Memphis: Musically Progressive City
Spotlighted this week in center section

JUNE 3, 1972 • $1.25
A BILLBOARD PUBLICATION
SEVENTY-EIGHTH YEAR
The International Music-Record-Tape Newsweekly
CARTRIDGE TV PAGE 28
HOT 100 PAGE 54
TOP LP'S PAGES 56, 58

802 Mounting Drive
To Protect TV Jobs

By PAUL ACKERMAN
NEW YORK—To protect the principle of staff employment of musicians by television networks, a committee of Local 802 musicans, in advance of negotiations with the networks, is mounting a campaign urging Congressmen and the public of the cultural and economic benefits accruing from maintenance of the staff-hiring tradition.
The Local 802 contract with ABC, CBS and NBC covering the employment of 90 men, expires July 31.
The 802 musicians who make up the New York Television Committee believe that unless support for their views is marshaled now, the committee will suffer a severe embarrassment. (Continued on page 6)

ATLANTA—More than half of the 42 million families who shop self-service discount department stores collect records and tapes, and more than two-thirds buy them from discounlers.

Mfr./Distri. Retail Tie Hit

By ROBERT SOBEL
NEW YORK—Individual members of the Association of Record Dealers (ARD), meeting here last week, questioned the moral and legal aspects of manufacturer and distributor-owned retail operations.
Proposed by members were the following, a campaign which, they feel, threat insurmountable erosion of the small, independent retailer nation-wide.
1. Dealers to write to their congressman. This would be on a local as well as national level.
2. Dealers to write to the Federal Trade Commission.
3. A program to educate dealers nationwide, via mail and word of mouth, appraising them of the situation and asking for their support as individuals.
4. The mounting of a petition to be sent nationwide declaring in-d aiming of the manufacturer and distributor concept. This to be sent to local and federal government officials.
5. To support legal action recently taken by Paul C. Mawhiney, Pittsburgh retailer, in his attempt to get that manufacturer cancellation as a result of manufacturers and distributors who operate in the retail field.
6. A drive to withdraw promotion of a new product which comes from the manufacturer who (Continued on page 12)

For Report On
First Tokyo Song Festival
See Pages 46-47

U.K. Opens 4
Rock Theaters

By ROBERT PARTRIDGE
Staff Member, Music Week
LONDON—Rock concert promoters in London have received a considerable boost with the announcement of four new rock theaters controlled by the Rank Organization and the reopening of the Rainbow Theater.
The Sundown Theaters, a subdivision of Rank Leisure Services, will be multi-entertainment centers presenting live rock music films and rock related night activities. The first of the theaters, the former Astoria Ballroom on Charing Cross Road, is due to open July 12. It will be followed on July 29 with the opening of the Sundown Mile End. Similar theaters in Edmond and Brion will open Aug. 8 and Sept. 9.

And the 67 percent of the families who buy their records and tapes from discounlers also rank high in relation to other product categories. One such activity—model building and fishing—did discounlers turn these activities into a slightly larger market sales situation, but in both cases for fewer discount shoppers engaged in these two activities.

NBC 'Monitor' to Air
'Live' Music Concerts

By CLAUDE HALL
NEW YORK—The NBC radio network is launching a series of live broadcasts of music concerts. Bob Wogan, vice president of programs for the radio network and chief of the network's "Monitor" service, said that the concerts would range from one to three hours in length and feature a wide variety of music ranging from big bands to rock and progressive rock to country music.
The pilot show, a three-hour big band special hosted by air personality Art Ford was broadcast over the network April 1. "Big Bands Swing Again" drew more than 1,000 letters from listeners asking for more specials.
In essence this marks a return by the network to the type of programming that made the networks so big before the advent of television as a viable medium. However, Wogan pointed out that the whole concept is being modernized and up-dated. For example, NBC will tape the June 16 concert of the Three Dog Night at the Alcron, O., Rubner Bowl. This tape will be edited to achieve a better performance show and that show will be

Jeff Fenholt.
From Jesus Christ, Superstar to Simple Man.

Jeff Fenholt, the star of "Jesus Christ, Superstar" has just recorded a great new single, called "Simple Man." 4-45504

Jeff Fenholt is one of the most exciting singer/songwriters in rock today. He has a powerful, rich voice and his music is both heartfelt and powerful. His new single, "Simple Man," is a beautiful ballad that showcases his singing ability. The song is about the simple things in life and how they can bring us happiness and fulfillment. Jeff's performance on this song is truly moving and it is sure to be a hit. Don't miss out on this amazing talent and listen to "Simple Man" today. On Columbia Records...
Can a young guy who went through truly incredible “Changes” and made it all “Hunky Dory” ever find true happiness as a “Starman”? (74-0719)

Sure, if he's David Bowie. Figure it out for yourself. Bowie’s big single “Changes” set him up for it; now “Starman” makes the move: interstellar rock & roll music that, according to all published reports, is going to future-shock you right up the walls.

This is what the British trade papers have to say about it:

"Cosmic...an elevating and energetic song."—New Musical Express
"Giant smash for David Bowie."—Daily Mirror
"Fascinating lyrics...space truckin’ tune."—Melody Maker
"Magnificent—quite superb...if this record is overlooked it will be nothing less than stark tragedy."—Disc

"Starman," the single. The album, "The Rise and Fall of Ziggy Stardust and The Spiders from Mars." Space music for the spaced and sane.
Pat Boone Opens Center To Aid "Jesus Music"

BY ELIOT TIEGEL

LOS ANGELES—Pat Boone is creating a "Jesus Music" center. The vocalists who I feel deeply involved in religious work, has formed Launcher, a new religious group that will specialize in the new songs of the Jesus People.

Boone and Kesler are also developing a distribution deal for what Boone calls the new category of Jesus Music.

The group will include songs by Jimmy Swaggart and Al Green. Some of the songs will be released on a new label called Warner Bros. Records, which has already been released since April through distribution networks like Chaos and Word Records. A few common recording artists, like William George and Bobbi Littrell, have been part of the Jesus Movement.

The new label will also release recordings by the group's new Jesus Movement (Continued on page 59)

Jingles Focus Of Air Parley

BY MILDEARD HALL

WASHINGTON—The cost of living council has turned down further wage requests from AFM members for the 1987 season. The council has allowed to charge higher rates to advertisers for jingles played by AFM symphony musicians to charge higher rates for jingles when playing for non-profit organizations. Advertisers are paying a rate of $49,000 per year for the first five jingles, and $74,000 for the next five.

In other action, the Price Commission corrected some of its mistakes in a May 7 list of Tier 1 ($100 million a year income or more) programs that allegedly failed to file quarterly reports. New deleted from the delinquent list are: another named FM, Playboy Enterprises, MCA, Sears, & Roebuck, and The Caddy Co., the number 500 (Continued on page 18)

NARAS Chapters Elect 28

NASHVILLE—Ten NARAS governors were elected this year. They are: Freddie North, Jim Fike, Tom Wilson, Ed King, Milt Zornickson, Don Gant, Bill Walker, Chuck Neele, Fran Powell, Frank Jones, and Bill Tillery.

The governors will select officers from the existing board, and will name two trustees, replacing Danny Davis and Bill Tillery, who are constitutionally prohibited from further terms due to tenure.

Forest Service Alerts Gambit To 'Smookey Infringement'

By BILL WILLIAMS

NASHVILLE—Gambit Records has threatened to impose a fine for the first time for the public relations firm of Rogers, Cowan & Co. for using the Smokey the Bear image without permission. The label, which is signed to Michael Fink and Roy Gandy, has at least one of their employees, with a $14 million suit filed. Signed on May 23 in New York Supreme Court, the suit centers on a press release issued by RACB about a new record. The suit is filed against Knight, Bellock & KDAY, and the Forest Service.

The suit charges that the press release contained "false and defamatory information" and "a value in effect to the federal action" and "is the underlying complaint." The suit further alleges that the press release has "violated the new, complex and potentially vincible complaint." The suit was filed on May 23 in New York Federal Court. The suit centers on a press release issued by RACB about a new record. The suit is filed against Knight, Bellock & KDAY, and the Forest Service.

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Troubadour's Weston Sets Radio/TV Wings

BOOKER RESPONSIBLE FOR ACT'S PAY: COURT

LOS ANGELES—Superior Court has upheld the American Guild of Musical Artists' decision awarding singer Joni James $15,000 from Associated Booking Inc., the agency that handled Blaine & Alane Products. Joni James and her husband, conductor Tony Aquaviva, were to be paid $75,000 for a ten-day tour of the Far East, covering many events. The tour was canceled because of illness. The promoters, Blaine & Alane, eventually decided to cancel the tour contract and an AGMA arbitrator ruled in the autumn of 1970 that Joni James was due the full amount for the agreement she signed.

The arbitration ruling was overturned by a Federal judge, and the arbitrator was later told to proceed with the agreement. The court held that under the standards of the American Guild of Musical Artists, the booking agency should accept responsibility.

The court order awarded the singer $15,000 from Associated Booking Inc., the agency that handled Blaine & Alane Products. The court also ordered Associated to pay $75,000 for a ten-day tour of the Far East, covering many events. The tour was canceled because of illness. The promoters, Blaine & Alane, eventually decided to cancel the tour contract and an AGMA arbitrator ruled in the autumn of 1970 that Joni James was due the full amount for the agreement she signed.

The arbitration ruling was overturned by a Federal judge, and the arbitrator was later told to proceed with the agreement. The court held that under the standards of the American Guild of Musical Artists, the booking agency should accept responsibility.

IT Projects 'Timed' Tapes

By RALDJOE JOCO

NEW YORK—The prerecorded music tape industry will make playing times available on all its cassette tapes, with the help of the "Relaxed Sunday Sound" at the Century Plaza Hotel.

Larry Finley, executive director of the International Tape Association.

The move comes in the wake of complaints that some artists, especially those with large U.S. market, have been alienated about the absence of running time on each side of a cassette, and the total running time on a 8-track cartridge.

This voluntary action by the tape manufacturers developed out of a meeting between Frank McNair, chairman, director of industry relations, Office of Consumer Information, and M. L. S. M. L., a member of the White House Consumer Advisory Council. According to Finley, Dr. Loe's (Continued on page 24)

ARMIE THIES, president of Gambit, said he plans to send copies of the lyrics to all members of the Congress and supporting Congressional leaders from this area to be presented to the Preservation of the Hall. The album itself has been pressed and packaged.

The gambit suit charges that "Smokey, You're a Hoaxer," written by Finley, and the LP title is "Contrasts." The U.S. Copyright Office had advised the gambit label that "It is not a Smurk!...Music, Inc. has, of certain restrictions regarding the uses of the name Smokey Bear or references suggesting the character Smokey Bear. John Ragsdale, representing the label, believes that there are some copies of the lyrics to the Forest Service, suggesting that they carry nothing more than that to Smokey, but rather was an indirect one. It is not a Smurk!...Music, Inc. The gambit suit charges that "Smokey, You're a Hoaxer," written by Finley, and the LP title is "Contrasts." The U.S. Copyright Office had advised the gambit label that "It is not a Smurk!...Music, Inc. has, of certain restrictions regarding the uses of the name Smokey Bear or references suggesting the character Smokey Bear. John Ragsdale, representing the label, believes that there are some copies of the lyrics to the Forest Service, suggesting that they carry nothing more than that to Smokey, but rather was an indirect one. It is not a Smurk!...Music, Inc. The gambit suit charges that "Smokey, You're a Hoaxer," written by Finley, and the LP title is "Contrasts." The U.S. Copyright Office had advised the gambit label that "It is not a Smurk!...Music, Inc. has, of certain restrictions regarding the uses of the name Smokey Bear or references suggesting the character Smokey Bear. John Ragsdale, representing the label, believes that there are some copies of the lyrics to the Forest Service, suggesting that they carry nothing more than that to Smokey, but rather was an indirect one. It is not a Smurk!...Music, Inc. The gambit suit charges that "Smokey, You're a Hoaxer," written by Finley, and the LP title is "Contrasts." The U.S. Copyright Office had advised the gambit label that "It is not a Smurk!...Music, Inc. has, of certain restrictions regarding the uses of the name Smokey Bear or references suggesting the character Smokey Bear. John Ragsdale, representing the label, believes that there are some copies of the lyrics to the Forest Service, suggesting that they carry nothing more than that to Smokey, but rather was an indirect one. It is not a Smurk!...Music, Inc. The gambit suit charges that "Smokey, You're a Hoaxer," written by Finley, and the LP title is "Contrasts." The U.S. Copyright Office had advised the gambit label that "It is not a Smurk!...Music, Inc. has, of certain restrictions regarding the uses of the name Smokey Bear or references suggesting the character Smokey Bear. John Ragsdale, representing the label, believes that there are some copies of the lyrics to the Forest Service, suggesting that they carry nothing more than that to Smokey, but rather was an indirect one. It is not a Smurk!...Music, Inc. The gambit suit charges that "Smokey, You're a Hoaxer," written by Finley, and the LP title is "Contrasts." The U.S. Copyright Office had advised the gambit label that "It is not a Smurk!...Music, Inc. has, of certain restrictions regarding the uses of the name Smokey Bear or references suggesting the character Smokey Bear. John Ragsdale, representing the label, believes that there are some copies of the lyrics to the Forest Service, suggesting that they carry nothing more than that to Smokey, but rather was an indirect one. It is not a Smurk!...Music, Inc.
SEATTLE, Wash.—The growing emphasis being placed on TV advertising and merchandising, buying is manifest again here by poiseful national record and Tape Sales, national record merchant ad here.

The new "Music People" half-hour, created by John

Nine Country Artists Enjoy Far East UNICEF Junket

NASHVILLE—Nine country music stars, including 5,000 miles on a 22-day tour primarily for the children of Bangladesh, called on "emotional experience," and successful from every standpoint.

The tour was conducted through the records, and Japan under the auspices of the Country Music Association and UNICEF, under the direction of Bobby Breen.

Will of those who participated agreed on its success, and stated it likely would open the way for commercial country music tours in those areas.

"Country music is alive, well, and maybe even growing," said Talbot T. Hall, a director of CMA, and one of the artists making the trip. "We're never sure that country music has been as well done in all of Japan. We had been told that the group had 26 trains and airplanes to catch and never missed one. They averaged about 450 hours sleep per day.

Others on the trip were Leroy Van Dyke, Connie Smith, Glen Miller, Brian Collins, Tex Ritter, Wanda Jackson, Ray Sanders and Freddie Weller. Five of the nine met with newsmen on their return.

The only disappointment on the trip was Australia where, according to Hall, most of the shows admitted he had fallen down on advertising. Elsewhere, record crowds were set.

Hall, a native of New Hampshire, there were people so starved for country music they were 150 miles to the show and then sit there watching the tears streaming down their faces.

Matthis and spotlighting Vikki Carr, Jim Nabors, Peter Nero, Lynn Anderson and Tony Benett will be sponsored by seven K-Mart record tape departments in this city. The K-Mart managers were spurred to their best merchandising by a dinner here Thursday (25) at which time Jim Nabors, Columbia regional director, and the store chains' chiefs explained a quota and prize system for that outlet doing the best job on the Tape promotion.

To worthwhile interest in the show, K-Mart is including show bands in all its print ad. ABC has arranged radio spots on KING, KUOO and KVI to boost special promotion. Though the show's cast is MOR oriented "something for the whole family," is stated.

As usual, ABC will report to "Columbia Records" on its success. According to Julius Ricse as to specific figures, the tapes have been doing well. This will indicate future usage of the special for ABC's national promotional schedule.

Country Artists have also just completed a two-week "Music from the Top 40 and Beyond" spot campaign on KPTV and KTVF in Portland, Ore., and KVI-RCA Records in conjunction with 22 Fred Meyer supermarkets in the Portland area. Harlan reported total record business in all departments up 20 to 30 percent, with Columbia accruing a far higher gain during the spot campaign.

The first "Music People" half-hour show will be put together by ABC, Seattle. On Thursday (25), KCMO- TV, Kansas City, Mo., will feature its first special guest Roy Acuff, and a "Music People" show. Twenty store managers from the vicinity's I.G. and Y Stores, which sponsored the Columbia record catalog, attended a luncheon where a prize quota system was announced. Norfolk, Va., will see the first more rock-oriented special by Columbia on WVWE-TV Monday, May 13, featuring in W.T. Grant's 17 store visit.

Harlan said that he has just completed a pilot tape for the program, with which RCA is experimenting in the Seattle area only.

Asher to T.K. in CBS star 1st Realignment

NEW YORK—CBS Records is planning its latest CBS operations in Europe by transferring Dick Asher, executive vice president of CBS Europe, from New York to London. Asher now takes on the responsibilities of general manager, CBS Records, U.K. He will also become a member of the CBS Europe Realignment Committee, CBS's operating director in the U.K., with the title of consultant.

Richard Asher has been manager of Columbia's European headquarters or- ganization and for Southern Argentina and Brazil. He has been executive vice president of Columbia Records, and has worked at Columbia in London, New York, and Argentina.

Asher's move from New York to London has been made to promote closer ties between the U.S. and U.K. record companies, and to move more business to London this month.

Robinson will now direct CBS Records manufacturing and related services in the U.K. as a separate department, with some responsibilities for directing European manufacturing and logistics policies plus planning and implementing European investments for the company.

3rd McGovern Show Gross

LINDON, Neb.—Andy Williams has sold $50,000 in the latest benefit concert at Home of the Brave, which was attended by George McGovern. The show at Fort McPherson, Kansas, drew a capacity crowd of 8,500, with tickets scaled from $4.50 to $6.50 by physical capacity.

Some $500,000 has already been raised by McGovern for his con- cerns and activities has been raised for McGovern's campaign by the McGovern organization, which is based in Hollywood. Jones and Miss Kennedy have also announced their engagement to piano player and singer John Folden, who has been working together since 1946.
Chi Coltrane: Plays piano, sings, writes songs, arranges, produces, and hopes someday to blow the top off your head.

Chi Coltrane is a surprise. She doesn't look like the kind of girl who'd make a career out of rock.

But, she just completed spending the last few years coaxing new sounds out of a keyboard, writing a drawerful of stunning new songs, and developing a singing style that will leave the critics at a loss for comparisons.

She's put it all into her first album...co-produced by Chi and Toxey French, arranged by Chi, Paul Buckmaster and Jim Horn. Just from one album it's clear that Chi is a major new talent.

She has to be, if she wants you to prefer listening to her, to looking at her.

Introducing Chi Coltrane
On Columbia Records and Tapes
DENVER — Music Merchant—Denver's chief executive, a one-timeously as a rack jobber with a universe of 750 accounts in an 11-stater, has opened a new office. The man who started Davis Sales here 26 years ago as a record distributor, Music Merchandisers is one of the largest in the world. Twenty-one trucks serve accounts out of 30,000 square feet of warehouse space on the East Side territory. Racks are supervised by Larry Davis, 24, youngest of three sons of the owner.

Three full line stores, two here and one in Boulder, and two leased departments in the area are operated by Steve, 27, and Jeff, 26. Davis also opened his own one-stop in the same building that houses Davis Sales, the record distributorship, a year ago. Nadie Birch, formerly with Transcom, operates it.

NEW YORK — Red River Corporation, a newly formed Philadelphia label group, has set up production and administrative offices there, headed by Fred Kinzinger.

Cohen and Lou Rubin have created Cohen & Rubin Enterprises, a management company for their label. They have also formed a publishing company, a management firm: Vibrations II, a booking agency; Fearless Fly Music Publishing Company; and the Concept Group, an advertising, publicity, and graphic design operation.

Rubin is president of East Coast Records, and Kinzinger is vice-president of the board of directors of the holding company. Cohen has also signed to a recording contract.

Miss Fargo's Dixie single of the summer, "The Happiest Girl in the Whole U.S.A."

Famous Music Group, Inc., has added 25 new offices across the country, the biggest, on the entire field for Famous.

Polydor Opens Calif. & H.Q.

NEW YORK — Polydor Inc. is establishing a new office, part of West Coast operations, in Los Angeles.

The office will be headed up by Richard M. Wook, formerly with Columbia and RCA as vice-president in charge of west coast operations. He is to direct daily affairs for the company, for Polydor, based on the East Coast.

MUSIC MEN

NEW YORK — The professional Music Men will hold their annual meeting on June 14 at the Sheraton-Biltmore Hotel to elect officers and directors.


Some after-dinner entertainment is hoped for by the Music Men for the program, which will be held at noon Wednesday, June 14, at the Sheraton-Biltmore Hotel.

Bill Davis Cos. Serve 11 States

"Widest Dreams" & Others

Never in my wildest dreams did I ever think I would see the day when I could have a job at Billboard and run across an article I started in the middle of one.

"Widest Dreams" is a lightning speed song cut by Donnie Raggs. I had Claude Hall hide the tape recorder under the covers to the打通 I don't understand why.

You know the money for that Columbia National Seminar in Nashville was in sales and programming... nice break and a good chance we'll have here in the near future. That new material that will work in our market.

