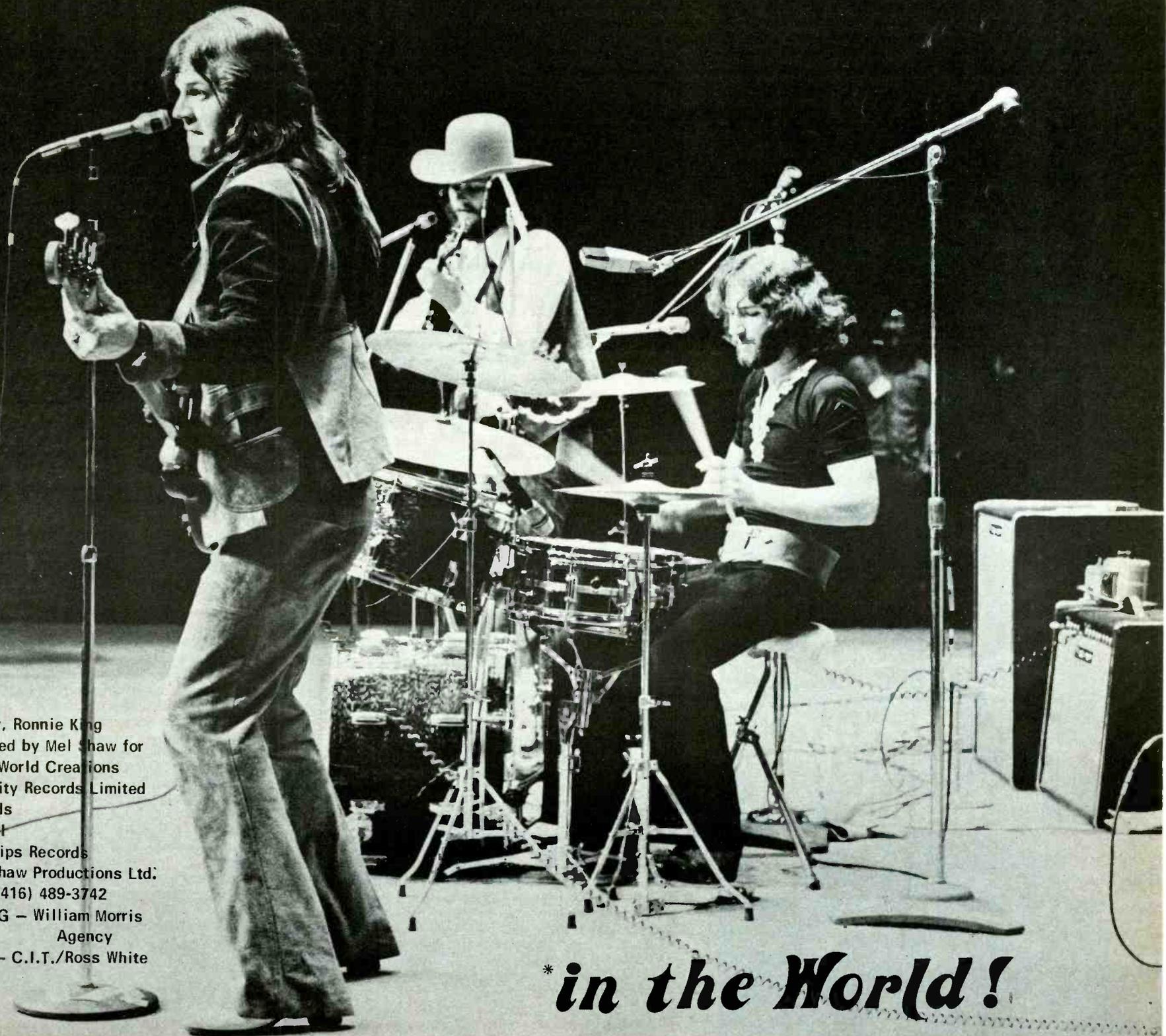


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MAMBO BEATS AND JAZZ IMPROVISATIONS

• Continued from page 44

little 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 dixieland all melding into the gumbo pot. There's a happy, bouncy feeling on "Junko Partner" with a sax solo which recalls the honking solos of the 1950's.

Midnight Sun On Kapp is an excellent Danish sextet with very strong loyalties to jazz. Pianist Mels Bronsted and bassist Bo Stief have played with American jazzmen at the Cafe Montmartre in Copenhagen. But the group's image is decidedly multi-mixed, with an electric piano developing improvisations and then fading to give way to fuzzy guitar runs.

There is free blowing on "Where You Going To Be" by saxophonist Bent Hesselmann and vocalist Allan Mortensen sounds a bit like . . . yes . . . the ex from BS&T.

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 "Groupie," the nine pieces show off their instrumental skills and jazz abilities.

John McLaughlin's Mahavishnu Orchestra has probably received more notice than any other new jazz/rock band since BS&T. It very definitely crosses the bridges between jazz and rock. The only question one might ask is on which side of the bridge did it begin its journey.

The attack is strong, fierce, individual, yet melding cohesively from the amplified violin of Henry Goodman to Jon Hammer's piano to Rich Laird's bass to Billy Cobhan's nonstop drums to the leader's six and 12-string guitars which are meteoric in their own right.

Randall's Island on Polydor is a concoction of many sounds. Each track has its own feeling, with the band building a deep, rich sound around baritone, tenor and soprano saxes and a gentle flute for a change of color. A boogie woogie piano solo amplifies "Brer Fox Boogie" and there are definite pastiches of the music of 10 years ago along with the energy of today.

The quintet sings nicely—a requisite for any 1972 group.

Of major importance is the change which Blood, Sweat and Tears recently underwent, with several new players joining the band and its sound being re-defined.

Its first LP by the new band is due at the end of July. The new lead singer is Jerry Fisher who replaced Bobby Doyle who replaced David Clayton-Thomas who left to go the solo route at the beginning of the year. Doyle rehearsed for three months but never appeared anywhere with the band.

Tenorman Joe Henderson, who joined the band in January was replaced by Lou Marini Jr. on alto, soprano and flute. Larry Willis is the new keyboard man replacing Dick Halligan and Georg Wadenius is new on guitar.

It is interesting to note the more than subtle impact Latin and Afro-Cuban rhythms are having on rock. They have been a part of the Motown sound in a subtle manner for a long time, and they have been an integral part of jazz for 20 years.

Now Santana's records have opened the door for a new kind of frenzy. (I find it hard to comprehend that the specialty Latin labels like Tico and those companies like Roulette and Fantasy which have rich catalogs of the authentic stuff by the Tito Puentes, Joe Cubas, Machitos, La Playa Sextet and Cal Tjader have not realized how prime the market is for their material.)

The point about Latin rock music being such a crowd pleaser is emphasized in Bill Graham's "Fillmore" movie in which he struggles to get Santana for the headlining closing act as he brings down the curtain on the Fillmore in San Francisco.

White youth, tuned in hypnotically to top 40 stations have not generally known about the romanticism, emotional fire bursts and gutsy dramatics of Latin music. Their ears have heard other things.

Santana, coming out of San Francisco's creative cauldron, brought a new breeze to pop music. It has now been joined by:

- Mandrill on Polydor—a very hot band which plays very authentically in the small Latin group format, its pieces all holding together, with timbales and conga making you shake in place as flute, trumpet and piano ride the melodies. There are bright and slow tunes and plenty of contemporary rhythms to make the effort a legitimate multi-mixed product.

- Malo on Warner Bros.—is a sensational reproduction of the best in Latin sounding music with a rock kick. There is a brass section emphasis, timbales breaks and fast mambo tempos (on "Pana") and a constant jackhammer conga/timbales combination and Spanish lyrics. A scratcher instrument works behind the voices and the impact you get is that this is music heard in New York's Spanish Harlem on a Friday night when the work is done and your baby is looking good and swaying oh so sensually on the dance floor and you're proud, man, proud that she's your woman.

Malo and the Luis Gasca LP on Blue Thumb use several of the same people. Gasca plays trumpet and flugelhorn on both; Richard Kermode plays organ; Victor Pantoja plays congas; and Coke Escovedo plays timbales.

Gasca has Carlos Santana on guitar and jazz tenorman Joe Henderson adding their individual solo skills. The LP leans strongly on avant-garde playing melded with Latin frameworks and is more a listening experience than a get up and boogaloo experience as can be the case with Malo.

- Osibisa on Decca—is unique in that it adds African material to the rock and Latin strains. This triumverate influence is better arranged on this the second LP. The overall sound fits better into the marketplace than its initial effort. The insistent drum foundation, augmented by an electric bass which plays the role of a heart beat pumping away constantly, provides a tension buildup for the single note lines of the trumpets and the full sound of the voices.

- War on United Artists—has softened its sound on its second LP. A third package is being readied. The band is less aggressive than we have heard, although it is still a gut level group, soldering together some Latin and jazz ingredients, with a dash of blues coloring.

- The Great White Cane is a new band on Lion which has dashes of Latin spice, soul sauce and uses vibes, tenor and baritone saxes for a rich sound. A conga drum titillates and a brass ensemble insulates the modern mood. On the track "Get On Down," someone yells "Blow Boys" and a tenor solo takes us into the improvisational area and a piano solo goes rootsville. The LP is an adventurous blending of various elements of jazz and Latin music.

- El Chicano on Kapp has moved into a harder Latin sound, with fast jingle, jangle rhythms, a floating, buzzing guitar, strong vocal harmonies, and a marriage of bass and conga creating a collage of infectious feelings. There are organ bursts and open guitar runs and yet there is softness which is nice also.

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

Still to be heard from are the new groups which are woodshedding or refining what we have today. Doug Sahm, for example, is preparing his first Atlantic LP which has Spanish and Mexican influences and may introduce still new spices to the rock potpourri.

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 Latin and country. And then to renegades like Dave Axelrod who "is sick of the term jazz" it will just be music.

MUSIC ISN'T RAUCOUSLY ROCKING AS MUCH THESE DAYS

How hard is rock rocking hard?

The pop music business, dominated during the past 10 years by big, really beat bands, is now in a situation where the hard, hard sounds are becoming less a factor as other forms of creative expression capture the imagination of the young players who rule the roost.

The field is wide open for any unique musical experience to capture its segment of the commercial pie. For example, several weeks ago of the top 100 national hit LP's only 23 were by really 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 vocal 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-May.

That was a remarkable 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 darling, 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 doesn't fit anymore.

A number one hit is not always by a hot 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, Harry Chapin, Paul Simon, Sammy Davis Jr., Nilsson, Elton John, Ray Charles, Judy Collins, Todd Rundgren, Joan Baez, Bobby Vinton, Frank Sinatra, Hot 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.

How so? Well one theory is that young people are into 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 a love mood, with young people having become tired of the long, hard driving acid rock solos. Kids and radio personnel both went through the period of the noise, loud energy band and so when the Carpenters 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 instrumental stamina. Lyrics play an important role in a tune's commercial success again, not how long or fuzzy or loud or distorted you can play your guitar.

Roberta Flack's "First Time" 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 vocalists as Donny Osmond and David Cassidy both changing their styles.

There is a definite softening movement, with practically no hard acid rock type of bands developing. Plain rhythm groups still appear, but even in the group scene, the number of bands diminishes in favor of either solo or small member bands.

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



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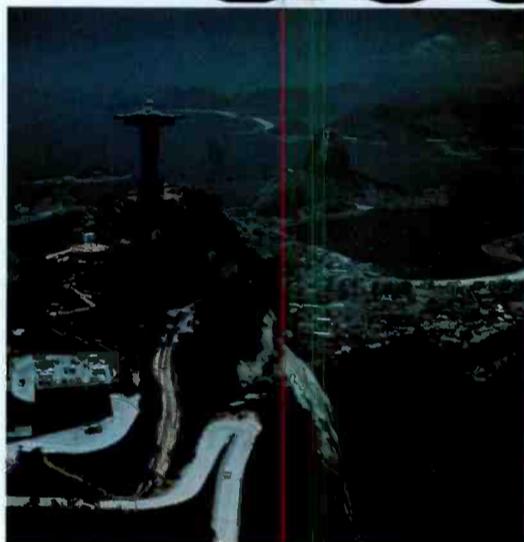
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There is an incredibly large market waiting for new things to happen. The same market that simply can't stand the conventional songs, same-old-stuff songwriters, I'm-not-that-singer-you're-used-to-although-I-sound-like-him singers. But you also know 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.

Come September

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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Next September, come to Brazil - to Rio de Janeiro.

Bring only light clothes and your critic eyes.

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The time when new stars are born.



Every important American singer recorded at least one song from this composer. Including Sinatra. He's the author of "The Girl From Ipanema", "Wave", "Bonita", "Dindi". Antonio Carlos Jobim? Right. Brazilian? Right.

Rise, baby, rise

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.

It will make you understand the happy people that love and live for simple things like the sun, the sea, soccer, and the hot music that shakes Rio's ravishing scenery.

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.



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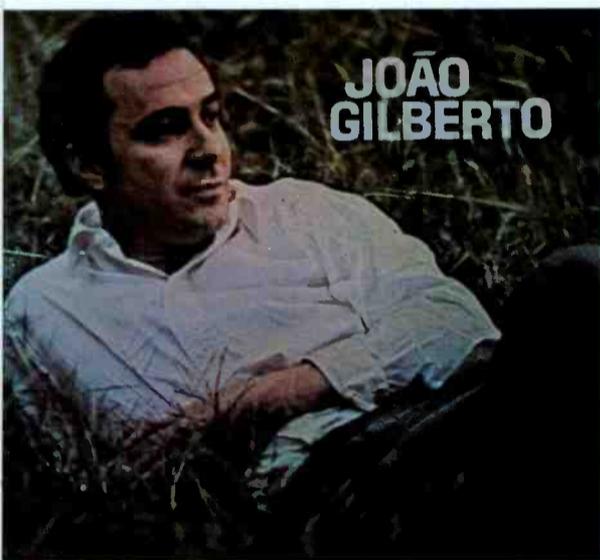
Continental



Just like it happened to "Wave".
 "Quiet Nights". "How Insensitive".
 "Mais que Nada".
 "One Note Samba".
 "A Day In A Life Of A Fool".
 "Desafinado". "The Frog".
 "The Girl From Ipanema".
 All the Bossa Nova Hits.

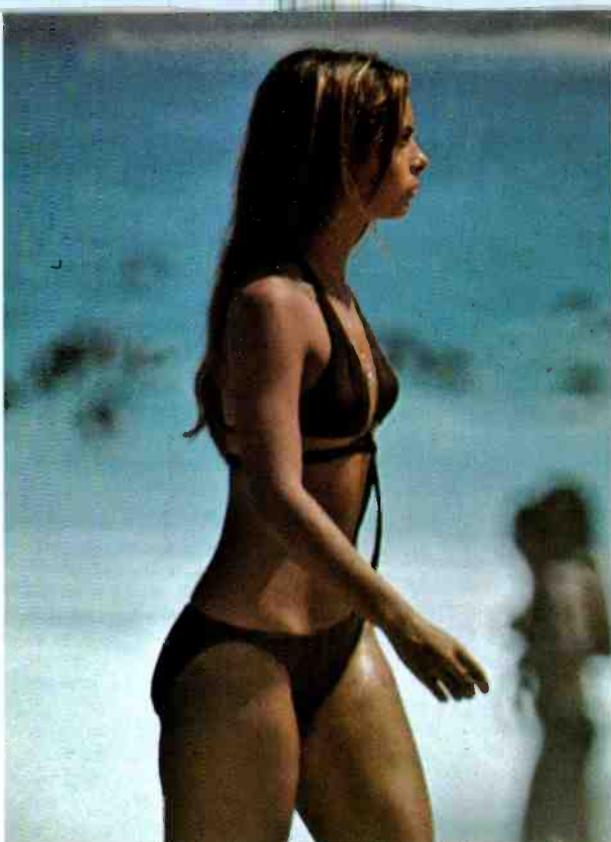
Relax and enjoy it

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.



Nobody ever influenced American music as much as this man: João Gilberto. The singer created the Bossa Nova revolution with his strange and intimate style in "Desafinado", "Corcovado", and many other hits. If you had his contract ten years ago, just imagine your business.

Everyone of them deserving her own song.
 But don't forget you're on a business trip.
 You should talk to the composers, the songwriters, the musicians of the land that gave you Antonio Carlos Jobim, João Gilberto, Astrud, Jorge Ben, Donato, Luiz Bonfá, Doum, Eumir Deodato, Sivuca, and Sergio Mendes.
 The same land that gave you Carmem Miranda.
 The same land that can make you a Columbus of your own America.



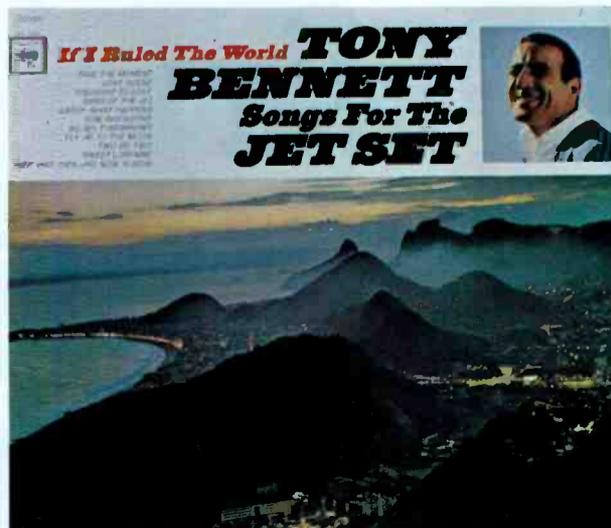
A Girl From Ipanema. Or Copacabana, or Leblon, or Arpoador, or Leme, or any other of the many beaches that surround Rio.

Stardom, here I come

At the Seventh International Popular Song Festival you'll have a preview of new songs, new singers, new composers. Making the most of themselves and of their work to prove to the world what they came for. It will be up to you to find among the unknown and strange names, which is on the way to stardom.



Sergio Mendes. One of the most popular foreign musicians in the United States. Brazilian born, of course. His records - nothing but Brazilian music and Brazilian rhythms - have sold millions of copies.



Elié Fitzgerald, Tony Bennett, Frank Sinatra, Stan Getz, Henry Mancini: here are some who have found out what Brazilian Music has to offer to their public. Burt Bacharach is another one. Call them up. Ask them about it. They know what a best-seller is.



Looks like a stadium? It's the Maracanazinho, where the Festival takes place. Join the 30,000 people in the audience. They'll make you understand what makes Brazilians so happy. And so enthusiastic.



You could also have discovered Grammy's Award Winner, Eumir Deodato before he became the arranger for Barbra Streisand, Frank Sinatra, Wes Montgomery. But there are still other Astruds and Deodatos on the way. Catch them. Stan Getz said her voice is an instrument. But nobody recognized it before she made Billboard's Top Ten List in 1964, singing "The Girl From Ipanema". You could have discovered Astrud in Brazil.

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OLDIES & REVIVAL SHOWS

FILL A VOID FOR 'ROUGH, DIRECT MUSIC'

KNEW, San Francisco. Disk jockeys like Jim Pewter, now in New York, specialize in oldies.

Art Laboe, both as a New York and Los Angeles disk jockey, and with his Original Sound label, has made a great one-man contribution to keeping oldies alive. There are currently in the catalog 10 volumes of Laboe's "Oldies But Goodies" series. Laboe is credited with coining the term as well as being a pioneer oldies repackager.

The viability of older pop records as far back as the Big Band Swing Era is amply demonstrated today on the many TV commercials spilling for budget albums of all-star reissues. But the rock oldies classic period of early '50's to mid '60's is something more specialized.

Nader, the big Los Angeles singles distributor, actually has one employe whose full-time responsibility is locating and marketing oldies. "Louis, Louis" is still selling, week after week for over 15 years.

If there's one single man who best exemplifies the new market power of oldies, however, it is probably an ex-DJ, ex-agent and now one-man concert promotion firm in his name, Richard Nader. Nader, of Lebanese descent and in his early 30's, started at near-bankruptcy in 1969 and to date has produced 110 profitable "Rock 'n' Roll Revival" concerts throughout the U.S.

As this report was being prepared, the ninth revival show at Madison Square Garden was selling out—featuring the first reunion since their heyday of Dion & the Belmonts. And at the same time, Nader was making his first attack on Las Vegas with a second revival company headlined Chuck Berry, Bo Diddley, the Shirelles and Gary "U.S." Bonds.

Each year since he began in 1969, Nader has seen his Music Productions Consultants double in grosses. During 1972 he will have produced some 55 concerts, all starring performers whose major hits were recorded before 1960.

"We have three headliners we can build shows around if we have conflicting dates," Nader explains. These oldies superstars are Chuck Berry, Little Richard and Bill Haley & the Comets. His standard "Special Guest Star" second-billed artists are Lloyd Price, Bo Diddley or the Shirelles. Fats Domino is also sometimes available.

Each edition of the Revival is built around a specific sound theme, Nader says. The vocal groups seen early in each show all represent some particular school of rock.

Bo Diddley (below) represents the 1950's commercial soul sound.

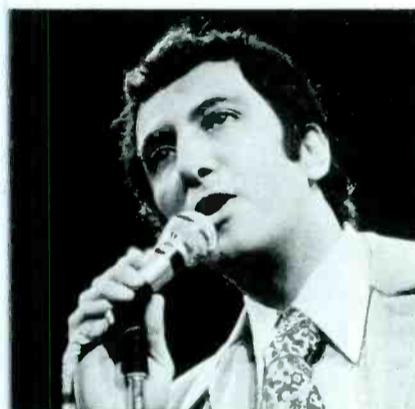
One of Nader's major challenges, especially when he first started the revivals, was to trace some of the more anonymous 1950's hitmaker units. For his first concert, he put together again the Five Satins, who hadn't worked together for seven years and hadn't even seen each other for five years.

"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 then 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 stand-up bass player climbs 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 again. "You can hear the booing roll in 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 Uniontown, Pa. during the late '50's, Nader was a part-time



Richard Nader: success by recapturing the past.

disk jockey playing all the stars of his current revivals. He quit the station when the owner forbid him to play so many black artists.

All through college he promoted dances and record hops, then moved to Washington, D.C. where he was on the staff of WHMC and joined the city's Show Biz Productions as assistant producer.

Then fate stepped in to keep oldies forever golden in his soul. Nader was drafted and sent to Korea just at the start of the Beatles invasion when English groups revolutionized rock. He found himself broadcasting over the Armed Forces Korean Network and spending his off-duty hours with two other oldies freaks—disk jockey Jim Pewter who was mentioned earlier in this piece and Pete Johnson, former L.A. Times critic now editing the Warner Bros. Circular.

Returning to civilian life, Nader joined Premier Talent Associates and in 10 months rose to head the East Coast division of the booking agency. But after two years he broke away to start a company planned for getting major corporations to back concerts as a public service. After some 18 months, he found that the big corporations weren't interested and he was more broke than he ever had been.

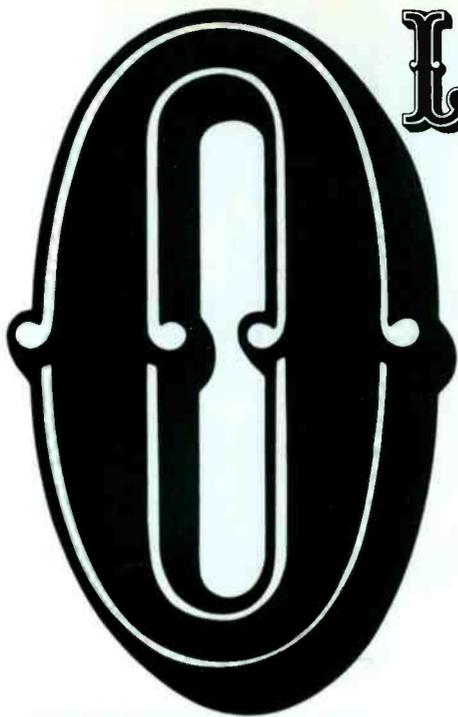
A friend of a friend told Nader about a 70-year-old manufacturer who might be interested in investing. To his surprise, Nader discovered that the angel was more interested in his plans for an oldies concert than in the proposed company.

Nader decided 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.

Chuck Berry's amplified guitar (below) continues to motivate young people.



RIGHT NOW, oldies are hot, a significant part of the overall rock market. Interest in the root sounds of rock 'n' roll will probably always be rising or falling. But it's likely to stay on permanently, to some degree at least . . . simply because so many of the 1953-'65 rock recordings were so excellent in quality, and rock has emerged as both a massive popular phenomenon and a valid scholarly interest.

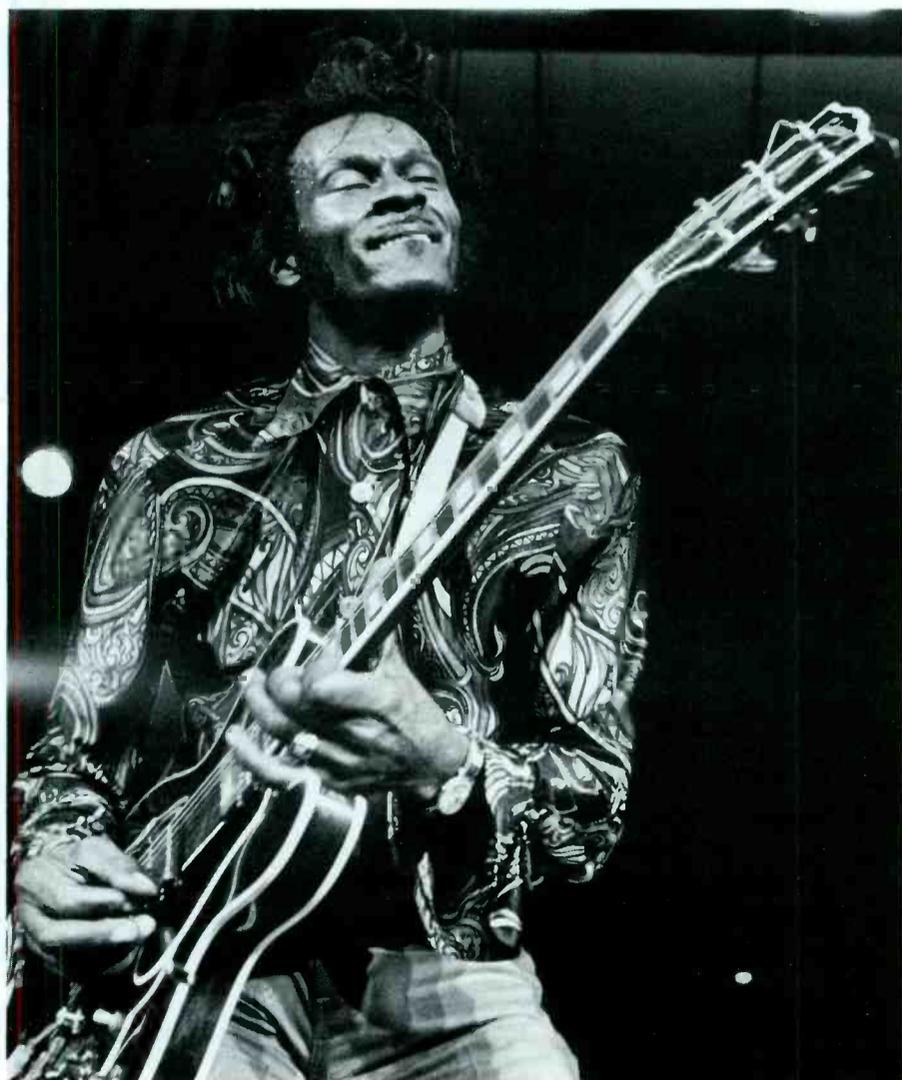
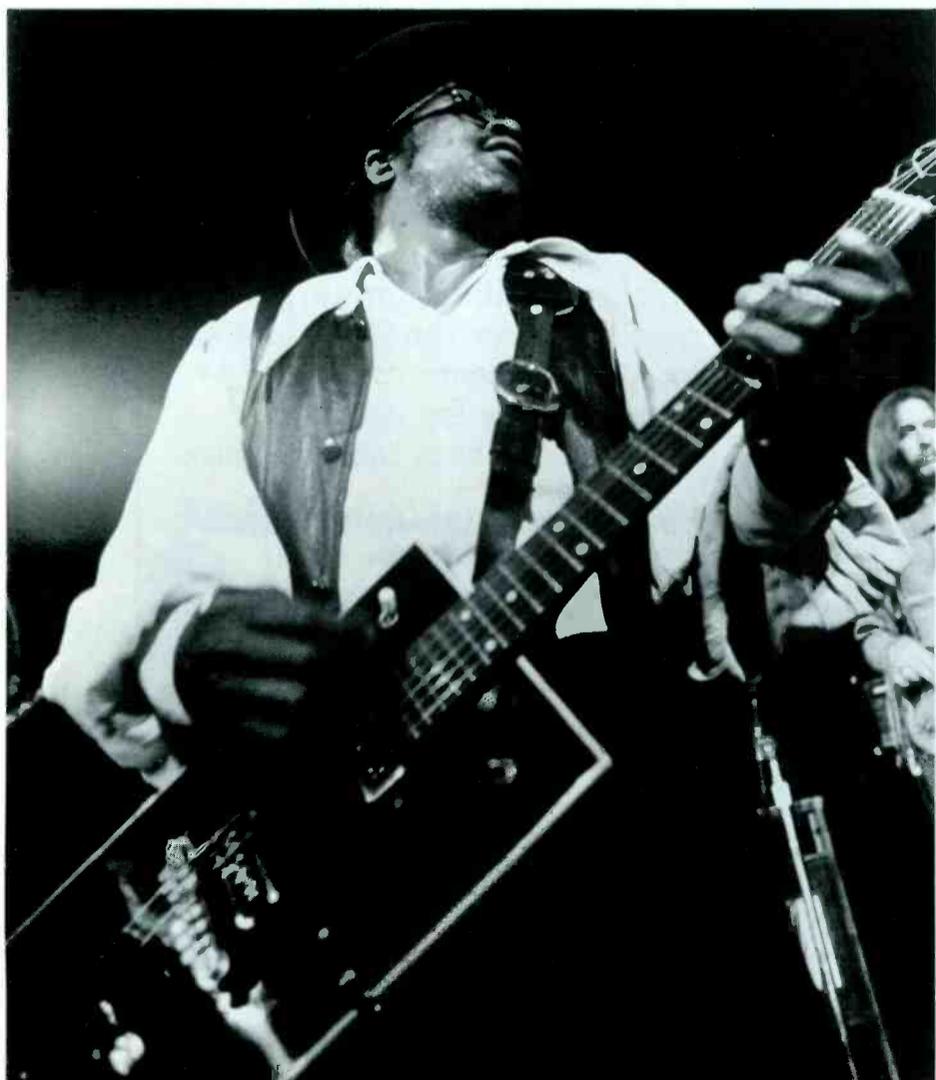
The reason for oldies currently making a comeback seems clear enough. Today's rock is experimenting in all directions while waiting for the next superstar trend—the next Sinatra, Elvis, Dylan or Beatles who will give a new and unifying direction to the overall music. As with all periods of experiment in the arts, some of the exploratory rock is overly dry and cerebral.

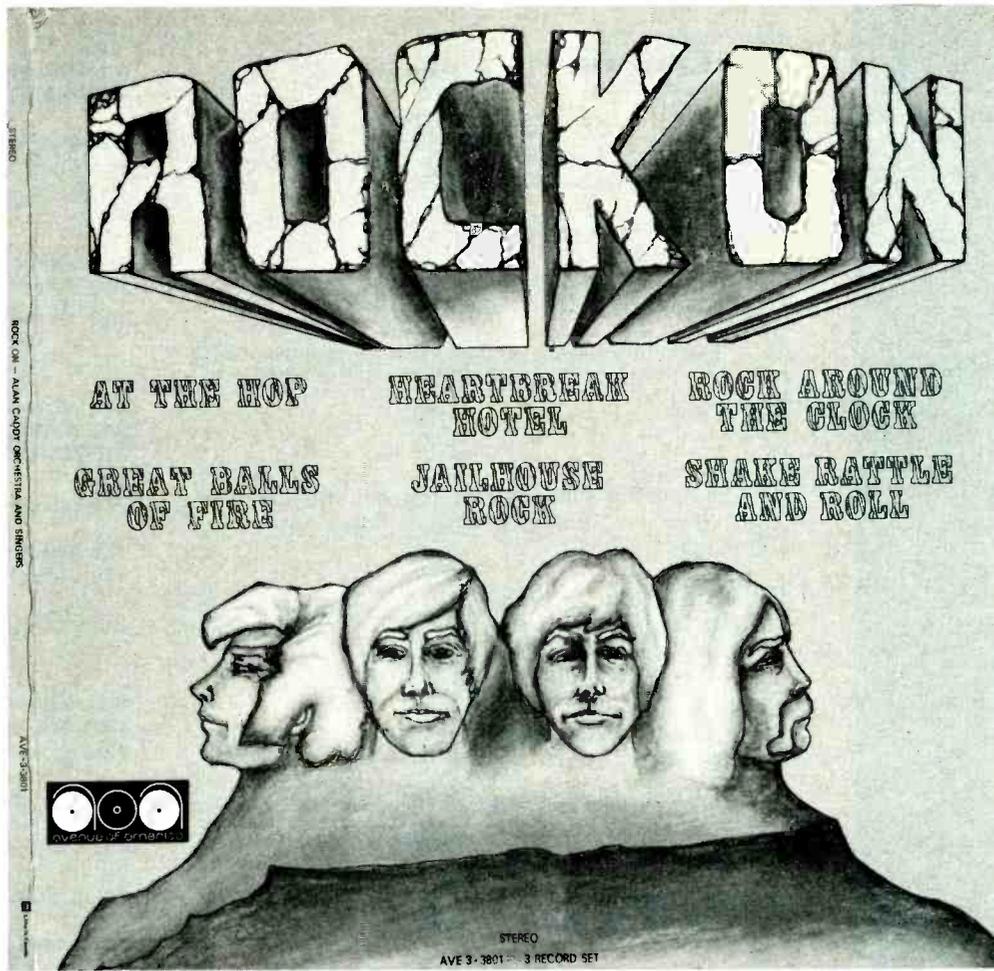
This leaves a void for rough, direct music. And there's little that can compare in this area with a Little Richard belting "Good Golly, Miss Molly," or Chuck Berry's original "Johnny B. Goode."

According to Billboard radio editor Claude Hall, one of the most important factors in bringing back awareness of the value of oldies was Bill Drake including regular programming of classic rock singles in his influential nationwide format. The validity of this concept was soon proved in a variety of markets.

For example, KWIZ, in Anaheim, Calif., under program director Bill Weaver, found that its all-request format was in effect all-oldies broadcasting and so it made the policy official. San Jose's KLOK, owned by the same company, is another all-oldies station.

Some of the other radio outlets heavily into oldies are WIND, Chicago; WGAR, Cleveland;





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Exiles, Green Lythe Sunday, Dragon, Hands of Time, Dirty Leg, Dixon, Brownstreet, Bullrun, Rinkled Raposady, Gypsy Witch, Orange Grace.

Brownsville Station, April Wine, Catfish, King Biscuit Boy, MC-5, PG&E, Teegarden & Van Winkle, Siegel Schwall Blues Band, Ted Nugent and the Amboy Dukes.

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Ides of March, Jamestown Massacre, Sinful Street 2, New Colony Six, Ronnie Milsap, Revival.

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men, Jam Factory, Jim Dawson, Jefferson Airplane, Drz, Ramblin' Jack Elliott, JF Murphy & Salt, Mick Greenwood, New Riders of the Purple Sage, Henry Gross, Nitty Gritty Dirt Band, Tim Hardin, Tranquility.

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213 278-4787

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Universal Attractions
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212 582-7575

Chuck Berry, John Lee Hooker, Bo Diddley.

Betty Sperber Management
300 W. 55th St., New York, NY 10019
212 265-3795

The Bridge, The Stairsteps, Michael Gately, Robert John.

The Robert Stigwood Group Ltd.
135 Central Park West, New York, NY 10023

Ginger Baker, Jack Bruce, the Bee Gees, Eric Clapton, Jeff Fenholt, Rick Grech, Carl Palmer, Tin Tin.

International Famous Agency
1301 Ave. of the Americas, New York, NY, 212 956-5866
9255 Sunset Blvd., Los Angeles, Calif. 213 CR 3-8811.