I hate to hear that my program director deserves to be written up this month. Makes me feel bad, even though we're in the black... the old feeling. I think he's done a good job... and I have to admit that I think the show has been a success. This has given me some ideas or such. Many fail to realize... it's the talk conferences... like we chatted at, on a person-to-person level that gives these seminars... can't get in the long run... sitting with the people, listening to their problems and concerns. I've said that once a person's view. Now don't get me wrong... as a panel member at the last country seminar I did gain fresh knowledge... but it seems to me there's some limits to this type of thing. We could only expose general views of my music business. But with Claude Hall hide the tape recorder... I was the biggest gripe... I just wanted to hear what little story was going on... but there was no search out by other interested people allowed me to continue the search and to make them view their problems and views, and they were the people I didn't know. I blame an average some people's figures they don't know very much their problems and they all know it. I don't remember, but some- one once in a while man caught... and the man who's program director, who locks himself into a corner and doesn't ever know who's around... changing trends, is going to be without ramifications.... Without any semi-annual, with changing trends, is going to be without ramifications.

The statement prepared by the Committee on Professional Men Without Honor.

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Quality, Not Quantity, Keying Bell Success

NEW YORK — Chart success has never been limited to those labels who flood the mains with product, said Larry Uttal, president of Bell Records, who also points to his label’s continuing chart suc- cess as evidence.

With Bell currently entering what Uttal described as a “hit” pe- riod, Uttal’s belief in the merits of limited release schedules can be traced back over the last few years. In 1971, Billboard’s annual chart ratings placed Bell third, overall, in singles, with 21 records reaching the charts to account for 4,484 percent of the Hot 100 action. While Bell’s album releases reached ninth overall, on 12 L.P.s surfaced.

Considering that release schedule, which included only 23 al- bums and less than 20 singles, the label’s approach seems to have paid off. “Our policy, and the philo- sophy behind it, is to not throw out records and see if they stick to the wall,” Uttal stated.

5 Distribs Sue Transcon

LOS ANGELES — Transconti- nental Music Corp., a record wholesaler headquartered in Dela- ware but with a branch here, has been sued for theft of over $290,000 by five different suppliers in local and outer Coast letters.

The biggest claim is by Cali- fornia Record Distributors, seeking $126,612 allegedly owed for mer- chandise. The other claimants are Melody Sales, asking $62,527, Hits- tler Distribution, seeking $11,075, and Tape and Record of California, single $22,000, and Vault Records sued for $7,589.

Studio Track

By SAM SUTHERLAND

Studio business in New York has been nearly fatal for many operators during the last year so the fact that a new studio must appear grotesque.

Yet, Richard Postrel and his associates have managed to take over ownership and management of New York Sound Studios some months back. Now, with most of the equipment cleaned out, the 20-year-old怀疑和 Joe Randell are pleased with the thrust of recent business.

How Adiants changed hands merits some notice. Inspired coinci- dence might be the best descrip- tion, and Postrel offers his ex- planation.

“Day by Day,” were released over a year ago, this week the single is rising again.

Uttal also noted that Bell’s rela- atively modest release schedule has actually been held up several times, “with a hiatus in release schedules” necessitated by the back-up of product still being ac- tively promoted.

Mike Joseph Switches Two Milw. Stations

MILWAUKEE — WMIL and WWMV-FM, both owned by Mat- wise of Wisconsin, Inc., will be switched to a Top 40 operation under programming consultant Mike Joseph June 1. WMIL had been a daytime country music station and WWMV was beautiful music. The new call let- ters of the operation will be WZUU and WZUUFM with the FM simulcasting the AM station during the day. The 50,000-watt FM stereo operation will continue to rock around the clock.

The lineup at the new station will include Ron Frazer, Todd Chase, Dave Reynolds, Wayne Shane and Les Garland. Joseph, one of the leading consultants in the nation, was responsible for building formats on such stations as WFLR, Philadelphia and, years ago, WKNR, Detroit.

Thus, Milwaukee now becomes a rock-beat market. WOKY has been the dominant station for years. And WRIT has been driv- ing heard at WOKY for some time.

Merc ‘Gun’ Single

CHICAGO — Mercury Records has released as a single and LP cut titled “They Call Me Gun,” which is keyed to the furry over gun control which was argued from the “On the Seventh Day” case by Illinois Republican State Senator. The show was serviced immediately to key AM and FM stations.

Joe’s Jazz Shop

New Jersey — Joe’s Jazz Shop, 75 West Hope St., Newark, has opened. This is a new concept in jazz. Joe’s open seven days a week and has a full bar, a large and fully stocked selection of records and books. Joe’s Jazz Shop is the only jazz shop in the area and is open all night.

Dolphins Play It Cheap

Melvin Van Peebles Smashes Cover Showing a Show Recorded On Star

Lou Adler, Todd Rundgren, Paul Williams Offering titles to Date Quadraphonic Facilities Co-ordinated by Peter Schieffer

ADVANTAGE SOUND STUDIOS

911 Eighth Ave — New York, N.Y. 10019 — (212) 757-0388

Postrel also pointed with under- standings that a top client, consultant Peter Schieffer, whose cre- dentials and knowledge included Schieffer’s control over all studios for all quadra- phonics systems.

With Studio A, a 16-track studio owned by Rich and Sally Adler, the label and Dobie, available, and Studio B, a 4-track Epic studio, scheduled to be converted to 16 during this week. In addition, the label has been gradually drawing in solid clientele, despite the ravaging thrust of recent business.

Melvin Van Peebles brought in the original concept of session Broadway show, “Don’t Sell Us Cheap”; Lou Adler used one of the recording of “Richard Nixon And Peace” by rock ‘n’ roll flash Anderson Rund- gen has been using the facility for a variety of recording assign- ments.

Meanwhile, back at Electric Lady Studios, Richard Young has helped fill in the blanks for the last few weeks, starting with Lewis Merenstein’s production of Cade Harp for Decca, with Ralph Molls, associated with Electric Lady, and brought in Atlantic’s Cast to re- make some tracks. The Allegro label from the 3 T.Y Y Sol Fest in Puerto Rical.

Barry Mann also returned to the studio with producer Steve Tyrell, working on an album supposedly aurally aided from the “On the Seventh Day” case. Also, Peter Schieffer producing and Bruce Staples en- gineering.

Kama Sutra’s Corbit and Daniels completed an album there, produced by Gary Klein, while Marguerite and Malcolm Cecill have been finishing up albums for Richie Havens (MGM Records) and Screamin’ Jay (Motown). The town’s Stevie Wonder has also been in, and Stephen Stills has remixed a single from Manassas there.

Finally, the label’s own Dave Palmer handled remote engineering from the Fodeli remote truck on Lee Michaels dates in Providence, R.I., the Ritz in Staten Island, New York, and also for A&M Records.

Over the river and through the woods, in Englewood Cliffs, N.J., Van Peebles was in the city for completion of what Fantasy/ Prestige producer Ozzie Andrews described as “the most ambitious Gene Ammons album to date,” following sessions with western records in Los Angeles, where Gene was engaged. The list of strong men on the session is really impressive, with Bobby Bryant arranging and conducting a 21-man group including many East and West Coast veterans.

Moving slightly north, Brooks Arthur has been keeping the lid on sessions for a Myths Guest at 914 Recording Studios. The man is quite a figure, to say the least, and Arthur was pleased to announce the dates in the sessions to date. Arthur also en- gaged sessions with Johnn dying Wainwright III for Columbia and David Loren for War at 914.

Also of note, is 914’s general manager, Phil Tole, formerly with ABC, is joining the firm in Englewood Cliffs, N.J., and he’ll be working for the label as well as on creative projects as well.

Jung notes that the Sound 80 Record Mastering Center is de- signed to offer a single RAM- 800 processor, VMS/70 computer controlled lathe ever installed in this country, and it’s tied into a trans- fer center of Sound 80’s own de- sign and manufacture, offering two complete EMT channels and the new AD-20 peripheral. EMT or AKG reverb, preview and program inking, Dobie and Lee, will win noise reduction.

moving?

Please let us know

5 weeks in advance before changing your address.

To expedite address, place magazine address label here and print your new address below.
HELEN REDDY SINGS I AM WOMAN

IN THE NEW COLUMBIA MOTION PICTURE
Produced by Mike Fentorich
STAND UP AND BE COUNTED!

...AND ON CAPITOL 3350
Produced by Jay Senter
At Fete Honoring Ackerman

CHICAGO — Top officials of consumer electronics firms meeting here last week predicted that a disk rather than tape format will provide the mass marketing breakthrough in cartridge television. It was also announced that the U.S. is considering "countervailing duties" on Japanese made items.

Apologizing for being a "hypocrite," George R. Sinkowski, Bell & Howell vice president and also president of International Tape Association, said it appears feasible low-cost video disk equipment will be available in the mid-70's. Others at the Electronics Industries Association's (EIA) "Electronics 1985" meeting agreed on the prospects for video disks.

Officials were guided, however, about questions concerning the just announced compensating duties placed on imported consumer electronics. "This is only a 24-hour order," said an EIA panelist, begging off.

Ackerman Fete Results In 50 Scholarships

NEW YORK — Over 50 scholarships will be awarded as a result of the luncheon held by the Third Street Music School Settlement for Paul Ackerman, music editor of Billboard. Ackerman was presented with an award for distinguished service to American music at the affair.

Sponsored by the RIAA for the second consecutive year, the proceeds of the event will go to the Scholarship fund of the Third Street Music School, the oldest community music school in the U.S., established in 1944.

Chairman of the Annual Award Luncheon was Henry Broid, executive director of the RIAA.

Among the guests seated at the table were Hal Davis, President of the American Federation of Musicians; John Hammond, director of talent acquisition, Columbia Records; William Littleford, publisher, Billboard Magazine; and Jerry Wexler, executive vice president, Atlantic Records.

Judge Upholds Restraint Edict

LOS ANGELES — Appeal to dismiss a temporary restraining order halting Apex-Rendezvous from reissuing the Oldies 45 catalog of Vee-Jay Records was denied in Superior Court here last week. The restraining order stands until the four-year-old dispute comes to trial.

This restraint was obtained by Betty Chiapetta, owner of Modern Distributors which holds rights to reissue the Oldies 45 catalog of the bankrupt Vee-Jay label. Rendezvous, May 20th, Modern borrowed $130,000 from Daisey Hughes's Apex-Rendezvous record distributorship with the Oldies 45 series as collateral. Since 1969 the two companies have been in dispute over whether or not Modern has missed loan payments.

At the latest hearing, Superior Court ruled that it must be settled in full trial as to whether Hughes's Trip, Springboard and Upfront record labels are corporations bound to the rulings on the suits between Apex and Modern.

"Blood, Sweat & Tears' Greatest Hits" has won the Columbia group their third consecutive gold album, as certified by the RIAA.

Gold Awards

See TV Disks, 'Import Duties'


Songwriters Hall of Fame Banquet


Songwriters Hall of Fame Banquet


Add symphonic orchestration to the already powerful sound of The Move and the result is The Electric Light Orchestra. Disc Magazine says it "could be the sound and combination to take over where the Beatles left off... Comparison is inevitable and favorable. The '10538 Overture' is their first single. It's from their first album. No Answer, now available on United Artists Records and Tapes.

Contact your UDC Distributor for the single #50914/LP UAS-5573 8 Track U-8377/Cassette K-0377

United Artists Records & Tapes
BMJ Lauds Songs and Pubbers

NEW YORK—BMJ has awarded citations of achievement to 118 writers and 75 publishers of 107 songs for the licensing society's repertoire which were most performed in 1971. Also, special engraved glass plaques were presented to Joe South and to Lowery Music Co. Inc., the writer and publisher of "I Never Promised You A Rose Garden," the most performed BMJ song of 1971. The awards were made at New York's Americana Hotel on May 23 by BMJ president Edward C. Crum. Assisting were members of the society's writer and publisher administration divisions, of which Mrs. Theodore Zavlin is senior vice president.

The top 1971 writer-award winners are George Harrison, Kris Kristofferson and Paul McCartney, each with four awards. The leading publishers are Screen Gems-Columbia Music Inc., with 11 awards, and the ATV/Kinsher Group and Stone Age Music Division, each with six awards.

Other leading writer-award winners include David Gates, John Lennon, Paul Simon and Joe South, each with three awards. Winners of two awards include John Anderson, Carole King, Robin Gibb, Gerald Griffin, Dennis Lambert, Bert Berns, Don Ellis, Burt Bacharach, and Paul and Linda McCartney.

The writer award and plaque presented to George Harrison was for "I Want You," written in 1970 with John Lennon. The Harrison-Lennon song appeared on the Stones' album "Their Satanic Majesties Request.

A COMPLETE LIST of the 1971 BMJ award winners follows:

AIN'T NO SUNSHINE
Stevie Wonder Music, Motown

AMOS MOSES
Amos Moses Music Co., Jerry Reed

AVIMAL
Muriam Music, Inc., ATV/Kinsher Music Corp., Joe South

BETWIXT THE Drowning AND THE Dying
Joe South

BIG STUFF
Forrest Music Co., Jerry Vale, Janis McCone

BLACK MAGIC WOMAN
Roberta Flack, Peter Green

BLUE EYES
Frankie Avalon Music, Inc.

BLUE SUEDE NOW
Screen Gems-Columbia Music Inc., David Ruffin

BLACK ROSES
Screen Gems-Columbia Music Inc., David Ruffin

BLUE HEMISPHERE
New World Music, Inc.

BREATH BLOWING FOR FREE
Hastings Music, Inc., Jerry Norman, Joe South

GIBB
Tommy Gibb, Paul and Linda McCartney

I WANT YOU
Screen Gems-Columbia Music Inc., David Gates

IT'S TIME TO GIVE OHIO
Diana Ross & The Supremes, Motown

KICK UP THE LIGHTS
Gerald Ruffin, Janis McCone

KING OF THE ROADS
Carole King

LONDON LADY
Screen Gems-Columbia Music Inc., Jerry Ruffin

LUSCIOUS JUICE
Joe Cocker, Paul and Linda McCartney

MERCY
Carole King

MERRY SNOWMEN
Gil Scott-Heron, Janis McCone

NO DOUBT ABOUT IT
Sight & Sound Productions Ltd., Len Barry

OUR TIMES COME AND GO
Joe South

WHAT A JADE
Bob Dylan, Janis McCone

WHAT A BEAUTY
Screen Gems-Columbia Music Inc., David Ruffin

WHAT CAN I DO
Screen Gems-Columbia Music Inc., David Ruffin

WHEN IT'S OVER
Screen Gems-Columbia Music Inc., David Ruffin, Carole King

WON'T YOU BE MY LOVER
Screen Gems-Columbia Music Inc., David Ruffin

YESTERDAY
Screen Gems-Columbia Music Inc., David Ruffin

ZIBBETTE SMITH
Joe South

...it's the new name in record pressing

AFM Pay, Radio Rate Hike Denied

Market Quotations

AFM Pay, Radio Rate Hike Denied

AFM pay, Radio Rate Hike Denied

AFM pay, Radio Rate Hike Denied

Market Quotations

Market Quotations

Market Quotations

Market Quotations

Market Quotations

Market Quotations
Honky Château
a new album from
ELTON JOHN
Ramatah is obviously a group to be reckoned with and the Florida date was their first real out- ing. Some flaws were there, mainly in the area of amplification, but subsequent outings should make the band tighter.

The music they play is good simple rock, paying attention to the blues and they also have vis- ible appeal, whether it is in the lead and Miss Lawton trading guitar licks, or Mitchell running around on drums. Another strong point is Tom Sullivan, who on board synthesizer and saxophone and like Miss Lawton came out of his shell.

The combination of intelligent light effects with Hendrix, Iron Butterfly and Blind Faith, when Gretch joins the group — permit trouble keep him out of the debut set should make this Atlantic group something of a force.

IAN DOVE

STEVE LAWRENCE & EYDIE GORME MELVIN BLACK CONGREGATION Caesars Palace, Las Vegas Lawrence and Gorme with the Mike Jordan Band, is another marvelous combination of fantastic musical talents.

The new group, Black Congregation belongs in Las Vegas. They are a visual, happy, constantly moving and alive with expression singing group that introduced the numbers during their solo spot. The vocal style was up-tempo and the people were "singing the World." "Celebrate" and two se- lections from their stint on the Glen Campbell TV Show, "Put Your Hand In the Hand," "My Sweet Lord" and "Oh, Happy Days" spirituals, all of which are lovely. Their charts are excellent, costumes tastef- ul and their voices maturing. The four children were a delightful singing "High Hopes." The Congregation was a solid half of what made the Lawrence-Gorme show the best Strip offering. The singers are an electric group that could warm-up the coldest night.

"Easy Come, Easy Go" brought Steve Lawrence up front, with his voice is clear and strong and seems to get better every time he comes to town, which isn’t enough. The song is one of the many happy moments of "Ain’t No Sunshine" and then brought out Eydie Gorme and "My Girlfriends."

Looking younger than when she was last here, she soles with "Willie, Are You Doing the Rest of Your Job." Also proving her singing ability are some notes, her artistry with lyrics is exceptional. Gretch Henderson

(Continued on page 16)

Chakachas has signed with Avco. The group’s initial single for the label is "Stories," and an album is forthcoming.

Plaisong has signed with Elektra. Eddy Matthews, formerly with Southern Comfort, is lead singer on the group’s first LP, which will be the first English group signed by Elektra on a worldwide basis... Doug Elgin, leader of the James Gang, has signed with Mercury. Buck D. Black, and a new duo, Fischer and Epstein, have signed with Columbia. Buck D.D. Black’s first LP for the company, "Mission No. 1," produced by Jackson Howe, will be released this month. The Fischer and Epstein LP, which was produced in London by Raminian Weston, and will also be issued this month... Singer P.J. Ross has signed with Scepter. He will be produced by Steve Metz and David Lipstick of Victor Pro- ductions and Norman Bergen.

The Premiers have signed with Tahiti Records in Hollywood, and are recording their debut single for the label. Lead singer-guitarist Peter Thom has signed a deal with M. G. M. Records, under the terms of which his records will be released on the Polygram labels throughout the world except the U.S. and Canada. Thom has signed with M. G. M. Records, under the terms of which his records will be released on the Polygram labels throughout the world except the U.S. and Canada. Thom has signed with M. G. M. Records, under the terms of which his records will be released on the Polygram labels throughout the world except the U.S. and Canada. Thom has signed with M. G. M. Records, under the terms of which his records will be released on the Polygram labels throughout the world except the U.S. and Canada. Thom

...Alice Cooper has signed with a group of young, creative people led by Steve Metz and David Lipstick of Victor Productions and Norman Bergen.

The June 3 concert will feature Spirit, Canterbury, George Carlin, and Brownsville Station. Later in the month, the Doors, the Band, and the Steve Namiki will be produced by the band’s firm in cooperation with the San Francisco band. The show will be released on a nationwide series to promote Gillette’s youth-oriented products.
Harvey Mandel's "The Snake" has been slowly, but devastatingly inching its way into people's lives.

Appearing with people like John Mayall, Charlie Musselwhite, Barry Goldberg, Canned Heat and currently with the Pure Food and Drug Act he has made his presence felt.


It's one album that you've been waiting a long time for, whether you knew it or not.

Otis Rush, Buddy Guy, Junior Wells,

"Brought to you by
Skip Taylor Productions, Inc."

THE SNAKE • HARVEY MANDEL
Chess/Janus Records, A Division of MT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019. Also available on 8-Track Cartridges and Cassette.
From The Music Capitals of the World

N.Y. Orchestra - Free Concerts

NEW YORK—The orchestra of the City of New York, a new organization formed to meet the needs of leading music schools, will give a series of three free concerts at prisons, hospitals and churches in the City.

The opening concert on June 3 at St. Thomas Church will feature Stravinsky's "Aurora," the world premiere stage for a "cute "Candy Man." An up-tempo "Lost in the Stars," will direct.

Other 45-minute concerts to be held on Mondays, include Tom Paxton and mascot, featuring Lombardy band; Hancocks, June 19, and Metropolitan Opera, June 23. The program will be conducted by Kenneth Dennis Underwood, with Dr. Joseph Zadek.

Carnegie Hall, N.Y.,

The personnel changes which the famous ensemble maybe accomplished will go on until the end of June. The band will be conducted by Kenneth Dennis Underwood, with Dr. Joseph Zadek.

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THE 707 RE-BORN.

American Airlines new 707 LuxuryJet.

A wider, brighter, roomier look, inspired by our 747 and DC-10 LuxuryLiners.

A stand-up bar.

Luxurious decor.

Our sociable lounge.

If it's something to see, and you can only see it on American Airlines.

If you've never flown in a 707 before you'll think it's beautiful. If you have, you'll be amazed. Inside everything looks wider, roomier, more spacious, yet the outside hasn't changed. It's the 707 of the future, inspired by our wide-body LuxuryLiners. And unlike our competitor who made just a few changes, we've ripped out the old interior completely, nose to tail. Now the ceiling glows, the walls are sculptured, and the seats are the most modern in the industry. Coach passengers get the same legroom as first class passengers. And everybody gets more stand-up room, because the overhead "hat rack" has been replaced by overhead compartments.