America, Batdorf & Rodney, Bread, Jackson Browne, Flash Cadillac, the Continental Kids, Country Joe Macdonald, Seals and Crofts, Leo Kottke, Kenny Loggins and Jim Messina, Mason Proffit, New York Rock Ensemble, Wilderness Road, the Youngbloods, Eric Clapton, Madura, Pink Floyd.

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The Allman Brothers Band, Blue Oyster Cult, Boones Farm, Canned Heat, Captain Beyond, Jim Carroll, Chambers Brothers, Wayne Cochran and the C. C. Riders, Dennis Coffey & the Detroit Guitar Band, Alice Cooper, Dr. John, Fats Domino, The Doors, Jonathan Edwards, Little Richard, Maxayn, Mother Night, NRBQ, Orphan, Paul Pena, Sorrells Pickard, Pure Food & Drug Act, Quicksilver Messenger Service, R. E. O Speedwagon, Boz Scaggs, Travis Shook & the Club Wow, Spirit, D. W. Stevenson, Eric Quincy Tate, Alex Taylor, Trapeze, White Witch.

(Continued on page 55)

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HOW MANY TRACKS ARE NEEDED?

• Continued from page 46

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 stereophonic 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 retrograde 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 icing on the cake to some extent.

"Sgt. Pepper," virtually an epoch in itself, was recorded on four-track equipment, using many four-to-four mixdowns. "When I was making 'Pepper,'" Martin recalls, "I kept thinking, 'If I had an 8-track . . . I hadn't even conceived of 16-track."

"But 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.

BOOKING AGENCIES

• Continued from page 54

Creative Management Associates

600 Madison Ave., New York, N.Y. 10022, 212 935-4000
8899 Beverly Blvd., Los Angeles, Calif. 90048, 213 278-8899
211 E. Chicago Ave., Chicago, Ill. 60611, 312 943-7100.

Argent, Danny Cassidy, J.J. Cale, Elephant's Memory, Climax Blues Band, Cold Blood, Ry Cooder, Cornelius Bros. & Sister Rose, Fanny, Fat Daddy, Gun Hill Road, Denny Brooks, Chi Coltrane, Jim Croce, Steve Goodman, Grand Funk Railroad, Albert King, Freddie King, Labelle, Looking Glass, Bette Midler, Jackie Lomax, Poco, Raspberries, Leon Russell, Sparks, Stephen Stills-Manassas, Stoneground, Bonnie Koloc, Buzzy Linhart, Shawn Phillips, John Prine, John Sebastian.

William Morris Agency

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151 El Camino Drive, Beverly Hills, Calif. 90272, 213 274-7451
435 N. Michigan Ave., Chicago, Ill. 60611, 312 467-1744.

Ace Trucking Company, Peter Allen, Edwin Birdsong, Rita Coolidge, Ruth Copeland, Crazy Horse, Karen Dalton, Ronnie Dyson, Elijah, Fabulous Rhinestones, Finnigan & Wood, Foghat, Gideon & Power, Goose Creek Symphony, Gropus Cactus, Carol Hall, Denny Hall, Chip Hand, Dorris Henderson & Election, High Voltage, The Honey Cone, Hope, The James Gang, Eddie Kendricks, Mac & Katie Kissoon, Laura Lee, Little Rock with Tom and Barbara, Mandrill, The Masters Children, Eric Mercury, The New Censation, The Open Road, Parris & Gurtvitz, The Persuasions, Rare Earth, Genya Ravan, Jerry Reed, Robinson Family Plan, Sami Jo, Sha Na Na, The Ship, Sly & The Family Stone, Jimmie Spheeris, Steel River, Lindy Stevens, Jeremy Storch, Sunday's Child, R. Dean Taylor, Thundermama, Tiny Alice, Char Vinnedge the Electric Lady, Wilderness Road, Zephyr, Jim Zimmerman.

Queen Booking

1650 Broadway, New York, N.Y. 212 489-1400

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American Talent International Ltd.

888 Seventh Ave., New York, N.Y. 10019, 212 765-1896
439 S. La Cienega Blvd., Los Angeles, Calif. 90048 213 278-3820.

Faces, Dave Mason, Uriah Heep, White Trash, Al Kooper, Potliquor, Curtiss-Maloon, Audience, Pure Prairie League, Three Dog Night, Fleetwood Mac, Buddy Miles, Cactus, John Kay, Dan Hicks & Hot Licks, Michael Gately, Andy Bown, Yvonne Elliman, Manbeast, Deep Purple, Badfinger, John Baldry, Bee Gees, Blood Rock, Rory Gallagher, Nazareth, Lesley Duncan, Kindred, Rock 'n' Roll Circus, Savoy Brown, Quicksilver, Ginger Baker, McKendree Spring, Ashton, Gardner, Dyke & Co., Bull Angus, Bang, Atlanta, Redbone, Dreams.

East-West Talent, Inc.

9155 Sunset Blvd., Los Angeles, Calif. 90069, 213 278-0900

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Premier Talent

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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 SOUND OF ROCK



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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. Herewith are comments from five men, all dynamos in their fields, Rick Kay of Diversified Management, Rich Roger of East-West Talent, Jerry Heller of the Heller-Fischel 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 with agents" 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 latter is still music-oriented. It's in the arena where visual effects are being called for.

Diversified Management has six agents and was formed as a "counter agency" 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 combatting the large agencies who use their name power muscle to have promoters fill up their bills with acts exclusively by that big agency.

"With the 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 headliner."

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

YOUNG BLOODS LEND ZEST TO MANAGEMENT, AGENCY FIELDS

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, Lazarus, Phil Ochs, Odetta, 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 an act sell substantially more records. We find this because we're involved with acts on Bearsville, Albert Grossman's label."

Elliot Roberts and David Geffen, two individual dynamos 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 ads, the look of the LP's, the placement of the radio time buys, 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 "sympatico, an empathy" with the other managers, as Geffen calls it. "We talk to them about what they feel is their vision for their artists."

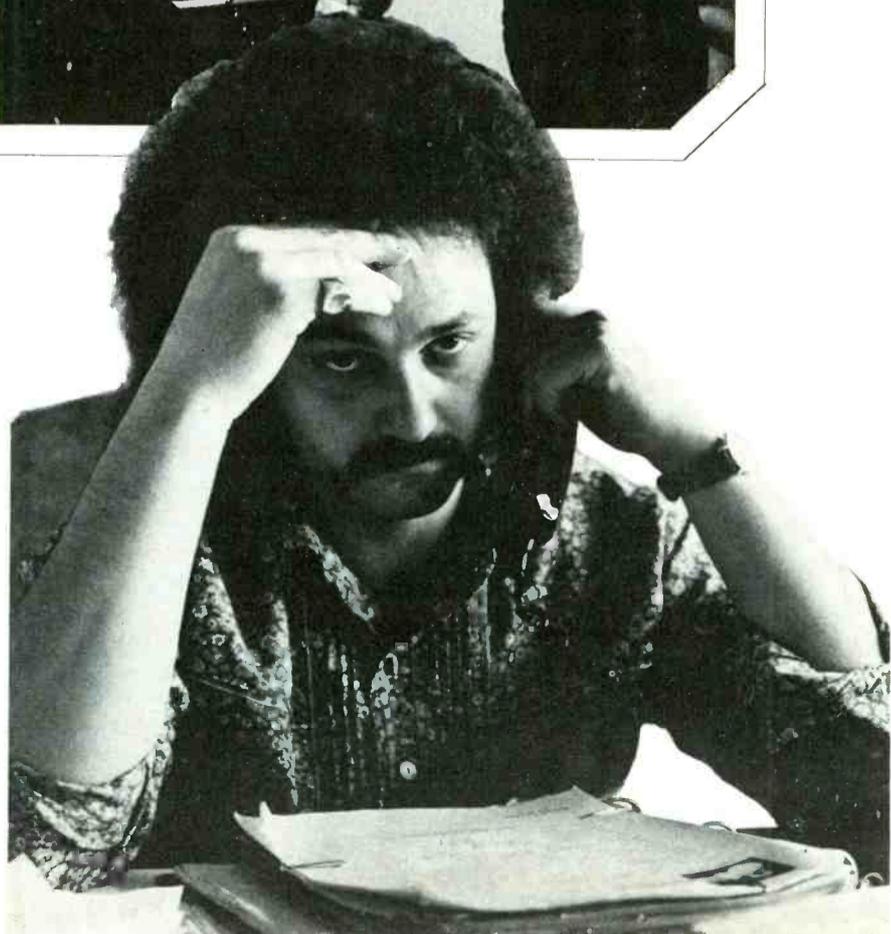
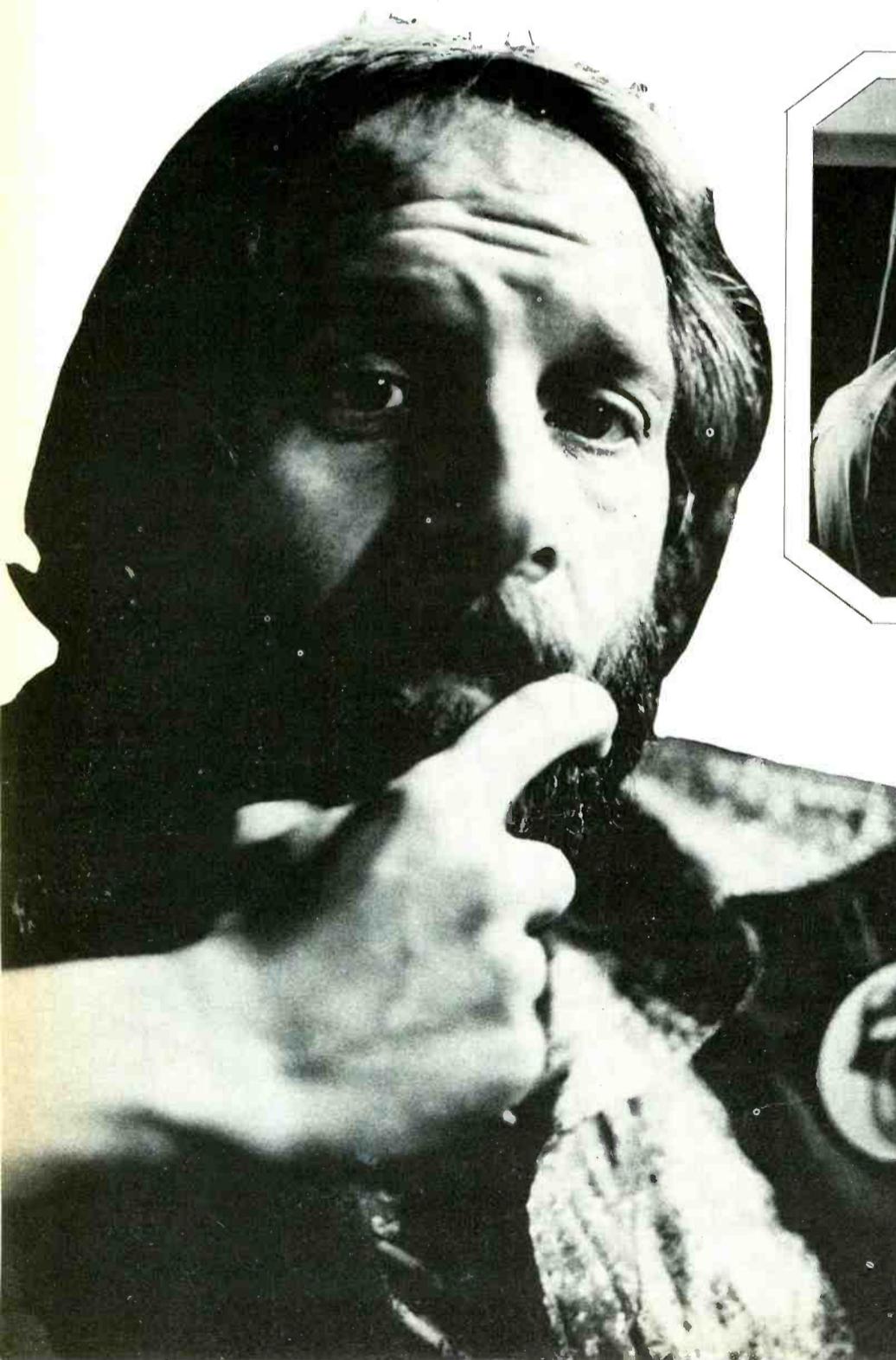
The duo finds that acts feel they should be recorded first and then play concerts. The managers feel it's better for a musician to play before the public first, to see what songs draw the greatest response, to play music for the first time without the audience having heard it before. This exposure helps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

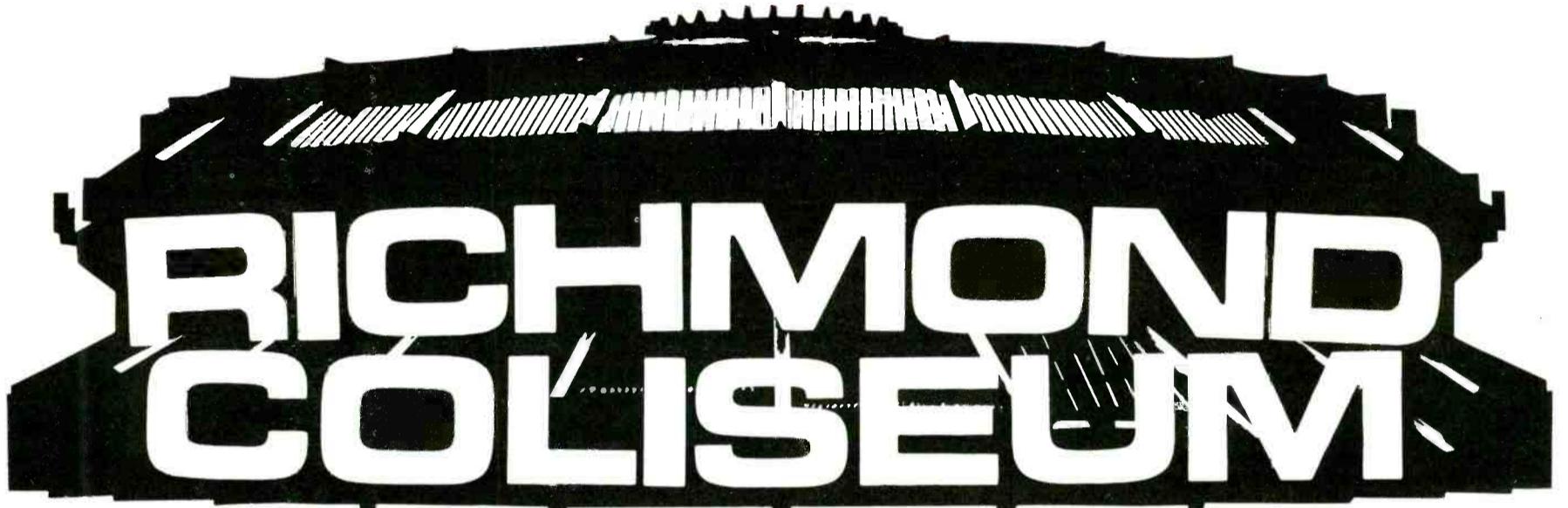
The two don't put any pressure on their Asylum acts to come up with product. "They record for us at whatever pace they need," Roberts says. "There are no suspensions; they're all friends of ours."

(Continued on page 64)

People movers and event makers: Jerry Heller (left); David Geffen and Elliot Roberts (below) and Rich Roger (below right).



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And Many, Many More



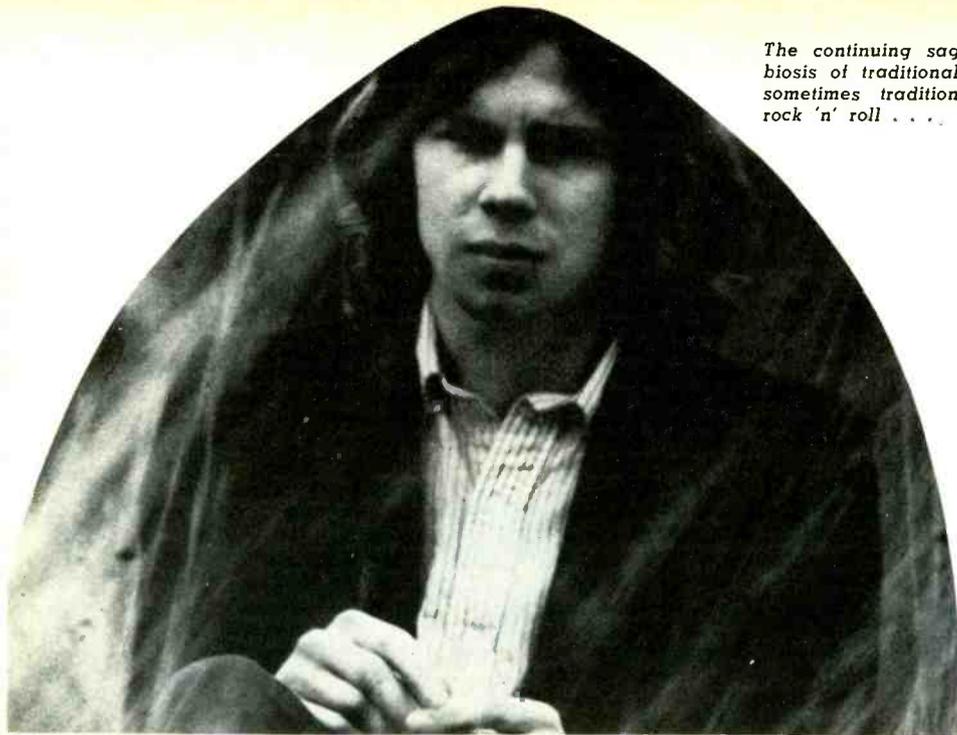
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The continuing saga of the persistent symbiosis of traditional English folk music, and sometimes traditional English folkies, with rock 'n' roll . . .



Nick Drake: a personal attack which offers a lean, spare sound (top) is contrasted by Fairport Convention, a group whose style has evolved toward a persuasive concept LP approach (above).

Sandy Denny: an English sound with a broadened appeal to encompass trad and new styles.

ENGLISH FOLK ARTISTS

**ADD
MODERN TOUCH
TO
TRADITIONAL WAYS**

By Sam Sutherland

The ballad form and the very essence of the narrative, along with one 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 the 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 traditions.

In short, it is possible to see the funky chicken supplanted by the traditional jig, with neither form really slighted 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 recall 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.

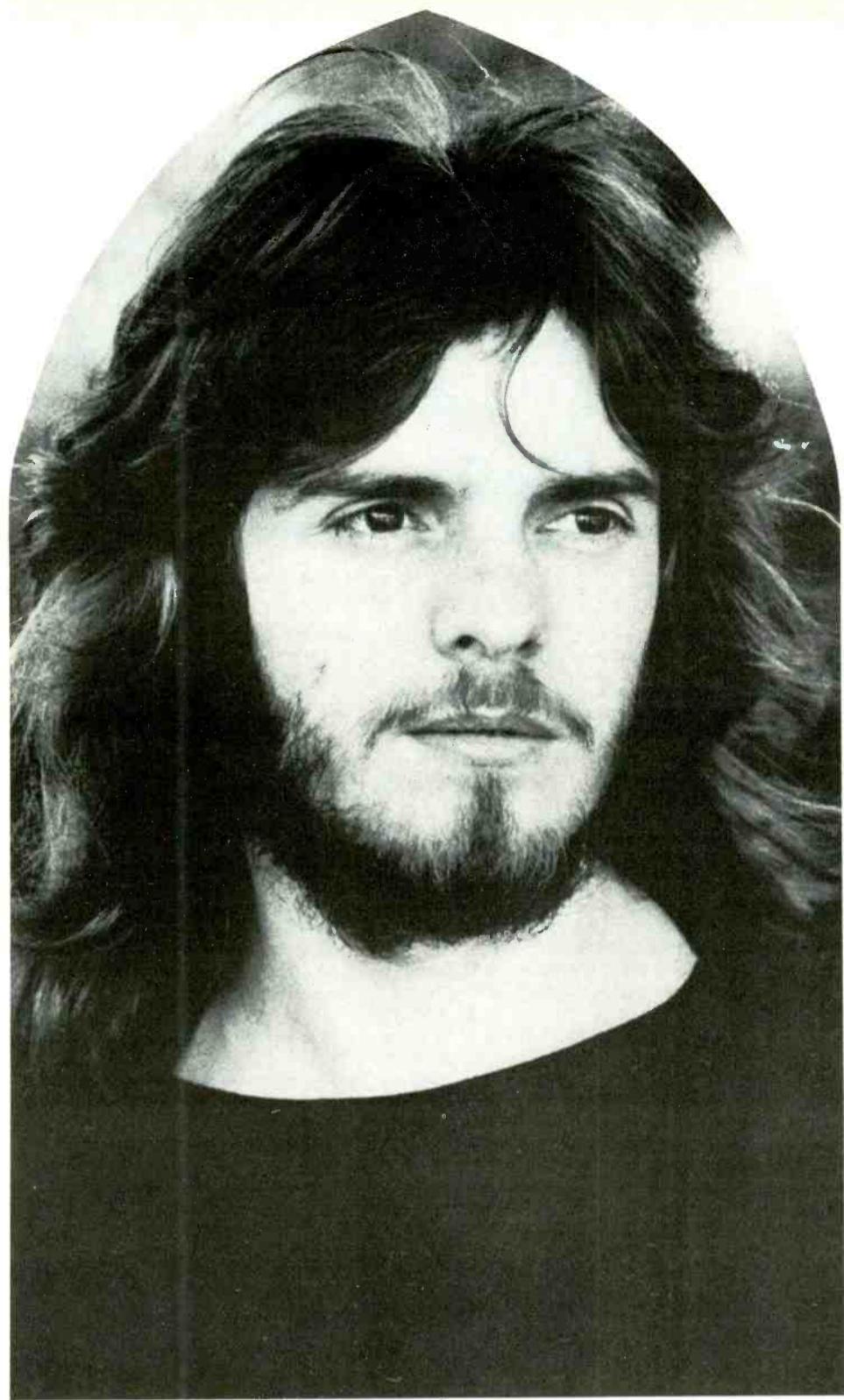
England was struggling up from austerity. And, if their own folk movement was more gradual, perhaps that was simply because the stratified English culture had always provided an outlet for folk traditions. With a double shot of American music, English musicians already saturated with the blues were again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



Ian Matthews: from Fairport to Matthews Southern Comfort.



Two of England's top bands: Pentangle (top) and the Incredible String Band (above).

ion." Lively swirls of acoustic textures chiming, buzzing beneath burred voices.

The imagery was original, startling, even more imposing when presented in such strange metric patterns. Took a little getting into, looking un-gainly and coltish alongside the buttersmooth background vocals sliding behind the steady flash of electric guitars.

Somehow, it still worked. And people noticed.

Bert Jansch had been playing with John Renbourn for some time, and they had already recorded team efforts for Transatlantic. Now they decided to balance the lucid, curling filigrees, the stinging blues lines of their guitars against the supple double bass of Danny Thompson and the light, fluid drumming of Terry Cox.

Somewhere in the middle, a sweet, slightly nasal, remarkably unaffected English lady provided the vocal link for those instrumental elements. Their first two albums as the Pentangle were understated, melodic, moving adroitly from traditional ballads to free-form originals.

Not everybody was knocked out. But here was that cold wind blowing across the moor, images of ancient isolation and subtle magic that were irresistible in a world of fluorescent lighting, institutionalized mediocrity.

The ISB had found a friend to produce their albums, Elektra's London man. Joe Boyd was a blues freak from Harvard, and he had matriculated, however intermittently, during Boston's flowering folk movement. Following his first production work, he left Elektra to form Witchseason, a production firm. And he started working with John Wood at Sound Techniques, a London studio. Wood was, and still is, a first-rate engineer whose work was marked by a clarity that highlighted Boyd's charges.

Which soon included, in addition to ISB, two guitarists, namely John Martyn and Nick Drake, and a rock and roll band composed of English folk musicians.

Fairport Convention was that band, and, following the brief tenure of lead vocalist Judy Dyble, entered its most productive stage with guitarists Simon Nicol and Richard Thompson, bassist Ashley "Tyger" Hutchings, the late Martin Lamble on drums, and two vocalists, Ian Matthews and Sandy Denny. Their collective style, if it can be pinned down, was a carefully balanced electric approach, blending acoustic guitars, mandolin, and those nicely Anglicized vocals with Thompson's concise guitar.

Perhaps more than any other band, Fairport stood at the junction between contemporary electric folk music and their older traditions. Their first album in the above configuration was "What We Did On Our Holiday," released here as "Fairport Convention" (A&M). That was followed by "Unhalfbricking," an album which is, if anything, stronger today simply by comparison with most electric music. It contained lesser known Dylan songs, Sandy Denny's classic "Who Knows Where the Time Goes," more refined incipient rock ("Million Dollar Bash," by Dylan). Some tasty violin by session man Dave Swarbrick.

They remained together for one more album, despite the death of drummer Lamble. Dave Mattacks replaced Lamble, and Swarb signed on full-time. They did "Liege and Lief," bringing straightforward electricity and no small measure of restraint to a collection of traditional ballads and dances. Which resulted in the unlikely popularity of transformed readings of "Matty Groves" and "Tam Lin."

Sandy Denny then left the band to form Fotheringay with Australian vocalist and guitarist Trevor Lucas, drummer Gerry Conway, electric guitarist Jerry Donahue, and bassist Pat Donaldson. Boyd still handled production, and that group's one album offered the bright, if short-lived possibility that still another superb synthesis of traditional and contemporary elements

would be around to keep us happy.

Ashley Hutchings left to form Steeleye Span. Again, some promise, despite the rough edges. But not long for this world.

And, as if Fairport weren't already changing its face, Ian Matthews formed his band, Matthews Southern Comfort, essentially a backup for his very formidable vocal personality. English steel guitarist (and, yes, that sounds like a contradiction in terms, but here it's a fortunate one) Gordon Huntley provided smooth, sweet licks for the group's restrained covers of songs by Neil Young, James Taylor, Jesse Winchester, Joni Mitchell. Good grammar and good taste, and Matthews had carved out a nice audience with "Woodstock."

With all the changes, Fairport shifted its focus on Swarbrick, and the new group continued to produce superb music, with Swarb's traditional underpinnings working nicely against frontmen Nicol and Thompson.

As for Boyd, Witchseason was still thriving: ISB had become a quartet with Rose and Licorice further expanding the possibilities and each new album was a subtle, glorious, graceful step forward and back.

Two musicians under Boyd's direction at that time didn't receive quite the exposure the bands got, however, and their work certainly didn't justify that stubborn anonymity.

John Martyn blended alternately stately, bluesy licks with a delicate vocal style. He made two Island albums on his own before being joined by mate Beverly, and, with her, proceeded to amend that style to incorporate her gifts as writer and musician.

"Stormbringer!" and "Road to Ruin" (available here on Warner Bros.) were thoroughly contemporary, traditionally flavored, essentially diverse, with Beverly chugging through slow blues and John moving through any number of musical areas.

Far more introspective, both professionally and musically, was Nick Drake, Cambridge dropout 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 Martyn'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 abruptly, 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.

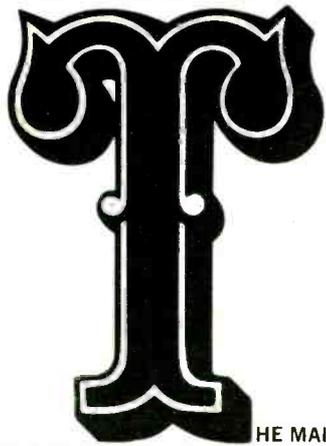
A&M Records picked them up for English releases, and, by their third album ("Just a Collection of Antiques and Curios," recorded live at Queen Elizabeth Hall; their first American release as well), Richard Hudson (percussion and sitar), John Ford (bass, various stringed things), and Rick Wakeman (keyboards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

That album was a decided shift towards electricity, but Cousins still wrote songs that utilized intricate, recitative lyrics. Glimpses of Heaven in "Martin Luther King's Dream," "Antique Suite," and the sensuous "Fingertips" (no relation to Stevie Wonder).

Followed, in turn, by a superb, more electrified

(Continued on page 63)

The contemporary music nightclub is a vital link in the survival circuit for artists. Over the past three years, many clubs in major cities have shuttered. Only a handful remain solvent. Of this elite group, Dan Bottstein spoke in New York with Paul Colby of the Bitter End and Stanley Shadovsky of Gerde's Folk City, while Eliot Tiegel chatted in Los Angeles with Elmer Valentine of the Whisky A Go Go and Doug Weston of the Troubadour.



THE MAIN PROBLEM

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 pays an opening act \$200 a week; a headliner can earn \$2,500 to \$3,500 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 excitement 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. "I try to anticipate who is going to make it and get them before they take off."

Running the club means \$2,000 in weekly expenses, so Colby is delighted when record labels kick in advertising monies for their artists.

The principal difficulty in booking acts for Gerde's Folk City, explains Stanley Shadovsky, 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 \$90 a week; the leader of a duo receives \$110. His sidemen 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 Shadovsky. Along with Allan Pepper, Shadovsky 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 record company promotional efforts in the areas of print and radio advertising.

Folk City stages hoots 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 (Kama Sutra) and Aztec Two Step (Elektra).

The Greenwich Village club charges \$2 to \$3 for admission depending on the show. 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 because 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 priests at the Italian Street Festival on Mulberry St. have recommended us to people there as a good place to go for entertainment."

Across the country, Elmer Valentine, the ex-Chicago cop, who owns the Whisky along with attorney Ted Flyer, 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." For many years Johnny Rivers played New Year's Eve free; 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 fad anymore," Elmer boasts, putting his feet up on his old 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's my personal relationship with the artists."

Chicago, for example, can play the Forum and gross \$100,000. Yet the band will 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 Herbie Hancock (who did very well) the Mahavishnu Orchestra and such soft groups as America and Tranquility."



Doug Weston answers a call from a talent agency asking about placing an act in the Troubadour.

Softness versus hardness is very important to Elmer. His club is categorized as a rock dance hall where the music has to motivate people to dance. This is not a sitdown concert room like the Troubadour.

"We're a dance hall really," Elmer says. "The audience anticipates the volume being up and they want to come and dance. They'll come regardless of who's on stage. It could be me."

Valentine is very bullish about the club business in Los Angeles. He hopes to open a second club and has been trying to buy the Largo with Lou Adler. That room would book all forms of entertainment not only dance bands.

"The record companies are completely behind us with advertising support. They help with their ads and promotional parties. In a sense they subsidize us. Without them I'd have to close up."

Valentine plans his schedule three months in advance. He doesn't solicit acts. He waits for the phone to ring. His top for a name act is \$1,000 a day or \$5,000 for four days. A four-piece band can earn \$800 for five days. The second acts get scale.

The club can seat 300, maybe a little more. There is a new \$30,000 sound system which prompts Elmer to note: "I couldn't get the acts without having the sound system."

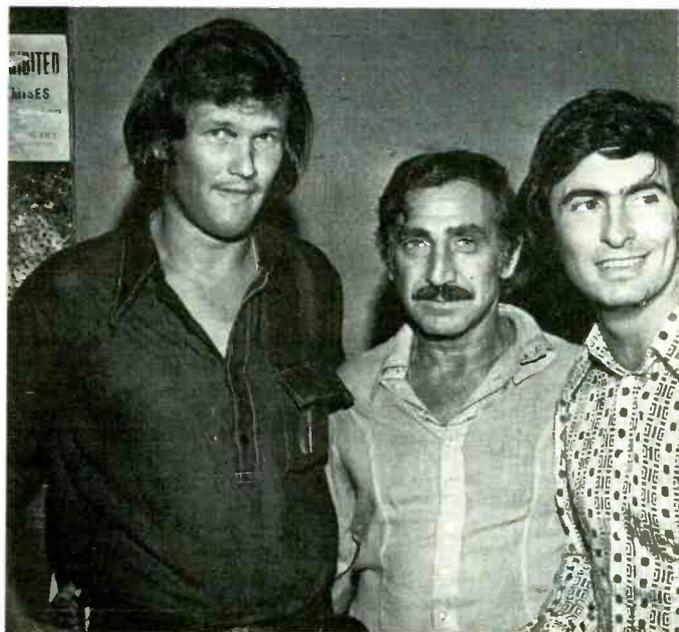
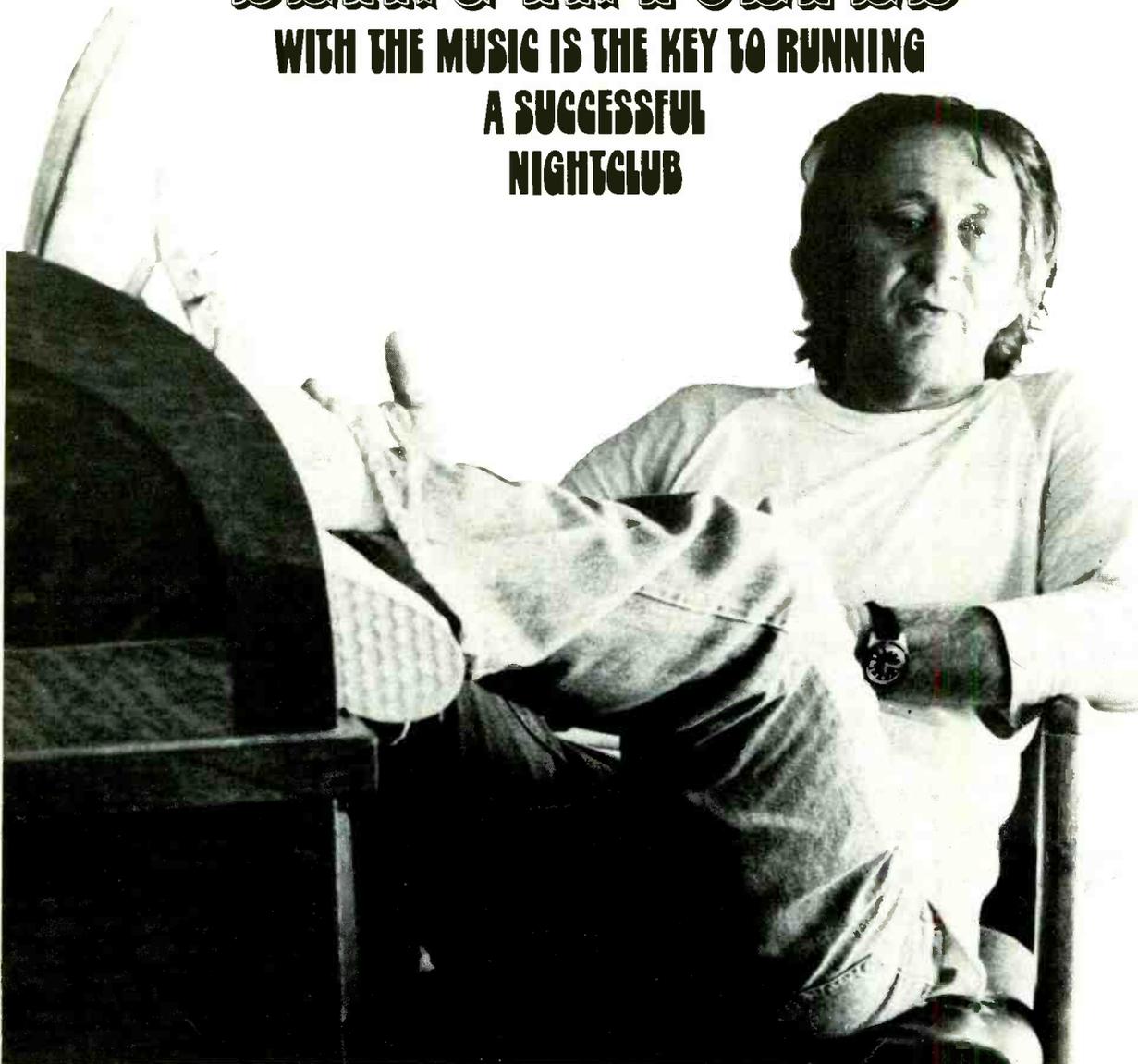
The club still retains a light show (handled by two UCLA film students) but there are some acts who look askance at slides and old movies as props from another era.

Two dollars is the door tab during the week; weekends it's \$3 and up. There's a one drink minimum at the tables and the code of frosted glass for soft drink and clear glass for hard liquor helps management police its patrons.

The days of the sheriff's department harassing young people

BEING INVOLVED

WITH THE MUSIC IS THE KEY TO RUNNING A SUCCESSFUL NIGHTCLUB



Elmer Valentine, affable owner of the Whisky A Go Go finds time to relax between negotiations (left) while Bitter End owner Paul Colby (center above) socializes with performers Kris Kristofferson and David Steinberg.

on the Strip are over. "The police are very nice and cooperative; they realize the club is here to stay," Elmer says.

On a superb night with around 800 admissions at \$5 a ticket (\$4,000) and \$1,500 in drinks, the club can gross \$5,500, Elmer estimates. There is so much good music being produced that it is no problem finding acts to play the club. "My biggest problem is finding a place to put the acts."

Elmer changes bills twice a week because "young people are fickle." His busiest time is the week after Christmas when the Rose Bowl students from the Midwest come to town. They've all heard about the club and flock there. And now that KDAY is taping concerts there for syndication around the country, the Whisky is reaping additional promotional benefits.

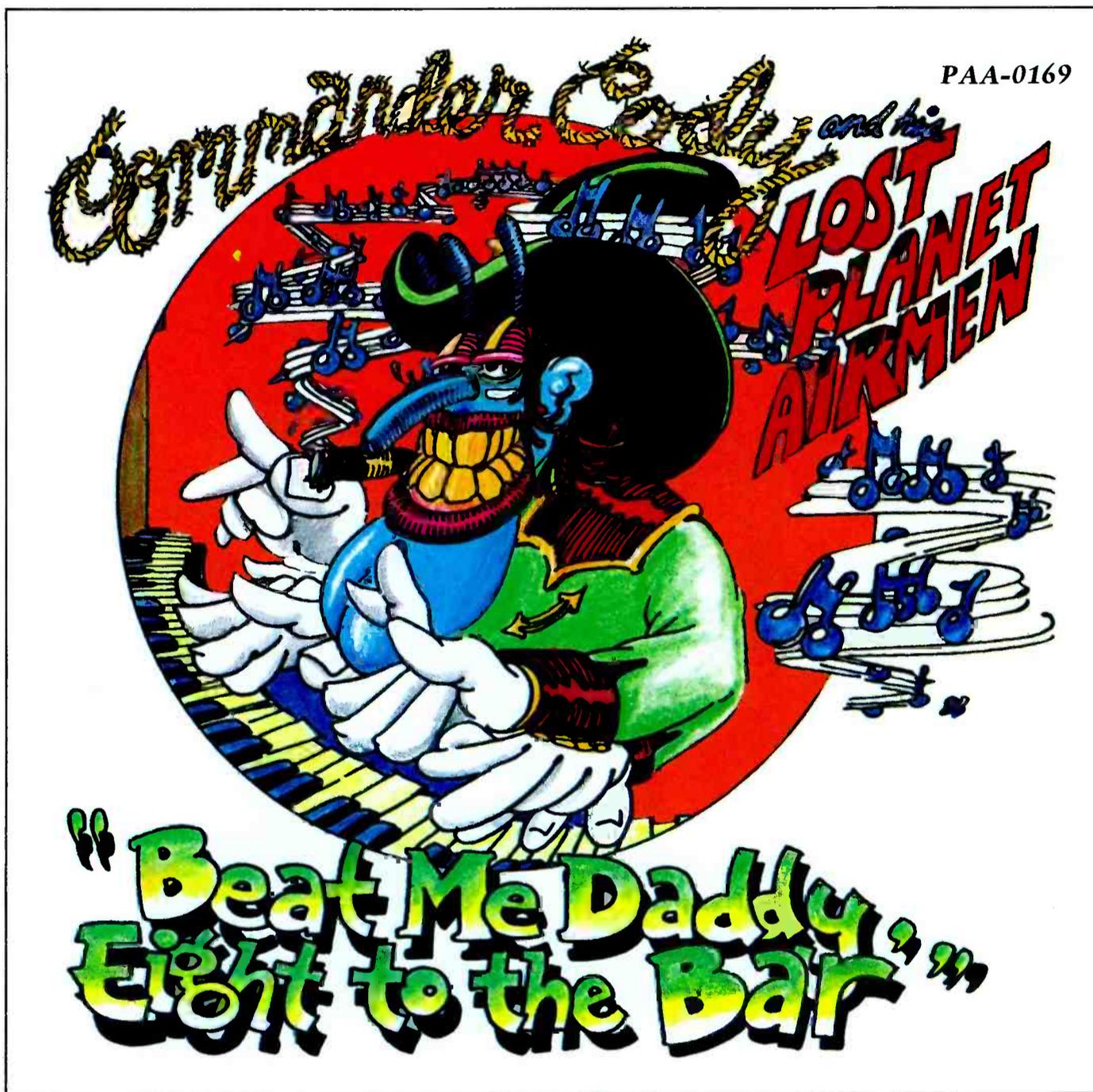
Elmer Valentine is a man in love with his job. He plans renewing his lease on the building and talks of being around for the next 15 years.

Doug Weston has been around for 15 years.

How does he assess his success? "There are two factors responsible for the club's survival," he explains in his cute house which serves as his office and fun place.

(Continued on page 64)

A SUITABLY OUTRAGEOUS FOLLOW-UP TO "HOT ROD LINCOLN".



"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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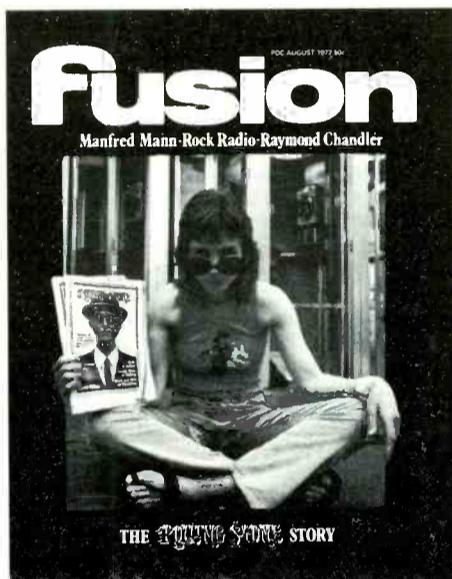
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THE PROS & THE CONS

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ENGLISH FOLK ARTISTS

• Continued from page 59

studio album, "From the Witchwood." The group's producer was Tony Visconti, whose familiarity with folk influences had led to his still thriving relationship with Tyrannosaurus Rex, the acoustic precursor to T-Rex and the format for Marc Bolan's druidic fantasies. "From the Witchwood" utilized banjo, dulcimer, mandolin, sitar, various guitars, synthesizer, schlock '40's music, all of which had surfaced elsewhere, but not in one place, really.

With Wakeman's departure, Blue Weaver stepped in, simplifying the keyboards and setting up more basic textures. "Grave New World," their most recent release, consequently forsakes their earlier delicacy in some places, but they are now a more fully electric band. And they are reaching a broader audience, as evidenced by the success of "Benedictus" as a U. K. single.

Meanwhile, Ian Matthews had produced two excellent solo albums, as Southern Comfort went its own way. Matthews' Vertigo releases, "If You Saw Thro' My Eyes," and "Tigers Will Survive" moved from spare, controlled covers of Richard Farina to the Crystals. Fairport friends stopped by to help out. And now, with Andy Roberts and friends, Matthews has formed "Plain-song, that band having been recently signed to Elektra.

Sandy Denny recorded "The North Star Grassmen and the Ravens," a solo album of strength that shouldn't surprise her admirers. It should warm them considerably, however, for she has broadened her style a bit, and there is a sense of intensity to her originals and the traditional ballads included that survives nicely.

Having sought the help of Trevor Lucas, Richard Thompson, Jerry Donahue, Gerry Conway and Dave Mattacks for that solo effort, Denny has now gone on with them to form the Bunch, that being a tribute to rock 'n' roll that hits Sandy Nelson, Buddy Holly, Elvis and Little Eva. Produced by Lucas, who had been working as an engineer at Island, the album is charming as hell and will undoubtedly invite intense speculation about where those people are going.

But, it's all folk music really, transcending those generic boundaries, pushing into the past and the present, from the ridiculous to the sublime.

Witness the continuing tranquility of ISB, who, having replaced Rose Simpson, still move forward graciously. With Mike Heron making a solo sidetrip, "Smiling Men with Bad Reputations."

As for Fairport, "Babbacombe Lee" demonstrates how that group's style has evolved since the first albums. And, equally gratifying, the record is easily one of the more persuasive "concept" attempts.

The Pentangle will be releasing its sixth album, and Renbourn and Jansch will each hand in their third solo effort since the group's formation. Given the impact of their last two albums, impatience is justified.

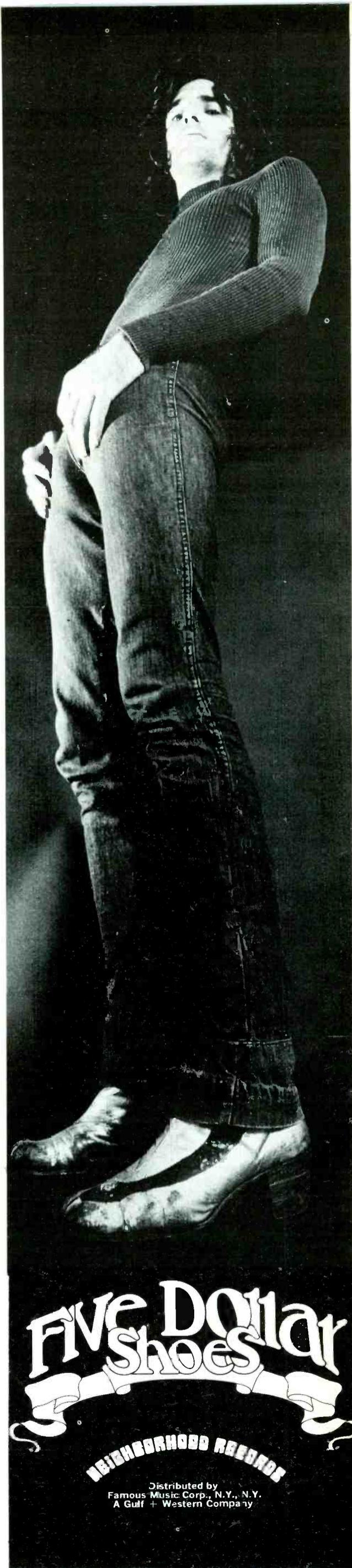
"Cruel Sister" was a quantum move up, adapting purely traditional music to a more varied set of textures and meters. Renbourn ended his years' long electric hiatus, and his new love affair with mellow electric lines and extraordinarily delicate wah-way was continued on "Reflection," the last Pentangle album and a brilliant one at that.

John Martyn has not been recording with Beverley lately, although she sits in for a few moments on "Bless the Weather," Martyn's most recent album on Island. Even devotees won't be distraught for too long, however, for Martyn's smooth, facile style is just a little too melodic, a bit too soothing to begrudge his desire to record alone again.

And then, Nick Drake. His first American album has finally drawn some attention, and admirers have immersed themselves in the rich production work. But "Pink Moon," recently released on Island, is pure solo, with Drake on solitary guitar and pale tracings of piano. And, when the record has finally had its chance at bat, it stands out as a remarkably personal album, lean, spare, introspective like its creator.

The surface is scratched now, but more blood flows below. Led Zeppelin has been revived, transformed by an infusion of traditional elements on their last album "Stairway to Heaven." Brinsley Schwarz has moved into American country influences, and "Silver Pistol" invites comparison with the Band. Lindisfarne takes some of those ideas, and more local folk traditions, and emerges with promise.

And maybe, just maybe, specific folk traditions are both surviving and reviving, available in various solutions from pure to purely contemporary.



BEING INVOLVED

• Continued from page 60

"One reason is the option system whereby I arrive at a negotiated equity of plays over a period of years." This avoids an act being signed, becoming a big hit and then going the concert route. Doug admits that "absolute equity is only achieved in heaven" but he is willing to "sweeten things" when necessary.

The second factor he says is having convinced record companies that one of their major promotional vehicles are club appearances not college concerts, which he calls "fleeting experiences."

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/loyalty 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

• Continued from page 56

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 below \$3,000. Or for subsidizing an act, paying for its room, food, equipment, or helping out with some cash for a personal emergency and not expecting to get it back.

Geffen acknowledges he is a hard negotiator, but he has this stance "to 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 distance call.

Jerry Heller sits in the restaurant looking troubled. 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 themselves 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, Emmit Rhodes, Wishbone Ash, Nils Lofgren, John Mayall and the Grass Roots, among others.

When an act gets big enough, he starts thinking about booking 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 Mahavishnu Orchestra, Mark/Almond, Loggins/Messina are playing good music in intimate atmospheres."

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 Bassett) Frank Freed in Chicago, Ron Delsner and Howard Stein in New York, Pacific Presentations, Concert Associates, Sight and Sound (all in Los Angeles), Mike Bellin in Cleveland, Gary Laschinsky in Charleston, W. Va., Barry Fey in Denver, Ron Powell in St. Louis and Larry Magid in Philadelphia.

Heller finds many young upstart promoters are very much into the rock scene but don't have the business acumen to put up the capitol structure needed to stay afloat.

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 spawned 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. "I feel a responsibility 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-Ashbury to Hollywood and Vine."

That's a sad, downtrodden comment. Is Heller saying the peace-love-brother feeling has given away to cold, calculated impersonal 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 responsibility 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 plying their trade has expanded both fields personnel-wise.

Royalty deals are the highest they've ever been. There are more people working on all levels. "Everybody's become hip to how much money can be made in the music business," David Geffen says. And he should know.

on the receiving end of the pitches. Record companies send him new releases and he claims to listen extensively.

Weston believes in offering an act a small guarantee against a percentage. He doesn't believe in paying one price one year and differing prices in succeeding years.

Under his system, a top name playing the percentages, can earn from \$5,000 to \$8,000 for six days. Weston says his top price is \$1,500 plus percentage. A five-piece group can earn \$900 and a single folk singer \$200.

Although he won't say it outright, there is enough insinuation in Weston's tones to believe that record companies will help meet the salary requirements for their acts at the club.

Years ago the Troubadour's Monday night hootenannies were hot stuff, with a&r men talent scouting the new acts. That emphasis has diminished, but Weston says he does book several acts for the club through the hoots.

The artists Weston books are those he believes in. They often sing songs with messages. This ties in with the original credo of the club: to present the contributions of writers, composers and singers who spin the sagas of our times as did the troubadours of old.

"There's been a gradual drift to meaningful music," Weston believes, adding he feels "it's the increasing awareness of college educated and media-oriented young people, who through their use of drugs, etc. have expanded their consciousness to realize that life itself is the most important thing. All the rest ain't nothin' at all."

The Troubadour is very much its owner. The 350 seat capacity room has a \$50,000 sound system by JBL and lighting designed by Michael Shere who now heads Doug Weston Associates, the company which is into concerts, TV specials, radio syndication and record production.

Concerts are one way of playing out an act's option in a larger room. Weston has his own Troubadour label which is being sought by several labels for distribution, and he is working on a one-hour radio program for syndication and a TV series called "20th Century Troubadours." He has a recording deal with Far Out Productions to use their 16-track equipment in the club.

The record executives, are "the most dangerous people" to work with, Weston says candidly "because they're the source of butter and honey and the ones I have to deal with." One gets the impression that if he could, he would stay clear of them.

But that's hard to do. For one thing, labels are now very interested in having their own acts on the bill. Elektra had Carly Simon and Harry Chapin on the same show. They did good business but there were ego problems.

Recently Weston hit some flack when Columbia asked that the second act on the bill with the Association be one of its stable and Weston had to ask the management of the second billed act to bow out. Hard feelings developed.

An all Atlantic bill has paired John Prine and Jackie DeShannon and an all Columbia bill had Tom Rush and Dr. Hook.

Weston acknowledges that "it's very advantageous to a record company to have both acts; they get double their money's worth."

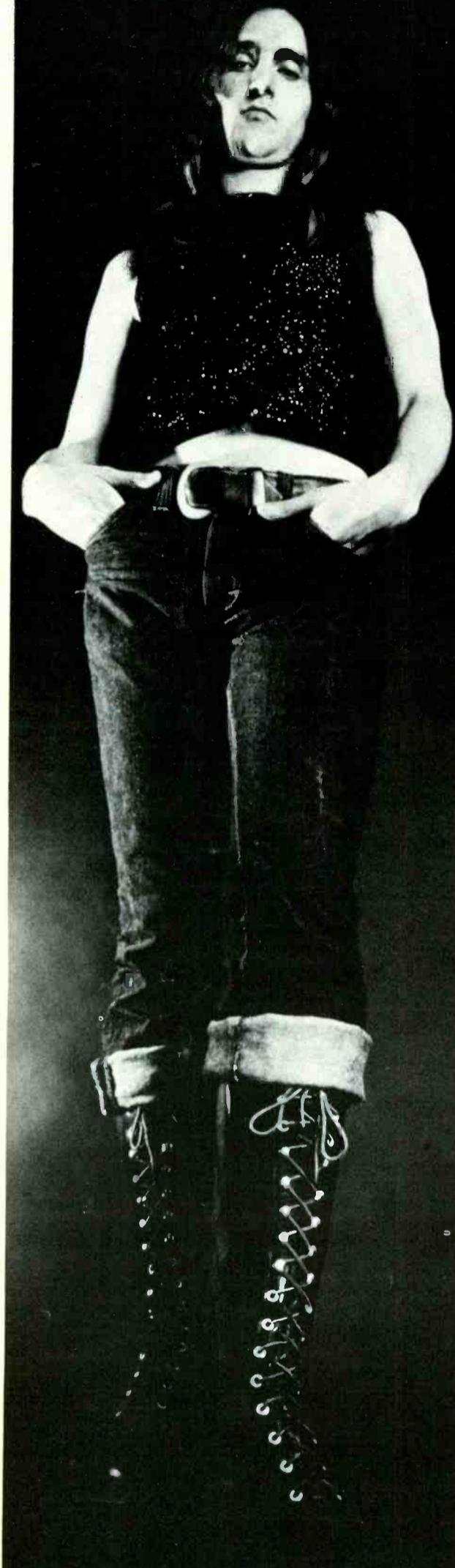
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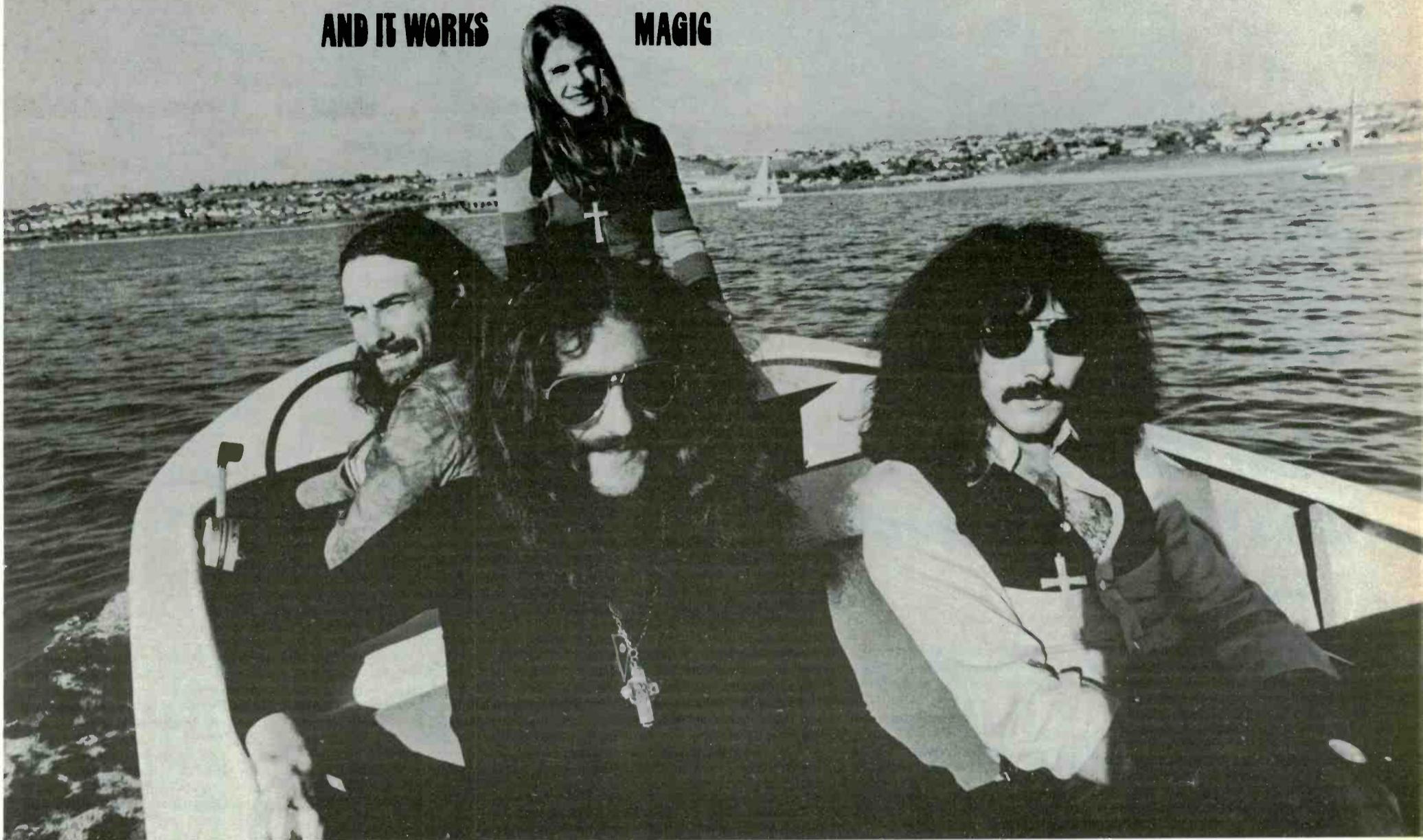
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BLACK SABBATH UNDERGOES AN IMAGE CHANGE

AND IT WORKS

MAGIC



Black Sabbath, an English band, whose music has reflected a dark and forboding mood.

Along with Grand Funk Railroad—now sidetracked 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 shamans" 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 admittedly suprised 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 re-title 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 occult fad 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 to 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. Cherubic-looking Ozzy Osbourne, the group's sex symbol, thus received a Billboard writer poolside at the el grandioso hilltop mansion leased for the next two years by Patrick Meehan Jr.

Worldwide Artists needs a Los Angeles base, the personable, moustachioed 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-Britishly 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, Meehan'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 boy 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 bassman 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 lost the drive that made the other albums sell."

Raw and heavy are the terms Ozzy constantly comes back to in describing the group's music. He doesn't have any clear theories about why the band suddenly became so popular after merely a change of name and approach. "I don't know," he says. "I suppose people were just ready for what we were trying to do."

The new critical admirers of Black Sabbath praise the group for creating a total atmosphere

of post-adolescent nightmare. The lyrics deal with ecological breakdown, pollution, loneliness as a creator of monsters ("Iron Man"), occult experiences and social evil ("War Pigs").

The rhymes may be elementary, but the themes attacked by Black Sabbath are certainly large enough. The heavy-riff musical backgrounds are simple but imaginative, hypnotic on a powerful, repetitive level. As for the young audiences that have made Black Sabbath rich and famous overnight, they admire the group for its heavy sound and menacing vibes.

The group was never really into magic ritual. But on their last two tours they all wore iron crosses, allegedly made by Ozzy's father to ward off the genuine black magic cultists who sent threats to the group for misusing occult catchwords.

The boys are all in their early 20's, the majority of them have wives and new houses back home in England. They'll be back in the U.S. on a new tour this month.

Black Sabbath is just now beginning to overcome its early reputation as the ultimate "downer rock" loudness band, appealing only to low-IQ teenyboppers 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 acceptable.

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 raucous and generally teenybopperish. Black Sabbath hasn't released a single since.



Teen favorites: David Cassidy, the Osmond Brothers, Jackson Five and Donny Osmond.

BUBBLEGUM IS AN ARTIFICIAL PRODUCT

By Nancy Erlich

BUT ITS SALES ARE SUPER

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, saleable commodities will soon appear, tailored to meet the demands of that particular market. Where the demand doesn't exist it can be generated.

Thus was bubblegum born, created artificially, built upon the natural tendency of children to imitate adults and on the tendency of parents to find that imitiveness 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 and creates his stars by means of his own preference and taste (however much that taste may be influenced by the power of fashion and fad). But bubblegum-aged kids are simply too young to know what they (as individual human beings) really like, particularly when they are effectively being told what to like.

They are easily influenced by televised hype and well-calculated publicity, to such an extent that a fad can be imposed on them in an entirely predictable manner, particularly given the extremely limited variety of bubblegum that they have to choose from. It is not the kids' taste but the adult businessmen's concepts that determine the kind of entertainment known as bubblegum; hence the fact that current bubblegum music reflects only adult preoccupations, having little or no relevance to the real lives of the age groups that actually buy the records. And if the music does have relevance to those groups' fantasy lives, that may be because the music and the surrounding media are themselves imposing the fantasies.

Bubblegum wasn't always an artificial medium. Strange as it may seem now, the Beatles actually created bubblegum, as they created so many other still-existent forms of pop music. On February 7, 1964, when the gentlemen who were commonly referred to as the Fab Four or the lovable mop-tops from Liverpool first appeared on the Ed Sullivan Show, the

American business world had to recognize the existence of an enormous and potentially fanatical (read: extravagant) buying power.

The Beatles were bubblegum because their audience was the youngest massive group of people buying records; and because that age group was still, only eight years ago, more likely to be chewing bubblegum than smoking cigarettes or taking pills. The Beatles didn't talk down to their audience; neither did they impose any premature sophistication upon them. What they offered was magnificently successful because, among other reasons, it was perfectly appropriate.

Once the young kid market had been opened up to the music business 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 industry, it is now the domain of adults, artistically as well as financially. Professionalism is the work of grown-ups even if the actual performer is very young. The approach the bubblegum-makers have taken has changed through the years, but the medium has never again been a natural expression by kids for kids.

After the Beatles and their audience grew up a little, the next generation of bubblegum was in a distinctly "naughty" vein. Where the Beatles maintained an image of romanticism and innocence, their teenybop-successors tried to be anything but naive. Overtly or metaphorically, all the hit songs were about sex. There came the famous string of eating songs: "Chewy Chewy," "Yummy Yummy," "Goody Goody Gum Drops," and so on. There was also that short-lived genre, the defensive teenysex song, opuses by Jeff Barry or Tommy James or Gary Puckett and the Union Gap. The assumption of the songs, partic-

ularly in hits like "I Think We're Alone Now" and "Young Girl" was that whereas sex is a no-no (the songwriters rarely challenged that precept) you're supposed to want to do the most grown-up naughty thing you can, if only out of defiance.

Out of that morass, though, came a couple of honest and intelligent tunes 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 immortal from Buddah's bubblegum period. And even among the really gummy groups, the 1910 Fruitgum Company could come out with as frank a complaint as: "Every time I make a move to love you/ 1-2-3 red light you stop me." With no hedging or embarrassment they expressed in

song a controversy that is as relevant a problem in human relationships as any issue that's ever been sung about. The song may not have been 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 Pygmaliions, chosen and molded to enact pre-determined roles both in a television series and in the wider area of the music business. Their success established the existence of an infallible but expensive formula to bubblegum stardom, one which has been followed with success by other artists. The rule: There's no hype 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 it Bobby 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 impetus can come. In the case of the Jackson Five, added to the group's own novelty, talent and polish was the sponsorship of a superstar, Diana Ross. She provided the launching publicity that called attention to the group.

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 huge and varied following did they modify their material to be yet 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 Jackson Five. The two groups' 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 working for them that distinguishes the mere successful performer from the pre-teen idol.

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KIDS BUILD IDOLS NOT RECORD LABELS, MARKETER STRESSES

The following story was written by Ron Tepper of the Laufer Co., a Los Angeles-based specialist in marketing products to teenagers. His article is based on his company's research into who exactly is the teenage buyer of products.

Take every possible record market there is and you'll find that the one about which record executives show the least knowledge is the teenage—or so-called bubblegum market.

There is a mistaken impression among executives that so-called teen music (catering generally to the 9 to 17 year old girl) is all manufactured, worthless and short-lived. Nothing could be farther from the truth. Executives feel that teen idols (a la David Cassidy, Donny Osmond) are manufactured and marketed by clever businessmen. Not true. The simple fact is that the teenage girl—unlike her adult counterpart—is less susceptible to hype or manufactured idols than any other age group.

The teenage girl picks her own idol—herself. And, that idol has to fit a certain physical pattern. The failure of record companies to understand this has cost them untold dollars in record production and marketing via such "teen idols" as Jack Wild, Ron Ely and many others.

Unlike creating product for the adult market, teen idol product isn't a crap-shoot at all . . . if a label will give the buyer what she wants and not what the label thinks she wants.

Record companies try to dictate to the teen girls. They try to tell them what they would like. This never works. All a record executive would have to do is read the fan mail that a teen magazine gets each month on the teen "faves" it runs. They would find that Donny Osmond's mail is greater than David Cassidy's and that the Osmond's get more mail than the Jackson Five.

All the letters express a similar need—to be wanted, to be loved, to be understood. That's the audience the record label is dealing with; a lonely one that knows what it wants.

At the Laufer Company we have periodically test-marketed potential "new faves." Those that the kids like will get mail—the others won't, no matter how great the hype is or what you offer them. A teenage girl has a picture in her mind of what her fave should look like. And, you can't dictate that look. Once a teenage girl finds her fave, she'll buy his records, join his fan club, write him letters, etc. However, if he doesn't fit into the "fave look" category, you couldn't give his records away to those girls.

There is no such thing as "generating a demand" for a teen-type artist. Either the kids look upon him as one or they don't and all the billboards, posters and bumper stickers aren't going to change a kid's mind.

The big difference between the adult and teenybopper market is that no reviewer, no matter what he says about an album, is going to make an artist a hit with the teenagers (nine to 17 year old girls). But, if the picture fits—then watch out. You've got a million-seller on your hands.

There is another question often raised by critics of the so-called teenyboppers or bubblegummers. And, that is one of musical ability. Many record executives often put down the uncomplicated, simple love songs these idols sing to their audience.

Another misconception on the part of record industry executives is equating the "bubblegum music" of Buddah Records to the teen idol music of Cassidy, Osmond, et al. It should be pointed out that the two are distinctly different. "Yummy, Yummy" and all the others were manufactured and the groups who sang them were not idols.

In fact, in many cases the groups (such as 1910 Fruitgum Co.) were distinctly unfamiliar to the teenage girl. Donny, David and Co. are very familiar to the girls, however.

There doesn't have to be any kind of manufactured element in their songs—the girls buy them for their simplicity and honesty and because of the artists who are singing them. This type of product would, it seem, be much more desirable than the former.

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RADIO ENTERS THE 'AGE OF SYNDICATION'



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

By Claude Hall

THE MEDIA, with all due respect to Marshall McLuhan, is more of a mess than a message. Except for a relatively few FM stations scattered all too thinly across the breadth of the nation, there is virtually no creative music programming in broadcasting today.

Live broadcasting, that is. Now wait a minute. The music syndication market is something else. There is a new service field developing which seems to have the greatest promise of offering some life to music programming and that is the rock syndication field.

Television remains a far friend of the musician. There are a few exceptions, like two UHFers in Detroit and Houston with the guts to team up with a progressive rock FM station in their areas to simulcast regular shows.

CJOM-FM in Windsor, on the Canadian side of the Detroit area, carries the audio in stereo of an hour music show on a local TV station each week.

KLOL-FM in Houston teams up with KVRL-TV to broadcast the music of "Mother's Midnight Media Mix" in stereo. The staff at WABX-FM in Detroit has been active in TV with a local station. But, by and large, there's dramatically little rock on TV, especially on

national broadcasting, and not really too much in the offering.

One syndicated series that has just been launched is "In the Attic," a half-hour show which will feature a different rock act as star performer each week. And some of the national music shows will occasionally feature a rock group, but only reluctantly.

In the main, TV has never gone rock or tried to format, as have radio stations. The reason is, as one radio programming authority puts it: "You put a TV station on the air and it makes money. It works."

Even though some television stations are getting away with running "I Love Lucy" shows created years and years ago, the stations make money. Unlike radio, television stations haven't had to work for a living in a long, long while. Thus, creativity has died and the television medium has never developed past a mentality of, by, and for the eight-year-old.

Unfortunately, because several good Top 40 and MOR program directors would sign over their soul if they had the chance to do on television what they do on radio.

There are radio program directors who today refer to the climate in which they exist as "The Age of Syndication." Admittedly, syn-

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BUBBLEGUM IS AN ARTIFICIAL PRODUCT

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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 focal 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 not done concert appearances on his own, but has firmly conquered both the soul and pop charts with solo singles. The same is 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 bubblegum 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 albums; and the Jacksons have had similar 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 personable 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 all his other qualities.

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 attracting 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 surely as Donny's voice will change sometime soon, the bubblegum audience will outgrow its present impressionable state. 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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RADIO ENTERS THE 'AGE OF SYNDICATION'

• Continued from page 68

dication has been around for some time with varying degrees of success—but mostly lack of success.

This new "age" then is based on many FM stations trying to find methods of keeping their overhead low. FM, though doing quite well in a sporadic sense across the nation, is still a money-loser overall. One of the better ways of keeping overhead down, at least until the station is put on a profit basis, is via automation.

Bill Drake, through AIR Productions, a wing of Drake-Chenault Enterprises, is without doubt the key man in radio syndication today. One package is called "Hit Parade '72" and features a blander sound of Top 40. The other radio programming service is "Solid Gold Rock and Roll" and is a bit harder in nature, keying in on oldies. Authoritative sources state that these two syndication services earn the firm close to three-quarters of a million a year.

George Brewer, formerly national program director of the Pacific and Southern Broadcasting chain and now a programming consultant, says that "automation is something most radio stations will have to come to grips with in the near future." And his reasons were that rising costs are prohibitive to good radio, as a rule, and that automation allows better programming control—more consistency.

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 good times. And so it would seem from all of the syndicated services and shows available today. International Good Music, Bellingham, Wash., is one of the big syndicators of the nation and one of their new projects is titled "The Rock 'n' Roll Reunion," a six-hour special produced by Ken Draper, Chuck Blore, and Jim Hampton of Programming db.

George Brewer is developing a contemporary rock-oriented syndication package, which will be marketed by TM Productions, a jingles firm in Dallas.

Dick Starr, a programming consultant in Miami, is working on several syndication packages, one of which will more than likely be rock oriented. He also developed a year-end countdown of top hits which was marketed through PAMS, the Dallas jingles firm.

One of the most successful shows in rock radio is "The History of Rock 'n' Roll," a radio documentary developed and marketed by AIR Productions which has been broadcast in nearly every major market in the U.S. and in most of the medium and small markets. 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 more than 100 Top 40 stations around the nation, as well as overseas. The show is based on the Billboard Hot 100 Chart.

"The Elvis Presley Story," a 12-hour documentary on the music and life of Elvis Presley, is also doing quite well for Watermark and the beauty of this show is that many country music stations have also aired it, though it is primarily a rock show.

"Pop Chronicle," developed by John Gilliland, is an hour show with more than 55 hours available. Other shows available include "The Wolfman Jack Show" in a three-hour daily version; "Jonathan Fields and Friends," a three-hour weekly progressive rock show; "The Rock Genesis," 12 one-hour shows hosted by Jim Nettleton; "Olde Golde," an oldies syndication service marketed by Programming db; "Rock Canada," a 12-hour documentary on music in Canada; "The Award-Winning Dan Diamond Show," a regular show produced by The Kidder Organization, Denver; "Powerline," a weekly half-hour religious-oriented show hosted by Johnny Borders and produced by Claude Cox for the Southern Baptist Radio-Television; "What's It All About," a short series each based on a big hit or rock artists and produced and narrated by Bill Huie, director of Television, Radio and Audio-Visual 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 more 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 months that permit 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 conformity, which might lead to staleness. But several program directors argue that this type of automation will force regular air personalities 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 automation has failed in the past, and might yet again where rock is concerned, there is at least 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 playlist will grow longer on AM Top 40 stations and the FM progressive 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 esoteric 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 their AM counterparts were.

Rock radio, in general, lacks enthusiasm and fresh blood. But the needs to build ratings precludes there being much 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 and lots of it. Because any decent 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 got into the bad habit of playing only proven winners; namely, records that had received some kind of audience response in another market.