We've already started converting all of our 707's to beautiful 707 LuxuryJets.

And since nobody else has even one, why fly any other airline?
BILL DRAKE INTERVIEW
His Early Experience and Radios Future

EDITOR’S NOTE: This is the second installment of an interview conducted at the NAB Radio Convention by Bill Drak conducted by Claude Hall.

HALL: Do you find that a lot of very popular people know radio pretty well?
DRAKE: Not— not really.
HALL: Even the guys who think they don’t know it as well as a radio man... is it that way?
DRAKE: It seems that many people have an idea of what radio is, but they don’t have a good understanding of what it really is.

For that examines... "We’re seeing an increase in interest in the music business. It is important to understand what is happening in the music world, including Brazil, and to be able to communicate effectively through music.

The first big band special went without national sponsor interest, but Wogan said that several national stations have shown interest in the second coming up. As for the rock concert by the Three Dog Night, both Wogan and Radio City have been interested in promoting the event. The producers have decided to have the concert in London without Tom Turfcaster.

DRAKE: Stealing or even anticipating what you do, like you did, is not something that should be overlooked.

HALL: Do you think that it may eventually develop into even more complex techniques of making music? Drak, as you have described it, seems to be making music that is going to hit—what is it—40,000, I’ve heard. I haven’t heard that.

DRAKE: Working out fine except Washington. That was a bit of a disappointment.

DRAKE: I don’t know... I can’t possibly tell you how much I appreciate the comments. I don’t know what is saying... I am attempting to write the articles written about the two columns.

DRAKE: It doesn’t come as a surprise to me. I know I am saying something that is not necessarily the same thing that was said in the columns.

FCC Wants Radio/Telephone Interconnection

WASHINGTON—The government has promised deejays not to indulge in those funny-on-the-air phone calls unless the call is acceptable to the viewers at the studio, and would not be broadcast on July 23, but have not lifted the ban yet after several names are possible.

SEX-JOCK AVAILABLE

Want the No. 1 rated show in your market? Want sponsors waiting in line?

The sexually oriented talk show (call it Bill’s Bundle and the broadcast forum, enter the country in hundreds, and one of the country’s top talk personalities) is available to join a medium or major market station. For tape and resume write:

P.O. Box 1016
Billboard Publications, Inc.
9000 Sunset Blvd.
Los Angeles, Calif. 90069

Mildred Hall

Radio/Telephones Notified of FCC

The Federal Communications Commission has notified three stations, but imposed no fines.

Complaints have come in from the commission that "harrassing and embarrassing" phone conversations have been broadcast without notice having been given the party called. FCC remarks that it will develop a criminal penalty that a criminal penalty can attach to any interference with the privacy of a telephone, but it will not be able to do so until the FCC has obtained a search warrant. The FCC has heard a call by the FCC and has noted that the call should be declassified.

The FCC is also calling the view’s attention to the fact that it has been given the party’s consent. FCC remarks that it will develop a criminal penalty under the law.

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The FCC is also calling the view’s attention to the fact that it has been given the party’s consent. FCC remarks that it will develop a criminal penalty under the law.
Early Experience, Radio's Future

By CLAUDE HALL
Radio TV Editor

The eight people who've already registered for the Aug. 17-19 Radio Programming Conference at the Hyatt Regency Plaza Hotel, Los Angeles, are: E. C. Nikle of WABC, New York; Stephen M. Sehman, WRX, San Francisco; Donald Robinson, WAAF, Boston; Matthew H. Weil, WKY, Oklahoma City; John B. Jones, WINS, New York; and Paul Mitchell, KJCK, Salt Lake City. As soon as a program of the conference is made public, the lucky people will be able to tell us where they are going to make the trip. But for now, let's just assume that the group will be able to get to some radio people from Britain. B.B.C.'s Jim Lohse and Mavis Potter, who have done a lot of work, will be counting off the names of the other of the many consultants who have expressed great interest in the coming first convention of commercial radio in Britain. I just hope who the people are going to be able to meet. They have some the same to do. And perhaps, at least, we will be able to hear some radio people from the community of

Drake: Imus assured me that radio stations

AIR: Bob Shannon is departing KIR, Seattle, and is looking for a new program director. He's been with the station since 1973, and

FM'er Needs Rock Albums

ANYWAY, the Billboard Radio Programming Forum is shaping up quite nicely. A lot of guys in both radio and the record industry are talking about the group. I think that this should be the best time for Radio to make a comeback, and the conference will be a special discount on hotel rooms. The hotel is located in one of the premier shopping areas in the city, and you can walk to the meeting rooms from your room. The conference will include sessions on programming, sales, and promotions, and will be held in the beautiful city of New York. Whether you're a seasoned professional or a newcomer to the industry, there is something for everyone at this conference. So don't miss out on this great opportunity and register now to secure your spot at the Billboard Radio Programming Forum. For more information, please contact your local radio station or visit the conference website. Don't delay, register today and be a part of the future of radio.
**Radio-TV programming**

**Vox Jox**

- Continued from page 19

Beverly the sleeping man. Davi writes: "I deal with interest last summer or whenever it was you were discussing radio in the Islands. It's odd that we had to leave WHHT in Montaukney (Bay) and live and myself are all from WHHT to come to Dixon. We are all making more than $100 a month more up here than we made at a small station in the south. And this market is a hell of a lot smaller than Montaukney. We are moulding an entirely different sound that Dixon and a lot of the markets in the South are not aware of and that's just frantic, good radio. I have never heard worse stations than the ones that I've heard in northern Alabama."

Do any stations in Alabama want to defend themselves?

Bill Johnson has moved to WYXJ, Madison, Wis., to be a programming consultant from time to time. The letter comes from Radio Swazi, Johannesburg, South Africa, but he really hangs his hat in Madison, Wis. "Several weeks ago, I wrote and commented that Radio was certainly interesting in terms of variety these days for a consultant" and I was thinking about XEO in Ciudad Juarez, Mexico. Now, I am obviously much more aware of it from home base! Although I know that it is the wrong address for a subscription, you is the only one I have in my book out here and we need a second address. My other station is the only one to be able to see the stars at night and to have space sometime. So you're looking for a good rock and roll band man and pay extremely well for that size market."

Jack Daniels has left WTRY in Troy, being replaced by a 50,000-watt FM in Milwaukee. Jerry Tyler, who was John Tyler at WJGL, Chicago, is now the 10 a.m. to 2 p.m. man at WTRY. Dave Franklin has left WOKI, Albany, N.Y., to become promotion director and the swing shift man at WREX, Youngstown, Ohio."

**Radio-TV Mart**

**Detroit Rock TV Goes to One Hour**

DETROIT—"The International Rock Service" has been switched to an hour of original material each Saturday at 3:15 p.m. The show is simulcast on WXON-TV, channel 62, and in stereo on WJYI in Windsor, Canada. Previously, the rock music show was a half-hour-long and aired twice a week; the second show repeating the first.

**Jesus' Series**

**Los Angeles**—Harry O'Connor, radio producer here, is launching a syndicated radio special with stories and songs of the Jesus Revolution called "The Chris Chronicles," which is being distributed by the Rev. Carl Austin, who is producer-director of the KRLA here, and air personality John Rydman are the announcers in the show. Tim Hallinan wrote the show, O'Connor produced it. It premiers June 11 on KRLA.

**WCRX-FM to Gold**

SPRINGFIELD, Mass.—WCRX-FM here will switch to a solid gold format June 1. Jerry Brown is general manager of the 50,000-watt station. Program director is Steve Leehol. Duncan Lent is one of the staff members.
Billboard's International Buyer's Guide Makes the Pieces Fit.

Last year, nearly 300 Buyer's Guide advertisers discovered just how easy it was to make the pieces fit. This year's International Buyer's Guide is no exception. Our puzzle (pictured above) illustrates the "big plus" that the Buyer's Guide offers to all its advertisers.

That in itself is one heckuva reason why you should be in Billboard's International Buyer's Guide, coming September 30.

But consider the other advantages that are built into Billboard's International Buyer's Guide.

It is the leading one-stop directory used constantly by over 35,000 international music influencers and retained throughout the year as a guide to your specialty in the music industry.

Billboard's International Buyer's Guide comes complete with all the current listings of names, numbers, addresses and facilities in the business.

Forget the jigsaw approach in promoting your specialty. Put all the pieces together in Billboard's 13th annual International Buyer's Guide. It's as easy as one, two, three.

Issue date: September 30 / Ad deadline: August 18

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Nashville, Tenn 37203
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London W.1. England
437-8090

TOKYO
Shin-Nihon Building
2-1, 1-chome, Sarugaku-cho
Chiyoda-ku, Tokyo Japan
294-76-22

MILAN
Billboard Gruppo s.r.
Pizzale Loreto 9, Italy
28-29-158
Michael Jackson, Motown recording star, has been signed by film producer Mottishaw to sing "Ben's Song," the title tune in Bing Crosby Productions' feature "Ben." Motown will release the song written by Walter Scharf and Don Black in June to break with the film's national release.

Bill Withers will appear at the Greek Theater in Los Angeles, July 24-30, his first time ever at the 4,400-seat amphitheater. His new "Still Bill" album is currently a big seller and includes his hit single, "Lean on Me." Also on the bill will be the 5th Dimension. . . . In a visit to Billboard last week Warner Bros. artist Herbie Hancock expressed much excitement over his latest album for the label. He was in town appearing at the Whisky.

The Fanfare Corporation's Gold Music division is introducing its new record label, CAS Fanfare, with a single, the theme from "Top of the Heap" and "Speak Out," concurrent with the theatrical release of the company's film "Top of the Heap." . . . Gladys Knight & The Pips at the Royal Box of the Americana Hotel in New York, June 6-24. Gladys Knight and the Pips also booked for a four-week engagement in the Man Rond of the Sands Hotel in Las Vegas on the "Candy Man" Sammy Davis, Jr., show opening July 19th. . . . Sammy's record is currently No. 4 on the Hot 100 single chart. . . . New LP on Capitolm with "Maxayn" gets the Soul Sauce nod as one of the best albums to come along in some time. The lead singer Maxayn Lewis is just too much on the cuts "Gimmie Shelter," and we're sure Mercy Clayton would agree.

MORE BITS AND PIECES:

We predicted it weeks ago. Look for a major shakeup in a long-time important black record company's sales and marketing setup.

Mercury working out special black artist promotion on TV's "Soul Train." Watt Clabon's superb effect on the tube in promoting musical acts; . . . we hear Chuck Terrry, the fine black marketing executive at Columbia, may be taking over administration saleswise of Epic.

Is a soul music independent label up for possible sale to a major? To all soul acts: Are you helping to encourage the newly-enfranchised 18-year-olds to use their vote? This represents a real step forward. Do it now. . . . Calla Records (Roulette) picked up a hot master out of Cleveland. It's "Just to Be With You" by Bobby Duke and in just two weeks it's moving in Detroit and is in the 20 at WABQ and WIMO in Cleveland. . . . The Jackson 5 headlining The Missouri State Fair concert Aug. 22. . . . New record set from Jerry Butler "Spice of Life," check it out. The Staple Singers whose "I'll Take You There" is almost platinum, headlining a big soul concert at the Keel Auditorium, St. Louis, June 4. New release on Prophecy Records by Lucky Jamal Davis, "Got A Bad Case of Indigestion."

SOUL SAUCE PICKS AND PLAYS:

Janae Robinson, The Final Hour; (Today); Tommy Tate, "School of Life. (Ko-Ko); William Bell, "Save Us." (Stax); Persian, "Baby Come Back Home." (Capitol); Dennis Coffey, "Getting It On." (Sessex); Jimmy Castor Bunch, "Trogloidyte." (RCA); Wilson Pickett, "Funk Factory." (Atlantic); Marvin Gaye, "You're The Man." (Tamla); Soul Generation, "That's The Way. It's Got To Be." (Ebony Sounds); Linda Jones, "Not On The Outside." (Turbo); Little Royal, "Feelin'," (Tri-U); and Luther Ingram, "If Loving You Is Wrong I Don't Want To Be Right." (KoKo).

Edouque Purdie, Assistant Music Director at WWIN in Baltimore, says she read Soul Sauce but after her boss Al Jefferson,

**Early Experience, Radio's Future**

*Continued from page 19*

as much as they pay their sales managers. Is that typical of the stations you consult today? Are the program directions hitting better than pay more than that?

**Early:** I think so. As far as the general market is concerned. But that's an RKO thing and it's their business what they do for people. But I know for a fact that they didn't phone you.

**HALL:** The rumor was that Buzz Bennett got $50,000 at KGB. In fact, I think it was a phone call from somewhere. Maybe he was talking about KBCO.

**DRAKE:** Buzz comes through a lot. Or was that what he was doing musically. And then he hired away a lot of our guys. From KGB.

**HALL:** Well, I've never understood his success.

**DRAKE:** I don't know what everyone happens to him.

**HALL:** Who, among all of the program directors in the nation. who you list as the 10? 17?

**DRAKE:** What do you think I am crazy? F'd have everybody else at stake as me.

**HALL:** I've always thought Sebastian Stone was one of the best. There's the 107.

**DRAKE:** I think all of our programs have been successful. And . . . there are some others.

In the next installment of this series, Bill Drake talks about the potential growth patterns of Top 40 radio.
**Stax In Major Push**

**On Van Peebles Musical**

NEW YORK—Stax Records will launch an extensive merchandising and marketing campaign for its Original Cast Album of Melvin Van Peebles new Broadway musical, "Don't Play Us Cheap." Al Bell, executive vice president of Stax feels the show delineates a positive ethnic culture for "black people" in the U.S. and plans to develop his sales push on this theme.

"We said, the Stax Organization will gear its entire sales and promotion staff to the recording and exposure of the album," he said. According to Bell, Stax will promote during an unusual number of print-promotional material, as well as continual exploitation mailers to disk jockeys, record stores, radio stations, record managers and music critics and writers.

The company is also considering the sales feasibility of pushing the record in Africa, South America, Australia, and Europe and the Far East. "Don't Play Us Cheap," will be released in cassette and stereo 8-track configurations as well as in direct-to-disc Placards in plugging my records in the near future. "Play Us Cheap," on record stations like KRUX. 

"We have obtained, Roy Sanders on the covers, of course, and will send them out to key Top 40 stations like KRUX. Be a great promotion.

**Continued from page 16**

Area Jazz Festival to the Oakland Coliseum Stadium for two nights June 9 & 10. Scheduled to appear are Ray Charles, Ike and Tina Turner, B.B. King, Duke Ellington, Nina Simone, Miles Davis, Dizzy Gillespie, Thelonious Monk, Louis Armstrong, Billie Holiday, and Count Basie. The festival will be held at the Coliseum's outdoor amphitheater on the 3rd Sunday of June.

**From The Music Capitals of the World**

**Stax Performance-L.P.'s registering greatest propertied growth this week.**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE/Artist, Label &amp; Number</th>
<th>Weeks on Chart</th>
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<td>1</td>
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<td>FIRST TAKE, Atlantic, 50 8230</td>
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<td>A LONELY MAN, Challenge, BN 73479</td>
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<td>MUSIC OF MY MIND, Capitol T 314</td>
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<td>SOLID ROCK</td>
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<td>I WROTE A SIMPLE SONG</td>
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<td>STILL BILL, Enterprise /MGM 2007</td>
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<td>JIMMY CASTOR BUNCH, Buddah M 440</td>
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<td>FROM A WHISPER TO A Scream</td>
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<td>MESSAGE FROM THE PEOPLE</td>
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<td>DOOMIN' IN THE SEA OF LOVE</td>
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**Best Selling Soul LP's**

**BEBOP**

**Billboard SPECIAL SURVEY for Week Ending 6/2/72**

**SUDDENLY"**

**L.A. MIDNIGHT**

**STANDING OVATION**

**INNER CITY BLUES**

**DON'T TURN AROUND**

**CRUSADERS**

**LOVE UNLIMITED**

**JACKSON 5**

**IN THE BEGINNING**

**THERE'S A RIOT GOIN' ON**

**THE LOVE STORY**

**COMMUNICATION**

**PAIN**

**WHAT'S GOING ON**

**GENESIS**

**GOIN' FOR MYSELF**

**IN THE WEST**

**WILD HORSES/ROCK STEADY**

**IT'S WHAT'S UP THAT COUNTS 2**

**MOODY, JR.**

**REVISION OF THE MIND/RECORDED LIVE AT THE APOLLO**

**BEST OF FREDIE PAYNE**

**STRAIGHT FROM THE HEART**

**MOTHER NIGHT**

**FIREWALKER**

**The Rolling Stones set by Bill Graham for four performances on Weekend at Winterland on June 6-8. A ticket maximum per person has been established. . . . Van Morrison, Stoneground, Lamb and Commander Cody headline the Bill Graham presentation at Winterland (26-27). . . Ravi Shankar at the Marin Civic Auditorium on June 3. . . Jerry Clayton to be headliner of Chuck's Cellar, Los Angeles June 27-July 1 and at the Boarding House, S.F., July 4-9, . . . Following a concert tour of Japan, Presley's newest LP, "Blue Hawaii," is scheduled for an August release. . . . Best of the week will be at Berkeley's Community Playhouse on June 13. . . ."
CHICAGO — Leaders in consumer electronics predict the eventual decline of 8-track tape, emergence of the video disk, profound changes in world trade and manufacturing centers and the continuing importance of marketing.

These and other implications, including the dominant role of software, were covered during the first ever "Electronics '85," held recently by Electronic Industries Association (EIA).

In the portion covering tape, George R. Simkowski, vice president marketing, Bell & Howell consumer products, predicted continued Asian domination of production, diminishing numbers of brands to around 25 but including established U.S. importers and the increasing importance of cassette. It was Simkowski, who is also president of International Tape Association, with others agreeing, who suggested the emergence of the video disk (see separate story).

Much discussion revolved around shifting world population, production and technological growth. Donald A. Perry, vice president, General Electric home entertainment business division, predicted many changes.

A highlight of the two-day meeting came when George H. Fezeli, president, Magnavox, read an announcement from the Treasury Department about the issuance of a countervailing duty proceeding notice covering consumer electronic products made in Japan.

Marketing's role was cited often. Robert Adler, vice president and director of research, Zenith Radio Corp., said marketing is often more important than technology, pointing out that stereo audio in television sets has been available for years. "The question is, can marketing sell it?"

Marketing was also stressed by Leon Simons, vice president and general manager, Philco-Ford domestic consumer products.

One problem is that on tape U.S. manufacturers and distributors "are their own destiny. We can determine our own survival, but not the other innovations, but changing the conventional royalty structure will continue to be manufactured offshore—most likely in Japan."

Cassette stereo units will even.

(Continued on page 26)

COMPTON, Calif.—Battle lines between proponents of discrete vs. matrix disk systems are edging closer, with prejudicial "pitch" demonstrations by two Show (CES) approaches. While the discrete disk systems are perma-

"Most listeners comment after hearing the 'ping pong' demonstrations of four-channel discrete tape or disks that discrete four-channel systems are better, more enjoyable music listening," said Lubbe.

"The idea that discrete four channel is 'true' four-channel sound while the SQ or matrix four-

(Continued on page 28)

labels Act

On Playtime

Dr. Lee's letter further noted that the running time of many prerecorded classical tapes was shorter than the disk version. He would like to see the industry include the running time of a four-channel cartridge as well as the consumer ratings in this prior to making a purchase.

The contents of Dr. Lee's letter was forwarded to the Department of Commerce and Laughton. The association in turn distributed it to the industry with immediate positive reactions.

(Continued on page 28)

LOS ANGELES — Teledyne Packet Bell's 1973 audio line, on exhibit at this summer's monitor show, has gone from four-channel in a move to widen the choice of recording equipment sales.

The firm has added 12 new consoles, 8-track tape players are standard, as well as the Stage 4 quad-

(Continued on page 27)

Los Angeles—Four-channel is even more dra-

matically present throughout Pack-

Bell's line this summer. The firm has gone from four-channel in a move to widen the choice of recording equipment sales.

The firm has added 12 new consoles, 8-track tape players are standard, as well as the Stage 4 quad-

(Continued on page 28)

Bows Made-in-U.S. Speakers; Expands Premium Department

CHICAGO—Electro-Brand, Inc., here, is for the first time U.S. manufacturing for its speakers, according to R.W. Chen, Electro

The move to have speakers for its 900-series line made domestically was principally made for freight reasons and to "buy more flexibility," he added. "We have been trying to hold down costs to our dealers and have pretty well managed to do so.

The company is moving cautio-

(Continued on page 28)

BRONWOOD, N.J.—Broad-

mood Industries, Ltd. will launch in June a new series of four-portable Consumer Electronics Show (CES) in Chicago June 16-11, ac-

(Continued on page 28)
Internal Expansion Builds Mo. Store

SPRINGFIELD, Mo. — There are several reasons why House of Sound's retail business has almost doubled every year since the tape-record store opened in late '68 with a capitalization of $100. But according to Jim Hurd, president, the chief reason is internal expansion.