It has gotten to the point now where all of the major market stations wait and wait and the medium market stations have picked up the same frightened attitude and so it's being left up to the small markets to break new records as a rule. 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 became stagnant 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 "beautiful 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. WPIX-FM, playing MOR 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 WPIX-FM in New York encouraged other programming attempts on FM and WOR-FM, keeping its overhead low, went rock. 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 format, especially when Murray the K 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 the K built a five share on the station with his nighttime show that progressively became harder and more interesting. Consultant Bill Drake later changed the station to a solid gold oldie

type of format, but other people saw the possibilities in what Murray the K had started and one of these stations was WNEW-FM in New York, at that point an all-girl middle of the road failure.

George Duncan, the manager, began hiring the ex-air personalities of WOR-FM's first rock format and WNEW-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 WMYR-FM in Denver where the "establishment" on the affiliate station KHOW 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 KHOW-FM. This is a rarity, since most FM stations are today changing call letters in order to not be identified with the AM counterpart, regardless of the format!

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

The syndication market is now bringing new programming formats 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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Country Music

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.

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 albums have been cut there, including those by Charley Pride and Jerry Lee Lewis.

Henry Romersa, national coordinator of the Institute, said the contribution was the first of its kind from the business community.

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

T. Scott Fillebrown Jr., president of First American, said the bank was "honored to have a part in a program that contributes so meaningfully to an industry that is of such vital importance."

Formed 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 sponsors educational seminars for groups interested in becoming more knowledgeable about the industry.

In response to the bank's generosity, five members of NARAS in Nashville presented a series of talks to officials of First American, acquainting them with all aspects of the industry.

CCC Issues 1st 8-Tracks

ATLANTA—Contour Tapes, a subsidiary of Cartridge Control Corporation, has released its first 8-track cartridges produced under contract agreement with Chart Records of Nashville.

Eight of the initial 18 releases are of Lynn Anderson, now under contract to Columbia, but formerly with Chart. Most of the releases are country, but Contour has included two of its own groups, Marks of Excellence and Music City Twin Pianos, in multiple releases.

Contour made its first recordings last summer, produced by Danny Davis at RCA and at Woodland Studios in Nashville. At the same time, a tape was being produced by Project 70 Sound Studios in Atlanta by John Barbe, also for Contour.

In addition to the eight 8-tracks of Miss Anderson, other releases are by Del Wood, Junior Staples, Anthony Armstrong Jones and an album titled "Best of Country Girls," done by various artists.

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 adjust 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, with a minimum time factor. Among other things, a removable baffle has been installed on the drum cage, and an adjustable ceiling in the artist area.

"In a country session," Hitt noted, "a certain amount of leakage is preferable, 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 factor 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 Sparkman, vice president of Metropolitan Music. He now will be able to devote full time to his engineering and mixing specialties, with Hitt handling the business end. Hitt also brought with him from Columbia engineer Neil Wilburn, who mixed sessions there for the Bob Dylan albums, for Johnny Cash and for other leading artists.

With Mercury stronger than ever in the country field, studio use is at a maximum. However, with a day-and-night operation go-

ing now with the addition of Wilburn to the staff, there is time for more custom work.

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

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

Danny Davis In Oct. TV Special

NASHVILLE — Danny Davis and the Nashville Brass have been 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 McNair and John Davidson.

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

Nashville Scene

By BILL WILLIAMS

The city of Norwich, Conn., tried a noble experiment, and it came off beautifully. Instead of booking a package show or a group of male artists for its Rose Arts Festival, it brought in two female singers who did the entire show. Jeannie C. Riley and Barbara Mandrell performed, with the show a complete sellout well in advance. The place held 6,500.

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 \$250,000 farm and estate in Hickman County, Tenn., where he will care for cattle, horses, and his three daughters. He wants to spend more time at home.

Bobby Bare played Bend, Ore., population 13,000, to a crowd of 18,000. Then he had to stay on another day to catch the only plane out. He has produced a new single by Don Bowman for Mega, the Tom T. Hall favorite, "Homecoming." Bobby also is producing Wynn Stewart for RCA. David Houston, in one of his rare Nashville appearances, said he plans to cut back a little on his road trips. He has cut both a single and an LP with Barbara Mandrell, but the album won't be released until convention time next October.

Johnny Paycheck is 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 respite. Tex Ritter, who did a show for the Federal Women's Reformatory 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. Bill Carlisle, busier than ever, has only eight days off in the next two months.

Ronnie Prophet, one of the greatest of all the entertainers in these parts, plays a country club in Detroit Aug. 19. Then he goes to Omaha for a package show with Danny Davis and Jeannie C. Riley, and then does the grandstand act for the DuQuoin State Fair in Illinois. After that, it's a series of concerts with Danny Thomas in Canada, the Northeast and Washington to aid St. Jude's Hospital. Joe Heathcock, the sheriff in "The Last Picture Show," has another movie upcoming, this one with Steve McQueen. He also plans one 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 Charlottetown, Prince Edward Island, for a combined BBC-CBC show with Gordie Tapp. Also going from Nashville is Jimmy Riddle. Ernie Ashworth's next single will be "Dream, Dream, Dream," the old Redd Stewart number. Bob Luman is staying trim after his recent diet, living off vegetables from his garden. Ronnie Dove got an encore at the "Opry."

Hank Snow tells about Harry Rusk, the Indian he brought down for an appearance on the "Opry." The young man, from the Slave Indian tribe of Northern Canada, first met Hank when Rusk was 13-years old. He was dying of tuberculosis, and he credits Hank's visit there with giving him the strength to go on.

Janice LeGarde, wife of Tom LeGarde, is due to have twins on or about Aug. 21. If they are boys, one of them will be named Faron, for Faron Young, who befriended the LeGarde Twins sometime back.

RCA's Dickey Lee is working on the West Coast, and doing promotional work in the Los Angeles

(Continued on page 74)

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Miss Mandrell Joins Opry Cast

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

Miss Mandrell had been scheduled to join the world-famous show July 29, but cancellation of a date allowed her to be here on July 8, and her joining became official at that time.

At the age 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.

Country Music Helps US Army to Recruit

ST. LOUIS—The Army Recruiting Main Station here has made arrangements with Chet Gilbert, president of the "Illinois Country Opry, Inc." to produce an Army-sponsored weekly country music radio show.

The program, to 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 "Illinois Country Opry."

Shows 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. Stations will be requested to play the shows as a public service feature.

Sgt. Gill and Gilbert have been producing taped shows recorded live on a trial basis. The shows were so well received in Illinois and Missouri that Lt. Col. Larry Padgett, commander of the recruiting station here, offered to give official sponsorship to the show.



T. Scott Fillebrown, Jr., president of First American National Bank, Nashville, presents a check for \$1,000 to Henry Romersa, national coordinator of the NARAS Institute.



Brad McCuen, president of Mega Records and Tapes, visits with Miki Downen and Gerry Black, producer and attorney for the English recording group Apollo 100, who made their first visit to Nashville.

Wilson Plays It for the People

• Continued from page 20

ords. Any station like that which 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 the bigger sellers more often or . . . ?

WILSON: Oh, we have systems. All of our stations have systems of play. All operate on the same 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 teases about Milwaukee being the bubblegum capitol of the world, but that isn't true either. We play country records, for example. We were the first one to play Lynn Anderson's and Charley Pride's hit singles.

HALL: Do you still play bubblegum records?

Owens Schedules 2nd Golf Tourney

BAKERSFIELD—The 2nd Annual Buck Owens Pro-Celebrity Invitational Golf Tournament will be held Nov. 4-5 at the Bakersfield Country Club.

Capitol's Buck Owens, the host, said the tournament will surpass that of last year, which was an instant success.

Chairman for the 1972 event will be Larry Carr. Dr. James F. Donovan will serve as vice chairman, and Jack McFadden as executive director. Tournament secretary will be Mrs. Claire Schaefer.

All proceeds from the tournament go to the American Cancer Society.

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 some quote—program directors—unquote are losing Top 40 ratings . . . because they don't do 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, all of a sudden, we've got a few people who would like to lead and teach . . . and that's not Top 40 radio.

HALL: But they claim that the crowd which goes out and buys an Osmond record is not the type they want listening to their radio station; is that a fair decision on their part?

WILSON: They don't want them listening to their radio station? Well, then they shouldn't be in Top 40 radio. Because Top 40 is gross numbers. And if those numbers want Osmonds, play Osmonds. If they want a Led Zeppelin, play the Zeppelin. Whenever you try to judge what the other man wants and does not want, then I think you get out of Top 40 radio. And then you have to get into 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 and not doing that are the ones that are suffering. I read the articles about Top 40 dying. It's only dying when the program directors try to be smarter than they are. They are not doing what they're supposed to be doing.

HALL: They're actually limiting their scope of audience then?

WILSON: I feel that if you're a Top 40 station, you mirror the community as best as you can. That way, you don't judge anything about what people feel or want to hear in music.

Vox Jox

• Continued from page 37

sionals. Incidentally, many guys had good voices, but the only one they seemed to be entertaining was themselves and not very much at that. One thing, though, there were very few errors in craftsmanship; a dominant flaw in years past. So, radio is improving, especially at the grassroots level.

Jonathan Greene did a "Claude Hall Day" recently on WTMJ, Milwaukee, and reports getting "letters from two other Claude Halls" thanking him. God, but the competition's getting fierce! So tough, in fact, that I'm thinking about changing my name to Robert V. Morgan. But, just for the sake of one-up-manship, perhaps, I'd better make that Robert V. Morgan. As for Greene, he has his own problems. He keeps claiming that Greene is spelled without an "e." But both you and I know you can't trust those Milwaukee beer drinkers. . . . Bill Coleman, program director of KLOG in Kelso, Wash., writes: "KLOG is approximately Top 40, with heavy oldies play (four per hour in all time slots, ranging in years from 1957 to 1971) and some album cuts. The format is somewhat tighter than wide open personality, but still loose enough to allow a flow of information and entertainment to our listeners from our personalities. When you get right down to it, my format isn't designed to limit the man on the air, but it does give an overall consistent sound that is necessary to identify the station. Kelso and Longview together constitute a market of about 50,000. Currently, there are three AM stations and one FM, plus we have major market penetration from some of the Portland stations, including both major rockers, KGW and KISN. All of this, of course, puts us in a highly competitive situation, but we manage to pull good numbers and response. Our lineup consists of myself 6-11 a.m., Dave Taylor until 1 p.m., Bob (Mike Tinder) Tailor 1-6 p.m., and Greg (Greg Kronlin) Allen until 1 a.m. signoff. Needless to say, with this small staff, we all have to hustle, but there are times when it all seems worthwhile. Anyway, shed a tear for those of us who live in Washington State where Coors is not distributed." Yeah, but Olympia is not a bad beer. And I understand there's some kind of beer up there called Rainier. So life can't be all that bad.

Tape Happenings

• Continued from page 31

wholesale salesmen, creation of excellent dealer structures, and sales performance. . . . To handle its line of educational cassette, cartridge and open reel audio and video tape. Audio Magnetics Corp., California, has appointed Alan Sapatz and Associates, Woodhaven, New York, to cover New York State and northern New Jersey; and Piper Associates, Inc., Needham, Mass., to cover Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut. Jim Lantz, national sales manager, also announced the appointment of Souvall, Papilion, Souvall, Inc., Salt Lake City, as manufacturer's representative for consumer tape products. They will cover Utah, Montana, Wyoming, Colorado, and eastern Idaho. . . . William Byron, general sales manager, communications division of Sanyo Electric, Inc., announced the appointments of Mike Stobin Company, Inc., North Hollywood, California; Sinai-Johnson, Inc., Redwood City, California; and Earl & Brown Company, Inc., Seattle, Washington, as western sales representatives for the new video tape recording line.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 7/22/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	18
2	3	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	13
3	4	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	11
4	2	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	17
5	7	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	7
6	5	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	13
7	6	CRY Lynn Anderson, Columbia KC 31316	16
10	10	BEST OF JERRY REED RCA LSP-4729	4
9	9	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	7
10	13	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	4
11	11	GEORGE JONES Epic KE 31321 (CBS)	9
12	8	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	14
13	20	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	4
14	14	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL 75344 (MCA)	7
15	15	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	11
16	16	HANK WILLIAMS, JR.'S GREATEST HITS, VOL. 2 MGM SE 4822	8
17	12	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	16
18	19	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	7
19	22	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	7
20	18	FOR THE GOOD TIMES Ray Price, Columbia C 30105	99
21	30	HAPPIEST GIRL IN THE WHOLE U. S. A. Donna Fargo, Dot DOS 2600 (Famous)	2
22	17	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	10
23	21	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	16
24	23	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	17
25	24	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	11
26	31	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	3
27	—	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	1
28	33	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	4
29	26	MY HANG-UP IS YOU Freddie Hart, Capitol ST 11014	20
30	32	ASHES OF LOVE Dickie Lee, RCA LSP 4715	5
31	36	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	3
32	37	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	3
33	34	SAY SOMETHING NICE TO SARAH Ernest Tubbs, Decca DL7-5345 (MCA)	4
34	25	AIN'T WE HAVIN' US A GOOD TIME Connie Smith, RCA LSP 4694	11
35	28	INNERVIEW Staffler Brothers, Mercury SR 61358	19
36	29	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol ST 11055	6
37	27	ANNIE Anne Murray, Capitol ST 11024	11
38	40	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	3
39	35	SINGS HEART SONGS Charley Pride, RCA LSP 4617	35
40	41	JUST PLAIN LONELY Ferlin Husky, Capitol ST 11069	5
41	—	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	1
42	42	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	14
43	43	NEED YOU David Rogers, Columbia 45551	2
44	44	BOBBY AND SONNY/OSBORNE BROTHERS Decca DL7-5356 (MCA)	2
45	45	SKETEER SINGS DOLLY Skeeter Davis, RCA LSP 4732	2

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

"CRYING IN THE RAIN"
Del Reeves and Penny Dehaven—(United Artist)

"THE BALLAD OF THE WOUNDED KNEE"—Jeanne Sullivan—(Flag)

"PLEASE CLOSE THE DOOR"—Dave Ferris—(Cheylian)

"I'M PROUD TO BE AN AMERICAN"—Grace Williams—(Recordit)

"TELL ME GIRL"—Willie Wilson—(Dagger)

"MOVIN"—Bitter Root—(Dor-Don)

"SHE'S A WAITRESS, SHE'S A LADY"—Billy C. Cole—(Mega)

"THERE MUST BE A REASON"—Tom Jesse—(Music Towne)

"COME BACK EAST"—Larry Lake—(Lake)

"RED HOT END"—Steve Scott—(Brad)

"DON'T LET ME GO"—Earl Connally—(Maycon)

ALBUM OF THE WEEK:
"THE VERSATILE JIMMIE JENSON"—Jimmie Jenson—(Jay Records)

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Billboard Hot Country Singles

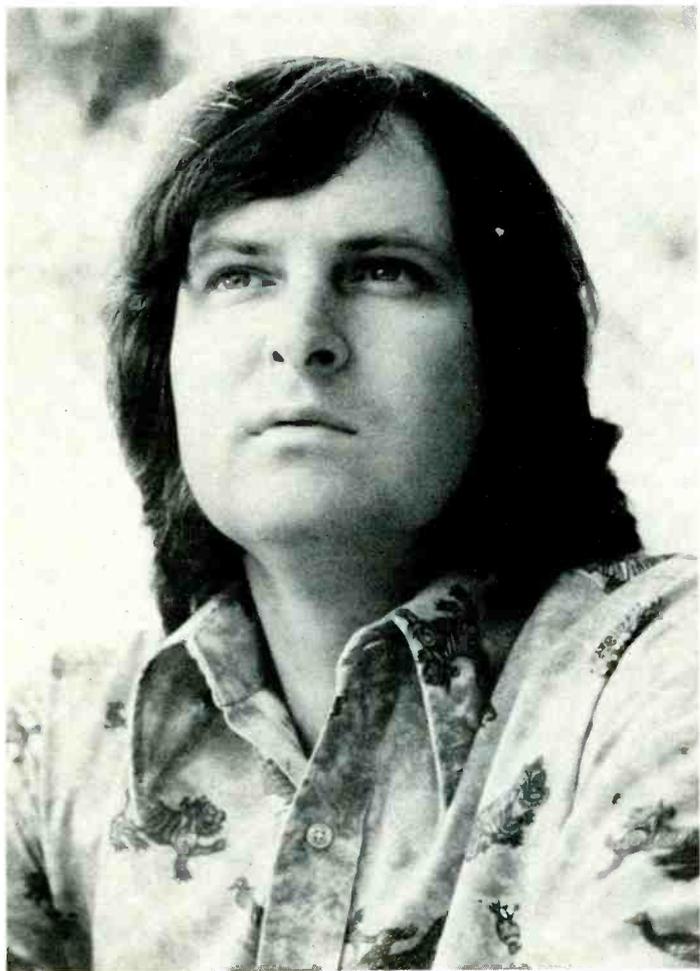
Billboard SPECIAL SURVEY For Week Ending 7/22/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	8	38	38	DO YOU WANT TO DANCE Jack Reno, Target 0150 (Mega) (Clockus, BMI)	9
2	3	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	10	39	29	THANKS FOR THE MEM'RIES Barbara Fairchild, Columbia 4-45589 (Duchess, BMI)	9
3	5	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI)	10	40	45	STONIN' AROUND Dick Curless, Capitol 6527 (Cedarwood/Sawgrass, BMI)	4
4	7	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	7	41	42	BIG BLUE DIAMOND Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI)	7
5	4	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)	12	42	44	I WANT YOU Johnny Carver, Epic 5-10872 (CBS) (Green Grass, BMI)	5
6	1	MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	13	43	48	THAT CERTAIN ONE Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	2
7	8	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	11	44	50	RAIN FALLING ON ME Johnny Russell, RCA 74-0729 (Husky, BMI)	4
8	10	SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	7	45	47	IF I HAD A HAMMER Johnny Cash & June Carter, Columbia 4-45631 (Tro-Ludlow, BMI)	2
9	11	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Accoustic, BMI)	7	46	55	I'M SO LONESOME I COULD CRY Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	3
10	12	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol 3327 (Screen Gems-Columbia, BMI)	9	47	—	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	1
11	14	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	9	48	—	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	1
12	15	SOFT SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI)	7	49	—	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	1
13	16	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	5	50	56	PRIDE Jeannie Seely, Decca 32964 (MCA) (Cedarwood, BMI)	6
14	6	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	13	51	51	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia 4-45596 (House of Gold, BMI)	9
15	9	HAPPIEST GIRL IN THE WHOLE U. S. A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	18	52	52	I'M ONLY A WOMAN Dottie West, RCA 74-0711 (Singleton, BMI)	8
16	19	LOVE IS A GOOD THING Johnny Paycheck, Epic 5-10876 (CBS) (Jack & Bill, ASCAP)	5	53	53	I'M IN LOVE Buddy Alan, Capitol 3346 (Blue Book, BMI)	5
17	18	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	10	54	60	ALABAMA WILD MAN Jerry Reed, RCA 74-0738 (Vector, BMI)	2
18	23	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	6	55	49	I HOPE YOU'RE HAVIN' BETTER LUCK THAN ME Crystal Gayle, Decca 32969 (MCA) (Contention, SESAC)	4
19	20	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	6	56	54	CRYING IN THE RAIN Del Reeves & Penny DeHaven, United Artists 50829 (Screen Gems-Columbia, BMI)	5
20	24	LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	6	57	46	MAMA BEAR Carl Smith, Columbia 4-45558 (Green Grass, BMI)	11
21	22	IN THE SPRING (The Roses Always Turn Red) Borsey Burnette, Capitol 3307 (Brother Karl's, BMI)	11	58	75	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	2
22	13	LET'S ALL GO DOWN TO THE RIVER Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	9	59	59	THAT'LL BE THE DAY Kenny Vernon, Capitol 3331 (Nor-Va-Jak, BMI)	6
23	27	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	6	60	57	HOW I LOVE THEM OLD SONGS Jim Ed Brown, RCA 74-0712 (Acuff-Rose, BMI)	7
24	25	GONE (Our Endless Love) Eilly Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP)	9	61	61	IT MEANT NOTHING TO ME Diane Trask, Dot 17424 (Green Apple/Sunbeam, BMI)	2
25	28	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	3	62	—	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	1
26	21	IT TAKES YOU Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP)	8	63	64	SPREAD IT AROUND Brian Collins, Mega 615-0078 (Jack & Bill, ASCAP)	4
27	34	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	4	64	58	LOVE ISN'T LOVE (Till You Give It Away) Bobby Lee Trammell, Sunco 1135 (Terrance/Barlow, ASCAP)	9
28	33	THE ROADMASTER Freddie Weller, Columbia 4-45624 (Young World/Central Star, BMI)	5	65	72	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	2
29	17	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol 3322 (Beechwood, BMI)	11	66	66	EVERYTHING I OWN Kendalls, Dot 17422 (Famous) (Screen Gems-Columbia, BMI)	4
30	30	GOOD MORNING COUNTRY RAIN Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI)	10	67	70	ALWAYS ON MY MIND Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	3
31	31	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	6	68	69	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, BMI)	5
32	32	ONE WOMAN'S TRASH (Another Woman's Treasure) Bobbie Roy, Capitol 3301 (Tree, BMI)	8	69	71	I'M GONNA BE A SWINGER Webb Pierce, Decca 32973 (MCA) (Brandywine, ASCAP)	2
33	39	AIN'T IT ALL WORTH LIVING Tompall & the Glaser Bros., MGM 14390 (Milene, ASCAP)	6	70	63	SOMETHING TO CALL MINE Bill Rice, Epic 5-10877 (CBS) (Jack & Bill, ASCAP)	4
34	37	THE MONKEY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (Hallnoe, BMI)	3	71	67	THE FIRST TIME FOR US Karen Wheeler, Chart 5166 (Cedarwood, BMI)	3
35	40	A WHOLE LOT OF SOMETHIN' Tony Booth, Capitol 3356 (Blue Book, BMI)	3	72	73	SIX PACK OF TROUBLE O.B. McClinton, Enterprise 9051 (Stax/Volt) (Song City, BMI)	4
36	41	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	3	73	65	IT WAS LOVE WHILE IT LASTED Red Lane, RCA 74-0721 (Tree, BMI)	3
37	26	KATE Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)	12	74	74	RAIN—RAIN Lois Johnson, MGM 14401 (Accoustic, BMI)	2
				75	—	YOU'VE GOTTA CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	1

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 very hot record. In just three weeks it's on the charts and it's already receiving country-wide sales and air-play. 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



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"THE MONKEY THAT BECAME PRESIDENT"

Mercury 73297



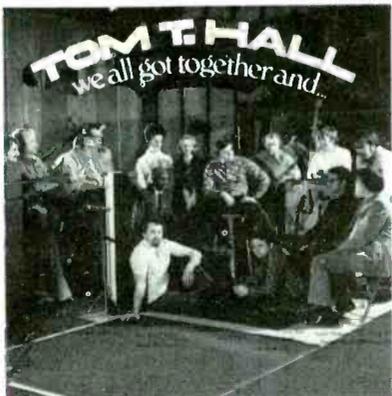
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Country Music

**Nashville
Scene**

• Continued from page 70

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 Ed 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.

Loot 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. PELLITIERRI
STRING ENDS**

NASHVILLE—Vito Pellitieri, 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.

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International News Reports

France's 1st Intl Hit Parade Chart Stirs Pros and Cons

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

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

The new chart, which has come in for much criticism, reveals that 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 SNICOP general council but since then at least four major companies have opposed the decision.

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

misrepresents 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 foreign and local disks, the overseas hits are marked on the chart with an "E" ("Etranger," meaning foreign). This mark appeared on only five records in the first top 30 listing.

Foreign Product

Among foreign product which did appear were Ennio Morricone's film theme "Il y Etais Une Fois La Revolution" ("Duck You Sucker") at number seven and Daniel Boone's "Beautiful Sunday" at 19.

Despite opposition, there is unlikely to be any change for at least three months as the SNICOP general council does not meet again until September. This means that the August and September

charts will be printed in the combined form.

The dominance of French product can be seen to a large extent as a result of an unwritten agreement dating from two years ago when French radio stations, state-owned and commercial, decided to cut back on foreign needletime to give local writers and performers a wider hearing. It is also partly due to the more favorable economics of promoting French material as opposed to foreign material requiring heavy advances.

The new chart is published by trade and 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 reorganized. Just prior to their scheduled Maple Music Junket appearance, they cancelled out, setting speculation that the group was finished. These rumors were squelched when Chilliwack flew into Toronto a few weeks later minus Claire Lawrence, but plus Glen Miller, a former member.

According to leader Bill Henderson, Chilliwack is now looking for one or two more members. They are at work in Vancouver on their next album for A&M. Their "Hit Him With Another Egg" has just been released.

Pub Firm Set By Scandia

HELSINKI—In line with a general trend here of record companies separating their disk and publishing operations and running the two sides autonomously, Scandia-Musikkki has formed a separate publishing wing called Scandia-Kustannus Oy. It is to be headed by Paavo Einio who was director of the company's original publishing division, Scandia Music.

Included in the Scandia-Kustannus Oy catalog are such international hits as "Little Willy," "Jesabel," "Hideaway," "Horse With No Name," "Beg, Steal or Borrow," "How Do You Do" and "I'd Like to Teach the World to Sing."

RCA HQ MOVE TO TORONTO

TORONTO: Following the lead of most of the majors, RCA has moved its national offices from Montreal to Toronto. Involved in the move are vice-president and general manager, Robert Cook; national promotion and advertising manager, Ed Preston; Don Walker, manager Branch line sales; George Thompson, manager financial operation and controls; Andy Nagy, manager of the ABC and Dunhill lines, and other personnel.

The RCA move is the latest in a series of record company switches from Montreal to Toronto. Many have found that the uncertainty of the Quebec politics scene is not to their liking while others prefer the simple economic advantages of working from more centrally located Toronto.

From The Music Capitals of the World

LONDON

Reinforcement of the British Phonographic Industry's Value Added Tax committee's campaign to obtain exemption from the tax for records and tapes lies in the current moves by the International Federation of the Phonographic Industry to gain recognition for the record as a cultural medium by the United Nations Educational, Scientific and Cultural organization. "The IFPI request was considered by a UNESCO meeting in Helsinki," BPI director Geoffrey Bridge told Billboard. "Books and films already have the classification of cultural media, and we're lobbying around the world for the same. If we can get UNESCO acceptance, we will have a much stronger case to go to the government and ask for the same treatment as books." . . . James Arnold-Baker, who has worked for the Watney Mann brewery organization for a number of years, joins Record Merchandisers as its new managing director. Arnold-Baker has recently been responsible at Watney Mann for the development of Take Home beer sales and has had wide experience in marketing and distribution in supermarkets and other multiples. He takes up the post left vacant by Ian Miles, who left the industry owned racking company.

BASF, the German tape giant, launches its own record label in the U.K. this week via distribution through the independent BIRD network. BASF has signed a non-exclusive production deal with Chas Peate's Belsize Music firm and the first release by Candlewick Green called "Doggie" is included in the initial BASF release. First album releases by BASF will be in September and will comprise 20 albums, featuring LPs by Oscar Peterson, Horst Jankowski, Count Basie and the Kenny Clarke-Francy Boland Big Band. . . . John Thompson has now been officially appointed as head of the commercial radio division of the Independent Broadcasting Authority (IBA). The IBA has now taken over from the ITA (Independent Television Authority) as the governing body for both commercial radio and TV. Thompson, formerly a newscaster with ITN, has been having preliminary talks with those concerned with commercial radio during the last few weeks. Now that the IBA is formally in operation the real negotiations will begin between Thompson and the licensing societies, the PRS, PPL and the MCPS on the setting up of commercial radio stations with reference to the question of needletime. . . .

Joy Connock, who worked at Robbins Music for 21 years, died after a short illness on July 4. At Robbins she was assistant to director Alan Holmes. She joined the company in 1951 from Campbell Connelly when Holmes opened the U.K. office for the American Music Publishing company. Miss Connock was involved in all aspects of Robbins' music activities. . . . The new album from Rod Stewart, "Never a Dull Moment," is to have a simultaneous release on the Mercury label in Britain and America on July 21. In order to coincide with the American release, Phonogram has imported 100,000 sleeves. Because of this the album will carry British and American catalog numbers so the company is circularizing the trade with information about the album to prevent any confusion over the two numbers.

A&M is mounting a sales campaign to coincide with the release of Joan Baez' first album for the label, "Come From the Shadows." A&M has arranged to give away copies of Baez' autobiography,

"Daybreak," with the first 2,500 copies of the album. The books are being imported from America where they are published by Avon Books.

Tony Stratton-Smith's Charisma label is planning to enter the mid-price album market with a new series called Prospective, which will retail at \$1.50. The series will be inaugurated on the Charisma label in August with albums by the Nice, Van der Graaf Generator and the Liverpool Scene. . . . Blackhill, the management and production company, has severed its connections with EMI. "There's now no contractual relationship between us," commented Peter Jenner of Blackhill. Blackhill Artists have been released through EMI for nearly four years. "The Third Ear Band and Chris Spedding are now free and we owe EMI one more album from Kevin Ayres," claimed Jenner. "Only Roy Harper is still tied to EMI." Blackhill is currently looking for a new production deal, although no negotiations have yet been finalized. PHILIP PALMER

TORONTO

BMI Canada has been granted an increase in tariff by Canada's Copyright Appeal Board. The rate increase will be passed on to members with statements for the first quarter of 1972. . . . Ampex has acquired tape rights for the GRAMM label. First product is "Free Spirit Movin'" by Ralph Harrison. . . . O'Keefe Centre hosted "Festival of Music," a five-day country package starring Chet Atkins, Floyd Cramer, Jethro Burns and Boots Randolph.

Bill Wallace, well-known Winnipeg musician will replace Jim Kale of the Guess Who. Kale joins the group's management firm. . . . Toronto's jazz scene is being revived by the Festival Club, who brought Woody Herman to town for a July 11 date at the Palais Royale. A sell-out. . . . Chilliwack back in Vancouver after taping two segments of CTV's "Rolling on the River" with Kenny Rogers.

Aarons and Ackley have released their second Capitol album, "You and I." To celebrate, the group did a week at Grumples. . . . Robert Stanfield, leader of the parliamentary opposition, presented a Gold Leaf Award to Harry Hibbs for sales in excess of 100,000 of his latest album. . . . Concept 376, one of Toronto's major bookers, is doing reconstructing to handle an anticipated record fall season.

Skip Fox, has been signed to represent Greg Hambleton's Axe label. Fox will promote the label directly, as well as working in liaison with the distributor, London. . . . Ampex will manufacture and distribute tapes for the Everest Records group under a new long-term contract. . . . Eastern Sound experiencing record label work in addition to the usual heavy work load of jingles.

RCA will manufacture and distribute for Gary Buck's newly-formed Arpeggio label. Buck is a prominent country artist-producer. . . . GRT took local strippers Heaven Lee to CFTR, CKFH and CRUM to promote new Mainline, "Game of Love." . . . Quality threw a press-radio get-together for Mama Lion (Lynn Carey) during her Colonial Tavern showing.

CKSL Radio, London, has introduced an album preview feature, with commentary by PD Dave Craig, airing twice a day on Sundays. . . . Larry LeBlanc, free lance Canadian music journalist is working on a book covering Leonard Cohen, Joni Mitchell, Neil Young and Ian & Sylvia for Clarke Irwin. . . . MCA's national promo-

(Continued on page 76)



DUTCH GROUP Ekseption, with trophies presented for over 25,000 Swedish sales of their first LP by another Dutch artist on the Phonogram roster, Cornelius Vreeswijk, who lives here. From left are, Peter de Leeuwe (drums); Cor Dekker (bass); Niki Spring in 't Veld (manager); Rick van der Linden (organ); Rein van den Broek (trumpet); Cornelius Vreeswijk; Swedish Phonogram managing director Boo Kinntorph; Dutch Phonogram managing director Jack Haslinghuis; Tivoli singer Bertil Englund, and Dick Remelinc (saxophone).

Gem Cos & Toby Merge To Form Gem Toby Firm

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

David Joseph, now the sole manager of the New Seekers, is planning to move to Los Angeles within the next few months, when he will head an American office for GTO. Myers, appointed business consultant to Toby a few months ago, will be responsible for UK, activities of the group.

The GTO firm will now include Toby's Leon Henry Productions—for which Dave McKay produces

the New Seekers—Leon Henry Music and Gem's recently formed Arcade label and Tony Macaulay's Mustard Music, plus deals with producer Mike Leander. Toby also has a stake in Slim Miller Entertainments, a company holding the exclusive agency rights for the Stockton and Sheffield Fiesta clubs and the Talk of the South in Southend.

The management and agency activities of the GTO firm will remain at 29 St. James Street, London while the production and music publishing operations will be based at the Gem offices at 252 Regent St., London W1.

British Record Industry Is Told At Meet of Talks With VAT

LONDON—The British Phonographic Industry held a meeting at EMI House presided over by BPI director Geoffrey Bridge and the Value Added Tax committee, comprising Sidney Golt, former deputy secretary at the Department of Trade and Industry and now consultant to EMI, CBS Records financial director John Hurst and EMI Records financial director Reg Palmer. The other committee member, Decca financial director Arthur Cullis, was unable to be present.

Bridge recapped for the 65 delegates present on the program of a series of meetings on VAT held with the Customs and Excise authorities, the last of which was a joint meeting with the Gramophone Record Retailers Committee participating.

A major topic of the sessions was the transitional period between the ending of the present purchase tax system and the introduction of VAT. Bridge told the meeting that it was hoped there would be a gap allowed while the BPI plea for records, tapes and containers to be transferred from the list of sale or return products was considered and ruled on, but the only reaction to this request had been a letter from the Customs and Excise assistant secretary informing BPI that the matter was being referred to the relevant Government Ministers for a decision.

EMI chief accountant John Parris raised the question of records issued with booklets such as opera libretti in respect of the fact that books were zero rated (exempt)

from VAT while records were not. Bridge answered by saying that apparently books and records issued together would have to be invoiced separately to be sold separately. The point would be taken up with Customs and Excise.

Bill Leader of Leader Sound emphasized from the floor that the industry was entering a mixed media era, and the problem just raised would increase over the next

five years. Printed matter integral with record releases could not be sold separately.

Bridge accepted the importance of the point, and commented that despite representations made to various Chancellors of the Exchequer over the years, records had always suffered the highest rate of purchase tax. In the minds of politicians, the recording industry was a rich one providing entertainment more than education.

UNESCO Move

"However, the International Federation of the Phonographic Industry is campaigning for the phonogram to be accepted as a cultural medium by the United Nations Educational, Scientific and Cultural Organization," Bridge added. "The request is being considered by a UNESCO meeting in Helsinki. Books and films already have the classification of cultural media, and we're lobbying for the same all around the world. If we can get UNESCO acceptance, we will have a much stronger case to go to the government here and ask for the same treatment as books." (See separate story.)

Tony Owttrim of Walt Disney informed the meeting that his company had already tried to solve the joint record and book release tax problem, but the Customs and Excise ruling was that the books were integral parts of the sleeves or containers and not liable for purchase tax exemption.

Bridge disclosed that with the introduction of VAT, there would be a court of appeal to which C&E rulings could be referred unlike the purchase tax situation. He hoped the appeal court would function a little better than the Industrial Relations Court had done so far.

Reg Palmer made the point that the meeting was being held for clarification on questions already raised with the C&E, and there was no hope of obtaining zero rating on anything else before the introduction of VAT.

On the question of promotion records, Palmer told the meeting that a ruling had been obtained that promotion records issued not in excess of \$24 in value would be free of VAT.

"We feel that there isn't a single company issuing free promotional disks to any one person at any one time in excess of \$24 in value," he remarked, "and if this is challenged, we'll quote the C&E ruling."

Bridge added that the ruling would represent a big saving compared with the present purchase tax situation whereby 45 percent PT had to be paid on all promotional records.

The meeting concluded after agreeing to set up an industry working party of accountants to formulate a basic system regarding the administration of VAT and achieve standardization of approach and thought within the industry. Represented in the working party will be EMI, Phonogram, MfP, Pye, United Artists, Island, WEA and CBS.

Haida Formed In Vancouver

VANCOUVER — Keith Lawrence, manager of Chilliwack and Jerry Decoursicre, head of A&M Canada, have formed Haida Records. The label will be distributed by A&M. Artists already signed include Chilliwack, Valdy, Stall Thumbroc, and Spring.

Haida will promote in liason with A&M and will maintain a full staff on the west coast. Already operating on Haida's behalf is Ray Pettinger, former Vancouver promotion representative for London Records. Pettinger will base in Winnipeg and make frequent trips both east and west.

International Executive Turntable

Toshiba Canada Ltd., a prime supplier of hardware in Canada, has appointed **Philippe E. Metcalfe** sales manager for eastern Canada. Metcalfe, who has in excess of 18 years' experience in the home entertainment industry, will be headquartered at Toshiba's recently-opened Montreal offices. . . . Boot Records has appointed **Fred McKenna** staff producer. McKenna is a veteran of the Canadian music scene, having appeared on a large number of musical-variety television shows. Blind as birth, McKenna is now the master of a dozen instruments.

Allan Waters, president of CHUM Limited, has been appointed to the Board of Management of Toronto's O'Keefe Centre. Waters replaces **Donald Ross**, one of the Board's original members, who has resigned.

Three of the four representatives, who with tape sales manager Alan Davison will comprise EMI's new specialist tape sales team which will sell cassettes and cartridges to non-record outlets only, were named by the company this week. They are: **John Huddleston**, who will cover London and the southeast; **Tim Sharratt**, who will be responsible for the west of England and south Wales; **Paul Sinclair**, who will cover eastern England. All three men have been recruited from EMI's record sales force and will report to Davison, who will be based at EMI's new pressing and distribution center at Hayes, Middlesex. The fourth salesman is expected to be appointed within the next few days and the team should become operational later this month. The move is part of a major effort being made this year by EMI to build up cassette and cartridge sales in garages, auto accessory outlets, photographic stores and hi-fi shops.

Canada Executive Turntable

Bob Levins has left his Quebec promotion post with RCA for duties with Montreal-based Polydor Records. No replacement has yet been named by RCA. . . . Boot Records has announced the appointment of **Lorne Lichtman** as national promotion manager. Lichtman, a BA graduate of York University, has considerable experience with York's campus radio station. . . . **Paul Jarema** has been named to replace **Jacquess Amann** as Capitol's Quebec promotion representative. Jarema has been Capitol in Quebec for the past three years. Amann resigned to take up a new position in Los Angeles.



GERRY MONROE receives a gold disk award from EMI (Australia) general manager C.R. Barlow for 50,000 Australian sales of his hit "It's a Sin to Tell a Lie." The presentation took place at the end of Monroe's Australian tour, and he recorded his next single at the Wessex/Reed Studios in London, on his return earlier this month.

From The Music Capitals of the World

• Continued from page 75

tion manager, **Harry Paine**, is back in Toronto after a two-week western tour covering Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Vancouver. . . . Strawberry Records is working on product by an all-black r&b band, **Saint John**. First single will be "Stand Up."

MADRID

Los Poppys (Movieplay) have recorded Spanish versions of two recent French hits, "Love, Lioubov, Amour" and "Noa, Noa, Rien N'a Change" (No, No Nothing Has Changed). . . . **Sheila** (Columbia Espanola) has become the first artist in this country to release a Spanish version of the theme from "Samson And Delilah". . . . Brazilian singer **Antonio Marcos** (RCA) has just completed his new single, "Oracion De Un Joven Triste" ("Sad Young Man's Prayer") and "Escucha" ("Listen"). . . . **Los Angeles**, a Spanish group which is very popular in South America, has recorded a new single, "Una Vez Jure" (One Time I Swore") for Hispavox. . . . **Pedro Ruy Blas** (Poplandia, which is distributed by RCA) has recorded a Spanish version of **Michel Sardou's** current French hit *Je T'aime, Je T'aime*. The record has been produced by **Alain Milhaud** and has been retitled "Amor, Amor."

MONTREAL

Andy Kim, along with brother-manager **Joe**, has formed a new production company, Copper Penny Productions Ltd. The Montreal-based firm's first issue was Kim's current "Who Has the Answers." . . . The new **Michel Legrand** album, distributed by Quality, was an immediate success with Quebec radio, reports **Nicolle Vidal-Dufour**. . . . **Ron McNeil** has opened his own record and tape distributorship, serving Newfoundland. McNeil was associated with Crawford Atlantic for the past six years. . . . Much Productions' **Brian Charter** has negotiated for release of Much product in Europe, Asia, Africa and Australia through England-based Pye. . . . The Canadian Radio-Television Commission has given Canadian Marconi until Dec. 31 to divest themselves of CFCF-TV, CFCF-AM, CPQR-FM and CFCX, Montreal. . . . Musimart Limited, an independent distributor, is celebrating its 25th anniversary.

HAMBURG

Government controlled record sales in East Germany from 1970 to 1971 went up by 20 percent totalling 85,000,000 marks, according to the trade paper, Musik und Gesellschaft. Meanwhile, the Republic is planning to regulate releases and will issue new product in the spring, summer and the fall. Dominating the release pattern is classical music as little importance is attached to hit product in East Germany. For instance, VEB (Deutsche Schallplatten) is planning to release more classical product and within the next four years nine works are planned. It has been revealed that the Beethoven Record Collection has achieved sales of one million copies. Another set being scheduled involves 70 LP's of the works of **Franz Schubert** to coincide with the 175th anniversary of the composer's birth.

It is certain that cassette TV will not replace network television here, according to prof. **Hans Diestel**, head of Ullstein's "Medicolloc" medical AV-series program. Writing in the newspaper, "Welt," Diestel says that he feels that the main users of the system will be educational and instructional organizations. The West German trade union plans to form a joint

society for the manufacturing and distribution of TV cassettes with the Swiss and Austrian trade unions. The first task underway will be programming of educational material. . . . **Ivanhoe Records** has released its first single in Europe on Telefunken. The release from the small Chicago independent is the **Mascari-Wenzlaff** comedy, "Ah-Choo Gesundheit." **Teldec** has acquired release rights for Germany, Austria and Switzerland and other territories on an option basis. The publisher of the work is **Aberbach/Intersong**.

Alco Records has moved its distribution in West Germany and Austria to Electrola. Deal is effective from the beginning of the month. . . . **Guenther Rudin**, who runs the Studio Aleman in Palma de Mallorca (Spain), says that the Pop Festival de Alemania will run through Oct. 7. Each German record company can participate in the festival at a cost of 2,000 marks. The record companies are also required to pay the cost of expenses and fares. . . . The distribution deal between the U.K. Transatlantic label and Metronome of Hamburg has been renewed for a further period. . . . **Horst Janowski** has signed a three-year exclusive production deal with Interdisc. . . . Eurodisc has released the first German language version of **Handel's** complete oratorio, "Jephtha." **WALTER MALLIN**

PARIS

Rene Desmarty, a&r manager of Editions Paul Beuscher, has been elected administrator of the French performing right society SACEM. . . . Phonogram affiliate Tutti Publishing has acquired the catalog of arranger-bandleader **Paul Mauriat**. . . . CBS and Japanese electronics firm Pioneer are presenting a series of public performances of the quadrasonic recording of **Leonard Bernstein's** "Mass." The tour, which took in earlier presentations during June, goes on to other venues including the Avignon and St. Malo festivals in late July and early August. . . . The **Deller Consort** and **Guilford Cathedral Choir** from Britain and the **Bulgarian Yvan Koukouzel Chorale** are giving a series of Gregorian Chant performances at Senanque Abbey, South of France, through this month. . . . Pathe-Marconi is to release the four-album set "Gene Vincent Story" on the Capitol label while Polydor has another four-album set of "The Joe Cocker Story" on Cube.

SAN JUAN

Paul Anka (Buddah) in his second 1972 booking at Club Tropicoro of El San Juan Hotel. Local recording artist **Raul Marrero** (Discomundo) on TV Channel 4. . . . **Yolandita Monge** (Teca) at Flamboyant Hotel. . . . **Ednita Nazario** (UA Latino) at San Jeronimo Hotel. . . . **Awilda** (Borinquen) at Hipocampo and **Gilberto Monroig** (La Cuna) at Los Violines. . . . **Lucecita** (Hit Parade) leaves for Mexico and Spain soon. She has been invited as guest artist for the Festival of Benidorm in Spain. . . . Motown Records, pleased with the first engagement of their artists **The Supremes** at the Royal Room of the Flamboyant Hotel, announce the **Temptations** and **Gladys Knight and the Pips** will also be booked at the Royal Room. The Supremes will be presented again around Christmastime. . . . **Julio Angel**, young Puerto Rican singer recently signed with Fania Records, will be backed by a 30-man orchestra in his first album for that label. He also has his own section in Alfred D. Herger's one-hour daily show "High Tension" over Channel 11. Julio's segment is sponsored by Pepsi-Cola. . . . "Fiel" (True to You) is the title of **Santos Colon's** (Continued on page 78)

MCA COOKED "THE DEAL" IN BRAZIL

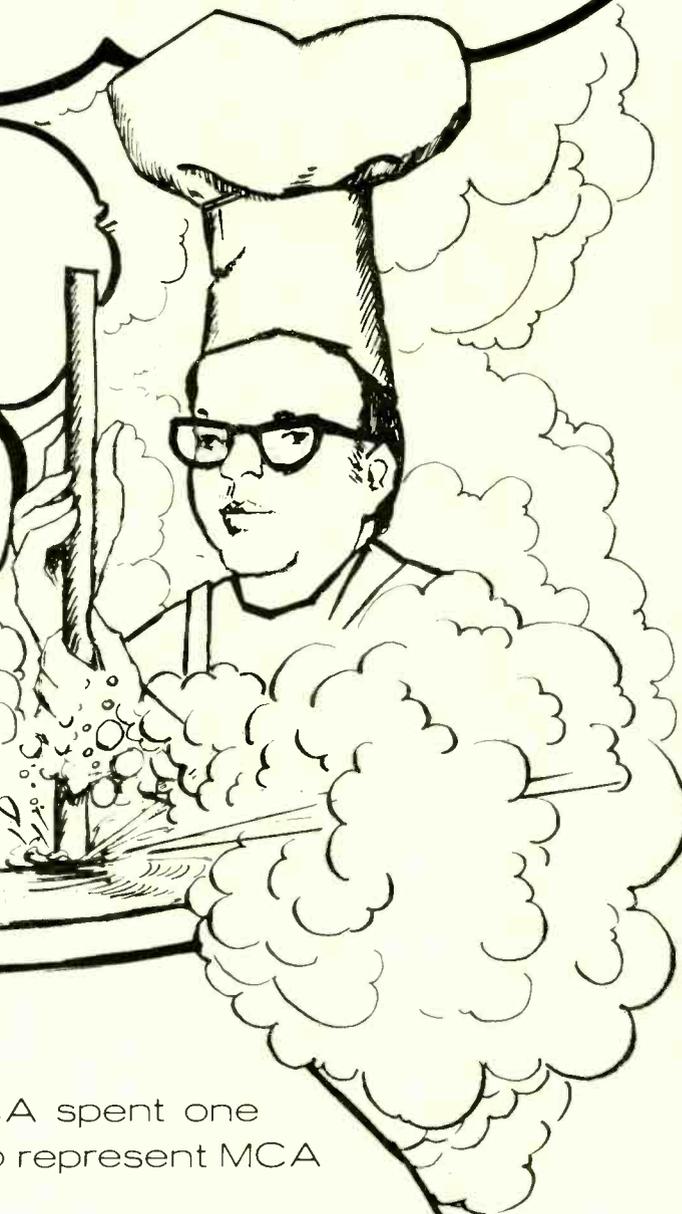
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Strong Local Songs In Antibes Fest—Few International Entries

JUAN-LES-PINS, France—“Ciel,” a ballad by Gil Chazal, sung by Jean-Pierre Savelli (Barclay) and published by Allo Music, won the 9th Rose d'Or d'Antibes song festival held here July 6-8.

With a total of 117½ points out of a possible 130, the song was 10 points ahead of the second-place entry—“Les Annees Glissent Sur Ta Vie,” written and sung by Pathe-Marconi's Georges Chelon, and published by Allo Music. This was a typically poetic French ballad, well interpreted by its composer.

Third with 97 points was yet another romantic ballad, this time with a simple melodic line but no real “hook”—“Ton Ame,” sung by Disc'AZ's Pascal Danel, written by Danel, Mia Simil and Michel de Lancray and published by Gerard Tourneur.

Also sharing third place was “C'Est Beau, C'Est Bon, C'Est Chaud,” sung by Philippe Brejean (Fontana), written by Brejean and Patrick Loubie, and published by JPM-Chappell. This is a good chorus song with potential as a summer hit.

The award for interpretation was jointly given to former Eurovision winner Lenny Kuhr (Philips) for “Pense a Moi” and to Roger Mathieu (Mercury) for “J'Entre Dans Ton Lit.” The jury also gave a special mention to Michel Jonasz for his performance—outside the contest—of “La Rencontre.”

Group Contest

The group contest was won com-

fortably by Dynastie Crisis (Pathe-Marconi), the backing group of Michel Polnareff, and a special mention was made of the Alain Bercerville song “Je Te Suivrai” because of its special style. The song, recorded on CBS, was written by Bercerville and J. Noel Dupre and published by Rideau Rouge/AA Music.

Other presentations included a cup to orchestra leader Raymond Lefevre in honor of his long association with the Festival, and a gold disk to Festival producer Claude Tabet for his contribution to millions of record sales over nine years of the Rose de France Contest.

High Standard

The standard of songs in the contest this year was high when regarded on a national level, but there were few entries with real international potential. Industry interest, too, tended to be limited to those record companies and publishing houses with songs competing in the contest. This was to some extent due to the fact that many of the songs have already been placed in various territories.

The contest jointly organized by Claude Tabet and Allo Music in association with the Europe No. 1 and Monte Carlo radio stations, proved last year that it could be a major stepping stone for young talent and for French songwriters. This year it attracted 120 entries which were finally reduced to a final selection of 18 songs—seven of which are published either solely

or jointly by companies in the Allo Music group.

Although Allo Music defends its predominance on the ground that the company really works hard to find the best possible songs for the contest and that, in any case, the final selection is made by an independent jury, there is no doubt that many industry leaders would prefer to see the contest organized by a body without a vested interest in the result.

Equally, however, the contest has certainly been infinitely more successful in record sales terms since it was taken in hand by the Allo team.

Guest artists at the Festival this year included Middle of the Road—who played an excellent set using equipment kindly loaned by the French-based Greek group Axis—Udo Juergens, who gave a really polished performance of his own melodic ballads, Riika Zarai and Michel Delpech (both of whom were far more praiseworthy than was suggested by the applause they received), Jean-Pierre Ferland, Bill and Buster, the remarkable 12-year-old Tito Corona and Pachacamac, Rita Pavone, Martin Circus, and Les Charlots.

Songs in the contest which, though overlooked by the jury as a whole, might well enjoy a successful career included “Mon Ami Je N'Ai Jamais Vu,” a good chorus song by Marc Auer (Pathe-Marconi), written by Charles Lacheze and H. Steimen and published by Allo affiliate Paille Musique, and “Fidelite” by Barclay's David Vincent, written by Vline Buggy, Yves Dessca, Armand Canfora and Michel Jourdan and published by Editions Barclay.

What will certainly help all the entered songs is the heavy programming given to them by Europe No. 1 since mid-June. This will be maintained through the summer.

Meanwhile, in planning next year's event, the organizers are discussing ways of making it more international by inviting foreign artists to sing versions in their own languages of the submitted French songs—as used to happen at San Remo.

More than 3,000 people attended the festival on each of the three nights and jury members included Raymond Lefevre, Arlette Babar of Europe No. 1, Frank Lipsik of “Le Monde du Spectacle,” Lucien Jolivald of the ORTF, actor Raymond Pellegrin, film director Sergio Gobbi, commentators Pierre Barbier of the ORTF, and Billboard's Mike Hennessey.

From The Music Capitals of the World

• Continued from page 76

latest album for Fania Records. It was produced by Jerry Masucci with a soundtrack recorded in Argentina, with Johnny Pacheco leading the orchestra and arrangements by Jorge Calandrelli.

Cotique Records of New York promoting the new album by Chivirico, titled, “De Nuevo Chivirico” with a tune “Mi Colora” as the lead number. Also Lebron Brothers' album with “Dulzura,” produced by Ralph Lew. Rosita Rodriguez, new Cotique artists, on her way to Buenos Aires for shows and TV work. Her new album produced by Hector (Che) Garrido.

Johnny Colon's “Caliente de Vicio” album having good sales. . . . In a survey conducted by Admakers Surveys in Plaza de Las Americas, biggest shopping center in the Caribbean Radio Station WUNO placed No. 1 Among San Juan's pop stations with a 28.8 mark. WKAQ finished a distant second with 19.0 and WBMJ (English language) followed with 17.5 for third place. . . . Johnny (El Bravo) Lopez with his “salsa” combo was awarded a trophy as the most popular orchestra by the Quinones-Ledesma Enterprises. Lopez records for Borinquen records, Puerto Rican label and enjoys big popularity in the Dominican Republic, where he is already pacted for the Merengue Festival.

ANTONIO CONTRERAS

DUBLIN

It looks as if Van Morrison will not be doing concerts in Dublin in August after all. But promoter Jim Aiken is hopeful that the Belfast-born artist will be here some time later in the year. . . . The Wolfe Tones' sixth LP, “Let the People Go,” will be out at the end of the month. The group, who have been in the U.S. a couple of times this year already, will play dates in New York again in October. . . . Elmer Fudd made a week's tour of such centers as Killkenny, Tralee, Tramore and Ballina prior to going to London, where the Dublin group will in future be based. . . . The Zulus' first disk is “Walk Awhile,” a song

previously associated with Fairport Convention. The Zulus were formerly known as the Royal Earls.

Dick, the girl singing star of the new-look Royal Showband, recorded two spots for BBC-TV in Belfast. . . . Frankie McBride, best-known in Ireland and the U.K. for his hit with Bill Anderson's “Five Little Fingers,” has signed a five-year recording contract with Release Records. He is also under new management—that of Nelius O'Connell. The Omagh-born singer went out on the road several weeks ago with a new band, the Rio Grande. A new single and album will follow shortly. In future, his disks will be produced by Dermot O'Brien. . . . The new single by Horslips, on their own Oats label, will be a traditional ballad, “Green Gravel.”

Dmitri Shostakovich was in Dublin to receive an honorary doctorate of music degree from Trinity College. . . . Andre Kostelanetz, here for a short holiday, was interviewed on RTE Radio's “Here and Now” by Liam Nolan. Kostelanetz has many CBS albums available here, and his disks are heard frequently on RTE. . . . CBS Records may now be contacted by Telex at Dublin 5724.

After two weeks on the chart, Gilbert O'Sullivan's “Ooh-Wakka-Doo-Wakka-Day” hit the No. 1 spot. . . . The latest release sampler, “Ireland's Best Are on Release—Vol. 4,” includes hits by Briann Coll, Hugo Duncan, Dermot O'Brien and Philomena Begley. . . . Irish Record Factors issued the first album by 16-year-old Belfast sisters, Rosita and Charmaine. It's called “God's Been Good to Me,” and it's on RCA International. Producer is Irishman Leslie Mann. . . . English-born Maureen O'Flynn, who is married to an Irishman and lives in County Cork, won RTE's Gold Star Award trophy and \$240. She was one of eight acts in the final program of the Gold Star Award series. Originally, over 500 acts in different parts of the country were auditioned in a nationwide search for new talent. In the final show, last year's winner, Fran O'Toole, was the guest artist.

KEN STEWART

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 Commission has rejected an extensive proposal for reorganization of the Canadian Broadcasting Corporation's English and French language stations. The CBC proposal, a lengthy document which was surrounded by a rush of typical CBC publicity at its release, called for the establishment of two distinctive networks, Radio I and Radio II. One of the networks was to retain the CBC FM style of programming, consisting of drama, classics, intellectual discussion and a generally high level of programming while the other would become a frankly commercial “pop” station.

It's understood that the CBC felt that the introduction of such “pop” programming would help to bolster the Corporation's sagging audience ratings. The CBC also asked the CRTC for permission to establish

six new FM stations and a French FM network. The Commission, apparently has put the kibosh to these plans too, recommending that the CBC use its existing facilities to best advantage.

In rejecting the CBC's proposals, the CRTC said that the CBC's mandate was to provide a distinctive, Canadian source of programming, something which the private moneymakers obviously do not concern themselves. The CRTC indicated further that it was not the CBC's business to duplicate service already being provided in the hopes of reaching a greater audience but rather to fulfill the requirements of the Broadcast Act which states that the service (the CBC) “should be a balanced service of information, enlightenment and entertainment for people of different ages, interests and tastes, covering the whole range of programming in fair proportion.”



BOVEMA chief Gerry Oord, seated, signs Dutch group Dizzy Man's Band to a two-year contract. The band is currently in the Dutch top 40 with their first Bovema single, “Jumbo.” They were formerly with CNR. On extreme left are Bovema executives Karel Hille, Frank Jansen and Martin Kleinjan. Third from right is Theo Roos of Bovema's international division.

BASF Label In Finland

HELSINKI—The German BASF label will be launched next month in Finland by Mercantile, the industrial organization which, for the past several years, has marketed BASF blank tapes and accessories here. The initial release of BASF albums on both disk and tape will be selected from a catalog of about 500 titles which the German company has acquired from the MPS, Cornet, Harmonia Mundi, Polyband, Pils and Parado labels.

Veikko-Sakari Laiho, the former PSO salesman who has joined Mercantile as sales manager for the BASF label, said that the records will be mainly marketed via conventional record outlets and will fall into the middle and full-price brackets. Mercantile's distribution operation will be based at its warehouse at Herttoniemi.

Later this year, Mercantile will also launch BASF's cassette hardware.

MGM Puts Worldwide Pub Operation for Sale

By PHILIP PALMER

LONDON — Metro-Goldwyn-Mayer has now formally put up for sale its worldwide music publishing operation which embraces the American Robbins, Feist, Miller complex and the now totally owned Affiliated Music company, the holding company of Francis Day and Hunter, Feldmans and Robbins.

MGM has sent a document invitation to Prospective Purchasers to companies it feels may be interested in acquiring the group as a whole or as individual companies.

The prospectus, dated June 29, reveals that interested parties are required to put down a returnable deposit of \$150,000, enabling them to receive documents relating to the companies available for sale.

All deposits should have been received by July 17 with the offer closing on Sept. 22, although MGM may extend this date if required.

An announcement naming the purchaser of the companies will be made October.

At present it is not known how many British companies have received the document although it is suggested that EMI, ATV and Chappells would be the most likely contenders interested in Affiliated Music.

Affiliated Music may be purchased as a separate entity as can the American end of MGM's publishing interests.

The exact worth of Affiliated is not known but it is believed that, when EMI was originally in discussion with Affiliated directors, a figure of around \$3 million was suggested. However this figure was only for 50 percent of the company.

Robbins, Feist, Miller, known as the Big Three, is now a wholly-owned MGM subsidiary following the acquisition of 20th Century Fox's one third stake in the group several months ago. The reported worth of the company is rumored to be around \$25,000,000.

The sale by tender of the MGM publishing interests has been on the cards for several months now and follows a selling-off pattern set by Metro when it disposed of its record division earlier this year to Polygram.

The Polygram group has denied an interest in acquiring MGM's publishing interests. The group already owns Chappells—acquired by North American Philips for an estimated \$42,000,000—so it appears unlikely at present that it would be interested in buying another major publishing house.

HITS OF THE WORLD

Billboard

BELGIUM (Dutch)

- (Courtesy Humo)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---------|
| 1 | | HELLO A—Mouth & MacNeal | (Decca) |
| 2 | | LET'S DANCE—Cats (EMI) | |
| 3 | | SMOKE GET'S IN YOUR EYES—Blue Haze (AM Records) | |
| 4 | | MOULDY OLD DOUGH—Lt. Pigeon (Decca) | |
| 5 | | KISS ME—C. Jerome (AZ) | |
| 6 | | MATRIMONY—Gilbert O'Sullivan (Decca) | |
| 7 | | WEET JE NOG DIE SLOW—Willy Sommers (Vogue) | |
| 8 | | MARGRIETJE—Louis Neefs (Philips) | |
| 9 | | LITTLE WILLY—Sweet (RCA) | |
| 10 | | SONG SUNG BLUE—Neil Diamond (Philips) | |

BRITAIN

- (Courtesy Record & Tape Retailer)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|---------------------------------------|
| 1 | 1 | PUPPY LOVE—Donny Osmond MGM (MAM) | Curb & Ruff |
| 2 | 2 | ROCK AND ROLL PART I/II—Gary Glitter (Leeds) | Mike Leander |
| 3 | 3 | TAKE ME BAK 'OME—Slade (Polydor) (Barn/Schroeder) | Chas Chandler |
| 4 | 13 | SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (Essex) | Ron Haffkine |
| 5 | 6 | CIRCLES—New Seekers (Ampar) | David MacKay |
| 6 | 4 | LITTLE WILLY—Sweet (Chinnichap/RAK) | Phil Wainman |
| 7 | 12 | I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) | Johnny Nash |
| 8 | 5 | VINCENT—Don McLean (United Artists) | Ed Freeman |
| 9 | 9 | AMERICAN TRILOGY—Elvis Presley RCA (Auff-Rose) | |
| 10 | 7 | ROCKIN' ROBIN—Michael Jackson Tamla Motown (Carlin) | H. Larson/J. Marcellino |
| 11 | 8 | OOH-WAKKA-DOO-WAKKA DAY—Gilbert O'Sullivan (MAM) | Gordon Mills |
| 12 | 16 | JOIN TOGETHER—Who (Track) | Fabulous/Who/Glyn Johns |
| 13 | 30 | BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) | Wes Farrell |
| 14 | 10 | CALIFORNIA MAN—Move (Harvest) | Roy Wood/Carlin/R. Wood/J. Lynne |
| 15 | 11 | MARY HAD A LITTLE LAMB—Wings (Apple) | Northern/McCartney/Pandl McCartney |
| 16 | 19 | WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited Uni (Schroeder) | Barry White |
| 17 | 14 | THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) | Harmony Joel Dorn |
| 18 | 15 | LITTLE BIT OF LOVE—Free (Island) | Keepers Cottage/Socks Free |
| 19 | 20 | NUT ROCKER—Bumble and the Stingers (Stateside) | (KPM) Kim Fowley |
| 20 | 29 | STARMAN—David Bowie (RCA) | (Titanic/Chrysalis) D. Bowie/K. Scott |
| 21 | 23 | AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia | Bunt Burns Prod. |
| 22 | 26 | I'VE BEEN SO LONELY FOR SO LONG—Frederick Knight (Lowery) | F. Walker |
| 23 | 35 | MAD ABOUT YOU—Bruce Ruffin Rhino (Creole) | Bruce Anthony |
| 24 | 17 | SONG SUNG BLUE—Neil Diamond Uni (KPM) | T. Catalano/N. Diamond |
| 25 | 25 | BETCHA BY GOLLY WOW—Stylistics Avco (Gamble Huff) | Thom Bell |
| 26 | 24 | SISTER JANE—New World RAK (Chinnichap/RAK) | Mickie Most |
| 27 | 27 | OH BARE WHAT WOULD YOU SAY—Hurricane Smith (Chappell) | Columbia |
| 28 | 22 | METAL GURU—T. Rex (Wizard) | T. Rex/MARC I. (Wizard) |
| 29 | | SEASIDE SHUFFLE—Terry Dactyl-The Dinosaurs UK (Sonet) | |
| 30 | 18 | OH GIRL—Chi-Lites (MCA) | Intenson Eugene Record |
| 31 | 31 | AMAZING GRACE—Judy Collins Elektra (Harmony) | Mark Abramson |
| 32 | 28 | AMAZING GRACE—Royal Scots Dragon Guards Band (RCA) | (Harmony) Pete Kerr |
| 33 | 32 | I'LL TAKE YOU THERE—Stanley Singers (Carlin) | Al Bell |
| 34 | 34 | TRAGEDY—Argent (Verulam) | Rod Argent/Chris White |
| 35 | | AUTOMATICALLY SUNSHINE—Supremes, Tamla Motown (Jobete/Carlin) | Smokev |
| 36 | 39 | JUST WALK IN MY SHOES—Gladys Knight & The Pips, Tamla Motown (Jobete/Carlin) | Fugua/Bristol |
| 37 | 40 | SILVER MACHINE—Hawkwind United Artists (Copyright Control) | Hawkwind/Dr. Technical |
| 38 | 48 | MY GUY—Mary Wells, Tamla Motown (Carlin) | Smokev Robinson |
| 39 | 21 | SUPER SONIC ROCKET SHIP—Kinks (RCA) | Davray R.D. Davis |
| 40 | 37 | COME WHAT MAY—Vicky Leandros Philips (Louisviny-Marquee) | Leo Leandros |

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|----|----|--|------------------------|
| 41 | 36 | GIVE ME ONE MORE CHANCE—Donald Peers/Les Reed Orch. Decca (Donna) Les Reed | |
| 42 | 49 | AMERICAN TRILOGY—Mickey Newbury, Elektra (Auff-Rose) | Dennis Linde |
| 43 | 38 | COULD IT BE FOREVER—David Cassidy Bell (Carlin) | Wes Ferrell |
| 44 | | SCHOOL'S OUT—Alice Cooper, Warner Bros. (Copyright Control) | Bob Ezrin |
| 45 | 43 | A WHITER SHADE OF PALE—Procol Harum Magni Fly (Essex) | Denny Cordell |
| 46 | 33 | LADY ELEANOR—Lindisfarne Charisma (Hazy) | John Anthony |
| 47 | 46 | MacARTHUR PARK—Richard Harris, Probe (Canopy) | |
| 48 | | WORKING ON A BUILDING OF LOVE—Chairman Of The Board, Invictus (KPM) | Holland-Dozier-Holland |
| 49 | | IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) | Jerry Kennedy |
| 50 | 50 | ROCKET MAN—Elton John DJM (DJM) | Gus Dudgeon |

FRANCE

- (Courtesy Centre d'Information et de Documentation)
- | | | | |
|----|--|--|--|
| 1 | | IL ETAIT UNE FOIS LA REVOLUTION—E. Morricone (RCA) | |
| 2 | | IL ETAIT UNE FOIS DANS L'OUEST—E. Morricone (RCA) | |
| 3 | | CONCERTO POUR UN ETE—A. Patrick (Discodis) | |
| 4 | | CONCERTO POUR UNE VOIX—Saint-Preux (AZ) | |
| 5 | | MACHINE HEAD—Deep Purple Pathe-Marconi (Columbia) | |
| 6 | | OBSCURED BY CLOUDS—Pink Floyd Pathe-Marconi (Columbia) | |
| 7 | | MEDDLE—Pink Floyd Pathe-Marconi (Columbia) | |
| 8 | | JEAN FERRAT CHANTE ARAGON—J. Ferrat (Barclay) | |
| 9 | | ARANJUEZ—J.C. Michel (CED) | |
| 10 | | EXILE ON MAIN STREET—Rolling Stones (Kinney) | |
| 11 | | METRONOMIE—N. Ferrer (CED) | |
| 12 | | CRUCIFIXUS—J.C. Michel (CED) | |
| 13 | | HARVEST—N. Young (Kinney) | |
| 14 | | NON JE N'AI RIEN OUBLIE—Charles Aznavour (Barclay) | |
| 15 | | A MOI L'AFRIQUE—J. Ferrat (Barclay) | |

HONG KONG

- (Courtesy Radio Hong Kong)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | | VINCENT—Don McLean (UA) | |
| 2 | | DIARY—Bread (Elektra) | |
| 3 | | SONG SUNG BLUE—Neil Diamond (Uni. City) | |
| 4 | | IT'S GOING TO TAKE SOME TIME—Carpenters (A&M) | |
| 5 | | NICE TO BE WITH YOU—Gallery (Sussex) | |
| 6 | | INKPOT—Shocking Blue (Polydor) | |
| 7 | | I NEED YOU—America (Warner Bros.) | |
| 8 | | ROCKET MAN—Elton John DJM | |
| 9 | | QUESTIONS—Bang (Capitol) | |
| 10 | | TOO BEAUTIFUL TO LAST—Engelbert Humperdinck (Decca) | |
| 11 | | THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) | |
| 12 | | HEART OF GOLD—Neil Young (Reprise) | |
| 13 | | ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM) | |
| 14 | | JESUS/MR. CLOUD—Cliff Richard (Columbia) | |
| 15 | | UPSETTER—Grand Funk Railroad (Capitol) | |
| 16 | | WOMAN IS THE NIGGER OF THE WORLD—John Lennon (Apple) | |
| 17 | | AMAZING GRACE—Royal Scots Dragon Guards Band (RCA) | |
| 18 | | SOMEDAY NEVER COMES—Credence Clearwater Revival (Fantasy) | |
| 19 | | AMERICAN TRILOGY—Elvis Presley (RCA) | |
| 20 | | METAL GURU—T. Rex (T. Rex) | |

ITALY

- (Courtesy: Discografia Internazionale)
- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---------------------------|
| 1 | | I GIARDINI DI MARZO—Lucio Battisti (Numero Uno-RCA) | Acqua/Azzurri |
| 2 | | WITHOUT YOU—Harry Nilsson (RCA Victor-RCA) | Aromando |
| 3 | | QUANTO E' BELLA LEI—Gianni Nazzaro (CGD-Messaggerie Musicali) | Suvini/Zerboni |
| 4 | | E' ANCORA GIORNO—Adriano Pappalardo (Numero Uno-RCA) | Aromando |
| 5 | | PAROLE PAROLE—Mina (PDU-EMI) | Curci/PDU |
| 6 | | VIAGGIO DI UN POETA—Dik Dik (Ricordi) | Melodi |
| 7 | | GRANDE GRANDE GRANDE—Mina (PDU-EMI) | Italcarrish/PDU |
| 8 | | MY WORLD—Bee Gees (Polydor-Phonogram) | Senza Fine |
| 9 | | IO VAGABONDO (che non sono altro)—Nomadi (Columbia-EMI) | Numero Uno/Voce del Padre |
| 10 | | HOW DO YOU DO?—Katy & Gulliver (Original Cast-RCA) | RCA |

MALAYSIA

- (Courtesy: Radio Malaysia, Malaysia)
- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------------|--------|
| 1 | 1 | WITHOUT YOU—Nilsson (RCA) | |
| 2 | 4 | HEART OF GOLD—Neil Young (RCA) | |
| 3 | 2 | SONG SUNG BLUE—Neil Diamond (RCA) | |
| 4 | 9 | MELODY FAIR—Bee Gees (Polydor) | |

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|----|---|---|--|
| 5 | 5 | MAGIC EYES—*Frankie (Columbia) | |
| 6 | 3 | MR. CLOUD—Cliff Richard (Columbia) | |
| 7 | 6 | I'VE FOUND MY FREEDOM—*Western Union Band (Libra) | |
| 8 | 7 | A COWBOY'S WORK IS NEVER DONE—Sonny & Cher (MCA) | |
| 9 | 8 | MOTHER & CHILD REUNION—Paul Simon (CBS) | |
| 10 | | COME WHAT MAY—Vicky Leandros (Philips) | |

MEXICO

- (Courtesy: Radio MI)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 2 | VERONICA—Victor Yturbe "Piruli" (Philips) | |
| 2 | 1 | PUPPY LOVE (Amor Infantil)—Donny Osmond (MGM) | |
| 3 | 3 | NO SE HA DADO CUENTA—Roberto Jordan (RCA) | |
| 4 | 5 | POR QUE—Los Babys (Peerless) | |
| 5 | 4 | WITHOUT YOU (Sin ti)—Nilsson (RCA) | |
| 6 | 8 | HORSE WITH NO NAME (Caballo sin nombre)—America (Gamma) | |
| 7 | 6 | PERDON CARINO MIO—Massimo Ranieri (CBS) | |
| 8 | 10 | HOW DO YOU DO (Como estas)—Mouth & MacNeal (Philips) | |
| 9 | 7 | SUAVECITO—Malo (Warner Brothers) | |
| 10 | | SON OF MY FATHER (Hijo de mi padre) Chicory Tip (Epic) | |