"We decided early that we wouldn't go chasing after business in other cities," said Hurd, 32, who has been assisted from the beginning by brother Ben, 23. "We didn't expand ourselves out of business like some competition we've seen come and go.

"However, Hurd doesn't rule out expansion when and if the firm decides the potential here has been reached. The rapidly growing Ozarks gateway city is around 120,000, but the over-all market is a half million. Also, Jim & Ben Hurd's House of Sound, Inc. (the full slogan) has expanded in one other aspect.

Wholesale

A small wholesale subsidiary located in the new doubled 4,800 square foot facility, H. O. & S. Dist. Co., services mainly mom 'n pop type stores in the region—pre-recorded software accounts for 69 percent of H. O. & S.'s volume. But about some of those other reasons:

- Holding regular promotions such as an annual "discotape" sale where customers "spend" used LP's as though they were dollar bills;
- Offering a lifetime repair on any 8-track cartridge;
- Catering to customers in a mom 'n pop fashion, even allowing people to hear tapes and records before buying;
- "Evaluating a $111 hardware, a home under real conditions with the result that 73 percent of all new models are turned down.

Hurd, who was formerly in specialty advertising and was a technical writer with General Dynamics, said the $100 start-up figure is exaggerated. "It was actually a little less than that," Ben joined him the same day the younger man got out of service.

Currently the store has grown into what it calls a "full service stereo center" that grosses $10,000 to $11,000 a month in pre-recorded software alone. Hardware encompasses nearly everything really, from auto to portable, compacts, components and at least one cartridge television unit, the latter something the Hurds are studying closely.

Add Disks

Only recently, has the firm added disks, an inventory of around 1,000 titles that are retailed ($3.98 list-$4.49). The Hurds, who now employ 13 other people, carry no singles. Why LP's?

Hurd said it didn't necessarily derive from the gimmick sales held each year where used LP's are credited at $1 each toward purchase of new merchandise (one other aspect, customers judge how many LP's they are in the pile being stacked up with a booby prize consisting of the entire batch of old albums—often 300).

"We're catering to an essentially, young, sophisticated customer. As we moved into components, we discovered that people would buy a system and go across the street and purchase $30 to $40 worth of records. He admits the discotape gimmick probably was a psychological factor in moving into disks. The store stocks an estimated

(Continued on page 27)

Electro-Brand

- Continued from page 24

log marketers really look to this show because many are into print by July." He feels premium users, oil companies, banks and other industry segments, are naturally attracted to Chicago during the home electrics events. This year, there will be even more electronics representatives because for the first time CES is scheduling a winter show at McCormick Inst. Jan. 12-15.

For four years, Ettelson said, "We just feel there is not enough activity in the marketplace to expand this list. We are going to show a discrete 8-track two- and four-channel unit jacked for record changer with two pairs of air suspension speakers. We believe it will be very competitively priced at $1,995."

"We will also have an adaptor for matrix with two speakers that will list for $399.55." Ettelson said the firm's main pitch will be in compactos that expand into total systems. One example is a deluxe K-track with AM/FM stereo radio, three-way speaker system and a storage cart. The speakers will have dispersion horns and dual cones with tweeter and crossover and will stand 18 in. high.

Additionally, there will be a full-size record changer and a single-track 4-channel, that is, a microphone amplified through the system. The whole package will list at $1,995.

JUNE 3, 1972, BILLBOARD
See 8-Track Decline by 1985

(Continued from page 24)

Tape Cartridge

Recently, as the various 8-Track sales:

-Cassette portables to level off by 1980 at about 15 million units annually.

-Stereo cassette mechanisms to level out at about 5 million annually.

-Cassette machines with four-channel play and record feature to be much in vogue, recording four-channel music from stereo FM broadcasts to be common.

-Cartridge players, "as we know them today," will be on a steady decline, probably less than 2 million annually by 1980.

-Emergence of at least two other formats. Simkowski sees one format being the mini cassette with two popular tunes and selling for less than a dollar, probably 50 cents. He said they will be vended in duplicating machines located in music stores and the young people will carry them around in packs and replace them each week.

Another format will be a sophisticated cartridge with at least eight sound tracks.

He foresees cassette changers being common and cassette handling much like today's photo slides. Open reel will continue to hold current levels. As for phonograph records, they will be with us "forever.

He said the most thrilling improvements will be in speaker systems. Noting that the housewife must already in the '70s be willing to put up with two more speakers, he added: "When we move into the '80s we'll have moving sound around the household. Would you believe octophonic sound?"

As for the present, Simkowski said software has been and still is the key to increased sales of equipment. He said the industry "continued to be its own worst enemy simply by introducing new products right in the middle of a rising sales curve."

While he seems bullish about cassette, he said "at this time the cassette has not arrived as a music listening device. At least 90 percent of the sales action in cassettes is in the portable producers, from $19.95 to $99.95 list."

But he said improvements in cassette wow and flutter, head technology and signal to noise ratio will eventually put cassette in the hi fi category. "These improvements will become available this year." He deplored, however, the obsolescence of new products. "Lack of software for new systems and untimely introductions have made tape recording a money-out business for many marketers. Big names are dropping from the scene."

Perry's projections included one of world population shift: By 1985, world population will grow to approximately 5 billion but population density will concentrate 60 percent in the Asian sector, 26 percent in Europe and only 14 percent in the Americas.

Mention of "island shifts and shifting centers of manufacturing were heard several times. Perry projects a move of consumer electronics manufacturing to Indonesia and possibly mainland China if current trajectory patterns hold."

Currently, production is concentrated in 20 countries. The U.S. has 30 percent in Europe and 30 percent in the Americas. The percentage breakdown is 60 percent in Asia and 20 percent in Europe and in Americas."

Ferris said it was "incomprehensible" that foreign production of TV sets has noted such a decline in the number of U.S. manufacturers and their profits. He said the number dropped from 139 brands in 1949 to 15 presently. In 1966, net profit before taxes was an average 7.5 percent in relation to sales. "Last year it was 6.1 percent. In 1968 manufacturers made money, 11 lost money and one dropped out."

He deplored from his talk to read the Treasury announcement which said information moved his question as to whether the Japanese government makes certain payments, bestowals, re-
Treasury Move on Imports
- Continued from page 24
the practice of such subsidy, enabling the foreign exporter to undercut U.S. prices, calls for a
counter-duty in the same amount on the imported items.
Once such duties are imposed, they are likely to remain until the
other government pays back the
subsidies to its manufacturer.
Japnese government and industry spokesmen here will, of course, try
to prove that their country is not
breaking the U.S. custom law.

- Continued from page 25
2,000 titles in 4-track, 500 in cas-
etic 210 in open reel and "Every-
thing we can find in 4-channel," said Ben, who handles soft-
ware.
Cartridges and cassettes are
said to sell at $6.95 for 5, $19.95
and four-channel at $6.99. All pre-
recorded tape is displayed in
shelves across which a custom de-
digned cage has been constructed.
The sales girls, young and attrac-
tive, remove the tapes from the
shelves, a job they are able
to easily supervise shoppers.
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null
And, Billboard’s editorial staff will be there in full force to give complete coverage of the largest consumer electronics exhibit of its kind.

In attendance will be some 35,000 retailers, sales representatives, distributors, importers, and manufacturers from all 50 states and many foreign countries.

Billboard’s CES issue will be there with them. So, if you want to take advantage of Billboard’s bonus distribution at the CES Show, now is the time to call us.

With 35,000 on hand at McCormick Place, Chicago, it would be inconceivable to see every one of the 25,000 products on display. That’s why it’s good sense to show yourself on the pages of Billboard’s CES issue coming June 17.

We know better than anyone else what consumer electronics involve. We should. We’ve been reporting its development and growth from the beginning. Maybe that’s why Billboard is unparalleled in reaching that important consumer electronics market:

- Educational and military fields
- Government agencies
- Wall Street analysts

Then it follows that Billboard is read regularly by 98 per cent of the people who deal in consumer electronics.

We think those are some pretty good reasons to advertise in Billboard.

Don’t you?

Contact a Billboard sales representative now!
Issue date: June 17
Ad deadline: June 7

NEW YORK
165 West 46 Street
New York, N Y 10036
212/757-2800

CHICAGO
150 North Wacker Drive
Chicago, Ill 60606
312/CE 6-9818

LOS ANGELES
9000 Sunset Blvd., Suite 415
Los Angeles, Ca 90069
213/273-7040

NASHVILLE
1719 West End Avenue
Nashville, Tenn 37203
615/329-3925

*Figure indicates Billboard Readers who read Billboard weekly. Based on findings of the June, Appel Haley Fouriezos, Inc. survey.
primarily hardware engineers, mostgranular experts, expressed concern that CTV’s emergence as a mass entertainment medium “would recorded software and low-cost equipment be the key,” said George R. Simkow- 
ski, vice president and general manager, Zenith Radio and George H. Fez-
el, president, Magnavox.

It was he who introduced the video disk idea.

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recorder,” a device which a single software will get put on a second on the base of a code number, linked on to it, stores it and permits the owners back as long as he wishes. Such a device could have the potential of 

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Fedell said. “We did it with color TV. RCA spent millions. We can do it with video tape. Let’s see if all the major manufactures encourage foreign 

1974.

The fee also covers confer-

ence sessions, exhibits, three 

features of a cocktail party, and 

post conference reception.

The exposition is being spon-
sored by the Billboard Publish-
ing Group, and will be held Aug. 21-24 at the Roosevelt Hotel.

CHICAGO—Consumer elec-
tronics leaders recently for a projection 13 years 

into the future not surprisingly 

automatically to the idea that CTV will be a disk rather than tape medium.

Experienced reporters and ed-

i tors, huddled during coffee breaks between portions of Electronic Indus-

tries Association’s (EIAI) “Elect-

ronics To 1987,” talked extensively of the disk idea. But it kept cropping up.

The stage for discussion of CTV 

was set when William E. Boss, vice president marketing, enterta-

tainment products group, GTE Sylvania, said that a saturation point in 

TV set sales will be reached by 1980 with about 95 percent of all households will have a color TV.

“Certainly, a large replacement, and second or third set market will remain,” he noted, “but it will not be of suffi-
cient size to provide us with the growth we need. So by 1980 we need to new product to carry us 

into the ’80’s. That product con-

cept is here — it is electronic video recording and playback equipment.”

Boss noted Sears’ intention to compete in the video marketplace while promising less expensive models and also RCA’s program to market next year a CTV ma-

chine for about $250.

But although the panelists were

primarily hardware experts, most granular experts, expressed concern that CTV’s emergence as a mass entertainment medium “would recorded software and low-cost equipment be the key,” said George R. Simkowksi, vice president and general manager, Zenith Radio and George H. Fezell, president, Magnavox.

It was he who introduced the video disk idea.

Other panelists who discussed CTV included Robert Adler, vice president and research director, Zenith Radio and George H. Fezell, president, Magnavox.

Adler noted television advances too fast that one device which does exist today, but already has a name. That’s the “video recorder,” a device which a single software will get put on a second on the base of a code number, linked on to it, stores it and permits the owners back as long as he wishes. Such a device could have the potential of marginally economic factors; the requirements of a mass-market, today,” he said.

Fedell called the video tape standards and agreed with Simkowski on the disk idea. Let’s get a viable product on the market,” Fedell said. “We did it with color TV. RCA spent millions. We can do it with video tape. Let’s see if all the major manufactures encourage foreign competitors to take over this product.

He ranged over several subjects stating that dealers have over-projected small screen TV and often do not ask a customer’s “why she wants the set.” He called

Videodisc may be prime distributor for both hardware and software on the disk system. The Videodisc Corp. will work closely with its network of licensed dealers. The Videodisc Corp. is a subsidiary of the North American Philips Corp., is committed to delivering 21,000 Novato VCR units to Videodisc, as part (Continued on page 42)

CHICAGO—Joyce Kalmin sort of shrugs when the subject of women’s liberation is mentioned because she’s been a record tape saleswoman for over four years and now has a daughter in the business. Mrs. Kalmin is one of at least four women on the staff here for record-tape wholesalers.

Reminiscing with Joby Lawrence recently, she said, “Joyce lady, Evelyn (Bach) Almquist, has been a saleswoman for several years with Taylor Electric and RCA. Others are Carolyn Krohn, Al Tapes, Inc. and Ruth Bitten-

son, United Dist. Lawrence said one of the first women on the street here was Pearl Brunswick with Capito.

“Mommy, I’m not a dummy anymore, I work at MCA,” she said to the other the other lady, Mrs. Kalmin, who works at TDA.

Actually, Mrs. Kalmin said that by way of an introduction, she was able to tape rapport with Mrs. Almquist when she first started with TDA.

She had already been in tape at Handelman Co. and her father knew record people before she was born.

Little Alf’s Recorders, veteran local dealer.

“Imagine, my first call on the street was to Little Alf’s. Paul Glass (TDA president) took me to the office, and of course, knew me immediately.

She said she was hired by Mort Orben, who did not tell Glass she had a woman, until the morning.

VCR Unit in ’73

NEW YORK — The Philips Broadcast Equipment Corp. will make a 12-inch tape Neco-
eleco VCR unit, with initial deliver-
ies scheduled for January 1973. The unit is the company’s first in a family of units.

The Videodisc Corp. of America is to be prime distributor for both hard-

ware and software on the disk system. The Videodisc Corp. will work closely with its network of licensed dealers.

Ph ilips Broadcast Equipment Corp., a subsidiary of the North American Philips Corp., is com-

mitted to delivering 21,000 Novato VCR units to Videodisc, as part (Continued on page 42)

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Dannny Thomas was instrumental in having the name changed from Peewee to his official designation, Beale Ave. to Beale Street, to coincide with the famous W.C. Handy song. But Handy would never recognize it today, even though his status in Handy Park still lingers in the area.

Everything is gone, everything except what used to be Peewee’s, and that’s going next. It’s all part of urban renewal, and few would argue that the area needed re-structuring. But Handy’s influence and the sounds of the Beale Street buildings will mute the music, and that Handy’s melodic ghost will play no more.

Not so, say others. Incredibly run-down shops that once housed a music museum and gallery are being pulled up in the area, to satisfy the tens of thousands of curious who come annually to walk to the base of Beale, on the banks of the Mississippi River, the four block distance to the saloon where Handy wrote his blues. And no one could ever really mute the sounds this man made.

It was in Memphis that the blues were born, and it came from the plantation workers who came up from the Mississippi Delta, and up into the river they traveled in that area known as the underworld.

And in from the farms of West Tennessee and North Mississippi came the country folk, singing their brand of music which had made its way across from the Appalachians. This was the soul music of the hills. Inevitably, they became integral parts of a mixture, a pot-pourri of emotions, of musical expressions, of communications—all of which are part of that intangible, explosive, dramatic, rhythmic something which is called the Memphis Sound.

There is, of course, no single Memphis Sound. Rather there are the sounds of the walking of woe, the sweat dripping on the soil, the breaking hearts, the barrel-housing, the square dancing, the blues, the country, the rock, all integrated into a recognizable pattern but with proud, individual interpretation. You will hear all these sounds, and more, for today the vibrancy of the city itself is mixed in, and Memphis is happening. You may still hear the steam whistle on the River, of the buildings being demolished on Beale Street to make way for progress.

Today, by reviving the Mardi Gras celebration of nearly 100 years ago, the city pays tribute to King Cotton and his Queen through an annual Memphis Cotton Carnival.

Back in about 1905, things really happened in Memphis. One of these was the emergence of E. H. Crump, the powerful political boss of the city whose rule would span four decades and whose strength is still felt.

One of his contemporaries was W. C. Handy, and another was George S. McGee, who sat in his office on Beale Street and recalled some of the past. Lee, beside having been a close friend of Handy (and the man instrumental in getting a statue erected to the great writer/musician on Beale Street), was his biographer. He recalls that Handy drew his first musical sounds from the jawbone of a dead horse. He had studied formal music, too, at the Florence School for Negroes, where he learned a little of Wagner, Beethoven and other masters. He also learned gospel hymns. At the age of 13 he bought a ten-cent violin for $1.75. It wasn’t long after this that Jim Turner came to town.

Turner, a musician who had undergone a broken love affair, staggered to the Memphis and Charleston Depot, so the story goes, and told the ticket seller to give him a ticket to “anywhere.” This turned out to be Florence, Ala. As he played the violin in Florence, he talked about Beale Street. Later Turner hired Handy to play a date at Russellville, Ala., and Turner became Handy’s teacher.

Handy later organized his own group, went to the World’s Fair in Chicago with 20 cents in his pocket, found the fair had been postponed, and he went to St. Louis, where he knew nothing but misery. Later he said that a “good bit of that hardship went into making of the ‘St. Louis Blues.’

The great blues man kicked around and in 1903 he became director of the Negro Knights of Pythias band in Clarksville, Tenn. (where he went, he picked up the music of the people. He once wrote of his music: “I got it from the Negro and put in on a silver platter and handed it back to him just a little more beautiful.”

And then came 1909, the year the blues were really born.

Lieutenant Lee has told the story over and over again “because I feel someone ought to tell it right.”

Most of what happened in 1909 (and in subsequent years) happened in Peewee’s, the site of which was on Beale Street, perhaps 60 yards from where now Handy Park. Peewee was Vigilto Maffi, an Italian immigrant who stood some 4 ft. 6 inches tall, but could out-indian-wrestle anyone willing to challenge him. It was in Peewee’s, leaning against the cigar counter, that Handy offered him a $1,000 offer to record the blues giants: “St. Louis Blues,” “Beale Street Blues” and just the blues. Handy wrote the St. Louis Blues.

Another regular customer at Peewee’s was Wallace Saunders, best known as the author of the “Casey Jones” ballad. That’s where “Frankie and Albert” was written (originally “Frankie and Albert”), with verses added by various people from time to time.

In 1918, Columbia Records offered Handy a contract to bring 12 musicians to New York to make records. Handy might not have gone to New York had he not received an argument with some members of his band,” Lee recalls. “They had a played date in New Carolina and made a great deal of money. The men in the band wanted to return to Beale Street, to Peewee’s, and Handy wanted to keep other dates. Because of this, Handy took his dozen musicians to New York and eventually made his home there.

William Christopher Handy opened a couple of publishing companies there, and spent out his life, but after he retired a bit, he fled Memphis, even though Peewee’s has been torn down.

In its place on Beale Street now is the New Stardust Club, a night club and fixture. The ghost of Handy still walks the streets. And the new Stardust is coming down.

Young Sam worked for stations in Florence, Ala., Nashville, and then to Memphis. In 1945 he joined the staff of WREC, working as an announcer and engineer. He wanted to build a recording studio (mostly on impulse) but wanted to keep his job, so his old boss, Hoyt Wooten, gave him his approval.

Taylor, the Box Tops, Herbie Mann, B. J. Thomas, Joe Tex, Tommy Coghill, Mark James, Sam and the Shams, etc.

Memphis is a seat of culture. It is the home of one of the 30 metropolitan symphony orchestras in the U.S. It is one of only eight cities in the country included in the Metropolitan Opera’s annual tour (Memphis also has its own opera company). It has a Civic Ballet, which last year hosted the regional Ballet Festival. It has one of the 15 fully accredited independent Art Academies in the nation. The Brooks Memorial Art Gallery has a special wing to house a portion of the Kress collection.

Memphis has the oldest continuously operating Little Theatre in the U.S. Memphis is the home of the Mid-South Shakespeare Festival. The Beethoven Club has celebrated its diamond anniversary.

The combination of classical and pop music keeps Memphis always young and always active, and its mark on the world music community is an indelible one.

JUNE 3, 1972, BILLBOARD
‘Stax Now Represents All Forms of Music’

Whether Stax is Memphis or Memphis is Stax is really beside the point. The names are synonymous. It has not happened by accident, but rather by design. Each is an integral part of the other, and each is doing its utmost to accentuate this fact of life.

Not only is Stax a vital part of Memphis, but it is a good many other things. It is rhythm and blues, personified. But it also is pop and gospel and country, and rock, and whatever categories may come to mind. It is, to quote an official, “all encompassing music.” It is move sound tracks, and original Broadway cast tracks, and all of the other tracks that lead to success. It also happens to be black, and it is white.

It is energetic, and it is busy, and it is involved with the symphony, the Chamber of Commerce, the orchestral society, and even the Chinese ping-pong team.

It is Al Bell and Jim Stewart and Bill Smith and Larry Shaw and Isaac Hayes and O.B. McClinton and Rufus Thomas and Deanie Parker and hundreds of others who work boundless hours and make wonderful music.

It is the whole spectrum.

A year ago, Larry Shaw, the Stax-Vole-Enterprise vice president of advertising and creative direction, said this to Billboard: “We went back to using the term ‘Memphis Sound,’ because we wanted to re-establish the definition of the early sound, which was not confined to any single category. We are trying to destroy the categorical approach so that Stax will end up being everything.” In this year gone by, the effect is now an accomplishment.

Bell went on then, saying: “Memphis has a fusion culture—European, African, American, everything. It perhaps is one of the few places in the world where a group consisting of two blacks and two whites is acceptable in both markets. Music is the essence of this fusion. The closeness to the earth is its common denominator in all areas of the South which has developed its own folk forms. What we come up with is the Memphis Sound.”

This year Shaw pointed out the realities of what has happened, noting the expansionist move in all directions.

When Jim Stewart started Stax about 12 years ago, he literally built the chief studio himself—hanging the drapes, installing the acoustic tiles and recording equipment in a building which was formerly a theater. It was here in this studio that Stewart and his associates and artists, including Steve Cropper, the late Otis Redding, Booker T, and the MG’s, Rufus and Carla Thomas, Sam and Dave, and others made their great records.

A couple of years ago Stax (the all-encompassing word used to describe all of the labels, etc.) expanded physically, in order to allow construction of a third studio at the original site on McLemore Street. Stewart and Al Bell took possession of what are called the “Avalon Offices.” They still are seeking a site where it can be all consolidated.

In April of last year, Stax acquired the Melvin Van Peebles “Sweet Sweetback’s Baadassss Song” sound track. Van Peebles engaged Communiplex, Inc., an internationally black-owned communications and marketing consulting group, to handle distribution of the film. Stax was instrumental in putting together the Black Business Expo held in Chicago. Then came “Shaft,” which is already a legend. The latest move, a second Broadway show soundtrack, “Don’t Play Us Cheap,” written and directed by Van Peebles again. The musical comedy opened May 16 and the soundtrack was ready to go.

Stax became the only music firm in America to host the Chinese delegation when it visited America for ping pong matches. They did it in cooperation with the Chamber of Commerce. Just to give the Chinese a little treat, O.B. McClinton and Albert King entertained them on a river boat trip on the Mississippi.

And who is O.B. McClinton? Well, perhaps the hottest country artist to come along in a long while. And he is black. He was, right off the bat, the first act to play the Palamino on the West Coast for a solid week. On the Enterprise label, McClinton is produced in Nashville by Jim Malloy at Monument Studios, to make sure the country authenticity is there. McClinton also was selected to perform at a show with Harry Bellafonte in Atlanta in late May.

The Jim Stewart story has been told many times. The one-time fiddler who became a banker also got this (Continued on page M-13)

To free your spirit,
Express your soul!

Artistic liberation,
Along with your libations;
Where time stands still,
In a funky room that bends
to your will.

BETTY LOU PUBLISHING & RECORDING, INC.
(COMATPTABLE QUADRARASONIC)
3627 Park Ave.
Memphis, Tenn. 38111
(901) 324-4434
Modern 16 Track Studio with Dolby & Acoustavicing
Staffed with writers, arrangers and musicians

M-2 JUNE 3, 1972, BILLBOARD
Roy Head’s
“Why Don’t We Go Somewhere And Love”
75-0106

It’s getting heard—
It’s getting talked about—
It’s getting bought!
The Establishment Can Be Exciting!

establishment (establishment), n. 1. a thing established, as in TRANS MAXIMUS, INC. and TMI RECORDS of Memphis.
2. being established, as in the combination of Steve Cropper and Jerry Williams for the purpose of production of excellent product for the TMI label and custom projects. 3. an establishing, as in the creation of demand for the Trans Maximus studio and its extraordinary staff by the recording of superb recorded performances. (see plate 2. for just seven (7) reasons for the success of "an establishing" as herein.)
Top Talent Presenting Names Sparkle Show

In Memphis, they go first class. It's a first-class city with first-class artists, writers, producers, directors and the like.

So on Saturday night (3) the Second Annual Memphis Music Awards show has a hard act to follow. The first act occurred late last May, and a standing-room crowd saw the presentation of the Memphis Music Awards, some of the greatest professionalism ever assembled, and a thoroughly enjoyable evening.

When an act is difficult to follow, the people of Memphis simply go all-out, and simply out-do what's been done before.

Donne Warwicke, for example, will be the Mistress of Ceremonies. Last year she was the "Outstanding Female Vocalist." A presenter this year will be Jerry Wexler, executive vice president of Atlantic, who was instrumental in the formulation of the Memphis music industry.

Another will be Larry Htal, president of Bell Records. The list continues with Walt Maguire, vice president of London; Maun Lathower, vice president of Capitol; Ron Alexenberg, vice president of Epic; Gene Setter, vice president of RCA; Mike Curb, president of MGM; Hal Cook, vice president and publisher of Billboard.

The talent is almost unparalleled: Isaac Hayes, Al Green, Jackie De Shannon, the Staple Singers and Cymarron. Hayes has won the Golden Globe Award, the Grammy, and the Oscar. The Staple Singers were recipients of "the Outstanding Vocal Group" last year. Al Green broke loose with million selling records under the production of Willie Mitchell; Miss De Shannon has recorded numerous hits in Memphis, and Cymarron had its first hit this year, "Rings."

Ernie Bernhardt will conduct the Memphis Music Orchestra, and the overture will be arranged and conducted by Dale Warren. The show is produced by Memphis Music, Inc., and directed by Marty Lacker.

(Continued on page M-14)

Local union president Bob Taylor, Mayor Wyeth Chandler, Sheriff Ray C. Nixon, and union secretary-treasurer Pappy Graves meet to receive "gold" musician's union honorary membership cards.

Local 71 Is Involved

The sign on the outside is both formal and descriptive, to a degree. It reads: Memphis Federation of Musicians, Local No. 71, A.F. of M.

It really only begins to tell the story. The musicians' union in Memphis, whose primary goal is to benefit those who play musical instruments, also is one of the most-deeply involved organizations in the world in regard to civic activity, contributions to the community, and attitude toward the entire industry.

In cooperation with the Shelby County Sheriff, the union is strongly concerned with an anti-narcotics program. This union contributes more than $18,000 annually from its trust fund for civic activities, ranging from "little" symphonies for the schools to public band concerts in the parks to providing music for the world-famous Cotton Carnival.

And this is nothing new. Such activities have been going on for 25 consecutive years. What is new, however, is an educational program for the young, and a genuine interest in youthful people.

The union has activated an educational program which includes a film constantly shown to young people. It has maintained, for some time, a current record library, which is open to all. It now is expanding its library of written music, as an aid to scholars. It has opened its rehearsal hall for the entire community, so that union and non-union people alike can take advantage of its facilities. There are other civic projects as well. There is a closeness between the musicians' union in Memphis and the community perhaps greater than anywhere else in the world.

On the first of January of this year, the union returned to full-time leadership. Andy Ledbetter had served faithfully and well over a number of years as a part-time president, but the growing union needed someone who could devote full hours and energies to the job, and the members elected Bob Taylor for the job.

(continued on page M-11)
Memphis, it's about time you won an Oscar!

The country finally caught up with you, Memphis. You're not just a city, you're Rhythm and Blues! Yes, it took a lot to make you what you are today. BMI remembers. We were there from the beginning. We can't forget Gus Cannon, Ralph Peer, and Hosie Woods. They're Memphis. So are Elvis, Otis, Aretha, Sam Phillips, Jim Stewart, Chips, B.B., Steve Cropper, Wilson Pickett, and a thousand names we've heard and are yet to hear from.

Memphis, you've finally got that Oscar. It took Isaac Hayes. And "Shaft".

It was a long time coming. BMI remembers it all, and has been part of it all. We're proud of you, Memphis.

All the worlds of music for all of today's audiences. Broadcast Music, Inc.
The Deck is Stax.

Every time you bet on us you usually wind up with the finest entertainment in the music game. Maybe it's because we've been playing the right cards longer than anybody else.

No matter how you shuffle the deck, you'll get a good hand. Your deal.

- Ben Atkins/ Patchouli
- River City Street Band / River City Street Band
- O.B. McClinton / O.B. McClinton Country
- The Staple Singers / Beatitude: Respect Yourself
- Isaac Hayes / Black Moses
- Isaac Hayes / Shaft
- Luther Ingram / I've Been Here All The Time
- The Soul Children / Genesis
- The Bar-Kays / Do You See What I See
- Rufus Thomas / Did You Heard Me
- Jimmy McCracklin / Yesterday Is Gone
- The Rance Allen Group / The Rance Allen Group
- The Dramatics / Watcha See Is Watcha Get
- Jean Knight / Mr. Big Stuff
- Albert King / A King
- Cargoe / Cargoe
- Calvin Scott / I'm Not Blind... I Just Can't See
- The Emotions / Songs Of Innocence And Experience

Stax / Volt / Enterprise and Gospel Truth Records are Divisions of The Stax Organization, Memphis USA
Trans-Maximus Keeps Producing Hit Acts

At Trans-Maximus, Inc. (TMI), they like to stand up and be counted.

For example, Steve Cropper's count includes more nominations than anyone else in the Memphis Music Awards. TMI as a company has more nominees than any other record company, including four of the five musicians, three of the five executives, two of the five engineers, and two of the five albums. Cropper, by the way, has eight nominations in all. He is versatile enough to be named in many areas.

Not only is TMI deeply involved in the awards, but in Memphis Music, Inc. itself, Jerry Williams is president of the board of directors, and Ewell Rousell is vice president.

For TMI, it's been a very good year. Cropper, Williams and Jim Eikner Jr. put the wheels in motion and watched them spin. They were aided appreciably by Rousell, who joined the firm this year as promotion and sales director, by Ronnie Stoots, by a staff of engineers and others who combine for a consistent winning combination.

In recent weeks, most of the concentration at Trans-Maximus has been on TMI artists. Steve Cropper has been busy putting together an album with David Mayo. They co-wrote everything in it. They have done a new single on Remi Crook, and another on Roy Head. There also has been considerable custom work there, including a Jeff Beck LP for Epic which Steve produced, and sessions with Dianne Kolby for Columbia. Ronnie produced Tower of Power for Warner Brothers, and is working on an album with Sid Herrings of TMI. The studio has been doing overdubbing for many labels, including work for Wilson Pickett and Sam & Dave.

And the list goes on. Nonetheless, Cropper and Williams have been negotiating with more big artists and groups, and expect to land one of the biggest in the nation shortly.

Cropper, Williams and Eikner form one of the strongest triumvirates in the business. Cropper, as a writer, a producer and a musician, has few peers. He is best known as the co-writer of "(Sittin' on) the Dock of the Bay" with the late Otis Redding, but he has written hundreds of other recorded songs. He has been a member of the original MG's (Memphis Group), and his productions are too numerous to mention. He has no idea himself how many artists or groups he has put through sessions.

Williams built his track record primarily through management, and his association with Paul Revere and the Raiders for six years is one of his strong points. He is also an incredibly good businessman, and has all sorts of sideline activities.

Eikner is a former district attorney and Shelby county attorney, and became involved at first in the legal aspects of the music industry. While still legal counsel for the organization, he has expanded his interests to include artist relations and other facets as well. One of Eikner's strong points is his youthful appearance, and his ability to communicate with artists and others involved.

Williams and Cropper literally constructed the studio (Continued on page M-11)
Local 71 Is Involved

The position of leadership was nothing new to this old-time trumpet player, who had been the union’s vice president and business agent since 1963. And Taylor knows the tribulations of a musician. Beginning in 1941 he had toured the nation with the big bands, and then later with the combos. Then he settled in his native Memphis when Chips Moman got things going and became one of the city’s most well-known session musicians. He played on all of the big recording dates, for Elvis Presley, Petula Clark, B.J. Thomas, Ronnie Warwicke, and many others. Although too busy now to play in studios, he keeps his trumpet under his desk to maintain his lip, and frequently plays it in his solitude after the other union people have gone home. Being “one of the boys,” Taylor has been able to resolve virtually every problem brought before him without resorting to “trials” and the like. It has been a happy situation.

He has outstanding help in his process. One of his key men in the operation is Hilburn “Pappy” Graves, another veteran of the road, who is secretary-treasurer. Still another is Janieson Brant, who now holds the vice presidential post in which Taylor served for many years.


Membership in Local 71 now has gone up over 900, and a lot of them are young people.

“In one week recently we had 38 new members, all of them young,” Taylor said. “While we certainly take care of our older members, we have concentrated to a great degree on youth. There is so much potential there. Our plan is not just to get them to join the union; it is to explain what it’s all about so they will want to join, and will be completely aware of what it means. We stress the civic activities because we don’t want this to be a one-way street. We want everyone to give as well as to get.”

A little thing, perhaps, but important to the membership, is the fact that the home telephone numbers of all officers of the union are contained on the letterhead of the federation’s stationery. It’s so the membership will know they are available at all times, for anything that may arise.

The community knows it, too.

the OVATIONS

Are Climbing to the Top With

“YOU’RE TOUCHING ME”

SM 708

exclusively on

904 RAYNOR ST. MEMPHIS, TENN. 38114 901/274-7220

JUNE 3, 1972, BILLBOARD
Sounds of Memphis Has Diversified Music Firms

Paul Bomarito and Gene Lucesi may be the most gracious hosts in Memphis. They are gourmets, and connoisseurs of fine wines and liquors. They are two of the most personable people in the world, and they are also outstanding businessmen.

And when it comes to the record business, they keep moving ahead. They also are involved deeply in the jingle business, and oversee everything from production to a couple of labels to publishing and to all the other areas of the record industry.

Bomarito is president of Sounds of Memphis and Lucesi is vice president. This is, in effect, a holding company with diversified interests. The interests include MGM-Sounds of Memphis, a label; Pen Records, Bevick Publishing Co., Sounds of Memphis Publishing, and X-L Records.

They also are majority owners of Sweep Production Co., the jingle firm, which is separate from Sounds of Memphis, but located in the same building. That building, by the way, houses the Sounds of Memphis studios, and a separate film-making firm.

In addition to all of this, the two have a joint-venture operation with Bud Howell of Nashville on Abet Records. It takes astute businessmen just to keep track of all this. The total operation, however, is located directly across the street from one of their main interests, which happens to be the liquor industry.

So conscious are these two remarkable Italian gentlemen of hosting their guests that their studio building includes a massive "conference room," tastefully decorated, and containing massive couches so that recording artists may rest after sessions and even enjoy the luxuries of the attached bar.

The record business is not new to either of these men, but it became a serious matter with them more than a year ago when they sat down and worked out an arrangement with Mike Curb of MGM.

The label—MGM-Sounds of Memphis—was established. It involves, among other things, a 50-50 production venture, and distribution. Two existing record companies, Pen and X-L, became "test" labels. Veteran Dan Greer, who acts as producer, artist, writer and manager, was brought in to run the show. The label is under the actual supervision of Clive Fox of MGM on the West Coast. Eddie Ray acts as liaison man.

Greer's first act was to build the label into something meaningful, and he has done that. Artists include the Ovations, the Minills, Barbara Brown, Lou Roberts and Renee Steed. Although Miss Steed is still on X-L, she is considered a major artist.

Engineer John Wulf was brought in from Pepper-Tanner, where he was considered one of the greatest, and he is assisted by Jim Cotton. Willie Bean is national promotion manager for the label, and travels the entire nation.

Bomarito Productions, which does numerous radio and television jingles, and has a film division, is run by Bill Heffernan, who acts as president and is general manager of the building. Ernie Bernhart, a leading figure in Memphis music for many years, is the director there.

The joint venture with Howell in Nashville at Nashboro involves Art Gentry on the Abet label, produced by George Jackson.

Bomarito carries his graciousness well beyond the confines of his business places. In a rare industry statement he praised MGM profusely, saying the company had "more than fair" with him, and he felt it owed a great deal to the people at MGM who had done so much. He also praised Howell in Nashville, calling him a very fair and honest person, and again expressed delight over their business arrangement.

Always a gentleman, it was still obvious that he meant what he said.

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Mempro Reps Music
Pubs, Writers, Artists

For many years, Marty Lacker traveled the land as personal bookkeeper and secretary to Elvis Presley. After that he became vice president and general manager of Chips Moman's American Studios in Memphis.

Don Burt also had an extensive background in music, seven years of which were spent as southern regional sales and promotion manager for the Columbia/Epic custom labels. He began in the business with Dot in 1959.

Last year they got together and formed Mempro, Inc., an organization which specializes in representation, promotion and merchandising for record companies and music publishers; management of artists, producers and writers; public relations, and record and promotional film production.

Lacker additionally serves as executive director of Memphis Music, Inc., the official organization of the Memphis music industry. He also was one of the founding trustees, and Burt has been a member of its board of directors.

Mempro concentrates on 11 southern states, the area in which Burt is highly knowledgeable. The firm thus has been instrumental in breaching new records in the South. Burt also played a big part in setting up the distribution deal with TMI and Entrance records with Epic.

Lacker now refers to Mempro as an Entertainment Service Corporation. In expansion in the past year, the firm has begun representing publishers of cities other than Memphis, placing their tunes in the hands of Memphis Aid men.

The big project now, with ground scheduled to be broken this summer, is The Music Center, a structure...
**Spotlight on Memph**

**FM Portends the Future: Sam Phillips**

"Music is the greatest thing God ever let happen on this earth."

It's a pretty meaningful statement, particularly so coming from Sam Phillips, one of the most revered and respected pioneers in the industry.

Phillips, of course, does not look like a pioneer, unless one envisions the bearded rebel settlers on a covered wagon trail 150 years ago. Sam is bearded, and he has a healthy, rugged look. But he hardly looks like a man who, 20 years ago, brought new dimensions to recorded music. The fact that he is not yet 50 years of age is not difficult to believe. One who does not know his past is more inclined to think him well under 40.

This disturbs Knox Phillips, his eldest son, just a little.

"We had a picture made recently and we looked more like brothers," he said. Then they launched off into an amusing story.

Knox Phillips had gone a couple of weeks earlier to Acapulco, to the IMC conference, and Sam was to join him. However, because of his last-minute decision to make the trip, he could only get a stand-by plane reservation out of Dallas. Normally this is no problem; this time it was. The flights came and went, and there were no cancellations. By the time he could have gotten there, the conference would have ended. So, Sam did the next best thing: he began calling on old friends. Needless to say, he found them in abundance.

Phillips has never pretended to be a "one man gang." He knew there were others who helped along the way.

"Paul Ackerman (of Billboard) believed in me," Sam points out. "He went way out on a limb for me on occasion." He mentioned others, in Dallas, Houston and Shreveport, people who had faith in what he was doing.

These included distributors and promotion people and the like, who not only recognized his vision, but were willing to do something about it.

Thus Sam Phillips became not only a pioneer, but the man who perhaps did more to "revolutionize" the record industry in the 50's than any other person.

After leaving his native Alabama, he had become successful in the radio business in Memphis. There was really no reason to leave except that he had this growing urge to do more, and his genius compelled him to do it. And his story is well known: "It all began with a $600 loan from my parents, the money in the bank, Cash, Orbison, Perkins, and so many others. More important, though, new sounds, new styles, new concepts."

What is Sam Phillips thinking about today? FM radio. "It's very important in the future of the music will be." Phillips, among other things, owns a few towers in the area, which he will put to work as more of the music filters into the FM field. With his success story, others might take heed.

Sam Phillips also is thinking about the young. "The young of today are so sophisticated. They are full of old ideas and inventiveness. They're the cream. They're what our music will be. God bless them. We should give them every support we can."

Sam had only to walk down one flight of stairs of his studio complex in Memphis to get to the second floor and see a perfect example of what he was talking about. There his son, Knox, was setting up a recording session with young and brilliant Mike Post from Los Angeles, who had brought in Bobby Doyle for a series of sessions leading to an LP on Bell. Doyle had taken over as piano player and singer with Blood, Sweat and Tears when Clayton Thomas left. Now this programmer, the firm and its idiosyncrasy, and Mike and Knox were rapping, exchanging these fresh ideas.

Knox also was working with the Gentrys, putting together an LP for them on Capitol. He also had been busy doing everything from custom work to overdubbing (mostly horns and strings) for scores of artists from Memphis, Muscle Shoals, and Hollywood. Additionally, he is producing such artists as Bob Simon, Charlie Freeman and Jerry Dyke.

Judy Phillips, nephew of Sam and cousin of Knox, heads all of the operations in the business, including the Hi Lo and Knox Music firms. He oversees the operations of other firms not owned by the Phillips family.

Another of Sam's sons, Jerry, along with Eddie Baddock, has a production company called Hot Water, and they currently are working on Louis Eimo Paul for Stax.

The Phillips have a production deal and publishing arrangement with Charlie Chalmers and Sandy Rhodes.

**Stax Now Represents**

**All Forms of Music**

Fortunately, even for Al Bell, he was denied his break-
down, even though he continues to work at a breakdown pace. The remarkable man spent nine years in radio, and once created his own label (Safice) which was dis-
tributed by Jim Stewart. Later he became national pro-
omoter for the major label. Top people in the business,
including the Hi Lo and Knox Music firms, he oversees
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**Trans-Maximus Hit Acts**

**Continued from page M-10**

facility, hammering the boards together, and for the past year have been trying to expand. The problem is that the group has been touring our Audios, that is there simply has been no time. The plans are still drawn up, and the new studio—when it comes about—will be attached to the Mix-Shop structure. In addition to having all tracks (as the present building does) it will contain an editing and re-mixing room.