NORWAY

- (Courtesy: Jerdens Gang)
- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|-------------------------|
| 1 | 1 | TAG EMOT EN UTSTRACKT HAND—Ann-Louise Hanson (Philips) | Intersong |
| 2 | 2 | CENTO CAMPANE—*Stein Ingebrigtsen (RCA) | Sugar Music Scandinavia |
| 3 | 3 | APRES TOI—Vicky Leandros (Philips) | Bendiksen |
| 4 | 5 | METAL GURU—T. Rex (Fly) | |
| 5 | 4 | BEG STEAL OR BORROW—New Seekers (Philips) | Universalfilm |
| 6 | 6 | CENTO CAMPANE—Nico (CBS) | Sugar Music Scandinavia |
| 7 | 7 | HEART OF GOLD—Neil Young (Reprise) | Multitone |
| 8 | 8 | DA ER DET SKJONT AA VAERE TIL—*Roy Black & Anita Hegerland (Polydor) | Intersong |
| 9 | | COULD IT BE FOREVER—David Cassidy (Bell) | |
| 10 | 10 | TUMBLING DICE—Rolling Stones (Rolling Stones)—Essex | |

PHILIPPINES

- (Courtesy of The Music Bank Report)
- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|-----------|
| 1 | 1 | IN DESPAIR—*Victor Wood (Victor) | Victor |
| 2 | 2 | MALAGUENA—*Victor Wood (Victor) | Victor |
| 3 | 2 | WITHOUT YOU—Nilsson (RCA Victor) | Filipinas |
| 4 | 8 | IT'S NOW OR NEVER—*Victor Wood (Victor) | Victor |
| 5 | 3 | FATHER AND SON—Cat Stevens (Parlophone) | Dyna |
| 6 | 10 | EVERYTHING I OWN—Bread (Elektra) | Dyna |
| 7 | 9 | IMAGINE—John Lennon (Apple) | Dyna |
| 8 | 7 | I WENT TO YOUR WEDDING—*Victor Wood (Victor) | Victor |
| 9 | 6 | IT'S THE REAL THING—*The Grandells (Grandeur) | Grandeur |
| 10 | 15 | THE WEDDING—*Florence Aguilar (Victor) | Victor |

SINGAPORE

- (Courtesy: Rediffusion Singapore)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | TUMBLING DICE—Rolling Stones (Rolling Stones) | |
| 2 | 3 | ROCKET MAN—Elton John (DJM) | |
| 3 | 8 | SONG SUNG BLUE—Neil Diamond (MCA) | |
| 4 | 2 | ME & JULIO DOWN BY THE SCHOOLYARD—Paul Simon (CBS) | |
| 5 | 7 | LITTLE BITTY PRETTY ONE—Jackson 5 (Motown) | |
| 6 | 4 | HEART OF GOLD—Neil Young (Reprise) | |
| 7 | 9 | SISTER JANE—New World (RAK) | |
| 8 | 5 | I GOTCHA—Joe Tex (Mercury) | |
| 9 | 6 | RADANCER—Marmalade (Decca) | |
| 10 | | VINCENT—Don McLean (UA) | |

SOUTH AFRICA

- (Courtesy: Southern African Record Manufacturers and Distributors Association)
- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|-------------------------------|
| 1 | 4 | LONG COOL WOMAN IN A BLACK DRESS—The Hollies (Parlophone) | Timtobe Music (EMI) |
| 2 | 3 | THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) | Essex Music (Teal) |
| 3 | 7 | COME WHAT MAY—Vicky Leandros (Philips) MPA (Trutone) | |
| 4 | 1 | BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing) | Stirling McQueen Music (Teal) |

- | | | | |
|----|----|--|------------------------|
| 5 | 5 | SAMSON & DELILAH—Middle of the Road (RCA) | Laetrec (Teal) |
| 6 | 2 | AMAZING GRACE—The Military Band of the Royal Scots Dragon Guards (RCA) | Essex Music (Teal) |
| 7 | 6 | MOTHER AND CHILD REUNION—Paul Simon (CBS) | Laetrec (GRC) |
| 8 | 8 | SON OF MY FATHER—Chicory Tip (CBS) MPA (GRC) | |
| 9 | 13 | FEELS LIKE A WOMAN—The Troggs (Parlophone) | Dick James Music (EMI) |
| 10 | 12 | RADANCER—The Marmalade (Decca) | Musicpiece (Gallo) |

SPAIN

- (Courtesy: "El Musical")
- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|-------------------|
| 1 | 1 | AMARILLO—Tony Christie (Movieplay) | Armonico |
| 2 | 5 | ALGO DE MI—*Camilo Sesto (Ariola) | Erika Musical |
| 3 | 3 | SON OF MY FATHER—Chicory Tip (CBS) Armonico | |
| 4 | 4 | OH, OH JULY—*Los Diablos (EMI) | Musica del Sur |
| 5 | 2 | VE CON EL—*Basilo (Zafiro) | Micros E. Musical |
| 6 | 8 | SI NO ESTAS TU—(without you) Nilsson (RCA) | Essex Espanola |
| 7 | 7 | TUMBLING DICE—the Rolling Stones (Hispavox) | Essex Espanola |
| 8 | 6 | GIVE IRELAND BACK TO THE IRISH—Wings (EMI) | EGO |
| 9 | 9 | SUPER-JET—*Leandro (EMI) | EGO |
| 10 | 17 | IRON HORSE—Christie (CBS) | Armonico |

SWITZERLAND (German)

- (Courtesy: Swiss Broadcasting Corp.)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | ONE WAY WIND—The Cats (Columbia) | |
| 2 | 2 | BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon) | |
| 3 | 5 | SONG SUNG BLUE—Neil Diamond (Philips) | |
| 4 | 3 | AMAZING GRACE—The Military Band of the Royal Scots Dragon Guards (RCA) | |
| 5 | 4 | ES FAEHRT EIN ZUG NACH NIRGENWO—Christian Anders (Columbia) | |
| 6 | 6 | DON'T GO DOWN TO RENO—Tony Christie (MCA) | |
| 7 | 9 | LITTLE WILLY—The Sweet (RCA) | |
| 8 | 7 | APRES TOI—Vicky Leandros (Philips) | |
| 9 | | MICHAELA—Bata Illic (Polydor) | |
| 10 | 8 | AM TAG, ALS CONNY KRAMER STARB—Juliane Werding (Hansa) | |

Housewares Hassel To Be Used Twice

• Continued from page 30

that lists for \$249.95 and another combination unit with 8-track and phono turntable with four speakers.

Getting just as much attention at Lloyds large Imperial suite was the all-white styled home entertainment system consisting of 8-track tape deck, turntable, receiver and twin speakers—list \$469.95.

Juliette also highlighted quad-sonic. The approach, here again, matrix, is modular. There is a model 474 player deck and a model AQS 42 4-channel amplifier at \$129.95—this is an add-on concept for existing stereo systems. There is also the Quad Pax 650 at \$324.95.

Evidence that 4-channel will be more popularly priced was Electro Brand's model EB6467/4111 tape unit with four air-sealed speakers to list at \$139.95. Electro Brand also offered a matrix stereo "deviser" unit to list at \$24.95.

Still another trend is U. S. electronic manufacturers beginning to make their own speakers systems. Electro Brand announced such plans a month ago and Microtron's Joe Mandile said at IHHEE that his firm is doing the same. Microtron showed its six-way speaker system as well as four-way units.

Car Cassette

Another trend in car units is the gradual emphasis on auto cassette machines. Muntz's Rob Handley is very high on car cassette and the company showed three models, including the M-940 with auto reverse to list at \$79.95. Handley sees a whole new era for car cassette though Arthur Fulmer, among other car unit manufacturers, has pulled out of the configuration.

Accessories were also mentioned as receiving good attention at IHHEE. Lake Electronics showed six different headphones with prices from \$249 to \$5.95.

Examples of special buys at Navy Pier included Arrow Trading Co.'s two mini 8-track car units. Model 707 can list at \$27 and model 709 at \$29, said owner Ben Dweck, who added that the firm is moving its showroom and service center to just off Madison Square in Manhattan.

Manhattan Novelty showed a cassette portable with AM/FM (model TMC70R) to list at \$75. Federal Transistor Co.'s wide range of items included such examples as a deluxe home 8-track unit at \$69.95. Four Star showed a new shape 8-track and receiver (AM/FM stereo) at \$99.95.

An 8-track stereo cartridge tape recorder and player deck with unusually high fidelity sound and a fast forward speed was shown by B & B Import-Export Inc. The solid state unit features a three-in-one head (record-erase-playback) and has a check button for level, channel and mechanism position setting without inserting cartridge. The Model B5000F features a hysteresis synchronous motor for minimum wow and flutter, and retails at less than \$90.

In car stereos, two tape players with burglar alarm to discourage theft or tampering are the "Mini" B-894 with cross talk eliminator, listing at \$32, and the B899 Alaron "Mini" with fast forward button. The Rhapsody Model RY896 with built-in stereo FM, stereo light indicator, and automatic and push-button track changer, lists at \$59. Available for 4-channel sound in car stereos is the Model B-3 4-channel adaptor for use with any car unit. It can be bought separately for \$6.50, or with door or dash speakers, for \$11.

A mini-cassette with one-button operation was shown by Amicxo, Inc., Philadelphia, users turn cassette side up and press button to record; turn speaker side up, press the same button, for playback. The unit lists at \$79.95.

Mercury Radio introduced a cassette stereo player built into an AM/FM receiver, with a digital sleep clock. The wood-encased Model SE 4308 unit comes with two speakers, and has outlets for earphones and phonograph. List is \$250.

In portable cassettes, Mercury showed an AM/FM cassette recorder and player combination, the TMC70R listing for \$79.95. Other 8-track units introduced include a car adaptable portable tape player with AM/FM radio and detachable speaker, PHD720 with a list of \$100; a home style tape player with two wood encased speakers (HHS8810) featuring volume, tone and balance controls and channel selector, for \$79.95; and an AM/FM multiplex receiver and 8-track player, on AC only, the C6000SB, listing around \$200, with input for headphones, and slide controls for volume, bass, treble and balance.

Domestic Trend

Yet another trend reflected in the shows here was mention of more manufacturers going into domestic production. Henry Testa, district sales manager, Arvin, said this firm is making three tape units now in Princeton, Ky. He cited higher labor costs in Japan and the re-evaluation of the Yen. He said NBMA was better for Arvin.

Arvin showed at NHMA model 8L8118 AM/FM stereo receiver with 8-track listing at \$179.95; 80L88 receiver compact with 8-track and hinged cartridge storage space listing at \$229.95; 90X11TK matrix 4-channel adaptor with speaker phase controls listing at \$44.95.

Peerless Telrad, also at NHMA, showed a tape and radio 4-channel combination unit listing for \$179.95, but national sales manager Ralph Setton said: "We're about two years away from the right price category in 4-channel." (Continued on page 81)

Jukebox programming

Fla. Wholesale Firm 'Model Programmer'

By ROBERT LATIMER

(The jukebox distributor often approaches operating in a different way. In fact, whether wholesalers of jukeboxes should operate them at all is often a controversial subject. In the following two-part article, Herb Gorman, manager of the Eli Ross Dist. Co. branch in northern Florida, offers his views on programming and related subjects.)

JACKSONVILLE, Fla. — The Eli Ross operation here is nearly 100 percent a wholesale only company with its major line Rock-Ola jukeboxes, but the portion that is involved with operating is almost a model of perfection. There are many reasons for this, according to Gorman, but chiefly it comes down to what he calls merchandising music.

Another ingredient is the vast experience of the three principal men here. Gorman started in 1945. His brother Al joined the firm a year later and J. B. Whitaker has been here 17 years. The main headquarters is in Miami where the three partner-owners work, Eli and Maynard Ross and Morry Horowitz. 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 12 months—even a \$15 a week location rates a different jukebox each year. Whitaker tries to program favorites for the location help and the firm specializes in good sound systems.

"You've got to please the public with good programming but you've also got to keep reminding location owners that your business is merchandising music," Gorman said. "For that reason, we have developed several unusual steps in servicing locations which we know carry plenty of impact with established location owners and have a lot to do with landing new stops."

All programming is carried out by Whitaker, a veteran of 30 years in the jukebox industry. He changes an average of two or three records per stop, on a weekly or biweekly basis, according to the play at the location.

However, when Whitaker walks into any stop he doesn't merely carry the handful of requests, or newly-programmed hits as the usual collector does. Instead, he uses a 25-record box, always containing 20 records or so, and carries it into the location with a flourish—so that the location owner, his employees, and customers alike are impressed with the fact that "our serviceman brings plenty of records around."

There are always five old favorites included, numerous specialties, easy-listening numbers, as well as the basic two or three which are actually planned for the change. If the location owner wants to talk over the subject, or has the time, Whitaker thumbs through the records, 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 it whenever the subject of changing operators come up.

"It's a system," Gorman said. "Whitaker keeps most of his stops elastic enough so that he can add a real handful of records without disturbing the profit-producing potential of the box. It takes him an extra five minutes or so per stop to display records and to talk the subject up with the bartender, waitresses, cashier and so on. But it is well worth while because of the favorable impression it invariably makes."

Rotate Boxes

Gorman and Whitaker put much additional hard work into a equipment rotation system which was developed many years ago. This consists of guaranteeing every location owner that he will get 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, shifting each model down to the next lower stop until there has been a complete change through the entire route. We change 20 locations at a time."

"My personal theory is that people get weary of looking at the same old phonograph month after month, year after year. Merely introducing what looks like a brand new machine, with trim replaced, repainted, polished up, always brings about an immediate surge of play. None of our locations give the customer much of an opportunity to become jaded with the equipment he sees because we automatically see that no box will stay in the same location for more than 12 months. We do this even with \$15-a-week locations."

"We have found box rotation is good business, because the location



JUKEBOXES are regularly donated to organizations by the Minnesota operators group. Here association president Norman Pink (from left) and Captain Bruce W. Lindberg of the Minneapolis police community relations department present a machine to the young directors of Sabathani Community Center.

owner feels that we have done him a favor, and because there is then built-in goodwill which we need when competitors come around with enticing offers. Image is all-important in merchandising music, and thus we don't hesitate to go through the extreme moving job with 20 locations at a time."

Programming

Whitaker spends one half of the week making collections and programming, and the other half with equipment sales, and puts such faith into "individualized music menus." He makes an effort at every bar, cocktail lounge or restaurant location, for example, to find what the background is on every employee in the location, and to program something for them as a matter of course.

It is nothing unusual in a cosmopolitan area like this to find that one girl employe is from southern Georgia across the state line while another is from New Jersey, both with disparate music tastes. Knowing that cocktail waitresses, for example, will be frequently handed a stack of change with instructions to "play something on the jukebox," Whitaker ensures that there is always a favorite which will appeal to the waitress.

What may be more important, however, is that Whitaker makes sure the waitresses and bartenders know that their favorites are on the box.

(Next week, sound systems, programming ideas and views on the distributing operation.)

Industry Focus on Tape Jukebox

PEORIA, Ill.—The tape jukebox is for the first time a subject of serious discussion at jukebox operator gatherings. Two members of the Illinois Coin Machine Operators Association meeting here recently gave reports on their experience with Wurlitzer's Carousel unit with the general indication that they work well and offer a new programming alternative.

Certainly, with emphasis on al-

bums by record manufacturers, and thus with top selling artists not available often on singles, the cassette album is an alternative, some operators note.

Larry Hager, operations manager, Wurlitzer's division of factory owned distributors in De Kalb, Ill., confirmed the optimistic reports. "The industry is finding out that this is not an experimental piece of equipment," he said. He also indicated that Wurlitzer will soon be building the machines in the U.S. and not importing them as heretofore from Germany.

Also, Wurlitzer is involved in testing the Carousel in various kinds of locations in what amounts to a test marketing route set up near the North Tonawanda, New York Wurlitzer factory, Hager said.

Indications are that the Carousel will find its way into various kinds of locations. George Wooldrige, Sterling, Ill., told the Illinois group that he found it ideal for private clubs. He suggested that because these clubs sometimes are disk poor jukebox locations, a lease plan for the Carousel may be better.

Rudy Kitt, another member of the Illinois group, told how revenue from a Carousel dropped ap-

4-Channel 'Jukebox' Spotlights 7-in. LP's

CORAL GABLES, Fla.—A test marketing program for the Magic 4 quadrasonic (4-channel) jukebox here is focusing new attention on jukebox albums. Bob Robins, managing director of Magic Fingers, Inc., said the Magic 4 in several locations here is programmed exclusively with 7-in. jukebox LP's. He also said Magic Fingers is set to go into a national franchising program with its units.

Robins, quick to point out that Magic 4 cannot be considered a jukebox, said there is sufficient album material available, though it is, of course, 2-channel stereo and not 4-channel. He uses albums from Little LP's Unlimited, which now has released 94 LP's, and Gold Mor Dist., which has over 40. The Magic 4, however, enhances normal 2-channel sound, he said.

At the Sonesta Beach hotel,

Robins said the Magic 4 is leased at \$207 per month and is on free play. Play can be priced at 25-cents per album side or at two sides for 25-cents. The machine also can be programmed with singles. It is a 70 disk capacity unit.

Robins said patrons at another location dance to the Magic 4 and that he has found enough material to program machines predominantly with rock, Top 40 and soul.

Magic Fingers took over the Cameron Musical Industries component phonograph concept and changed it into a 4-channel system. The company, primarily involved with massage machines in motels, has a national network of dealers who will be offered the franchise on Magic 4. Robins said several facets of the program are yet to be worked out as test marketing continues here.

PROGRAMMER'S POTPOURRI

6 New Jukebox Albums; 7 Labels Release Oldies

CHICAGO—Little LP's Unlimited, Danbury, Conn., has released six more jukebox albums bringing its catalog to 94 packages. Dick Prutting, president, said Mega has been added as a label and that he now produces jukebox albums from 14 different record manufacturers. There was also last week a large number of oldie strips printed by Star Title Strip Co. involving product from seven labels.

Little LP's Unlimited: Beach Boys (189), "Surfin' U.S.A./Surfer Girl/Fun, Fun, Fun" b/w "Catch

a Wave/In My Room/Wendy"; Rascals (190), "Good Lovin'/Come on Up/Love Is a Beautiful Thing" b/w "Lonely Too Long/Groovin'/A Beautiful Morning"; Frank Sinatra (191), "My Way/Love's Been Good to Me" b/w "Goin' Out of My Head/Star/The September of My Years"; Bill Black's Combo (192), "Canadian Sunset/Cry/Proud Mary" b/w "Honky Tonk/Alley Cat/One Mint Julep"; Benny Goodman (193), "After I Say I'm Sorry/Liza/On a

(Continued on page 81)

Coin Machine World

DISK MUSEUM

A museum of old phonograph records and jukeboxes in Lawton, Okla. is seeking more exhibits and contacted the Music Operators of America. Information can be

obtained from Whit Ozier, 701 Arlington St., Lawton, Okla. 73501.

HY LESNICK DEAD AT 62

Hy Lesnick, owner of Richmond Amusement Sales Co., Richmond, Va., and an industry veteran and leader of business organizations, died recently at age 62.

Lesnick was an officer of Music Operators of America, the national association of jukebox businessmen, and a leader of the Music Operators of Virginia. He is survived by his widow, Mrs. Charlene Lesnick and three sisters. Lesnick died of a heart attack.



LESNICK

MONTANA MEETING

The Montana Coin Machine Operators Association will meet July 21-22 at the Stage Coach Inn, West Yellowstone, Mont. National industry leaders will include Music Operators of America (MOA) president John Trucano and executive vice president Fred Granger.

LABEL SURVEYS

Music Operators of America is urging members to cooperate with record companies which are increasingly mailing out questionnaires and information to programmers. Additionally, MOA is surveying members to determine the names of jukebox programmers.

Juke Label Dist. Of Other Brands

INDIANAPOLIS—Juke Record Co. label specializing in jukebox material, is now distributing Raven, Swamp Root, Waytone, Score and Terry-Gregory labels as well. Juke owner and artist Tommy Wills has three 7-in. albums available also.



TOTALLING over 70 years experience and service for Eli Ross Distributing Co., are J.B. Whitaker (right), sales and service, Al Gorman, salesman, and manager Herb Gorman with his wife Montine, who is assistant manager.

What's Playing?

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

ALBUQUERQUE; COUNTRY LOCATIONS

Mary E. Roth,
Servomation of New Mexico

Spinning meters: "Listen to a Country Song," Lynn Anderson;
"Borrowed Angel," Mel Street;
"Sweet Dream Woman," Waylon Jennings.
Oldies: "Anything's Better Than Nothing," Mel Tillis, MGM 14385;
"All I Have to Offer You," Charley Pride, RCA 0167.

BALTIMORE; EASY LISTENING LOCATIONS

Jerry Eanet,
Evans Sales & Service

"Take It Easy," Eagles, Asylum 11005;
"Brandy (You're a Fine Girl)," Looking Glass, Epic 10874;
"Don't Mess Around with Jim," Jim Croce, ABC 11328.

CHICAGO; COUNTRY LOCATIONS



Kem Thom,
route manager;
Betty Schott,
programmer;

Western Automatic Music Co.

New purchases: "I'm So Lonesome I Could Cry," Charlie McCoy, Monument 8546;
"Turn on the Love Light," Jerry Lee Lewis, Mercury 73296;
"Borrowed Angel," Mel Street;
"Whole Lot of Something," Tony Booth, Capitol 3356.
Fill-in purchases: "Soft Sweet & Warm," David Houston;
"Eleven Roses," Hank Williams, Jr.;
"It's Gonna Take a Little Bit Longer," Charley Pride.

HUTCHINSON, KAN.; VARIOUS LOCATIONS

Alfred Bishop,
Hutchinson Vending Co. Inc.

Pop: "Alone Again (Naturally)," Gilbert O'Sullivan;
"Too Young," Donny Osmond;
"How Do You Do," Mouth & MacNeal;
"Take It Easy," Eagles;
"Brandy (You're a Fine Girl)," Looking Glass;
"Don't Mess Around with Jim," Jim Croce, Soul;
"Pop That Thank," Isley Brothers;
"Pappa Was a Rolling Stone," Undisputed Truth, Gordy 7117;
"Tell Me This Is a Dream," Delonious, Philly Groove 172;
Country: "Woman (Sensuous Woman)," Don Gibson;
"Baby Don't Get Hooked on Me," Mac Davis, Columbia 45418;
"I'm Gonna Knock on Your Door," Billy Craddock, Cartwheel 216;
"This Little Girl of Mine," Faron Young, Mercury 73308.

MANISTIQUE, MICH.; VARIOUS LOCATIONS

Bill Swanson,
LaFoille Coin Machines

Fill-in purchases: "Song Sung Blue," Neil Diamond;
"Daddy, Don't You Walk So Fast," Wayne Newton.
Country fill-ins: "Kate," Johnny Cash.
New purchases: "Poems, Prayers & Promises," John Denver, RCA 0904;
"When the Snow Is on the Roses," Sonny James, Columbia 45644.

PEORIA, ILL.; COUNTRY LOCATIONS

Bill Bush,
Les Montooth
Phonograph Service

Spinning meters: "The Happiest Girl in the Whole U.S.A.," Donna Fargo;
"It's Gonna Take a Little Bit Longer," Charley Pride;
"My Heart Has a Mind of Its Own," Susan Raye.

PIERRE, S.D.; EASY LISTENING LOCATIONS



Dory Maxwell,
Automatic Vendors

Spinning meters: "If You've Got the Time," Sammy Kaye, Project 3 1421;
"Alone Again (Naturally)," Gilbert O'Sullivan;
"Those Were the Days," Magic Organ, Ranwood 926;
"Brandy (You're a Fine Girl)," Looking Glass.
Cover: "How Do You Do," Mouth & MacNeal.

ROLLING MEADOWS, ILL.; GENERAL LOCATIONS



Robert Hesch,
A&H Entertainers

Spinning meters: "First Time Ever I Saw Your Face," Roberta Flack;
"Sealed with a Kiss," Bobby Vinton;
"Day by Day," Godspell;
"Candy Man," Sammy Davis, Jr.;
"Where is the Love," Roberta Flack.
Oldies: "My Way," Frank Sinatra;
"Green, Green Grass of Home," Tom Jones.

TWIN FALLS, IDAHO; VARIOUS LOCATIONS

Larry Mahler,
Western Music Co.

Country: "In the Spring (The Roses Always Turn Red)," Dorsey Burnette, Capitol 3307;
"Soft Sweet & Warm," David Houston, Epic 10870; Pop: "To Late to Turn Back Now," Cornelius Brothers & Sister Rose; "Living in a House Divided," Cher; "Sealed With a Kiss," Bobby Vinton.

UBLY, MICH.; POP LOCATIONS

Lonnie Shagena,
Ralph Shagena Music

Spinning meters: "Nice to Be With You," Gallery; "Sealed With a Kiss," Bobby Vinton;
"Song Sung Blue," Neil Diamond.
New purchases: "How Do You Do," Mouth & MacNeal; "Coconut," Nilsson, RCA 0718;
"Butterfly," Danyel Gerard, Verve 10670;
"Circles," New Seekers, Elektra 45787;
"Brandy (You're a Fine Girl)," Looking Glass.
Country purchase: "Bless Your Heart," Freddie Hart, Capitol 3353.

RCA to Launch 30-LP Series In Classical

NEW YORK — RCA Records will introduce a series of 30 albums under the title, "Music America Loves Best," in August. Peter Munves, director of Classical Music for RCA, said the series, which will be on the Red Seal label, will be launched with an August release of 15 albums to be followed by another 15 in September, and will be supported by significant advertising, promotion and publicity.

"The classical market is like a funnel," Munves said. "The largest number of buyers are at the mouth of the funnel, and trickling through at the other end are the connoisseurs and dedicated classical buffs. Any manufacturer who wants to stay in the classical music business neglects the beginning and occasional buyer of classical product at his own risk. Therefore, we have decided to fill a crying need of beginning and occasional classical buyers by issuing a basic library of the "Music America Loves Best."

"If you ever have been in a
(Continued on page 94)

Elektra Ogles Country Field

LOS ANGELES—Elektra Records' 18-month involvement with Nashville and Muscle Shoals artists has produced two hits to date, Mickey Newbury's "Frisco Mabel Joy" album and the rising Sailcat single, "Motorcycle Mama." It has also solidly established Elektra as a force in the yet-unnamed post-Kristofferson progressive country-pop sound.

"Our successes to date have been on the pop charts with this kind of music," said Russ Miller, Elektra's west coast A&R chief who is in charge of the progressive country operation. "The reason is that country radio stations still aren't programming this new style of ar-

tist. But I think that within two years, the whole boundary of what defines country music will be changed to include the Kristoffersons and Newburys."

Other progressive country artists signed for Elektra by Miller are Natchez Trace, an all-star writer-producer group called Jubal, and Sweet Salvation, a New Orleans band now living in Los Angeles. In addition, Muscle Shoals musician-writer Marlin Greene is now Miller's A&R assistant in Hollywood aside from releasing his own album on Elektra.

Elektra presently has no plans to open a creative office anywhere in the south. Label president Jac Holzman explained, "Under our present arrangement, when Russ Miller comes to Nashville it's an event. And all the new artists and writers are brought around." Elektra has developed particularly effective working relationships with Nashville's Bob Beckham of Combine Music and Norbert Putnam of Quadrafonic Sound Studios.

"You can see the coming fusion between country and rock, even in the two years since I've been coming to Nashville," said Miller. "There weren't any longhairs around the studios then, it's gotten very common now. A new nightclub along the lines of the Troubadour or the Bitter End is about to open. There are 13 colleges around Nashville and they obviously want some more contemporary music."

The newest Elektra experiment is to be Countryside Records (see Billboard, 7-15), a custom label run by ex-Monkee Mike Nesmith once the contracts are finalized. Holzman said, "We want to see if it's possible to get back to the old approach of issuing records for a minority audience by keeping down production costs. In this sort of operation it is possible to give a lot more artists a shot. You can also use it to train a new generation of complete music executives."

Countryside is to concentrate on recording California country talent, but Holzman wouldn't be surprised to see the label branching out into folk acts. "If this kind of specialty approach succeeds," he said, "we'll try it in other areas."

WB in College Awards Plan

NEW YORK — Warner Bros. Records is participating in the University of Southern California's "Awards in the Arts" program aimed at minority communities of Southern California.

Ed West, Warner Bros. vice president and treasurer, and Barbara S. Oardner, coordinator of "Awards in the Arts," said that funds are being provided for one semester of instruction in the university's School of Music, Preparatory Division.

Col Satellite Buoy Bay's Grow

SAN FRANCISCO—When Columbia Records became the second label to put a satellite A&R office here, under the direction of George Daly, the San Francisco music wave had already swept over the rest of the country. Mercury opened nine months before.

While there has been no visible sign that a "new" San Francisco sound, as it was dubbed, will repeat again, still the Bay Area has now entered the mainstream of the international music/record business.

Columbia's continual presence on the scene with a fulltime A&R staffer has undoubtedly aided the growth locally. Mercury eventually dropped its office in 1969. Today this industry is rated as the city's fourth largest and is still growing.

As the San Francisco music industry prospered, this office has also grown in importance where it now holds a strong place along with the company's other A&R centers. When Daly first took up his A&R duties here for Columbia, his main activities were then concentrated in liaison with the label's San Francisco-based talent including Santana. It's A Beautiful Day and Blood, Sweat and Tears, among others.

Fuller Activity

As the music scene flourished, Daly's duties were rapidly expanded where he now provides the label with a full spectrum of A&R activities. Daly spends as much time auditioning new potential recording talent as he does in studio and administrative tasks. The recent addition to his staff of former Chicago radio programmer Morgan Tell, as administrator manager for local A&R services, has relieved Daly of the paper work. Tell coordinates the office with Columbia's San Francisco

Merger in Negotiation Between Schwartz Bros. & Super Music

Continued from page 10

get their records from Schwartz Bros. This will save time, work and money, said Waxie (forgetting, at times, to refer to the merger with an "if"). He said Quality Music would still be running their own stores.

Details Outlined

Details to be arranged include new employment agreements for top people in Waxie Maxie's firm. And since their fiscal year ends July 31, the books must be certified, with an additional six weeks needed to close. This would take until mid-September to accomplish, and the merger could not be finalized until Oct. 1 or later, he said.

As for Waxie Maxie personally, he expects to stay active for a time in the new arrangement. "Exactly what my duties are, I'm not sure, you know what I mean?" said Silverman. "I'll probably have some kind of a title. In two or three years, I could quit if I wanted to, and still retain an interest in a good solid company."

Waxie is frankly at a point where he hopes "to do less, rather than more," under the merger. He hopes it will lighten the load that grew very heavy when his longtime partner, Gene Levy, died. Recent sales and earnings reports show both companies have done well. In the nine-month period ending April 30, 1972, Quality Music Co. reported sales of \$1,705,933 and net profits of \$101,035, representing a claimed increase of 70 percent in sales and 150 percent in earnings over the same nine-month period in 1971 (Billboard, June 24).

Schwartz Bros. president Jim Schwartz reported its 1971 calendar year total earnings for its distribution and retail operations of

\$19,901,341 with net income of \$472,677 as against the calendar 1970 sales of \$16,696,676 and net income of \$340,352. First quarter earnings of this year were \$87,423, approximately the same as the first quarter of 1971, although net sales were at a new high of \$4,738,875. The firm attributed the quarter standstill in net income to the loss of the Kinney family of labels, and the cost of expanding the wholesale distribution operation into the Philadelphia market last year.

As of this writing, Schwartz was out of town, and could not be reached for comment.

Housewares Hassel

Continued from page 79

Peerless also showed TPR90 8-track portable with AM radio at \$49.95; the same without radio (TP88) at \$39.95; PSR200MX 8-track with multiplex radio at \$99.95.

Dyn Electronics plugged its remote players at NHMA in both car and home units. Model DS4000 listing at \$179.95 is an 8-track home unit with full size changer; model DS903 is a 4-channel 8-track car unit with repeat program, fast forward, burglar alarm at \$89.95.

Unisonic (brand name North American) showed mini portable cassettes, among them model 711 with built in mike and AD/DC feature at \$90 with eject button, record and cue button and slide controls for play/stop/rewind.

Electronics were not a large feature at the R.C. Wolff National Close-Out show in the Sherman. One unit promoted was a symphonic portable stereo phonograph at the close-out price of \$23.90.

Programmer's Potpourri

Continued from page 80

Clear Day" b/w "This Guy's in Love With You/Octopus's Garden/I Will Wait For You"; Enoch Light (194), "Cherokee/I'll Never Smile Again/April in Paris" b/w "I Can't Get Started With You/Marie."

Oldies. Atco: Coasters, "Charlie Brown/Three Cool Cats" 6132 and

"Little Egypt/Keep on Rolling" 6192; Jorgen Ingmann, "Apache/Echo Boogie" 6184; Nino & April, "Deep Purple/I've Been Carrying a Torch" 6273. Atlantic: Drifters, "Under the Boardwalk/I Don't Want to Go On" 2237; Percy Sledge, "When a Man Loves a Woman/Love Me Like You Mean It" 2326; Wilson Pickett, "Mustang Sally/Three Time Loser" 2365. Buddah: Lovin' Spoonful, "Do You Believe Magic/Jug Band Music" 33. "You Don't Have to be So Nice/Blues in the Bottle" 34, "Summer in the City/Younger Girl" 38, "Daydream/Jug of Wine" 41 and "If You Ever Have to Make Up Your Mind/Never Going Back" 42. Reprise: First Edition, "Just Dropped In/But You Know I Love You" 0737. Trip: Little Richard, "Keep a Knockin'/The Girl Can't Help It" 31; Jimmy Reed, "Honest I Do/Down in Mississippi" 44; Stafford & Shondell, "Suspicion/This Time" 48. United Artists: Ferrante & Teicher, "Exodus/Theme From 'Lawrence of Arabia'" 1605 and "Midnight Cowboy/MacArthur Park" 1686; Jimmy Roselli, "There Must Be a Way/I'm Yours to Command" 1676; Shirley Bassey, "This Is My Life/I Who Have Nothing" 1689. Warner Bros.: Joanie Sommers, "Johnny Get Angry/One Boy" 7129.

Executive Turntable

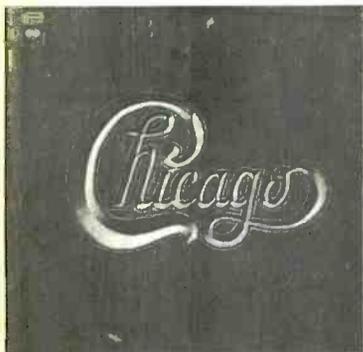


ECKEL

Russell T. Eckel has been appointed director of marketing for Rowe International's Customusic, or background music division, which will now be located at Trimount Automatic Sales in Boston. Eckel has been with Trimount 18 years. Rowe provides music for businesses such as Sears, Howard Johnson's, Ford (industries), Pan Am (terminals), Piggly Wiggly (supermarkets).

Billboard Album Reviews

JULY 22, 1972



POP
CHICAGO V—
Columbia KG 31102

The long-awaited new LP from Chicago is well worth waiting for. The super heavy package contains some nine new numbers that will prove strong programmers. Highlight cuts include "Saturday in the Park," "While the City Sleeps," "All Is Well," and an interesting reflection on politics, "Dialogue." Their first single record will prove a giant.



POP
EMERSON, LAKE & PALMER—
Trilogy.
Cotillion SD 9903

The reigning rulers of classically oriented rock has sustained their creativity for yet another monumental album destined to rule the FM airways for months to come. Keith Emerson's steady progression on the moog is a joy to hear and he is one of the few musicians capable of controlling this instrumental Pandora's box and the results are astounding. "Endless Enigma," "From the Beginning," and "The Sheriff" are strong.



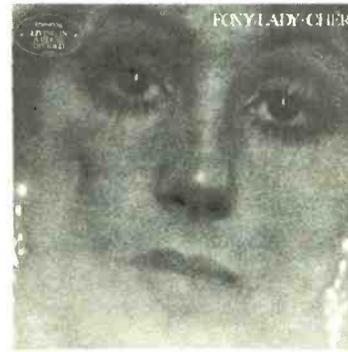
POP
THREE DOG NIGHT—
Seven Separate Fools.
ABC/Dunhill DSD 50118

Three Dog Night has amassed a following so large and so loyal that at this time in their ascension they could release an album of Gregorian chants and have it certified gold one week after its release. Never fear though, this album will not win disfavor with any of their fans. Their choice of material is a little more sophisticated but nonetheless brimming with commerciality. Winners are "Pieces of April," and "Black & White."