TM has the advantage of a distribution agreement with CBS which is handled through Epic. It is in the second year of a successful contract.

Complimenting all of the studio work is a art depart-
ment by Ronnie Stoots, which does all of its designing for business of a successful nature.

Although the three officers of the company normally
shun titles and just work cooperatively, Williams is presi-
dent; Cropper is vice president, and Ekner is legal
counsel.
Pepper-Tanner—The Friendly Giant

Jill Allred, a little house that had been converted to a studio of sorts and an office or two. Pepper Sound Studios had staff of less than ten people. Enter Bill Tanner.

Now Pepper-Tanner covers one and a half blocks in the mid-section of Memphis, boasts a staff of 350 professionals, and has branch offices in New York, Philadelphia, Chicago, Dallas, San Francisco, Denver and Los Angeles. The Memphis complex operates out of 16 buildings with a total of 35,000 square feet, 16,000 of which is devoted to the plant.

"Innovation is the common denominator in all our production, be it concepts, libraries or station identification," says Garry Wilkes, vice president, creative director. "The great volume that we produce dictates that we stay a step ahead of our competition creatively. We are leaders in musical trends."

Their radio and television commercials blanket the nation. Four library services (Mars, Creative Sales Service, Tanner Total Sound, and the new Country Library) are a part of programming and production facilities in over a third of the markets in the English-speaking world. The station ID division is currently producing its 13,242nd ID package. The airplay division services a network of some 250 stations monthly with promos, contests, production aids and the Showcase Music Library.

Pepper-Tanner's music department, headed by president and founder Ted Mosbey, is an Atwater Kent and a 'Sears Roebuck Catalog of the Broadcast Industry,' as the Wall Street Journal titled it. It is published each fall and contains over 5,300 items, ranging from personalized matches to sea-going houseboats. It includes office furniture, technical equipment, and an automotive division which leases everything from new cars to helicopters.

The outdoor division is responsible for taxi top, bus side and outdoor sign advertising. This display space is utilized by radio and TV stations and for Pepper-Tanner clients and local merchants in many towns and stations. This may include the entire travel package—plane charter, accommodations, etc.—in return for time credit. The division also develops outdoor programs for local merchants.

Three years ago Pepper-Tanner introduced a new dimension in service to the broadcast industry in the form of Custom Travel. This agency handles group promotions and new features for beach resorts and stations. Among the important services of this division is the provision of creative concepts as well as the actual execution.

One of its own productions now is the River City Street Band, which he also manages. They record for Enterprise, a Stax label, and he is helping to get that label established. As a testimonial, he has authored many of the upcoming cuts on the River City Street Band album. Previously, he co-wrote some big songs with Steve Cropper, now of Torn-Maximus. His publishing companies are Tim Riley Music (BMI) and Telefunk (ASCAP). Throughout the week he promotes music, records, music, and writing and publishing takes place on weekends.

With Chris Bell, he is currently co-producing an LP for Nancy Petochi, an upstate New York girl who found a home in Memphis. She writes her own material, and is a graduate of Oberlin. One of the many projects Riley will try to place it. He also is producing a group called E. Bartlett.

On top of all this, Riley is handling advertising for some of the advertising agencies, starting to hobnob in custom jingles, very short ones for FM stations.

Riley has done all sorts of record promotion work. Among his early clients was Jerry Wexler. He did national promotion for Bell on Windfall. He broke the local market in the Mississippi Delta and made it just a few. Riley does all of his recording at Ardent Studios, which are in the same building as his offices. He calls it the "studio which is totally pop oriented and completely professional." He is not stopping there, however—just an afterthought he said: "They do everything right." Riley seems to be doing everything right. And he is still a young man, in his 20's.

Mempro Reps Music Pubs, Writers, Artists

Betty Brewer: Electronics Suits Her Well

Betty assists Ted now as an engineer, and she does much of the production work herself. She also has a production staff, consisting of Herman Jones and Fred Mosbey, both with track records.

She has formed her own label, Bill, and already has five and a half million "super block" of albums and four million "super block" of singles, and is handling the studio's remaining accounts, with independent distribution set up. The studio will continue to handle custom work as well.

Betty is president of Betty Lou Studio, while Ted is president of AVS (Audio-Visual Systems of America, Inc.), a mass-media firm which now manufactures sound systems and projection equipment, and sells them everywhere. The firm also designs its own individual projects and does not manufacture them for others. Betty, by the way, is secretary-treasurer of AVS.

She also owns Solace Music (BMI) and Betty Lou Music (ASCAP). The music is handling is scripted in Phoenix and will be financed in Boston, with shooting set for Arizona.

A few weeks ago Mrs. Brewer made her first visit to the company's new New York finance men on their ears. She made them acutely aware of Memphis Music, and even more aware of her own operation. After they checked her out through the various channels, they were ready to talk business. And that business involves going national, which was the upshot.

Some of her more recent work has involved the Goose Creek Symphony on Capital. This group, which started in Phoenix and now lives in Gainesville, Fla., came to Memphis to do some recording. They had two months to put all their material together, and then cut their master at Ardent. Now, with her new 16-track studio, they are pursuing the Nashville market. She has also done work withexporters of the latest personal entertainment packages.

She has also been involved in the soundtrack for "Memphis," the new MGM film. "It's a fantastic ride," she said. "I have never seen a film like it before." She has also been working on the soundtrack for "The Great American contest," which will be filmed in Memphis. "It's a just a block from the expressway."

The Memphis airport, currently undertaking a $31 million expansion, provides non-stop jet service to New York, Los Angeles, New Orleans, Atlanta, Chicago, Dallas, Miami, Houston, Kansas City, Denver and Las Vegas.

While the Music Center is the big project, Mempro is involved in others. It has established a specialty company, for example, selling such things as T-shirts to radio stations for promotions. It also manages the Gentries. And it is working on special record promotions in the white market for Stax, to step-up the pop play.

June 3, 1972, Billboard

Spotlight on Memphis

Top Talent Sparsk Show

Continued from page M-6

This year, two new activities have been added to the Awards show, making it a weekend spectacular. The first annual "Memphis T Bone Tournamant" will take place on Friday, June 2, at the Audubon Park Golf Course. There will be elaborate prizes, Don Burt is chairman.

Additionally, a cocktail party will be held to award the prizes and to bring the music industry together in aura of fun and good will.

In another 18 months, there's just no telling what Betty Brewer might be up to.
NEW YORK—The Sixth Annual Convention of the College Broadcasting Assn. (CBA) was held at the Statler-Hilton Hotel on May 22 and 23, and was attended by over 1,000 college radio and television circuit acts for delegates from various campuses. The CBA general meeting on Monday offered a seminar as well, with speakers focusing on long range planning for college radio and mini-concert presentation.

Following introductory comments by Marilyn Lipsius, CBA executive director, and the coffee house circuit, reassured the basic premise of the circuit as having been designed to provide campuses with cultural and entertainment components, while offering those artists an opportunity to develop their craft. Miss Lipsius underscored her remarks by outlining what she felt were the basic deficiencies of the current program. Citing a fall-off in publicity at most colleges, she noted that the problem, Miss Lipsius went on to explain, was not being addressed adequately to provide for artists and campuses to maintain a good relationship. Later in the meeting, she pointed out how a "step-up" Miss Foster noted that, with an offer to give a lecture at the Washington Convention in Kansas City had subsequently been approved, the number of requests would be budgeted up to $5,000, most school administrations had agreed and a figure of $1,000 to $2,000 would be more realistic. A minimum budget of $1,000 had been set as a parameter for the series.

Mss Lynch, as a student proponent, explained on Miss Foster’s remarks by noting that many school administrations have experienced problems in initiating mini-concert series. Afternoon workshops and lectures by mini-concert artists were discussed as a part of the educational discussion, which was touched upon.

A unique approach was the concept of the "coffee house circuit," which included a series of performances over several nights. The performers included a number of famous students, which included influences within a given audience, including a number of famous musicians. This concept was discussed at the annual meeting of the CBA Board of Directors, and it was decided to continue the concept next year.

The coffee house circuit, which had been initiated by the students, was attended by over 1,000 college radio and television circuit acts, as well as a series of video tape presentations, film and concert activities, as well as speculation on video tape production for the coffee house circuit. Miss Foster pointed out that the coffee house circuit was "understated," where a big effort was needed to expose more opportunities. Miss Foster stated that his firm’s interest was in the possibility of extending the coffee house circuit to other campuses, and he would be interested in discussing a similar arrangement for marketing lighting systems on campuses.

Finally, Miss Foster noted that the coffee house circuit members were shown how to market their corresponding English words to their audiences to ensure a close relationship with their students. Miss Lynch was present at the coffee house circuit for the spring of 1973, and plans were made for three acts to be exchanged. Miss Foster also indicated that the coffee house circuit members were shown how to market their corresponding English words to their audiences.

Brockway also noted that the coffee house circuit members were shown how to market their corresponding English words to their audiences. He added that he felt that the coffee house circuit would be a powerful promotional measure, which was noted by Miss Lynch, as a student proponent, explained Miss Foster’s remarks by noting that many school administrations have experienced problems in initiating mini-concert series. Afternoon workshops and lectures by mini-concert artists were discussed as a part of the educational discussion, which was touched upon.

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Miss Foster noted that mini-concerts were ideally suited for acts whose size and sound are too overpowering for small college buildings. She noted that good mini-concert attractions were sold out, and that the scale of the concert decided the "step-up." Miss Foster noted that, with an offer to give a lecture at the Washington Convention in Kansas City had subsequently been approved, the number of requests would be budgeted up to $5,000, most school administrations had agreed and a figure of $1,000 to $2,000 would be more realistic. A minimum budget of $1,000 had been set as a parameter for the series.

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If you're a deep搜 for a radio station—or a radio station searching for a deep—and West-Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the star-program-oriented general managers read the magazine! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is $5—in advance for two times. Box numbers will be needed, if you wish. Send money and advertising copy to:

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

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Florida please. My hopes for this season have come before. My name is Bertha, and I'm the daughter of an Air Force veteran with 20 years of flying experience. June 31 college grad-management degree program, minor in marketing, graduated with a 3.5 GPA. Northern California, looking for a challenge, open to all areas. Drop your resumé in the box for consideration.

PROGRAM DIRECTOR. Experienced in all areas. Send resume and letter of interest to: WPTW, 6-300 Market St., S.E., Washington, D.C. 20002. May 3, 1974. The ad is for a position in my present city. All qualified applicants are encouraged to apply. Resume and references required.

I am a young man with a lot of talent and much potential to be discovered. I've been a part of the business for ten years. This ad is for a job I've been interested in for a long time. I am available to work evenings. Phone (212) 555-1234. No response.

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Create one-line resume for Radio-TV Mart. No space for detailed resumes. Telephone experience required. Currently employed with successful show. Contact with resumé.

POSITIONS OPEN

WE'RE HIRING FOR A VACUUM CLEANER SALES CLERK IN THE GOTHAM AREA. CALL OR WRITE: Rona, 1100 W. 46th St., New York, N.Y. 10036.

HELP WANTED

WANTED


HELP WANTED

WANTED

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WANTED

WANTED

WANTED

HELP WANTED

HELP WANTED

HELP WANTED

HELP WANTED
Presser Awards to 13 Young Composers

NEW YORK—Thirty young composers, ranging in age from 15 to 25 years of age, received recognition through the 1971-1972 annual BMI Awards to Student Composers competition. Sponsored by Broadcast Music, Inc., the competition was established in 1951 and annually gives cash prizes on the basis of original manuscripts submitted and judged under pseu-
donyms.

This year’s awards were presented to John Daniel Edward M. Cramer, and bring to 173 the number of composers who have received the awards.

The recipients of the awards are Kurt Karger, San Francisco, Lake, Mich., receiving his second award for “Concerto for Alto Saxophone and Strings” and “Venus Prove” for orchestra; John An-
thony Catano, 24, of Pittsburgh, for “Module” for orchestra, and “Response” for two choirs, organ, tape and percussion; John Stephen Dwyer, 23, of New York, for “So-
lon Songs” for soprano and cham-
er ensemble, and “Musi” for six in-
struments and chamber chorus; Guy Hallman, 20, of Allentown, Calif., named the winner for his piece “Setatema” for two string or-
chestras, string quartet, harp and harp; Stephen Paul Harke, 19, of New Haven, Conn., receiving his second BMI student award for “The Hunt-
ing of the Snake,” a chorus or-
toio, Joel W. Still, his student, of St. Petersburg, Fla., for “String Quar-
tet No. 1” for string quartet of Cleveland, for “Lobo” for chamber ensemble, and “Tovin,” for or-
chestra, representing his second BMI student award, Matthias Kriesberg, 18, of New York, whose winning piece in “Scala” for string trio; Michel Longin, 25, of Montreal, Canada, for “Il viiune fis” for or-
chestra, tape and chorus; Stephen L. Monk, 24, of New Haven, Conn., whose piece is “Lovely Musings” for chamber ensemble; John Sar-
racco, 15, at Staten Island, N.Y., whose winning pieces are “By the Streams of Babylon” for mixed chorus, and “Madrigarius” for per-
cussion ensemble and concert band; Jra Tassin, 21, of Scarsdale, N.Y., for “String Quartet No. 2” and “Pom of Meditations and Gath-
strings” for orchestra; and David Winkler, 23, of New York, who won his award for his “Piano Quatert” and “Chamber Concerto” for 8b Clarinet and Six Players.”

The judging panel, chaired by William Schuman, distinguished American composer, included Earle Brown, Sergio Cerevati, Chou Wen-
ching, Anneile Cox, Serge Garant, Ronald Herder, Otto Luening, Donald Lytton, Harvey Sollberger, and Francis Thorne.

The 1972 BMI Awards to Stu-
dent Composers competition will be announced in the fall. Inquiries should be directed to Oliver Daniel, Director, BMI Awards to Student Composers, Broadcast Music, Inc., 389 Fifth Ave., New York, N.Y. 10017.

Mrs. Nixon to Head Orch. ’72 Fund Drive

WASHINGTON—Mrs. Richard M. Nixon has accepted the Hon-
orary Chairmanship of the Na-
tional Symphony Orchestra’s An-
nual Fund Drive for 1972. The First Lady’s attention will be focused on the current Residential Campaign, during which more than 1,000 volunteers will call upon their neighbors and friends for their support of the Orchestra. Other leaders of the Fund Drive are David Lloyd Kreeger, presi-
dent of the National Symphony Orchestra; Erich B. Wurd, general chairman; Mandell antioxidants, vice-chairmen, Russell Morton Brown, residential chairman; Mrs. Lloyd Wilson, special gifts chairman; and Mr. Theodore Bedell Jr., women’s committee chairman.

Both the President and Mrs. Nixon have been longtime sup-
porters of the National Symphony Orchestra. In a recent statement Nixon observed: “Ever since my first year as a congressman in the national capital, I have had a special interest and appreciation for the National Symphony Orchestra.”

‘Recordmasters’ Series Distribution Is Set

LONDON—Distribution of the first of the new “Recordmasters” series of hard-cover books tying up with recordings is being arranged on a side-by-side basis through the wholesale trade by published record labels. Each label also through the record retail trade through consumer magazine The Gramophone.

The Joan Sutherland book by Guardian critic Edward Greenfield retails at $5.60.

We are anticipating big sales for the first book and the following successes through the record trade,” said Gramophone editor Anthony Pollard. “The attractive format and physical appearance of the books will help record sales, and record sales will help the books. All the subject matter artists who are constantly before the public, through their recordings and their live appearances, and they are all holding forth in the public eyes, the Gramophone and the London Sunday Times believe that there is ample scope for a series that will interest the public and provide good business for dealers, recording artists, and specialized fields, including jazz.

Musicians’ Fee Rise

Continued from page 1

M. SCOTT MAMPE, director of at &r, classical division of Mercury, shows continuing rise to dealers in key markets nationwide. Polish-born, and author of “Fundamentals of the Harp.” Lung, a London firm, now is secondary to the major labels. The list price for $25.50 plus $2.75 for rank and file players $32.50 ($25). For 1973 the fees will be $32.50, $30 and $25 ($28.75 for rank and file players). The rates apply to 14 sympony orchestras, with a separate agreement covering chamber or-
chestras, smaller groups frequently used in classical recording.

The comparable rates are $32.50 for principals, $30 for sub-
principal and $28.75 for rank-and-file for the first stage ending next December, going up to $35. $32.50 and $30 ($28.75) for 1973.

Record companies estimate that the new fees will add about 18 percent to the cost of making classical recordings. However, there is some resistance among both classical recording chiefs and the or-
chestral management who draw much of their income from the large amount of recording now undertaken in Britain. The fees continue to rise, much of the recording work now comes to Britain because of the attractive rates that might go elsewhere, leaving this country in a similar position to America where few sympony or-
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Jukebox programming

Manager of Chicago Bar Tells Programming Ideas

CHICAGO—A number of operators are allowing location owners and managers to greatly influence programming. This makes the bar more with the young bar managers, and people. Sometimes, programming is left entirely to the manager of the location who often has intimate knowledge of the patrons' tastes in music. Such is the case with Ron Els, manager of the Paradise Lounge here and Tom Connolly, managing partner in the London Bar here.

Both managers, however, want to think he's operating a "tailored neighborhood bar" at their respective clubs. But, the fact remains that the programming in both of these bars is a part of the creative centers of Chicago's "New Town" area. Besides, he's not as often dominated from above as he is the programming of the creative centers of Chicago's "New Town" area. Besides, the programming is not often dominated from above as he is.

Programming his jukebox largely to personal taste, his taste is well founded upon popular contemporary radio formats. He listens regularly to WRWiFi, FM, a progressive top 10 and to Chicago's popular progressive stations, WYCB and WDAI. He listens to top 40 AM occasionally too.

The Paradise Lounge contains a curious mixture of past and present rock and roll material, much of it on the boxes. He mentions titles from the years when Seaburg Corp., was in little LP's, and says the firm's program right now is becoming exciting after George Williams started working in it.

"I have albums by Diahann, Nancy Wilson, a Harry Sweats I'd pick albums titled 'Kitty', a great one of Sinatra with Ellington, 'Mommie Dearest'..." and the late Sam Cooke 'At the Copa' never came off the roll. He can find all kinds of material today."

It is also Strong's belief that the programming is basically an album fan.

"The people are looking for album repertoire. They are not interested in albums that have two or three different discs. Like the Victorian period, when the jukebox cut and they want long lyric cuts too."

PROGRAMMER'S POTPOURRI


Shane 1980 also recorded by Billy C. Cole's "Gangster Love," Light, "Ceillo/Eglinante," Project 3 19420; Mom & Dad, "Blue Skin Waist, Blue Canadian Rock-
iens," GNP-451: Jesse West, "Super Trombone" 141; Marilyn's "Chicago's Got a Hole In It" Circle 1; Ivo in the Morning 100 Hams burglars to Gov. Billy Sol Hargis," RCA 1013.

Oldies: Delmany Clark, "Yesterday, When I Was Young/ Malaprop," Monument 141; Warren & Greyhound/1 Never Picked Cot
tinuous," Imperial's 141; "Zip Zop Tap, in the Can, or in the Bottle/ Smoky" 141; and "The Mark of a Heart/Next Time I'll Fall in Love I Will" 256; Tommy Overstreet, "Gwen MAJ, "With the Band" RCA 257; Concept, "Hey Charlie Brown," Louie Light, "258; Peggy Little, "Sweet Baby, Girl/'Son of a Preacher Man" 259.

Blunda Opens St. Louis One-Stop

Jukebox Album 'Unsuitable' In Soul, Jazz Spot

BY EARL PAGE

CHICAGO—The jukebox album has been capturing the imagination of many programmers, particularly those with soul locations, according to John Strong, South Central Novelties Co. Here, management and one-stop buyers speak glowingly of mini albums. Strong finds that the repertoire so far from Little LP's Unlimited and Gold Star LP's Dino, among the principal producers, is lacking.

"You see, Central here will routinely find Strong with several regular-sized albums on his desk because he studies what is apt to be released from LP's and often appeals until this happens. However, Strong seems to think that the jukebox albums basically fail to understand the requirements for soul location LP's. An avid booster of the jukebox album concept, Strong reports longer success with what he describes as "classic" material, much of it on the boxes.

He mentions titles from the years when Seaburg Corp., was in Little LP's, and says the firm's program really became exciting after George Williams started working in it. We've still have albums by Diahann, Nancy Wilson, a Harry Sweats listen titled 'Kitty', a great one of Sinatra with Ellington, 'Mommie Dearest'..." and the late Sam Cooke 'At the Copa' never came off the roll. He can find all kinds of material today."

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Jukebox LP's Catch On At One-Stop in Missouri

By GERRY L owry

KANSAS CITY, Mo.—The jukebox album is coming into its own in this market, spurred by two factors. First, the selection of material is better and secondly, stations here are programming increasing amounts of cuts from albums not available as singles.

A year ago it would have been stretching the truth to report that there were more than 15 titles in the 7-inch LP album selection at Musical Isle, Kansas City, today. Currently, jukebox programmers who patronize this one-stop are greeted with a well-departmentalized offering of 75 to 100 Little LP titles. And new titles are being added on a regular basis.

"The trend to Little LP's was actually starting to touch off a year ago," says Mel Burasco, who heads up jukebox operator sales here. "I knew there wasn't a lot of the market. Now we regularly order in quantities of 50 or more where a year ago we were ordering only 10 or 15 at a time."

"Easy listening, oldies, big band sounds, rock and country are all in demand on I.P. Some operators are naturally doing more than others in this area. But when you get merchandise like Bing Crosby's Irish songs and Nat King Cole's greatest hits on Little LP you have items with good jukebox playbackability. And you have something that operators don't have to change so much once it gets on a machine. Bing's Irish songs is a particularly good example of what sells well on Little LP's."

Among the problems touched on by Burasco in a recent interview concerned the jukebox programmers' dilemma of radio stations in the area playing 12-inch LP's. Requests for numbers radio stations play on the albums build up at locations and the programmer is criticized because he can't fill their desire. Burasco points out that radio stations frequently test an LP by selecting one number and giving it intensive play serves to compromise the selection criteria. The programmer then has to replace that number quickly and with the right solution to the bugaboo, said the one-stop staff.

He also cites the fact that the Kansas City market is, and has been, a one-stop driven market. "There aren't any more than 10 or 15 at a time."

Money Management

ILL. ASSN.

Commission policies will be the major point of discussion at the Illinois Coin Machine Operators Association annual meeting June 16-18 at Holiday Inn east in East Peoria, III. The program will be structured so operators will participate. There will be probably no more than two panelists, who are also likely to be operators.

The subject of commissions came up for repeated discussions during the recent Music Operators of America (MOA) Notre Dame University business seminars. III. An association that attends to potential ideas from the MOA seminars, according to Wayne Hesch, Rolling Meadows, II., executive vice president Fred Grainger who will speak on national issues.

Vulcan Oldie

MINNEAPOLIS — An erratum in the recent Bruce Brown, one-act article identified "Rockin' Phenomena & The Boogie Woogie Flippers" as being on Falcon when the label is Vulcan.

JUNE 3, 1972, BILLBOARD
Jukebox programming

Jukebox LP’s Catch On At One-Stop in Missouri

**Continued from page 34**

BUCHEANN, Mich.; Jazz Location:

Tell LP Need: Soul, Jazz Stop

**Continued from page 34**

Strong has had conversations with Richard Prutting, president, Little LP’s Unlimited, which will now move to this single-digit LP box. May 20, and feel rewarded that there is a jukebox program underway.

Because the South Central area uses a lot of Seiberg machines, Strong was asked his views on the Black Pussycat.

“There’s no problem at all. The Fusiver is just a dual speed machine. The auto speed is still available. All you have to do is press that button that fastens on with four screws and the right side can go.”

The auto speed, in fact, is in operation at the Black Pussycat, Bandshell and Firestar.

Strong suggests a problem in hardware looming for the jukebox industry. The problem is software, the right kind.

With all new boxes Harry Sweety Edison has been spinning older hit bump years, 1952-57. Southern Central boxes, but there is demand for new tex-to-speaky boxes. There would like to see more Z. Z. Hill material available for jukeboxes, but not every Z. Z. Hill album cut is eight tracks.

“I hope the album producers keep trying,” he said.

Long Jukebox Play

**Continued from page 34**

Our inventory definitely mirrors "Not for Me." These are the examples jockeys are spinning the dickens out of these days and jukeboxes are discovering, but not every category.

What about the new, metal-studded jukebox? It’s not for all locations, management here says, but the slick lines of the new ones promise to open up locations where the older machine was a detriment. Particularly in the posh restaurants and Italian无限 illness.

With locations presently in Kansas City, Memphis, N. Orleans, Chicago and San Francis-cos, musical management plants are fusing up other smaller units on major cities over the country.

Manager of Chicago Bar

Hendrix’s “Purple Haze” and Bob Dylan’s “Rainy Day Women” still hold high ratings.

As further criteria for new pro- gramming, the Black Pussycat’s “Bubbling Under” and “Revised Breakouts” columns play. Once he programs a selection he keeps a check on the member himself to make sure it remains popular. “It’s really hard to determine what songs I’m going to have in, but as long as they’re doing well I’ll keep them.”

This is the personal touch that Con-nor’s does. In other jukeboxes in the city even though a Frank Sinatra cut is always a year ahead of its time over there.

Connor’s also additionally adds a little rock nostalgia to the jukebox with a new “Beattles” tribute. The Pussycat’s jukebox even includes a 12-inch single of the little rock sensation to the jukebox with a new “Beattles” tribute. The Pussycat’s jukebox even includes a 12-inch single of this music and the songs as a personal favor to a friend and partner, an older black corner worker that comes in three or four times.

The jukeboxes presently offer some 180 sides (120 singles), but he wants a new model with more selections. “I want a box that looks nice,” he says. “I don’t want a big book of bright, shiny, plastic, sit-in the room. It’s got to fit into the room so they make some of them now, that’s hard to envision. They just need to develop a functioning jukebox that fits the room and it’s got to be a smaller unit. I’ve got to say our present jukebox designs registrations are tight. If this data can be compressed and analyzed, then labels can react to it, he believes.

Chicago bar manager Tom Connolly poses beside an old jukebox in the Fat Black Pussy Cat (center photo). An exterior and another interior scene point up the location of the photos by Donald Champagne.

JUNE 3, 1972, BILLBOARD

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Chet Atkins Awarded Peak 'NCCJ' Honor

NASHVILLE—Chet Atkins, vice president of RCA here and a friend of Country Music, was honored here recently with the National Council of Country Jour¬nalists' highest award.

At the $50-a-plate, black-tie dinner, Atkins was cited for his compassion, his concern and his understanding. More than 600 nobles of the music and business community attended.

In receiving the high honor, Atkins suggested that it was paid for his "Geriatrics complex." Atkins, who has won virtually every award attainable in the field of music, was praised by all concerned for his known and his generally unknown humanitarian acts.

The actual presentation was made by John A. Cash, head and almirah. Words of praise were heaped upon Atkins as a package Winnerful Died, and president Sterling Brown of the National Con¬ference.

Atkins recalled a ceremony held here five years ago by RCA on his 25th anniversary with the company. "I told myself then to remember everything about that because things like that don't happen any more than once, and here it is happening again," he said.

Atkins paid tribute to his mother, who was present, and to Mel Fireman, national promotion man for Acuff-Rose, who gave Atkins his start in the business.

Archie Campbell, one of Mel's first persons to work with Atkins in East Tennessee, was master of ceremonies. Among those present for the presentation was Rocco Lugnini, president of RCA.

Ashworth's Waynesboro Showplace

WAYNESBORO, Tenn. — A country music show at a place that will be performed here every Sunday beginning June 4, with broader plans for the future.

Located on the Dickson Cracker Highway and Natchez Trace, the show will take place at Natchez's Natural Bridge, a park built around a huge, natural bridge formed over a period of millions of years. The show is surrounded by Indian caves, fishing lakes, and a new motel.

The shows will be booked by Ernie Ashworth, Hickory artist. The show takes place at the Empire Room, a night club near Lewisburg, Tenn., open only when not on the road, and brings in over 2500 people to hear show.

In opening the show, a special teen-age show is planned for Fri¬day nights, with square-dancing on Saturdays.

Wagoner Insures Correct Exposure

NASHVILLE — The Porter Wagoner road show, already innovative in many ways, has added two more unique dimensions for a self-contained country package.

At the beginning of this year, the Wagoner show adopted its own record label, providing total balance and variety to satisfy its audience, and moving toward the smaller market. Photographers know the heavy band of high cost metropoli¬tan city. In success is unquestioned. The show is booked completely for the year, and could not meet all the demands for dates.

Troy Rice, president of Top Atlanta Debut Rainbow Label

ATLANTA — Joe Bridges has announced the founding of Rain¬bow Records here, with a national promotion program.

Rainbow, an all-country label, built the first theme park Rainbow is currently building, is expected to open in the fall. Basically an entertain¬ment park rather than one with many rides, the most beautiful set¬tles in the world. A network film network will open in Nashville and will be seen tomorrow night (0).

Demo Success Wins Session

NASHVILLE—Curts Young, a veteran of the Nashville studio scene here, has had his entry as a solo artist through Al De Lory of the West Coast.

Young took a song sent by De Lory to The West Coast, a publish¬ing representative here, and did a demo. Impressed, De Lory flew Young to Los Angeles, where he was in all as a part of a sound track for a movie named "Jory."

Next he plans to record and produce Young in Nashville for records.

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null
Waggoner Insures Correct Exposure

NASHVILLE — The Porter Waggoner road show, already innovation-packed with its 500-piece orchestra, has added two more unique dimensions for a total of seven for a single tour, that of the Atlanta Debuts Rainbow Label.

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Atlanta Debut Rainbow Label

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Brite Star's Atlanta Rainbow Label

Brite Star's Atlanta Rainbow Label

8 Music Shows This Week — M. C. Opryland

NASHVILLE—Opryland U.S.A., the first theme park in the world built around American music, drew 12,000 at its dedication day preview on Sunday. An Attendance was by invitation only.

A sort of shake-down for the official opening the past weekend, it was considered a great success. And there was live music everywhere. Basically an entertain-

tment park rather than one with many rides, the park has eight separate all-down shows, most of them involving music. Live music is abundant everywhere (excepting paradise), and every sort of music is programmed.

The $17 million project won’t know completion for a couple months, but even the new Grand Ole Opry House, and a sound-stage operation for filming and network television production are complete.

Architecturally and ecologically, it is one of the most beautiful set-

ings. The park is part of the network file (NRF) showing the new complex will be seen tomorrow night (3).

Demo Success Wins Session

NASHVILLE—Chris Young, a veteran sideman here, made his entry as a solo artist through DeloRey on the West Coast. Young took a song sent by DeloRey, recording representa-
tive here, and did a demo. Impressed, DeloRey flew Young to Los Angeles, where he sang it as part of a studio session for a film called "I’ll Cry." Now DeloRey plans to produce Young’s single for records.

Ashworth’s Waysnesboro Showplace

WAYNESBORO, Tenn. — A country music show at a park set-
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The show will be booked by Ernie Ashworth. Hickory artist, already operates the Empire Room nightclub near Lewis-

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After operation begins, a special teen-age show is planned for Fri-
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Country Music

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NASHVILLE—Chet Atkins, vice president of RCA here and a friend of everyone in and out of the industry honored here re-
cently by the Arkansas and National Association of the Craftsmen and Jews.

At the $50 a plate, black-tie dinner, Atkins was given his 20th anniversary, his concern, his and his understanding. More, the delivery of music and busi-

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In receiving the high honor, Atkins suggested that it was good for his "inferiority complex." At-

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Located on the David Crockett Highway and Natchez Trace, the show will take place at Tennessee’s Natural Bridge, a park built around a huge, natural bridge formed over a period of millions of years. The two-span, rock bridge is surrounded by Indian caves, fishing lakes, and a new motel.

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days, with square-dancing on Saturdays.
so sings BUDDY ALAN and who wouldn’t be in love with this new hit single penned by FREDDIE HART!
Here’s one pack of trouble you'll want to get into.

O.B. McClintock
His follow-up to a great album, O. B. McClintock Country (ENS-1023) is a great single:

**A Six Pack Of Trouble**
b/w You Don’t Love Me. (ENA-9051)

Stack up.

For Service call collect Jerry “D” Seaboldt at (901) 278-3000

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<table>
<thead>
<tr>
<th>Week</th>
<th>Title &amp; Artist</th>
<th>Label &amp; Number</th>
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<td>One More Time</td>
<td>Charlie Walker, Decca 29590</td>
<td>(Coker, Arts)</td>
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<td>49</td>
<td>Just Plain Lonely</td>
<td>ferlin Huskey, Capitol 3308 (Hall-Clement, B/W)</td>
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<td>You Almost Slipped My Mind</td>
<td>Kenny Price, RCA 740686</td>
<td>(Dean, B/W)</td>
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<td>44</td>
<td>Need You</td>
<td>David Rogers, Columbia 4-4551</td>
<td>(Malagas, Jan, B/W)</td>
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<td>Travelin’ Minstrel Band</td>
<td>Carter Family, Columbia 4-4551</td>
<td>(Jack &amp; Bill, A/CAP)</td>
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<td>67</td>
<td>Borrowed Angel</td>
<td>Hank Williams Jr, Capitol 4-4420 (Lein, B/W)</td>
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<td>Let Him Have It</td>
<td>Jerry Reed, Decca 29555</td>
<td>(Peters, B/W)</td>
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<td>54</td>
<td>A Seed Before the Rose</td>
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<td>(Tennes, ASCAP)</td>
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<td>58</td>
<td>Good Morning Country Rain</td>
<td>Tanya Tucker, Columbia 4-4380 (Bless, B/W)</td>
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<td>56</td>
<td>Gone (Our Endless Love)</td>
<td>Billy Walker, Decca 1427 (Armie/relief)</td>
<td>(Best Way, B/W)</td>
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<td>68</td>
<td>Thanks for the Memories</td>
<td>Faron Young, Columbia 4-4389 (Dixie, B/W)</td>
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<td>57</td>
<td>Hot Rod Lincoln</td>
<td>Commander Cody &amp; His Last Planet Ape Band, Paramount 4184 (Tennes)</td>
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<td>Love Isn’t Love (Till You Give It Away)</td>
<td>Roy Orbison, Columbia 740686</td>
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<td>55</td>
<td>Legendary Chicken Fairy</td>
<td>Geroge Hamilton IV, RCA 740707 (Pic, B/W)</td>
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<td>65</td>
<td>High On Love</td>
<td>Carl Smith, Columbia 4-4592 (Sofar, B/W)</td>
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<td>63</td>
<td>Sad Situation</td>
<td>Shawn Colvin, Columbia 740686 (Windsor, B/W)</td>
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<td>They Call the Wind Maria</td>
<td>Jack Jarrett, Dot 17144 (Famous) (Chappell, B/W)</td>
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<td>It Takes You</td>
<td>Bob Lovett, Epic 5-10569 (SBS) (Jack &amp; Bill, A/CAP)</td>
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<td>66</td>
<td>Sunshine and Rainbows</td>
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<td>One Woman’s Trash (Another Woman's Treasure)</td>
<td>Merle Haggard, EMI 3165 (Freer, B/W)</td>
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<td>She’s Doing It Again</td>
<td>Ray Price, MGM 6-10072 (100 Oats, B/W)</td>
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<td>Mama’s Hit</td>
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<td>Rose by Any Other Name (Is Still a Rose)</td>
<td>Ray Stevens, United Artists 50066 (Jack &amp; Bill, A/CAP)</td>
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<td>71</td>
<td>Country Music in My Soul</td>
<td>George Hamilton IV, RCA 740687 (Jack &amp; Bill, A/CAP)</td>
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<td>75</td>
<td>You Want to Dance</td>
<td>Jack Jarrett, Org 1010 (Mega)</td>
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<td>74</td>
<td>Why Don’t We Go Somewhere and Love</td>
<td>Delmore, Columbia 4-45096 (House of God, B/W)</td>
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<td>71</td>
<td>Virginia</td>
<td>John Sheppard, Capitol 3215 (House of Cash, B/W)</td>
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<td>70</td>
<td>I’m Only a Woman</td>
<td>Jerry Reed, Decca 32055 (Singles, B/W)</td>
<td>1</td>
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</tr>
</tbody>
</table>
"Eleven Roses"

MGM K-14371

THE FANTASTIC COUNTRY SMASH THAT'S NUMBER ★ IN BILLBOARD AND SHOOTING FOR THE TOP. WITH THE SKYROCKETING SALES AND AIRPLAY ALL ACROSS THE COUNTRY, IT SHOULD SOON BE SMELLING LIKE A ROSE IN THAT NUMBER ★ SPOT!

HANK WILLIAMS, JR.

exclusively on MGM Records
**Country Music Scene**

- Continued from page 38

group opens June 3 in Little Rock with Hank Williams Jr. and then swings through Texan with other names. Hilltop Productions has produced Karen Wheeler independently and placed her on Chart Records. Karen is the daughter-of-time artists Ode Wheeler.

Howard Vokes celebrates his birthday June 13, with a party for him at the Edna Hotel in Arnold, Pa. Vokes is trying to see an old boy friend of his. Frank Fleischer wanted to see the Vols. Vokes is heading for Tennessee and the Nashville-area producers, has announced the appointment of Mark Atkinson as general manager of Morning Music International company.

- **Videorecord Dist.**

- Continued from page 30

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**Billboard**

*Billboard Special Survey for Week Ending 6/3/72*

<table>
<thead>
<tr>
<th>No.</th>
<th>Title-Artist &amp; Label</th>
<th>Market</th>
<th>Hits Last Week</th>
<th>Hits This Week</th>
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<tr>
<td>1</td>
<td>BEST OF CHARLIE PPLY, Vol. 2</td>
<td>RCA 15429</td>
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<td>2</td>
<td>CRY</td>
<td>RCA 15430</td>
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<td>3</td>
<td>A MAN TALKING ABOUT LOVE</td>
<td>Decca (CBS)</td>
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<td>4</td>
<td>MY HANG-UP IS YOU</td>
<td>Epic (CBS)</td>
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<td>5</td>
<td>THE &quot;KILLER&quot; ROCKS ON</td>
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<td>6</td>
<td>SONGS FROM THE HEART</td>
<td>RCA 15457</td>
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<td>REAL McCoy</td>
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<td>ONE'S ON THE WAY</td>
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<td>MAY I TELL YOU ABOUT A SONG</td>
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<td>BEDTIME STORY</td>
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<td>CAN'T SEE MY BEAUTY WITHOUT YOU</td>
<td>Warner Bros.</td>
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<td>12</td>
<td>FOR THE GOOD TIMES</td>
<td>Columbia</td>
<td>92</td>
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<td>13</td>
<td>WE ALL GOT TOGETHER AND</td>
<td>Mercury</td>
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<td>14</td>
<td>BORDER LORD</td>
<td>Epic (CBS)</td>
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<td>Capitol</td>
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<td>BUCK OWENS: LIVE AT THE NAGU</td>
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<td>17</td>
<td>IT'S FOUR IN THE MORNING</td>
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<td>BIGGEST HITS OF SONNY JAMES</td>
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<td>INDIEN</td>
<td>Warner Bros.</td>
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<td>THIS IS JERRY WALLACE</td>
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<td>ANNIE</td>
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<td>SHE'S ALL I GOT</td>
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<td>BARKER'S WALTZ</td>
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<td>I'M NOT HAVING US A GOOD TIME</td>
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<td>TOUCH YOUR WOMAN</td>
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<td>THE BLUE CANADIAN ROCKIES</td>
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<td>HE TOUCHED ME</td>
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<td>DAY LOVE WALKED IN</td>
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<td>WHEN YOU SAY LOVE</td>
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<td>WE GO TOGETHER</td>
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<td>THE GOL GET J' HAPPY MAN</td>
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<td>HANK WILLIAMS, JR.'S GREATEST HITS, Vol. 2</td>
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<td>BEST OF ROGER MILLER</td>
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<td>44</td>
<td>VERY BEST OF MEL TILLIS</td>
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</tbody>
</table>

**Country Music Scene**

- **Country Music Scene**

- Continued from page 38

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"HEY!
WE'RE #1
AND WE JUST WANT TO SAY THANKS!"

We really mean it. We just want to take this opportunity to say thanks to all you wonderful DJ's, distributors and dealers who helped us make #1 in Billboard, Cashbox and Record World.
And we want to say thanks to all our friends at Dot, Paramount, and Famous Music who've backed us all the way.
"The Happiest Girl in the Whole U.S.A." sure has made a lot of people happy.

Donna Fargo
NATL QUARTET CONVENTION O.K.  

BY BILL WILLIAMS

NASVILLE—Ticket reservations for the 1974 National Quartet Convention are pouring in, with the attendance expected to exceed that of last year.

The convention is slated here at the Municipal Auditorium Oct. 3-8. Festivities will be kicked off with the Sumar Inks New Family Vocalists.

NASVILLE—Stella and the Gospel Carrollers, a versatile mixed group, have been added to the lineup of the Aug. 11-12, 1974, National Quartet Convention here.

Sumar Talent, according to president John Mathews, Stella (who is not the last name) is the sister of RCA's Dolly Parton. He also said that both black and white college students will be used as part of their programming.

Mid-South Fest Slated for Aug.