POP
HARRY NILSSON—
Son of Schmilsson.
RCA LSP 4717

Son of Schmilsson is a binding album. He is no longer content to be a singer of merely pretty songs, rather he has become a chronicler, a jurist of sorts. Every cut on this album is a unique vignette, a subtle tale. "You're Breaking My Heart" is perfectly suited for top 40 formats although the use of a popular four-letter expletive may hinder airplay. Note the marvelously sardonic "I'd Rather Be Dead."



POP
CHER—
Foxy Lady.
Kapp KRS 5514 (MCA)

Cher is back in the spotlight via TV and powerful disk sale, solo and with Mr. Bono. This LP is dynamite work and will take her right up the charts once again. Includes her current hit "Living in a House Divided," "Song for You," and "Let Me Down Easy." Two standout cuts are Sonny's "The First Time" and Hoyt Axton's "Never Been to Spain." Strong production by Snuff Garrett and Sonny Bono. A sure and speedy chart topper for the "Foxy Lady."



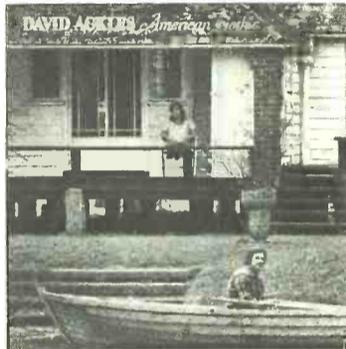
POP
BOB SEGER—
Smokin' O.P.'s.
Palladium 1006

Seeger's first venture on the Detroit-based label has proven a highly successful one with the single "If I Were a Carpenter" on the Hot 100 and now included in this debut package. Seger's back stronger than ever with heavy performance here of "Love the One You're With," "Turn on Your Love Light," and "Bo Diddley." LP has it to hit with sales impact.



POP
THE SMALL FACES—
Early Faces.
Pride PRD 0001 (MGM)

This album of pre-Rod Stewart Faces is a totally revitalizing musical experience and will serve well to introduce the younger rock audience to a sound that greatly influenced the early shapings of British music. Little Stevie (Humble Pie) Marriot's vocal flamboyance was so perfectly meshed to the instrumental compactness of the Jones-McLagen-Lane triumvirate as to create a form of audio completeness seldom heard since.



POP
DAVID ACKLES—
American Gothic.
Elektra 75032

Ackles and producer Bernie Taupin have meticulously fashioned an album rich in detail that lends itself to visual interpretations. Each song is a delicate wisp, a musical portrait of small town U.S.A. Consistently memorable cuts include "Blues for Billy Whitecloud" (arranged big band circa 1940), "American Gothic" (done in playlet form) and "Ballad of the Ship of State" (a soul-searching statement about the war).



POP
JAMES LAST—
Love Must Be the Reason.
Polydor PD 5509

James Last's fine sound and top orchestrations have long been successful in Europe and Great Britain. He is now gaining recognition in the U.S. This powerful package should do even more for him. He offers superb readings of "It's Going to Take Some Time," "Summer of '42" and "Face in a Crowd." The title tune is super. Includes his current single, the classic beauty "Wedding Song (There Is Love)," written by Last.



POP
BLOSSOMS—
Shockwave.
Lion LN 1007 (MGM)

The debut album from the Blossoms on Lion label should establish them as one of the most capable female trios on the market. The arrangements are richly innovative and special note should be made of Bill Withers' "Grandma Hands." Top performance also on "Last Call for Love" and "Cherish What Is Dear to You." The title cut offers great single possibilities.



POP
PILOT—
RCA LSP 4730

Can a group comprised of equal parts of San Francisco psychedelia and British blues-rock make it? Quite definitely if the musicianship of all involved is as high as that exhibited by the members of Pilot. Drummer Micky Waller has played with Jeff Beck, The Stones and Rod Stewart, Martin Quintenton co-wrote "Maggie May," Bruce and Leigh Stephens are late of Blue Cheer and Neville Whitehead is a bassist par excellence. Good cuts are "Rendezvous" and "Rider."



POP
EARTHQUAKE—
Why Don't You Try Me?
A&M SP 4337

Earthquake is quite nearly the epitome of what a good rock band should be. Their songs are almost without exception eminently danceable and memorable. John Doukas' vocals are legitimately forceful and imploring. The horn section handled by (who else?) the omnipresent Jim Horn and Chuck Findley is as always unimpeachable. Groove with "Light Before the Blindman's Eyes," "Riding High on Love" and "I Get the Sweetest Feeling."



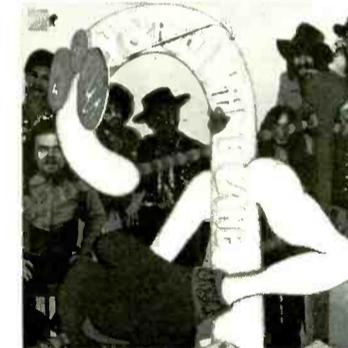
POP
MELTON, EEVY AND THE
DEEY BROTHERS—
Columbia KC 31279

Barry Melton has spearheaded a new group and the sounds they are making are very nice indeed. Although not treading on any but already well worn musical pathways their overall approach is nicely mellow and laid back. Barry's doing all the vocalizing this time out and his days of being just a little fish are indeed over. Most intriguing are "Highway 1," "She Dances Through" and "Taxpayer's Lament."



POP
BONNIE KOLOC—
Hold on to Me.
Ovation OVQD 14-26

There is a most refreshing, shimmering, crystalline quality in Bonnie Koloc's voice that could be likened to cool, clear water flowing free. Her carefully etched, finely melodic songs are dominated by the sheer musical beauty of her stylings. Her treatments of John Prine's "Angel From Montgomery" and David Bromberg's "Diamond Lil" are exquisite. Of her own compositions "We Are Ships" and "Sweet Mama" are outstanding.



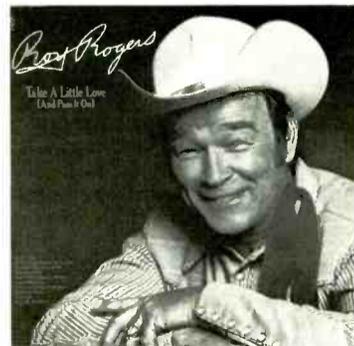
POP
GREAT WHITE CANE—
Lion LN 1005 (MGM)

White Cane's debut album is sure to have an unsuitable impact on the record buying public. They are an enormously powerful band full of thunder and spirit and all the wonderful little components that generate excitement. Lead singer Rick James is a singer of limitless drive and fire in his voice careening joyfully over rambunctious melodies. Most persuasive are "You Make the Magic," "The Monumental Trilogy," "Country Woman Suite" and "Big Show-down."



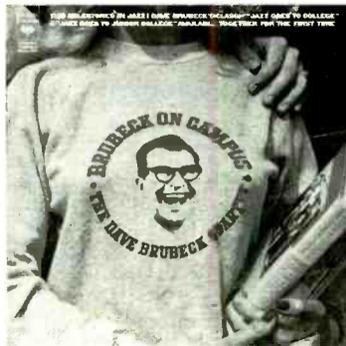
COUNTRY
ROY CLARK COUNTRY!—
Dot DOS 25997 (Famous)

Very strong LP from Clark, returning to his country roots on the disk scene. He does a fine job on tunes like "Dozen Pair of Boots," "He'll Have to Go," "Kiss an Angel Good Morning" and "Lord, Let It Rain." Dynamic performance, strictly country and Clark sounds better than ever. Super production by Joe Allison.



COUNTRY
ROY ROGERS—
Take a Little Love (And Pass It On).
Capitol ST 11020

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, if anything, become mellower with age. Enjoyable cuts include "I'll Try a Little Sadness on for Size," "These Are the Good Old Days" and a most capable interpretation of that old favorite "The Tennessee Waltz."



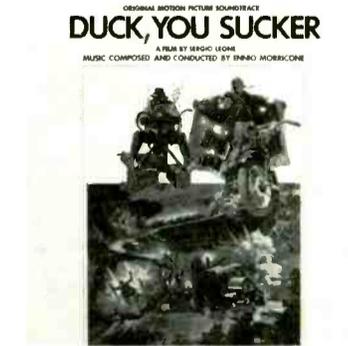
JAZZ
DAVE BRUBECK QUARTET—
Brubeck on Campus.
Columbia KG 31298

This enlightened two-record set by the king of jazz pianists marks the first reunion of two of Brubeck's best received albums, "Jazz Goes to College" and "Jazz Goes to Junior College." Combining free-form and "trad," heaviest cuts include "Take the 'A' Train," "Balcony Rock," "One Moment Worth of Years" and "I Want to Be Happy." A collector's must!



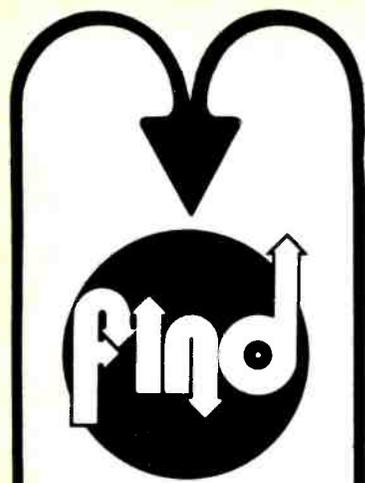
COMEDY
REDD FOXX & DEMOND WILSON—
Sanford and Son.
RCA LSP 4739

From the hit series of the year come some sensational moments from a variety of the shows. Sanford and son, Lamont (Redd Foxx and Demond Wilson), share the spotlight on situations like "Lamont's Wedding," "A Festive Dinner With Donna," "Luau Lay-away Furniture Company" and "Social Security." Shel Kagen, producer, has successfully captured on record the funny, sometimes poignant, interaction between father and son.



SOUNDTRACK
SOUNDTRACK—
Duck You Sucker.
United Artists UAS 5221

Here is a really super soundtrack LP with music by Ennio Morricone that will prove a very big hit as the movie opens to rave reviews. Strong cuts include the title theme, "Jokes on the Side," and "After the Explosion." Will receive much airplay with sales to follow to make it a heavy chart contender.



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 on a swing through 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, our West Coast dealers find this experience to be very pleasant!

Make sure to check your Billboard magazines for the new releases available through FIND. Starting in August the new releases in Billboard 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 going to be a good season for all of us. The new FIND catalog will be out in September right on schedule so be on the lookout for it. Let us know any new ideas or thoughts for improvements in FIND that you might have. Good selling to all of us!

Bice Wardlaw

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and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
AC (213) 273-7040
Candy Tusken

news

Album Reviews

SPECIAL MERIT PICKS

POP

HENRY MANCINI—This Is, Vol. 2. RCA VPS 6053
More top performances from the brilliant Mancini. Included here are such hits as "Theme From Love Story," "Whistling Away the Dark," "Moment to Moment," "Darling Lili," "Theme From Z," and "Two for the Road." A must for programmers as well as buyers.

BALLIN' JACK—Buzzard Luck. Columbia KC 31468
Ballin' Jack is a hard-driving earnestly pulsating, true to the guts hard rock band whose collective and individual prowess is meritorious. Their sound is rich, fat and satisfying their beat relentlessly repetitive and effectively movable. The infectious Latin rhythms of "Stay Awake" are totally irresistible as are "Bye Bye Bye" and "Country Pine."

SOUNDS OF SUNSHINE—Today Is the First Day (of the Rest of My Life). Ranwood R 8095
That smooth blended group of "Love Means You Never Have to Say You're Sorry" fame come up with a top ballad mood package that's a beauty for programming and listening! Outstanding cuts include their current single, "Today Is the First Day of the Rest of My Life," "Nature Boy," "Speak Softly Love," and "Until It's Time for You to Go." Fine performances.

GORGONI, MARTIN & TAYLOR. Buddah BDS 5113
Gorgoni (Al), Martin (Trade) and Taylor (Chip) are three prime creative forces in the industry today, both as individual artists and writers and as a group. They possess the rare talent of being completely relatable to a middle of the road audience and to those with a more underground approach. Contained herein are some very nice melodies and story lines all executed in a thoroughly professional manner. Sensitively performed "Fuzzy," "I Can Make You Cry" and "I Can't Let Go."

P.F. SLOAN—Raised on Records. Mums KZ 31260 (CBS)
P.F. Sloan first achieved notoriety as the composer of the signature of the late sixties "Eve of Destruction." Mercifully his present album is far removed from any subjects quite as morbid. In fact this is an album of primary wistfully poignant love songs and as such is very good indeed. P.F. sings in a suitably impassioned manner and arrangements are simply perfectly constructed. Best cuts "The Way You Want It to Be," "Como" and the title track.

LIFERAFT. Aero Space RA 1005
Strong debut of a rock group that offers much of the flavor of Blood, Sweat & Tears. With a fine vocal lead by T. Daniel Robbins and equally top arrangements by Bruce Lofgren who did all the material, highlights include "Lies and Half Truths," "Just Don't Care," "Flash No. 163," and the instrumental, "Morning Tree."

NAVASOTA—Rootin'. ABC ABX 757
Navasota is a band specializing in that gritty, dirty toe-tapping country-blues which is so successfully grown in their native East Texas. Lead singer Dicky Sony's throat searing vocals dominate but by no means overshadows the low-down funk of the rest of the band. Receiving vocal support from Mothers cum Turtles Mark Voman and Howie Kaylan and Clydie King, they excel on such cuts as "Ole Slew-Foot," "Canyon Ladies" and "\$2.00 Bill."

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

LIZA MINELLI—Maybe This Time. Capitol ST 11080
MORGANA KING—Cuore Di Mama. Mainstream MRL 355
GARY RICHARDSON—American Standard. Green Bottle GBS 1005
JUBAL—Elektra EKS 75033
SCORCH—Judas Jump. Pride PRD 0003 (MGM)
SANDY BULL—Demolition Derby. Vanguard VSD 6578
ERIC VON SCHMIDT—2nd Right 3rd Row. Poppy PYS 5705
CLEAN LIVING—Vanguard VSD 79318
STEVE CLAYTON SINGS—Monmouth Evergreen MES 7045
BOBBY CALLENDER—The Way (First Book of Experiences). Mirtha SAAB 932
PHILIP UPCHURCH—Darkness, Darkness. Blue Thumb BTS 6005 (Famous)
KOSOFF-KIRK-TETSU-RABBIT—Island SMAS 9320 (Capitol)
FREDDY GARDNER—England's Most Fabulous Saxophone Star. Monmouth Evergreen MES 7044
MARK "MOOGY" KLINGMAN—Capitol ST 11072

JAZZ ★★★★★

RANDY WESTON—Blue Moses. CTI 6016
STAN GETZ—Echoes of an Era/The Best of. Roulette RE 119
STAN GETZ-GERRY MULLIGAN-WARDELL GRAY-DAVE LAMBERT-BENNY GREEN-ALLEN EAGER. Yesterday Mainstream MRL 364

JIMI HENDRIX—Rare Hendrix. Flip TLP 9500
This is another set of early cuts from Hendrix, mainly in the blues vein. While most of the songs are basic and not as flashy as his later recordings, the hints of things to come are still here. His guitar prowess is especially noticeable on "Hot Trigger," "Good Feeling" and "Go Go Shoes, Part 1 and 2." It's always interesting to trace the roots of a great artist and Hendrix fans will delight in this collection.

COUNTRY

NORMA JEAN—I Guess That Comes From Being Poor. RCA LSP 4745
Interesting collection of songs from Norma Jean. Cuts include "One's on the Way," "Po' Folks," Dolly Parton's "Coat of Many Colors" and "The Lord Must Have Loved the Poor Folks." Norma Jean wanted to tell of life being poor and told her story in song.

DIANA TRASK SINGS ABOUT LOVING—Dot DOS 25999 (Famous)
Strong package from the fine stylist. She offers super readings on such tunes as "Cry," "Everything I Own," "It Meant Nothing to Me" and "I'm Yours." Her version of "Stand By Your Man" is outstanding. Also includes her past chart single "We've Got to Work It Out Between Us." Top production work by Danny Davis.

BUD BREWER—Big Bertha, the Truck Driving Queen. RCA LSP 4746
Although "Big Bertha, the Truck Driving Queen" is undoubtedly the key element because of its vast appeal to the steerwheel crowd, Bud Brewer has two other highly dramatic tunes here—"Whita Line Fever" and "Someone to Give My Love To."

BILL MONROE'S UNCLE BEN—Decca DL7-5348 (MCA)
Bill Monroe actually creates a new collector's item with every LP, but this LP is also a musical masterpiece in a special sense—it highlights great fiddle work and the instrumentals include "Jenny Lynn," "Texas Gallop" and "Hell and Toe Polka." Great for morning airplay on country stations.

CLASSICAL

MAHLER: SYMPHONY NO. 5 "TRAGIC"; SYMPHONY NO. 10—Szell Conducting the Cleveland Orchestra. Columbia M2 31313
A welcome reissue of late maestro George Szell's sympathetic and melody-oriented interpretation of Mahler's dirge to destiny.

LALO: SYMPHONIE ESPAGNOLE/RAVEL; TZIGANE—Henryk Szeryng. Philips 6500 195
Two elegant and inventive Lalo violin concertos (despite their misleading titles) get a suavely thoughtful reading by soloist Szeryng.

BACH'S GREATEST HITS FROM "SLAUGHTERHOUSE-FIVE"—Various Artists. RCA Victorola VICS 1666
RCA joins the sweepstakes race of labels assembling the Bach themes from the "Slaughterhouse Five" movie with their own catalog of artists. The music is lovely in any professional hands.

DVORAK: DUMKY-TRIO OP. 90—Beaux Arts Trio. Philips LY 802 918
Philips and the Beaux Arts Trio have an admirable tenacity when it comes to the Dvorak chamber catalog. This "Dumky Trio," based on a Czech reverie-song form is a simple but angelic rarity.

COUNTRY ★★★★★

CARL PERKINS—The Marr Behind Johnny Cash. CBS S 64892
JERRY CLOWER—Mouth of Mississippi. Decca DL 7-5342 (MCA)

SOUNDTRACK ★★★★★

SOUNDTRACK—The Burglars. Bell 1105

SOUL ★★★★★

BOOBIE KNIGHT & THE SOULCIETY—Soul Ain't No New Thing. RCA LSP 4608

CLASSICAL ★★★★★

BACH: ITALIAN CONCERTO/FRENCH SUITE NO. 6, FANTASIA IN C MINOR/ENGLISH SUITE NO. 2—Alicia De Larrocha. London CS 6748

RELIGIOUS ★★★★★

LIGHTSHINE—Word WST 8573
OID YOUNG—Praise Song. Impact R3185

SPOKEN WORD ★★★★★

TOM GLAZER—Do Not Go Gentle. CMS CMS 647

CHILDREN'S ★★★★★

GEORGE ROSE/CAROLE SHELLEY—Alice in Wonderland. CMS 648/3L
TOM GLAZER—Music for 1's & 2's. CMS CMS 649

ACTION Records

NATIONAL BREAKOUTS

SINGLES

JOIN TOGETHER . . . Who, Decca 32983 (MCA) (Track, BMI)

ALBUMS

NILSSON . . . Son of Schmilsson, RCA LSP 4717
DONNY OSMOND . . . Too Young, MGM SE 4854

REGIONAL BREAKOUTS

SINGLES

THE CITY OF NEW ORLEANS . . . Arlo Guthrie, Reprise 1103 (Kama Rippa/Turnpike Tom, ASCAP) (LOS ANGELES)

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

- 101. CITY OF NEW ORLEANS . . . Arlo Guthrie, Reprise 1103
- 102. BREAKING UP IS HARD TO DO . . . Heaven Bound w/Tony Scotti, MGM 14412
- 103. EASY LIVIN' . . . Uriah Heep, Mercury 73307
- 104. COULDN'T I JUST TELL YOU . . . Todd Rundgren, Bearsville 007 (Warner Bros.)
- 105. MY MAN IS A SWEET MAN . . . Millie Jackson, Spring 127
- 106. I AM WOMAN . . . Helen Reddy, Capitol 3350
- 107. (They Long To Be) CLOSE TO YOU . . . Jerry Butler featuring Brenda Lee Eager, Mercury 73301
- 108. SLIPPIN' INTO DARKNESS . . . Ramsey Lewis Trio, Columbia 4-45634
- 109. CIRCUS . . . Mike Quatro, Evolution 1062 (Stereo Dimension)
- 110. BIG HURT . . . Vicki Carr, Columbia 4-45622
- 111. MARCELLA . . . Beach Boys, Reprise 1101
- 112. I'M UP AND LEAVING . . . Manfred Mann, Polydor 14130
- 113. IN THE QUIET MORNING . . . Joan Baez, A&M 1362
- 114. WHAT A WONDERFUL THING WE HAVE . . . Fabulous Rhinestones, Just Sunshine 500 (Famous)
- 115. JESEBEL . . . English Congregation, Signpost 70004 (Atlantic)

Bubbling Under The TOP LPs

- 201. MOONGLOWS . . . Return of the Moonglows, RCA LSP 4722
- 202. LAURA LEE . . . Two Sides of Hot Wax HA 714 (Buddah)
- 203. GROUNDHOGS . . . Who Will Save the World?, United Artists UAS 5570
- 204. FABULOUS RHINESTONES . . . Just Sunshine, JJ51 (Famous)
- 205. EDDIE SENAY . . . Hot Thang, Sussex SXBS 7013 (Buddah)

Talent In Action

• Continued from page 18

onstrating a sense of humor and an easy rapport with the audience, the Capitol artist should be a name to watch for in the future.

BOB KIRSCH

ENGELBERT HUMPERDINCK

Philharmonic Hall, N.Y.

Engelbert Humperdinck, the Parrot Records artist (part of the London Records clan) performed at Lincoln Center's Philharmonic Hall July 7, and gave what was probably one of his finest concerts. He was suave, dynamic and thoroughly enjoyable. Unfortunately, the audience, which was close to a full house, refused to give him a chance to speak. Whenever Engelbert 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 medley of hit records was the standout, but he was excellent in his parodies of Tom Jones and also came off extremely well with his Jerry Lewis imitation. Engelbert was best in ballad material such as "Spanish Eyes," "There Goes My Everything" and his encore, "Release Me," which had made him an international star. He also proved he could handle rhythm items as well. A knockout was his semistrip to "My Wife the Dancer."

Opening the first half of the show, and also aiding Engelbert in the second was a group called Celebration, which got things off to a fine start. Their clever medley of "Jesus Christ Superstar," "Oh Happy Day" and "Put Your Hand in the Hand" was inspired. Also on the bill was comic Alan Drake, who was an excellent warm-up for the Humperdinck show to follow.

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CHÉR'S
NEWEST ALBUM
INCLUDES HER
HIT SINGLE



Produced by Snuff Garrett for
Garrett Music Enterprises



MCA Records, Inc.
KRS-5514

LIVING IN A HOUSE DIVIDED

FOXY LADY · CHÉR



MICHAEL ALLEN

"The Big Parade"

LION

LION 120

PRODUCER:
MICHAEL
LLOYD

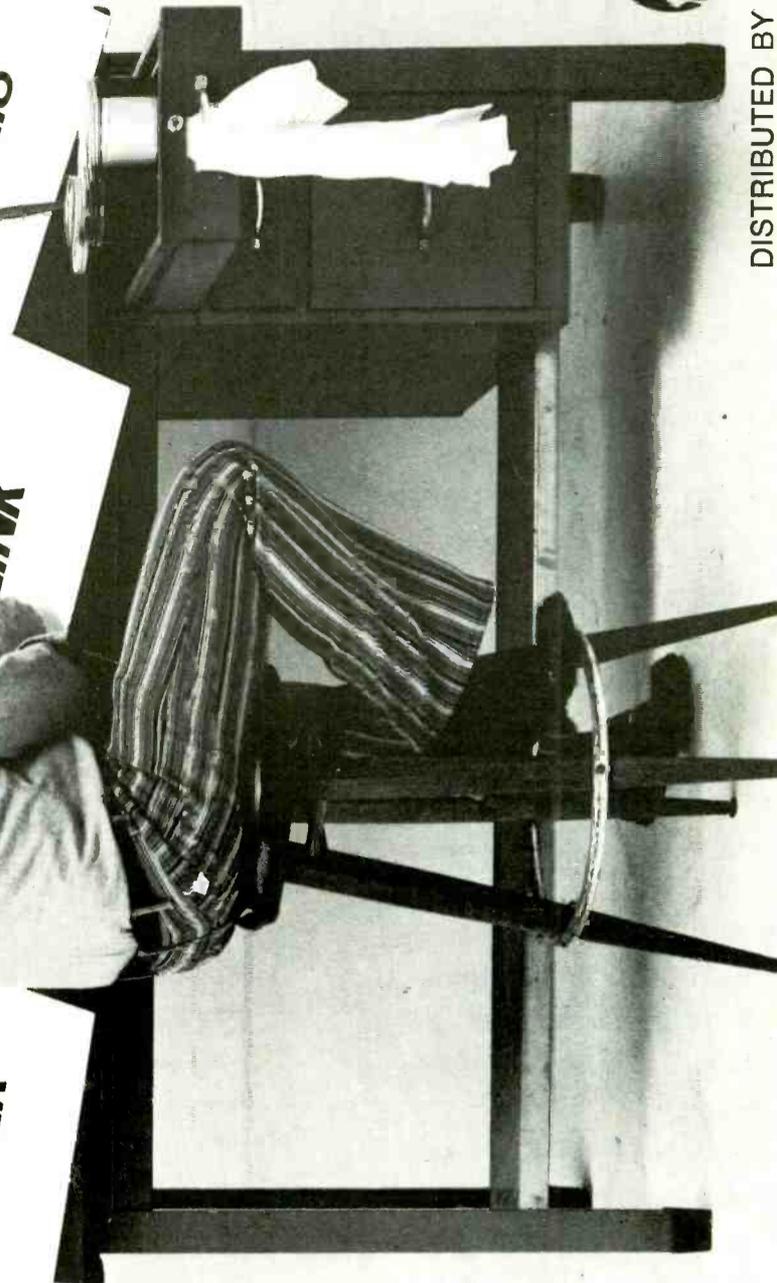
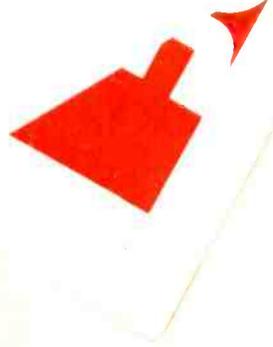
ARRANGER:
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DISTRIBUTED BY MGM

TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
107	114	6	TOWER OF POWER Bump City Warner Bros. MS 2616				170	179	4	LOOKING GLASS Epic KE 31320 (CBS)			NA
108	109	11	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA	171	167	8	GOOSE CREEK SYMPHONY Words of Earnest Capitol ST 11044			NA
109	98	42	ROBERTA FLACK Quiet Fire Atlantic SD 5194				172	172	5	WISHBONE ASH Argus Decca DL7-5437 (MCA)			
110	125	3	ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567				173	152	8	EDDIE KENDRICKS People Hold On Tamla T 315 L (Motown)			NA
111	112	12	CHARLEY MCCOY Real McCoy Monument Z 31329 (CBS)			NA	174	174	11	EL CHICANO Celebration Kapp KS 3663 (MCA)			
112	102	32	STYLISTICS Avco AV 33023			NA	175	175	5	AUDIENCE Lunch Elektra EKS 75026			NA
113	135	2	HOLLIES Distant Light Epic KE 30958 (CBS)			NA	176	180	4	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA
114	116	8	RAY CONNIF Love Theme From "The Godfather" Columbia KC 31473			NA	177	177	5	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
115	118	6	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA	178	183	5	CLIMAX FEATURING SONNY CERCI Rocky Road RR 3506 (Bell)			NA
116	117	7	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				179	181	7	HOLST: THE PLANETS Zubin Mehta & the Los Angeles Philharmonic Orch. London CS 6734			NA
117	101	18	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 32149 (CBS)			NA	181	187	4	TONY BENNETT With Love Columbia KC 31406			NA
118	119	24	J. J. CALE Naturally Shelter SW 8098 (Capitol)			NA	182	186	2	NEW SEEKERS Circles Elektra EKS 75034			
119	130	2	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA	183	188	2	CHUCK MANGIONE QUARTET Mercury SRM 1-631			NA
120	111	25	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573				184	185	4	TYRONE DAVIS I Had It All the Time Dakar DK 76901 (Brunswick)			NA
121	91	11	FLIP WILSON Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic)			NA	185	192	3	PETER NERO First Time Ever (I Saw Your Face) Columbia KC 31335			
122	122	6	CARROLL O'CONNOR Remembering You A&M SP 4340			NA	186	189	4	STORIES Kama Sutra KSBS 2051 (Buddah)			NA
123	107	35	LED ZEPPELIN Atlantic SD 7208			NA	187	193	2	ERIC ANDERSON Blue River Columbia KC 31062			NA
124	124	6	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			NA	188	191	2	VARIOUS ARTISTS Highlights From the Metropolitan Opera Gala Honoring Sir Rudolph Bing, Vol. 1 DGG 2530 260 (Polydor)			NA
125	—	1	DONNY OSMOND Too Young MGM SE 4854			NA	189	195	4	SARAH VAUGHAN/MICHEL LeGRAND Mainstream M 361			
126	126	19	HOT TUNA Burgers Grunt FTR 1004 (RCA)			NA	190	—	1	THEM featuring VAN MORRISON Parrot BP 71053/4 (London)			NA
127	128	7	BILLY PRESTON That's the Way God Planned It Apple 3359			NA	191	—	1	BOB SEGER w/TEEGARDEN & VAN WINKLE Smokin' O. P.'s Palladium P 1006			NA
128	113	14	FLEETWOOD MAC Bare Trees Reprise MS 2080			NA	192	—	1	VARIOUS ARTISTS Everything You Always Wanted To Know About the Godfather—But Don't Ask Columbia KC 31608			NA
129	123	5	DELPHONICS Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA	193	—	1	BOOKER T. & PRISCILLA Home Grown A&M SP 4351			NA
130	121	18	LILY TOMLIN And That's The Truth Polydor PD 5023			NA	194	194	4	JOHN McLAUGHLIN My Goals Beyond Douglas Z 30766 (CBS)			NA
131	120	25	MAHAVISHNU ORCH/ JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA	195	—	1	EDDIE HARRIS Instant Death Atlantic SD 1611			NA
132	127	16	TEN YEARS AFTER Alvin Lee & Co. Deram DES 18064 (London)			NA	196	—	1	JACKIE DeSHANNON Jackie Atlantic SD 7231			NA
133	131	22	JO JO GUNNE Asylum SD 5053 (Atlantic)			NA	197	199	2	FOGHAT Bearsville BR 2077 (Warner Bros.)			
134	160	3	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			NA	198	200	2	STRAWBS Grave New World A&M SP 4344			NA
135	173	2	JERRY REED The Best Of RCA LSP 4729			NA	199	—	1	HARVEY MANDEL The Snake Janus JLS 3037			NA
136	133	19	JACKSON BROWNE Asylum SD 5051 (Atlantic)			NA	200	—	1	SPIRIT Family That Plays Together Epic KE 31461 (CBS)			NA
137	137	7	HERB ALPERT & THE TIJUANA BRASS Solid Brass A&M SP 4341			NA							

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Nat Adderley	164	Foghat	197	Ramsey Lewis	104	Donny Osmond	6, 125	Stories	186
Allman Brothers Band	27	Four Tops	155	Kenny Loggins w/ Jim Messina	144	Osmonds	15, 149	Strawbs	198
Herb Alpert	137	Aretha Franklin	7, 85	Looking Glass	170	Pink Floyd	68	Stylistics	112
America	35	Free	81	Charlie McCoy	111	Elvis Presley	21, 110	Supremes	67
Eric Anderson	187	Funkadelic	124	Don McLean	106	Billy Preston	33, 127	Ten Years After	132
Argent	80	Goose Creek Symphony	171	John McLaughlin	194	Procol Harum	5	Joe Tex	52
Audience	175	Grand Funk Railroad	45	Mahavishnu Orch. w/John McLaughlin	131	Raiders	148	Them featuring Van Morrison	190
Badfinger	158	Grass Roots	89	Main Ingredient	177	Raspberries	161	Tommy Stinson	130
Jean Baez	51	Al Green	41	Malo	103	Jerry Reed	135	Tower of Power	107
Beach Boys	50	Arlo Guthrie	116	Henry Mancini & Doc Severinsen	96	Rolling Stones	2, 43	Ike & Tina Turner	180
Jeff Beck Group	28	Eddie Harris	195	Mandrill	73	Royal Scots Dragoon Guards	36	Uriah Heep	54
Tony Bennett	181	George Harrison & Friends	70	Harvey Mandel	199	Todd Rundgren	61	Various Artists	
Chuck Berry	53	Freddie Hart	98	Chuck Mangione	183	Leon Russell	78	Last Days Of The Fillmore	84
Black Oak Arkansas	134	Isaac Hayes	150	Mantovani	156	Carlos Santana & Buddy Miles	49	Highlights From the Metropolitan Opera	188
Bloodrock	134	Hollies	113	Al Martino	141	Savoy Brown	139	Everything About Godfather	192
Blood, Sweat & Tears	142	Hot Tuna	126	Johnny Mathis	71, 147	Bob Seger	191	Sarah Vaughn & Michael LeGrand	189
Booker T. & Priscilla	193	Humble Pie	48	John Mayall	64	Paul Simon	88	War	
David Bowie	102	Isley Brothers	169	Zubin Mehta	179	Simon & Garfunkel	12	Weather Report	40
Brady Bunch	108	Michael Jackson	143	Sergio Mendes & Brazil '77	165	Frank Sinatra	90	Bob Weir	77
Bread	56	Jackson 5	9, 154	Mouth & MacNeal	97	Sonny & Cher	92	Andy Williams	59
Jackson Browne	136	Jesus Christ, Superstar	146	Jim Nabors	157	Soundtracks		Flip Wilson	121
James Brown	87, 100	Jethro Tull	10	Graham Nash & David Crosby	32	A Clockwork Orange	105	Edgar Winter's White Trash	117
Jerry Butler	115	Jo Jo Gunne	133	Peter Nero	185	Fiddler On The Roof	99	Wishbone Ash	172
J.J. Cale	118	John & Yoko	58	Randy Newman	166	Godfather	30	Bill Withers	4
George Carlin	57	Elton John	1, 101	New Riders of the Purple Sage	39	Shaft	83	Bobby Womack	79
Carpenters	11	Tom Jones	101	Wayne Newton	60	Spirit	200	Stevie Wonder	23
Walter Carlos	159, 168	Janis Joplin	8	Carrol O'Connor	122	Staple Singers	55	Yes	72
Vikki Carr	160	Eddie Kendricks	173	Original Cast Godspell	38	Steppenwolf	62	Neil Young	26

THE ISLEY BROTHERS
"POP
THAT
THANG"

TN 935

THEIR SINGLE
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- ★ 57 BILLBOARD
- 53 CASH BOX
- 64 RECORD WORLD

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TNS 3009

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FROM THE BUDDAH GROUP

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending July 22, 1972



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	LEAN ON ME •	Bill Withers (Bill Withers), Sussex 235 (Buddah)	33	35	SUPERWOMAN (Where Were You When I Needed You)	Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)	67	72	A SIMPLE MAN	Lobo (Phil Gernhard) Big Tree 141 (Bell)
2	2	TOO LATE TO TURN BACK NOW	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910	34	37	GONE	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387	68	75	GO ALL THE WAY	Raspberries (Jimmy Ienner) Capitol 3348
3	8	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)	35	39	MOTORCYCLE MAMA	Sailcat (Pete Carr), Elektra 45782	69	76	LOOK WHAT THEY'VE DONE TO MY SONG, MA	Ray Charles (Ray Charles) ABC/TRC 11329
4	5	BRANDY (You're A Fine Girl)	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)	36	21	NICE TO BE WITH YOU •	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)	70	—	JOIN TOGETHER	Who (Who/Glyn Johns) Decca 32983 (MCA)
5	9	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)	37	31	I'VE BEEN LONELY FOR SO LONG	Frederick Knight (E. Walker), Stax 0117	71	73	RIP OFF	Laura Lee (William Weatherspoon/Stagecoach Productions), Hot Wax 7204 (Buddah)
6	7	DADDY, DON'T YOU WALK SO FAST	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)	38	68	GOODBYE TO LOVE	Carpenters (Jack Daugherty), A&M 1367	72	88	COLDEST DAYS OF MY LIFE	Chi-Lites (Eugene Record), Brunswick 55478
7	10	WHERE IS THE LOVE	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879	39	44	THE RUNWAY	Grass Roots (Steve Barri with Rob Grill & Warren Entner), Dunhill 4316	73	63	VICTIM OF A FOOLISH HEART	Bettye Swann (Mickey Buckins & Rick Hall), Atlantic 2869
8	11	HOW DO YOU DO	Mouth & MacNeal (Hans Van Hemart), Phillips 40715 (Mercury)	40	43	WE'RE FREE	Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton), Scepter 12348	74	81	YOU'RE STILL A YOUNG MAN	Tower of Power (Ron Capone), Warner Bros. 7612
9	6	ROCKET MAN	Elton John (Gus Dudgeon), Uni 55328 (MCA)	41	55	BREAKING UP IS HARD TO DO	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-235	75	82	STARTING ALL OVER AGAIN	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127
10	12	SCHOOL'S OUT	Alice Cooper (Bob Ezrin), Warner Bros. 7596	42	47	BABY LET ME TAKE YOU (IN MY ARMS)	Detroit Emeralds (A. Katouzzion Prod.), Westbound 203 (Chess/Janus)	76	80	VANILLA OLAY	Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2871
11	15	LAYLA	Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809	43	69	HAPPY	Rolling Stones (Jimmy Miller), Rolling Stones 19104 (Atlantic)	77	—	BACK STABBERS	O'Jay's (Gamble-Huff Prod) Philadelphia International 3517 (CBS)
12	14	TAKE IT EASY	Eagles (Glyn Johns), Asylum 11005 (Atlantic)	44	49	SWEET INSPIRATION/WHERE YOU LEAD	Barbra Streisand (Richard Perry), Columbia 4-45626	78	77	EDDIE'S LOVE	Eddie Kendricks (Frank Wilson), Tamla 54218 (Motown)
13	13	TOO YOUNG	Donny Osmond (Mike Curb & Don Costa), MGM 14407	45	48	HONKY TONK, Part 1	James Brown (James Brown) Polydor 14129	79	90	ZING WENT THE STRINGS OF MY HEART	Trammps (Baker-Harris-Young) Buddah 306
14	3	OUTA SPACE •	Billy Preston (Billy Preston), A&M 1320	46	45	BROWN EYED GIRL	El Chicano (Don Buday), Kapp 2173 (MCA)	80	84	MY GUY	Petula Clark (Mike Curb & Don Costa), MGM 14392
15	4	SONG SUNG BLUE	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)	47	52	SMALL BEGINNINGS	Flash (Derek Lawrence) Capitol 3345	81	94	EVERYBODY PLAYS THE FOOL	Main Ingredient (Sylvester & Simmons), RCA 74-0731
16	16	I WANNA BE WHERE YOU ARE	Michael Jackson (Hal Davis), Motown 1202	48	46	WE'RE ON OUR WAY	Chris Hodge (Tony Cox), Apple 1850	82	86	IF I WERE A CARPENTER	Bob Seger (Punch & Cass), Palladium 1079
17	19	CONQUISTADOR	Procol Harum (Chris Thomas), A&M 1347	49	50	I'M COMING HOME	Stories (Stories), Kama Sutra 545 (Buddah)	83	91	PUT IT WHERE YOU WANT IT	Crusaders (Stewart Levine), Blue Thumb 208 (Famous)
18	22	LONG COOL WOMAN	Hollies (Ron Richard & the Hollies) Epic 5-10871 (CBS)	50	58	BEAUTIFUL SUNDAY	Daniel Boone (Larry Page), Mercury 73281	84	—	ROCK AND ROLL PART 2	Gary Glitter (Mike Leander) Bell 45-237
19	23	DAY BY DAY	Godspell (Steven Schwartz), Bell 45-210	51	54	WE'VE COME TOO FAR TO END IT NOW	Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54220 (Motown)	85	85	BUTTERFLY	Danyel Gerard (Danyel Gerard & Don Costa), Verve 10670 (MGM)
20	24	HOLD HER TIGHT	Osmonds (Alan Osmond & Michael Lloyd) MGM 14405	52	42	AFTER MIDNIGHT	J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol)	86	87	DELTA DAWN	Tanya Tucker (Billy Sherrill), Columbia 4-45588
21	30	I'M STILL IN LOVE WITH YOU	Al Green (Willie Mitchell) Hi 2216 (London)	53	70	WHEN YOU SAY LOVE	Sonny & Cher (Snuff Garrett) Kapp 2176 (MCA)	87	89	ALABAMA WILD MAN	Jerry Reed (Chet Atkins & Jerry Reed), RCA 74-0738
22	25	THE HAPPIEST GIRL IN THE WHOLE U.S.A.	Donna Fargo (Stan Silver), Dot 17409 (Famous)	54	53	LIFE & BREATH	Climax (Larry Cox), Rocky Road 30061 (Bell)	88	98	THAT'S WHAT FRIENDS ARE FOR	B.J. Thomas (Steve Tyrell & Al Gorgoni), Scepter 12354
23	17	CANDY MAN	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320	55	57	IN THE GHETTO	Candi Staton (Rick Hall) Fame 91000 (United Artists)	89	99	COUNTRY WOMAN	Magic Lantern (Steve Rowland) Charisma 100 (Buddah)
24	28	COCONUT	Nilsson (Richard Perry), RCA 74-0718	56	56	IN A BROKEN DREAM	Python Lee Jackson (Miki Dallon), GNP Crescendo 449	90	95	STARMAN	David Bowie (Ken Scott & David Bowie), RCA 74-0719
25	27	PEOPLE MAKE THE WORLD GO ROUND	Stylistics (Thom Bell), Avco 4595	57	62	POP THAT THANG	Isley Brothers (Isleys), T-Neck 935 (Buddah)	91	—	BEAT ME DADDY EIGHT TO THE BAR	Commander Cody and His Lost Planet Airmen (Dale Lear & Lefty Black) Paramount 0169
26	18	TROGLDYTE (Cave Man)	Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029	58	61	BABY DON'T GET HOOKED ON ME	Mac Davis (Rick Hall) Columbia 4-45618	92	93	ROCK AND ROLL CRAZIES	Stephen Stills & Manassas (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2888
27	20	I NEED YOU	America (Ian Samwell with Jeff Dexter and America), Warner Bros. 7580	59	60	BEAUTIFUL	Gordon Lightfoot (Lenny Waronker), Reprise 1088	93	97	CIRCLES	New Seekers (David Mackay), Elektra 45787
28	29	MARY HAD A LITTLE LAMB/LITTLE WOMAN LOVE	Wings (the McCartneys), Apple 1851	60	66	DUNCAN	Paul Simon (Roy Halee & Paul Simon), Columbia 4-456381	94	—	GOODBYE AGAIN	John Denver (Milton Okun) RCA 74-0737
29	34	HOLD YOUR HEAD UP	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)	61	83	LOOKIN' THROUGH THE WINDOWS	Jackson 5 (Hal Davis), Motown 1205	95	100	DOWN ON ME	Janis Joplin (Elliot F. Maser), Columbia 4-45630
30	32	SEALED WITH A KISS	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)	62	64	WAR SONG	Neil Young & Graham Nash (Mazer, Mulligan Johnson and Young) Reprise 1099	96	96	THAT'S THE WAY GOD PLANNED IT	Billy Preston (George Harrison), Apple 1808
31	41	YOU DON'T MESS AROUND WITH JIM	Jim Croce (Terry Cashman & Tommy West), ABC 11328	63	67	I MISS YOU	Harold Melvin & the Blue Notes (Gamble & Huff Prod.) Philadelphia International 3516 (CBS)	97	—	I NEVER COULD BE HAPPY	Emotions (Homer Banck, Carl Hampton, Raymond Jackson & Pervis Staples) Volt 4083
32	26	ALL THE KING'S HORSES	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2883	64	71	POWER OF LOVE	Joe Simon (Staff) Spring 128 (Polydor)	98	—	TURN ON YOUR LOVE LIGHT	Jerry Lee Lewis (Jerry Kennedy) Mercury 73296
				65	65	MEN OF LEARNING	Vigrass & Osborne (Jeff Wayne), Uni 55330 (MCA)	99	92	MOTHER NATURE	Temptations (Norman Whitfield), Gordy 7119 (Motown)
				66	74	POPCORN	Hot Butter (R. Talmadge, D. Jordan & Bill & Steve Jerome, M.T.L.), Musicor 01458	100	—	DOWN BY THE RIVER	Albert Hammond (Don Attfeld & Albert Hammond), MUMS 6009 (CBS)

HOT 100 A-Z - (Publisher - Licensee)

After Midnight (Moss/Rose, BMI) 52	Brown Eyed Girl (Web 4, BMI) 46	Eddie's Love (Jobete, BMI) 78	I Miss You (Assorted, BMI) 67	Layla (Casserolet, BMI) 11	Oota Space (Irving/Wep, BMI) 14	Vanilla Olay (Plain & Simple, ASCAP) 76
Alabama Wild Man (Vector, BMI) 87	Butterfly (Pendings, ASCAP) 46	Everybody Plays the Fool (Giant Enterprises, BMI) 81	I Need You (WB, ASCAP) 63	Lean on Me (Interior, BMI) 1	People Make the World Go Round (Bellboy/Assorted, BMI) 25	Victim of a Foolish Heart (Fame, BMI) 73
All the King's Horses (Pundit, BMI) 32	Candy Man (Taradam, BMI) 23	Go All the Way (C.A.M.-U.S.A., BMI) 68	I Never Could Be Happy (East/Memphis, BMI) 97	Life & Breath (Warner/Brown's Mill, ASCAP) 54	Papcorn (Boorne, ASCAP) 66	War Song (Silver Fiddle, BMI) 62
Alone Again (Naturally) (MAM, ASCAP) 3	Circles (Ampco, ASCAP) 93	Happy (Promo, ASCAP) 43	I Wanna Be Where You Are (Stein & Van Stock, ASCAP) 16	Little Woman Love (Maclean/McCartney, BMI) 28	Starting All Over Again (Muscle Shoals Sound, BMI) 75	We're Free (Pocketful of Tunes, BMI) 40
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BMI) 58	Coldest Days of My Life (Julio-Brain, BMI) 3	Hold Her Tight (Kolob, BMI) 20	If I Were a Carpenter (Fairchild-Virtue, BMI) 82	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Sweet Inspiration/Where You Lead (Press/Screen Gems-Columbia, BMI) 44	We're On Our Way (Mullin, BMI) 48
Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 42	Conquistador (TRD-Essax, ASCAP) 72	Hold Your Head Up (Mainstay, BMI) 24	Look What They've Done to My Song, Ma (Kama Rippa/Amelanic, ASCAP) 69	Lookin' Through the Windows (Jobete, ASCAP) 82	Take It Easy (Benchmark, ASCAP) 71	When You Say Love (Jack & Jill, BMI) 92
Back Stabbers (Assorted, BMI) 77	Country Woman (Jobete/Brewer, BMI) 89	I'm Coming Home (Buddah, Minivet, ASCAP) 49	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Look What They've Done to My Song, Ma (Kama Rippa/Amelanic, ASCAP) 69	That's the Way God Planned It (Apple, ASCAP) 96	You Don't Mess Around With Jim (Blendingwell/Wingate, ASCAP) 31
Beat Me Daddy Eight to the Bar (MCA, ASCAP) 91	Daddy Don't You Walk So Fast (Jewel, ASCAP) 6	I'm Still in Love With You (Jec, BMI) 21	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Long Cool Woman (MCP/S/Timote), ASCAP) 18	That's What Friends Are For (Almo, ASCAP) 88	You're Still a Young Man (Kupitilo, ASCAP) 74
Beautiful Sunday (Page Full of Hits, ASCAP) 59	Day by Day (Valendo/New Cadenz, ASCAP) 19	In a Broken Record (Leeds, ASCAP) 56	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Too Late to Turn Back Now (Unari/Stagedoor, BMI) 2	Zing Went the Strings of My Heart (Warner Brothers, ASCAP) 79
Brandy (You're a Fine Girl) (Evic/Spruce Run/Chappell, ASCAP) 4	Delta Dawn (Big Ax, BMI) 86	In the Ghetto (Screen Gems-Columbia/Prestley, BMI) 55	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Too Young (Jefferson, ASCAP) 13	
Breaking Up Is Hard to Do (Screen Gems-Columbia, BMI) 41	Down by the River (Landers-Roberts, ASCAP) 100	I've Been Lonely for So Long (East/Memphis/Lewery, BMI) 37	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Troglodyte (Cave Man) (Jimpire, BMI) 26	
	Down on Me (Brent, BMI) 95	Join Together (Track, BMI) 70	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Long Cool Woman (MCP/S/Timote), ASCAP) 18	Turn on Your Love Light (Don Music, BMI) 98	
	Duncan (Charing Cross, BMI) 60		Long Cool Woman (MCP/S/Timote), ASCAP) 18	Long Cool Woman (MCP/S/Timote), ASCAP) 18		

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



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

Director—DON OVENS

Hot Chart Action

NUMBER OF SINGLES REVIEWED
THIS WEEK
95
LAST WEEK
103

ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (*3 from 8) . . . all markets of top 40 radio on this one; hitting the #1 spot in Philly, Baltimore, New Orleans, Houston, as well as top 10 in L.A., San Francisco, Cleveland, Pittsburgh, Washington, Dallas/Ft. Worth, Milwaukee, Seattle, Minneapolis, Memphis/Nashville, Houston, Oklahoma City, Indianapolis, Phoenix, Charlotte, Birmingham, Fargo, Omaha and Salt Lake City. Top 15 dealer sales reports coming from all 21 markets checked.

BRANDY (You're a Fine Girl)—Looking Glass (*4 from 5) . . . riding up all the top 40 listings with the exception of St. Louis. Now #1 in Washington and Des Moines and top 10 in L.A., Philly, Detroit, San Francisco, Cleveland, Baltimore, New Orleans, Dallas/Ft. Worth, Milwaukee, Seattle, Minneapolis, Memphis/Nashville, Atlanta, Houston, Portland, Oklahoma City, Phoenix, Denver, Charlotte, Buffalo, Birmingham, Omaha and Salt Lake City. Top 15 dealer sales mentions from all

21 markets with the heaviest sales reports from L.A., Philly, Washington, Baltimore, Seattle and Atlanta. WABC first starting with record.

DADDY DON'T YOU WALK SO FAST—Wayne Newton (*6 from 7) . . . disc picked up again in chart action this week from increased dealer sales reports in New York, Chicago, Philly and Baltimore. Top 15 dealer mentions coming in strong from those same markets. Top 40 radio additional listing from L.A. and hitting #1 in Atlanta, Portland and Albany. Rising on lists at WABC, Pittsburgh, New Orleans, Miami, Providence, Kansas City, Charlotte and Des Moines. Disc climbing the country chart for the second week and at the #3 spot on Easy Listening.

I'M STILL IN LOVE WITH YOU—Al Green (*21 from 30) . . . in three short weeks this one moved right across the Hot 100 with a pick up of top 40 radio in Philly, St. Louis, Washington, Buffalo and Birmingham, bringing the total to 16 of the 40 radio markets checked. Dealer sales reports heavy in Baltimore, Washington, New Orleans, Memphis/Nashville, Miami, St. Louis, Detroit and Atlanta.

Breaking

WHEN YOU SAY LOVE—Sonny & Cher (*53 from 70) . . . moving right across the Hot 100 in three weeks, record added top 40 in Dallas/Ft. Worth, Milwaukee, Memphis/Nashville, Hartford and Des Moines bringing the total to 10 of the 40 markets checked. Dealer sales reports coming from all 21 markets. Heavy MOR exposure, record hit #19 on Easy Listening chart.

LOOKING THROUGH THE WINDOWS—Jackson 5 (*61 from 83) . . . record added top 40 in Washington, Seattle, Hartford and Birmingham to join Philly, St. Louis, Milwaukee, Atlanta and Charlotte already on it. Dealer sales reports coming from 19 of the 21 markets checked.

POSSIBLE SINGLES From LP's Getting Top 40 Play . . .

USE ME—"Still Bill" Bill Withers, Sussex
HONKY CAT—"Honky Chateau" Elton John, Uni
MORNINGSIDE and WALK ON THE WATER—"Moods" Neil Diamond, Uni
THIS WORLD—"Beatitude/Respect Yourself" Staple Singers, Stax
YOU'VE GOT A FRIEND—"Amazing Grace" Aretha Franklin, Atlantic

Pop

BREAD—THE GUITAR MAN (3:55)

(prod: David Gates) (writer: Gates) (Screen Gems-Columbia, BMI) Strong cut from new LP. Flip: No info available. **ELEKTRA** 45803
RADIO ACTION: KNUZ, WIBG

CHICAGO—SATURDAY IN THE PARK (3:56)

(prod: James William Guercio) (writer: Lamm) (Big Elk, ASCAP) Flip: No info available. **COLUMBIA** 4-45657

MICHAEL JACKSON—BEN (2:42)

(prod: Corporation) (writers: Black-Scharf) (Jobete, ASCAP) MOR-Top 40 ballad beauty. Flip: No info available. **MOTOWN** 1207

SUPREMES—YOUR WONDERFUL, SWEET, SWEET LOVE (2:59)

(prod: "Smokey") (writer: Robinson) (Jobete, ASCAP) Rhythm ballad from "Floy Joy" LP. Flip: No info available. **MOTOWN** 1206

HARRY CHAPIN—COULD YOU PUT YOUR LIGHT ON, PLEASE (3:38)

(prod: Jac Holzman & Fred Kesley) (writer: Chapin) (Story Songs, ASCAP) **ELEKTRA** 45792

GARY LEWIS—THEN AGAIN MAYBE (2:33)

(prod: J. George, A. Rosenthal, and A. DeFrenza) (writer: George) (Stein & Van Stock, ASCAP) Strong rock ballad debut. Flip: "Peace of Mind" (3:04) (Tamania, BMI) **SCEPTER** 12359

SYREETA—TO KNOW YOU IS TO LOVE YOU (3:44)

(prod: Stevie Wonder) (writers: Wright-Wonder) (Stein & Van Stock/Black Bull, ASCAP) Potent rock ballad from debut. Flip: No info available. **MGWEST** 5021 (Motown)

ENGELBERT HUMPERDINCK—IN TIME (3:13)

(prod: Gordon Mills) (writers: Backy-Detto-Newell-King) (S.D.R.M., ASCAP) Potent European production ballad. Flip: No info available. **PARROT** 40071 (London)

TROGGS—Everything's Funny (2:14) (prod: Roger Bain) (writers: Presley-Britton) (James, BMI) **PYE** 65-011 (Bell)

GIL GARFIELD—Are You Going Out Tonight? (2:18) (prod: Gil Garfield, Perry Botkin, Jr. & Stan Farber) (writers: Garfield-Botkin, Jr.) (Kinfield, BMI) **A&M** 1363

TERRY JACKS—Concrete Sea (2:37) (prod: Terry Jacks) (writer: Jacks) (Rockfish, BMI) **LONDON** 181

VICKI BRITTON—Shoot Out On the Plantation (3:00) (prod: Amigo Prod) (writer: Russell) (Skyhill, BMI) **LION** 124 (MGM)

TOMMY JAMES—LOVE SONG (3:35)

(prod: Tommy James & Bob King) (writers: James-King) (Mandan, BMI) much in the strong bag of "Crystal Blue Persuasion." Flip: No info available. **ROULETTE** 7130

O.C. SMITH—IF YOU TOUCH ME (YOU'VE GOT TO LOVE ME) (2:30)

(writers: Stampley-Taylor-Wilson) (Gallico/Algee, BMI) current hit country ballad. Flip: No info available. **COLUMBIA** 4-45655

SPIDER—BURNIN' (3:02)

(prod: Jay Selters) (writers: Deasy-Knechtel) (Mossyrock/Captain Crystal, BMI) Flip: No info available. **CAPITOL** 3393

FESTIVALS—GREEN GROW THE LILACS (2:45)

(prod: Jerry Ross Prod.) (writer: Miller) (Stein & Van Stock, ASCAP) Flip: No info available. **GORDY** 7120 (Motown)

TONY BRUNO—BAD BOY (3:10)

(prod: Tony Scotti) (writer: Armstrong) (MCA, ASCAP) wild revival of the Larry Williams oldie. Flip: No info available. **MGM** 14415

LARRY MURRAY—Goodnight Irene (2:12) (prod: Larry Murray) (writers: Ledbetter-Lomax) (Ludlow, BMI) **VERVE** 10678 (MGM)

RICHARD FROST—Mona Lisas & Mad Hatters (3:27) (prod: John Antoon & Joe Saraceno) (writers: John-Taupin) (James, BMI) **UNI** 55340 (MCA)

WALTER JACKSON—No Easy Way Down (4:30) (prod: Ted Cooper) (writers: King-Goffin) (Screen Gems-Columbia, BMI) **WAND** 11247 (Scepter)

JOHN GUMMOE—Come What May (AprèsToi) (3:28) (prod: Andy Di-Martino) (writers: Munro-Panas-Desca-Newell) (Intersong USA/Chappel, ASCAP) **LONDON** 183

Also Recommended

FOGHAT—I Just Want to Make Love to You (3:14) (prod: Dave Edmunds) (writers: Dixon-Dixon) (Arc, BMI) **BEARSVILLE** 0008 Warner/Reprise

Country

DOLLY PARTON—WASHDAY BLUES (2:00)

(prod: Bob Ferguson) (writer: Wagoner) (Owepar, BMI) Flip: "Just As Good As Gone" (Owepar, BMI) **RCA** 74-0757

JEAN SHEPARD—JUST LIKE WALKIN' IN THE SUNSHINE (2:22)

(prod: Earl Ball) (writers: Merritt-Woodward) (Central Songs, BMI) Flip: "Candlelight World" (2:34) (Tree, BMI) **CAPITOL** 3395

LINDA GAIL LEWIS—SMILE SOMEBODY LOVES YOU

(prod: Roy Dea) (writer: Austin) (Full Swing, ASCAP) Flip: No info available. **MERCURY** 49814

MAC WISEMAN—On Susan's Floor (2:50) (prod: Allen Reynolds & Bob McDill) (writers: Mathews-Silverstein) (Jack, BMI) **RCA** 74-0758

GEORGIA RAE—J. John Jones (2:25) (prod: T. Hill) (writers: Reynolds-Powell) (Hillsboro, BMI) **MILLION** 6

RONNIE SESSIONS—NEVER BEEN TO SPAIN (2:58)

(prod: Larry Henley) (writer: Axton) (Lady Jane, BMI) Flip: "While I Play the Fiddle" (2:36) (Tree, BMI) **MGM** 14394

ALICE CREECH—BORN A WOMAN (2:30)

(prod: Glori-B Prod.) (writer: Sharp) (Painted Desert, BMI) Flip: No info available. **TARGET** T13-0152 (Mega)

BOBBY HELMS—It's the Little Things (2:45) (prod: J. Wright) (writer: Cannon) (Blue Band, BMI) **MILLION** 5

GENE AND DEBBE—Lovin' Season (2:30) (prod: Don Gant) (writer: Thomas) (Acuff-Rose, BMI) **HICKORY** 16435

Also Recommended

Soul

MICHAEL JACKSON—BEN (See Pop Pick)
SUPREMES—YOUR WONDERFUL, SWEET, SWEET LOVE (See Pop Pick)

SYREETA—TO KNOW YOU IS TO LOVE YOU (See Pop Pick)

Also Recommended

O.C. SMITH—If You Touch Me (You've Got to Love Me) (See Pop Pick)
FESTIVALS—Green Grow the Lilacs (See Pop Pick)
WALTER JACKSON—No Easy Way Down (See Pop Pick)

DON GREGORY & THE SOUL TRAINERS—Soul Live (2:50) (prod: Carl Maduri) (writer: Gregory) (Trousedale/Concert, BMI) **APT** 26013 (ABC)
AL PERKINS—I'm So Thankful (2:21) (prod: Irene Prod.) (writers: Perkins-Dorsey) (Perks, BMI) **HI** 2218 (London)

Labels Take But Don't Give — Schlitten to Jazz Seminar

NEW YORK—"Many of us take from jazz and give nothing in return," stated independent producer Don Schlitten at a Rutgers Institute of Jazz Studies' seminar on jazz as a recorded art. He said that although many of the major labels

owe their success to jazz during the swing period they now refuse to place their resources into the recording of new jazz artists. He also criticized the radio stations which limit airplay of jazz product, 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 LP's.

Joining Schlitten on the panel were chairman William M. Weinberg of Rutgers, George Butler, director, Blue Note Records, Orrin Keepnews, a&r director, Milestone Records, and Dan Morgenstern, editor, Down Beat.

Concept

Butler said that Blue Note is concerned with the stressing of a "definite concept" in their jazz sessions in order to achieve "quality product." Blue Note, according to Butler, is also promoting jazz education through the secondary school levels with workshops and clinics to increase the understanding of young listeners in recorded jazz.

Keepnews stated that in "walking the tightrope" between profit and aesthetics in jazz "we are stuck with our own integrity." He sees the producer as the "catalytic agent" in most of today's recorded jazz. Although with the "commercial necessity" of recording, the artists and producer remain concerned mainly with the validity and quality of the work, said Keepnews.

He invited jazz artist Jimmy Owens, sitting in the audience, to join the panel, and Owens stated that he and many other jazz artists are losing royalties because of bootleg product as well as recordings passed from "legitimate" sources to cut-rate stores which sell far below list price.

Owens also criticized major labels for not recording more jazz artists, especially when they make a point of including a rounded selection of classical works in their respective catalogs.

The seminar was held in conjunction with the Newport Jazz Festival.

RCA to Launch 30-LP Series In Classical

• Continued from page 81

record store, you know the confusion and frustration that greets the beginning buyer who doesn't know where or how to get started. The new RCA series is an answer to this prayer and need. The 30-album library will contain many famous top-selling performances and recordings which already have sold hundreds of thousands of copies. In this series, they will reach an even wider market," he said.

Munves said that each album is built around the theme, The World's Favorite . . . world's favorite symphonies, world's favorite concertos . . . showpieces . . . rhapsodies . . . dances in addition to world's favorite Gershwin, Tchaikovsky, etc.

The series includes artists such as Van Cliburn, Artur Schnabel, Leontyne Price, Placido Domingo, Sherrill Milnes, Fritz Reiner and the Chicago Symphony, Eugene Ormandy and the Philadelphia Orchestra, Arthur Fiedler and the Boston Pops Orchestra and Jascha Heifetz. He also noted that the recordings have been re-mastered for superior sound, and in many cases, have been re-coupled. All will have new covers.

Munves noted that the series will benefit dealers also. "It offers dealers who are just getting into the classical business for the first time a basic stock inventory of top turnover product."



THE CAM-USA publishing firm and Screen Gems-Columbia Music have signed a one-year agreement for distribution and print rights. The entire CAM-USA catalog is covered by this agreement in the U.S. and Canada. Screen Gems will immediately print folios on Capitol Records groups Bang and Raspberries' albums and singles. From left to right are, Jimmy Tenner and Vittorio Benedetto, principals of CAM-USA, and Jerry Brown and Ira Jaffe of Screen Gems.

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 Leeds 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 texts of the 1st International Cartridge TV Conference sponsored by BPI in France last spring, and five luncheon/cocktail party tickets, with extras available.

For single-day registrants, special \$50 fee includes daily sessions, exhibits (Tuesday-Wednesday, 11 a.m.-3:30 p.m.) and lunch. Schedule: Tuesday (22), Opening Session, Corporate Video; Wednesday (23), Educational Video, Consumer Video; Thursday (24), "In-House" Video, Closing Session.

Complete details on special group and single-day rates available from Peter Mitterhauser, VidExpo 72, 300 Madison Ave., New York, N.Y. 10017. Phone (212) 687-5523.

Added to the Video Exposition—expected to have for the first time in one piece every video system on the market—are Sonocraft, Kirt Films International and Video-cassette Industry Information Service. Late program addition is Mrs. Red Burns, Director, Alternate Media Center, New York University.

'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 go hand in hand. With Howlin' Wolf's product complete, though, it was necessary to go on to evaluate the market.

Executive Turntable

• Continued from page 4

have been assigned new posts at Mercury Records. Jorgensen, formerly with Polydor Records, Canada, is now director of accounting. Wolfson, former controller, moves to director of corporate administrative planning. . . . **Louie (Butch) Mancuso** has been named an a&r coordinator at A&M Records. He was with the label's publishing department for the past two years. . . . **Lou Selener** has left the Teletap Corp. as director of sales to join King Features Syndicate in the newly created post of director of commercial sales.

★ ★ ★

Norman Ober has been appointed director, press and public information, Polygram Corp. Ober had been with CBS for over 25 years, last as director of press & public information. CBS Electronic Video Recording Division. . . . Executive changes at California Auto Radio Inc., parent company of Boman Astrosonix and Gibbs Sound Products: **James Russo**, formerly sales/marketing vice president, has been named executive vice president of the firm's newly formed subsidiary, C.A.R. Brands Inc. **Stan Surlow** assumes the post of vice president of Boman Astrosonix, retaining his title as vice president of Gibbs Sound. **Frank Allison** will head marketing and sales, custom products division as vice president, and **Doug Adams** is vice president of marketing, O.E.M. accounts. . . . **Paul B. Clark Jr.** has been appointed Western area manager for 3M Company's Mincom division. He succeeds **Bob Boatman**, who has been named area manager of a newly established Southeastern sales region with headquarters in Dallas. . . . **Jerry Nauyokas** has become Western regional sales manager of Audio Magnetics Corp. . . . **Gene Barker**, corporate director for quality control at Audio Magnetics, has been named chairman of the Los Angeles division of the American Society of Quality Control.

★ ★ ★

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 Credit Union. . . . Recent managerial changes at Zenith Radio Corp. of Canada, Ltd.: **Sydney Capell**, who retired as vice president, will continue as a member of the board of directors, and as consultant to both Toronto and Montreal; **William Hall** has been promoted to vice president and general manager, Zenith Radio Corp. of Canada-Toronto and to controller, Zenith Radio Corp. of Canada; **John Mastrovito** has been appointed vice president and general manager, Zenith-Montreal; **Ben Swain** has been promoted to vice president, sales, Zenith-Toronto and Canadian national accounts. . . . **Ray Creighton** has been promoted to Chicago branch manager for Transcontinental Music Corp. Other promotions within the branch are **Matt Edwards** to regional advertising and promotion manager, and **Dave Pitts** to the newly created post of operations manager.

★ ★ ★

Leo Beebe has retired as general manager of Philco-Ford's consumer products operations after three and one half years with the firm. He will probably remain in the home entertainment industry.

Original Sound Co. Tests Supermart & Gift Ideas

• Continued from page 1

tion for the supermart plan will be through a rack jobber.

Politi also said that Original Sound will test market the gift box promotion in five markets cross country. The box will retail at \$29.95 and will be aimed at the Christmas gift-giving season of late November and December.

"Our aim is to have the boxes out nationally in record outlets and in large department stores and mass merchandisers, especially those that accept charge cards. This facilitates the sale of all our product, because these sales are often impulse purchases where a consumer will see a number of songs he remembers and will buy three or four of the albums at a time.

"Dealer incentives are also planned for this program," Politi added, "but these haven't been decided yet."

Politi said he is dissatisfied with some of the current means of distribution because "so many distributors, though it isn't always their fault, bypass the smaller labels in favor of the top labels. Here, we will do whatever we have to to get our product out."

Tape Sales Up

Tape is also a big factor at

Original Sounds. "Our 8-track sales often account for up to 40 percent of our business," Politi said. "We feel this is because many of our consumers first heard the oldies in their car and enjoy still hearing them in the car."

The first "Oldies But Goodies" album was released in 1959. Art Laboe, president of the label, is a former Los Angeles disk jockey. Laboe and his staff have also put together an "Oldies But Goodies Trivia Quiz" for radio stations, and have set up a promotional record for certain stores which features Laboe giving short introductions to each cut.

Fedl.-Funded Co. Eyes Black Label

NEW YORK—At presstime, it was learned that the Black Development Foundations, a federally funded group, was working with its counsel, Goldberg and Gershon, New York, in setting up a record company, to be called DeVel.

It is understood that the attorneys are negotiating with Columbia to market the label.

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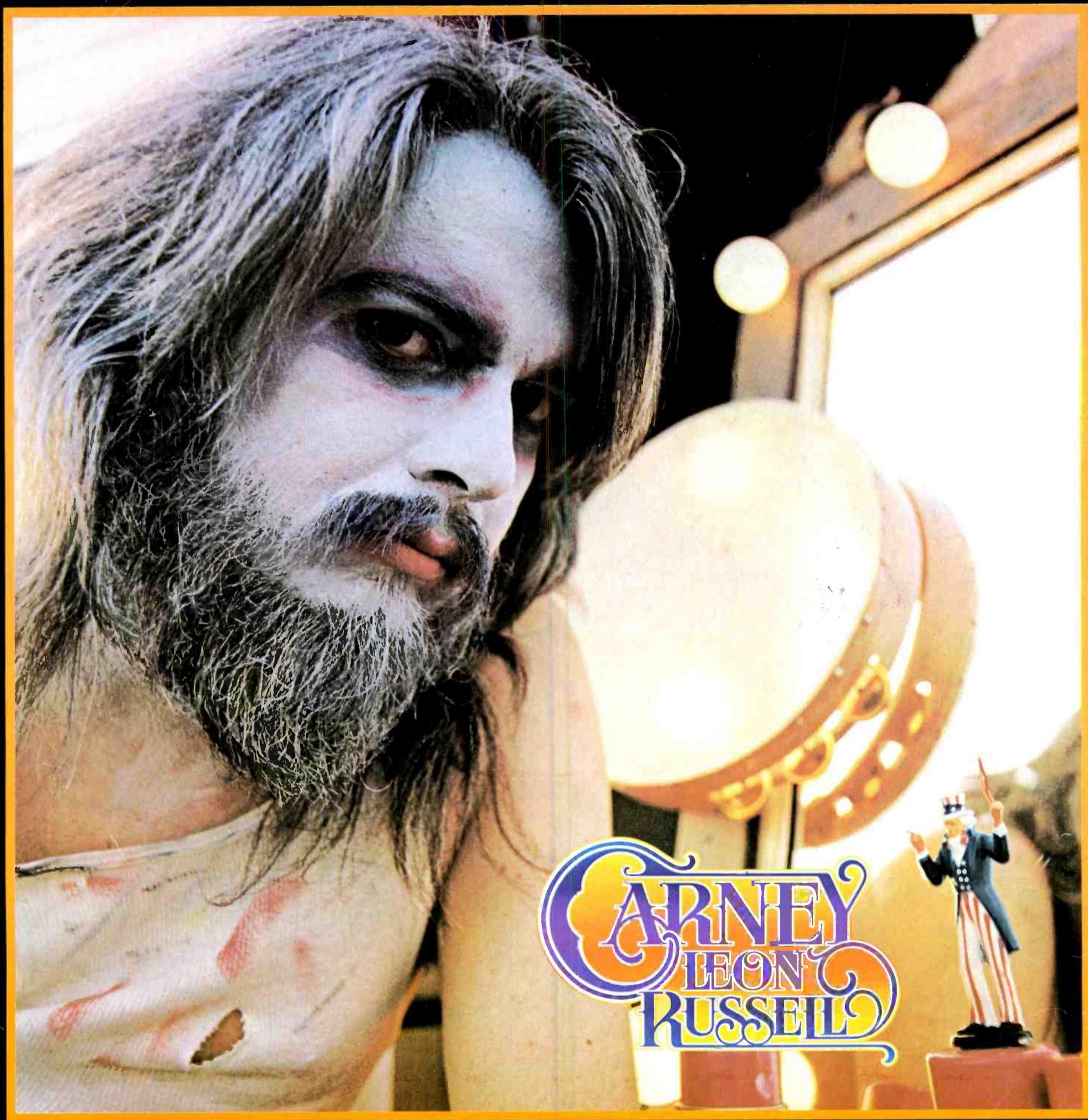
"Feel Good" is Ike & Tina's newest remedy for lack of loving, fading throbs, lead feet, and summer sales.

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



CARNEY LEON RUSSELL

“kotton kandy kabuki”

Produced by DENNY CORDELL & LEON RUSSELL
STEREO SW-8911



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