SPRINGDALE, Ark.—The annual Gospel Singing Contest will be held here Saturday, Sept. 24.

The contest is part of the Albert Dunnaday Sundown to Sumup Sing, featuring a mountain of entertainment. Admission is $3.50 this year.

Opry Gospel' Smash Success

NASHVILLE—the success of the "Grand Ole Opry" show, programmed here on Friday nights, has increased so dramatically that it will move to Opryland USA.

The show is handled by the Rev. James B. Jordan, who oversees the Temple, and son of perennial Opry favorite Hank Snow. It has been running from the Opry House for the past 10 weeks. Johnny Cash and his entire show have worked the Opryland USA facility at Opryland USA for the past three weeks. Cash has performed, literally, without complaint, having been "given witness" to Christianity.

The announcement was made by Joel Gentry, president of the Opryland Company, which is the owner of the Opry House.

Benefit Raises $5,000

For Smitty Gatlin Fund

FILORENT, Ala.—More than $5,000 in collections, and a result of a coronet singing held here. The announcement was made by Joel Gentry, president of the Opryland Company, which is the owner of the Opry House.

Impeators Signed

BY CAROL CHANNING

The Imperial label, which has worked with Elvis Presley and Waylon Jennings, has been signed to appear in the "Hit Parade" show, which Carol Channing, Mega artist, will host.

NASHVILLE.—The "Hit Parade" show, which was featured in the 40-minute segment with Miss Channing at Atlanta's Theater Union Convention the past two weeks. The July 19-21.

TWO GOSPEL TV FEATURES

NASHVILLE—TWO Gospel TV features are being taped here, both in the studio with Terry Davis, host of "Mid-South Gospel Music of America, " and with the group, they are taping a one-hour special that will be featured in the 40-minute segment with Miss Channing at Atlanta's Theater Union Convention the past two weeks. The July 19-21.

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**International News Recap**

**UNESCO To Discuss IFPI Disk Proposal**

**HELSINKI** — The European members of the United Nations Educational, Scientific and Cultural Organization (UNESCO) are holding their annual meeting here on June 19-28. The conference center will be the recently completed Finlandia House, and the assembly will prepare subjects for the world UNESCO conference in Paris from October 16 through November 17 this year.

Among major issues receiving attention will be the International Federation of the Phonographic Industry’s draft resolution for recognising sound recordings as educational, scientific and cultural material like books, newspapers, periodicals and movies. An invitation to a meeting on the possibility of reducing import duties on sound recordings through January was extended by the U.K. to representatives in Paris where the rights of authors and artists were discussed.

Finland also hopes to be the first sponsor of this IFPI draft resolution, although IFPI president Roger Lindberg has indicated that there are also other countries interested in willing to act as sponsors.

**Output Down, Sales Up—U.K. Figures**

**LONDON** — Production down, sales up in the February figures on records released by the U.K. Department of Trade.

Production during the second month of the year was 5 percent less than in February, with the decline to a total of 9.1 million disks and videos being recorded and manufactured on January—being mainly video cassettes and sound recordings of albums falling by 15 percent to 4.8 million volumes. However, single output was maintained at a high level, with the figure of 4.3 million copies being 10 percent higher in 1971.

On the sales front, the total figure for February was $9.36 million, mainly due to a healthy export figure of $1,740,000, which put industry output an all-time high of $26.2 million in revenue.

With total production for January—February almost a mere 1 percent up on the previous year, the fact that sales in the two-month period were up by 22 percent, indicates that sales are improving profit margin within the industry generally.

**Progressive Rock Label In Germany**

**COLOGNE**—A new progressive rock label named Harvest Made in Germany has been launched by EMI. The label, which is aimed at the international audience, was established by W.G. Giger of the band "Giger," by the U.K. group Janus, Brian May, John Deacon Roundhouse, and "Mediterranean rock" group Triumvirat. The launch of the label will be backed up by a major nationwide promotional and advertising campaign.

**Polaroid, London** is introducing major changes in its promotion department next month to create a more coordinated marketing division.

Roger Holt will remain in London as promotion manager, while Chris Peers will be joining Polaroid as U.K. artist development and liaison manager while Alison Rudge will become radio and television promotion executive. The changes have been introduced to provide the overall marketing department with more detailed responsibilities for the coming months and to ensure that Polaroid remains international expansion-minded and a top quality publicity manager. He was previously group manager for advertising. Ian Murray will be responsible for advertising design, Norman Town for print buying and Sigrid Valk from Germany for sales and mail card design.

**Finnish Fest Biggest Yet—Artists, Budget**

**HELSINKI** — The annual Peri Jazz Festival, which began in 1966, takes place this year from July 14-16 at Peri on the west coast of Finland. This year’s meet will be the biggest yet from both an artistic and budgetary point of view.

Pori’s former policy of one-star name is relinquished this year, and five topliners will attend. They are Cannonball Adderley, the Yesful Jazz Orchestra, the New Orleans Five, Slide Hampton: Don Byas and the Tete Montoliu Trio. Chick Corea and John Coltrane’s group will be the Nordio All Stars, which includes the music managers of Scandinavian countries.

All these artists will appear at the Kansio-Jotto main concerts on July 15-16.

Pori Jazz 68 organization’s manager Pekka Tapani Tuopola concluded that this year’s festival budget is around $50,000. The Pori city authorities are contributing $3,500, which has inspired Kangas.

"I only care what happens if rain spoils our main concerts held outdoors at Koristepuisto, and I am certain the city of Pori won’t give us an extra dime. The difference between the finances will be written throughout our history.”

Some financial support will come from “Vendeglo Ab, which will transmit a live 15-minute spot from the event as well as recording all the performances of Finnish rock—jazz guitarists Jukka Tolonen.

**Documentary Film on Halley Tour**

**CANNES**—A new documentary film "The Halley Tour" about the American rock group Johnny Hallyday has been premiered at the 1971 Cannes Film Festival. The film, "Jai sout’done," has been made by director Francois Reichenbach. Known for his documentaries on the U.S. Brigitte Bardot and recently, Yehudi Menuhin.

The film follows Hallyday, a Photogram artist, tour last year and includes scenes from his concert and the large-capacity Palais des Sports in Paris.

**Santo Domingo**

**PALERMO**—Top Latin stars will be at the Verona Music Festival from June 26 to July 10. The festival, which is considered one of the major world music events, will feature the vocal talents of such Latin luminaries as Roberto Alagna, Roberto Alagna, and the Cuban rhythms of the Orquesta Buena Vista Social Club. The festival will culminate on July 10 with a gala performance by liver International Piano Competition. The event will also mark the 50th anniversary of the historic meeting between市委书记 and U.S. President Harry S. Truman.

**Humburg—Sales of three LP records and one music cassette released by Teldec have resulted in a favorable accounting report. The figures include an initial profit of $875,000 derived from the sale of music property development company with sales of $39,000. Teldec net profit totalled $376,352 and the taxation impact was recorded at 30 percent. The directors report predicts that fall 1971 will exceed last year’s 6 million.**

**Santo Domingo**

**Phil Redding**—Meanwhile has announced three changes of management to direct the company’s representative offices in Paris for a week-long meeting, from June 14-19. The changes will include new promotional plans, both for the EMI group company, Polydor, and for the number of key artists behind whom EMI is pursuing a European promotional drive. The new representatives at the conference, presided over by EMI chairman Roger Carr, are Andre Tisserand was Garry Oord, director of international licensing.

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FIRST TOKYO MUSIC FESTIVAL, 1972

GRAND PRIZE winner Izumi Yukimura, third from left, with the Billboard and Music Labo Awards. Left to right, Henry Breman, Billboard Japan bureau chief sales, Hal Cook, Billboard publisher, Mika Yukimura, Kochi Sugiyama, composer of the winning song, and Ben Okano, Billboard Japan/Music Labo, publisher.

VISITORS AT the Festival: left to right, Shin Watanabe, singer Danyel Gerard, MGM chief, Mike Curb, and Misa Watanabe.

CLAUDIA VALADE right, and Izumi Yukimura. Miss Valade was a second place award winner and won a singer's prize.

FOREIGN PARTICIPANTS of the Festival on stage.

FROM THE U.S. the Sylvers group.

FRANCK POURCEL, from France, who was given an award by the six associations who supported the Festival.

FRENCH SINGER, Michel Delpech on stage.

LEFT TO RIGHT, Kazuya Senke, writer of the winning song, Sugiyama, and Miss Yukimura.

NICOLA DI BARI, Italian singer who appeared at the Festival.

CATHY CARLSON, second place award winner.

DON COSTA, another U.S. representative.

Kiyohuka Ouzuki's version of "We Were Too Young" won a third place award.

ANTONINA ZHMAKOV from the USSR and winner of a singer's and third place award.

PERFORMING "I Will Not Cry"—IZUMI YUKIMURA.

JUNE 3, 1972, BILLBOARD
'Will Not Cry' Singer
In a Grand Sweep

"I Will Not Cry!" and singer Izumi Yukimura swept the board at the First Tokyo Music Festival, at Nippori Budokan Hall.

Both the Japanese popular song grand prize and the world grand prize were given to the Katsuyu Satke (writer) and Koichi Sugiyama (composer and arranger) song, and the Japanese singer.

Miss Yukimura also won the special Billboard award and Sugiyama was presented with the Billboard Japan/Music Lab award.

Encoraged by the microphone when the result was announced by

Isao Tan I Coordinator

Coordinator of the Tokyo Music Festival is Isao Tan I, who drew up a contract with Mr. Sawa, president of the Tokyo Broadcasting System and chairman of the Tokyo Popular Music Promotion Association (which actually sponsored the Festival, backed up by TBS).

Tan I built the foundation of this year's Tokyo Music Festival by starting the All Japan Popular Song Festival in May 1970. Tan I organized the 1970 Tokyo Festival a year later but merged the idea with the current Tokyo Music Festival.

Tan I was born in 1934 and worked in transport and tobacco industries. He started Japan's first underground radio and was invited by the Sad Salvador government to head a coffee mission from Japan. Tan I is president of the contract company, Music Planning Center Co.
Maple Dauvin, through Balmur Investments, from entry Anne test single, of Open In ZURICH The Pinky into domestic record Murray records featured currently Festivals "Take a main Montreux and is kicking up a deal of the industry. Personally I've never have had the opportunity to be involved in the music business, but that's the way it went. The biggest concert I've ever seen was the one held in Krynica between June 21 and 29 of this year. The biggest star appearing there was the legendary André Rieu, who has become a household name in the Netherlands and beyond. The concert was part of the International Spring Festival in Opole, and it was a spectacular event with a huge crowd. The performers included popular artists such as Jürgen Drews, Les Dominos, and the famous international groupABBA. The atmosphere was electric, and the fans were completely captivated by the music. The event was a true celebration of the power of music, bringing people together from all walks of life to enjoy a shared experience. Overall, it was a memorable occasion that will be remembered for years to come.
Report Urges Formation Of Finnish Rock College

HELFSKIN—A report on the current state of popular and light music in Finland and proposals for its improvement has been commissioned by a three-man team financed by a government grant of $1,000.

A major Finnish record company has drawn criticism from younger service also established holm. The official SWER to the catalog. The report also advocates that big of the record industry's annual earnings of up to $6 million could be increased. It estimates that about 13 percent of Fins between the ages of 15 and 64 buy records and that at least 30,000 of those under 24 are listening to popular music to some degree, and 2,000 of these want a more thorough music educational.

The report, which was submitted to Finnish Education Minister Pentti Holappa in April, is being printed for public sale, and an English language edition is being considered for circulation through the Swiss-based European Jazz Federation.

The report declares the solution to this problem to be the development of Finnish musical skill. As in restaurants, there are about 1,000 public dancing venues with a combined box office take of only $1 million annually. Thirty percent of this total is paid to the state in income tax, which is considered a levy for subsidising music arts that do not include so-called commercial music.

It is hoped that this will lead to an increase in the number of talented musicians, arrangers, conductors and music teachers. A schedule of studies is aimed at teaching various qualifications on successful completion, and the report demands the training of the expert teaching staff to enable the college to be established, which preferably should be administered by the state.

The report, compiled by Messrs. Saastamoiron, Pakkaneninen and Jarkko, provides interesting revelations about the situation of Finnish music. Of the 250,000 tickets that are available about 350 dance restaurants in Finland, whose annual salary tab for musicians is around $4 million. But at least $3 million of this total is spent by members of the profession, mainly from southern Europe, on singing and employment tally for Finnish musicians of up to 70.

U.S.-TV-Sell Moves In

LONDON—A new concept in mass-marketing is being launched in the U.K. this week by a Canadian record company, K-Tel, which is using saturation TV advertising, as well as a campaign of sales promotion to sell records—claims to be spending $75,000 over the next six-eight weeks. The nucleus of the launch is a television program "20 Dynamic Hits" on its own K-Tel International, which has begun on London Weekend Television and during the first week there will be 12-15,000 commercials screened in the London area, following its screening in the ATV Midlands area, with Yorkshire Television and Southern TV, coming into the program in the second week. In each area, the campaign will run for up to eight weeks.

The album features recent hit singles from the EMJ and CBS catalogs. It also includes a new release by the singer of the group The Beatles, W.H. Smith, Harlequin and Sono have agreed to stock the album, which is being additionally supported with in-store displays and newspaper advertising. It's also possible that Radio Luxembourg will air the entire K-Tel product.

K-Tel is offering the trade a 25 percent mark-up, on the $4.98 album, with dealer price including to $3.93.

Central pressing on on the K-Tel album is 100,000 copies, jointly distributed with Hires Root Beer Wood Packaging handling manufacturing of the sleeve.

K-Tel has secured a series of $600,000 personal luxury products promoted almost entirely through television, via advertisements in the U.S. and abroad, as well as in the U.K. The network has already concluded deals with the household, personal and commercial products of the year in the U.K. The month of November is an important month last year on television advertising.

Kiev, stressing that the "Dynamic Hits" album would be followed by others if the concept of promotion proved successful, said that other similar campaigns would be turned to. Finlandia and Canada had paid off and that the country was currently involved with the same kind of project.

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Finns Between the Sixties and the Eighties

According to a recent report by the government, the number of Finns between the ages of 15 and 64 who buy records and listen to popular music has increased significantly in recent years. The report also highlights the importance of music education in Finland, making recommendations for the development of music skills at various levels. Policies are recommended to attract talent and to strengthen the music industry, including support for education and performance opportunities. The report concluded that music is an important part of Finnish culture and should be given a more prominent role in the society. The report was submitted to the Finnish Education Minister Pentti Holappa in April and is being printed for public sale, with an English language edition being considered for circulation through the Swiss-based European Jazz Federation.
HITS OF THE WORLD

ARGENTINA
(Country: Escuela La Fama)

This Week
1. SON OF MY FATHER—Chichy Tip (CBS)  
2. SAMSON & DELILAH—Middle of the Road (Liberty)  
3. YOU MAKE ME FEEL LIKE A MAN—Bobby Vinton (RCA)  
4. UNO MAS—Zero Banda (EMI)  
5. SALSA PATO—Rafael Llanos (Music Hall)  
6. YA NO ME VUELVO A ENAMORAR—Carlos Gardel (CBS)  
7. HORSE WITH NO NAME—Cliff Wood (Liberty)  
8. (Last Night) I Didn’t GET TO STOP ME AT ALL—Detroit  
9. HEART OF GOLD—Neil Young (Super Fail)  
10. I’VE FOUND MY FREEDOM—Teddy Hill (ESPM)

BELGIUM (French)
(Country: Télélodis)

This Week
1. PAPA LO—Volker Leicht (Polydor)  
2. KISS ME—John Hargreaves  
3. LES FRUITS DE LA GORSE—Charles Apolin (Polydor)  
4. UN SEUL FATHER—Chico Buarque (Parlophone)  
5. SAMSON & DELILAH—Middle of the Road (Liberty)  
6. EASY RIDER—Donny Osmond (RCA)  
7. HOLLYWOOD—Ray Manzarek (Epic)  
8. JE VOUS RASSURE DERNIER PES—Je Yov Yov Yov (Interscan)  
9. FLEUR DE PROVENCE—Charly Lownoise (France)  
10. POPPA JOE—Sweet

CANADA
(Country: Maple Leaf Music)

This Week
1. POOR LITTLE FOLK—Frank Mills (Polydor)  
2. DO—Manuel Young (Reprise)  
3. TALK NEW MEXICO—R. Dean Geib (Columbia)  
4. GET DOWN ON THE DANCE FLOOR—Walter Brown (Columbia)  
5. YOU COULD HAVE BEEN A QUEEN—Sandy Blake (Columbia)  
6. WILD EYES—Moodettes (MGM)  
7. EASY NIGHT—16 Lamps (Columbia)  
8. THE THIRTY—Rodden MacDonald (Polydor)  
9. EVERYTHING I OWN—Brenda Lee (Columbia)

HONG KONG
(Country: JAS) Music Industries

This Week
1. JESUS M/B—CLOUD—Cliff Richard (Columbia)  
2. TOO BEAUTIFUL TO LAST—Margaret Starnes (Parlophone)  
3. HEART OF GOLD—Neil Young (Columbia)  
4. POOR LITTLE FOLK—Frank Mills (Polydor)  
5. SAMSON & DELILAH—Middle of the Road (Liberty)  
6. MOTHER OF THE BRIDE—Dionne Warwick (Columbia)  
7. HUNITA—Tina Bell (Parlophone)  
8. EVERYTHING I OWN—Brenda Lee (Columbia)

JAPAN
(Country: Music Land, Inc.)

This Week
1. TAYO GA KUREA KISETSU—Asi Tankashayasu (Colombian) All  
2. KOKU NO HANASHI—Sammy Kaye (Parlophone)  
3. WALK ON THE DARK SIDE OF THE MOON—Jackie McLean (Parlophone)  
4. YUJIN—Yukiyoshi Ohba (Columbia)  
5. KHO NO YOKSUZU—Francisco Corea (Parlophone)  
6. MOTHER OF ME—Mie Reid  
7. HABANA—Michael Creti (Polydor)  
8. KAMISHIBAI—Leda Ross (Parlophone)

From the Music Capitals of the World

From the Music Capitals of the World

PHILIPPINES

This Week
1. AMARILLO—Tony Christie (MCA)  
2. MAGIC EYES—Frankie (EMI)  
3. ROCKIN’ ROBIN—Michael Jackson (Motown)  
4. MOTHER OF CHILD REUNION—Paul Simon (CBS)  
5. SON OF MY FATHER—Chichy Tip (CBS)  
6. SPEAK SOFTLY LOVE—Andy Williams (RCA)  
7. HORSE WITH NO NAME—Cliff Wood (Liberty)  
8. (Last Night) I Didn’t GET TO STOP ME AT ALL—Detroit  
9. HEART OF GOLD—Neil Young (Super Fail)  
10. I’VE FOUND MY FREEDOM—Teddy Hill (ESPM)

MEXICO
(Country: Radio Video)

This Week
1. CORAZON DE ROCO—Lois Freese (RCA)  
2. DESIDERATA—Artoon Benavides (RCA)  
3. PUPPY LOVE—Denny Osmond (RCA)  
4. NO SE HA DADO CUENTA—Gonzalo Yraza (EMI)  
5. VIDA—Los Sonoranos (CBS)  
6. CANES—Robert C. Davlin—RCA)  
7. THE WORLD CHANGES—Buddy Miles (Mercury)  
8. HORSE WITH NO NAME—America (WB)  
9. BAY—Ringo Starr (Apple)  
10. I’VE FOUND MY FREEDOM—Western Union Band (Libera)

SGAPNORE
(Country: Reddot, Singapore)

This Week
1. ROCKING ROBIN—Michael Jackson (Motown)  
2. PUPPY LOVE—Denny Osmond (RCA)  
3. FOR NO ONE—Joe B. Jones (EMI)  
4. I’VE FOUND MY FREEDOM—Western Union Band (Libera)  
5. JOHN YU—A Flock of Birds (Mob)  
6. I’VE FOUND MY FREEDOM—Western Union Band (Libera)  
7. ALONE AGAIN (Naturally)—Gary Lewis & The Playboys (RCA)

SOUTH AFRICA
(Ministry: Southern African Record Manufacturers Association)

This Week
1. ASH AH NO V-V—Willie Colon (Fania)  
2. ANABILE—Denny Osmond (RCA)  
3. SINA JUANICA—Rafael Selomar (CBS)  
4. YOU SOY EL GALLO—Jose M. Class (Neliz)  
5. HABLA—Tejo 25 (Ultra Latin)  
6. ANACAOA—Cecio Falconi (Tejo)  
7. PUPPY LOVE—Denny Osmond (RCA)  
8. SERA—Carlos J. Beltrán (Zoeke)  
9. VALS DE LAS MARISCOS—Ramiro Leonardi (RCA)  
10. QUIERO ABRAZARTE TANTO—Victor Manuel (MCA)

SWITZERLAND (French)
(Country: Radio Suisse Romande)

This Week
1. HOW DO YOU DO—Mouth & MacNeal (Phil)  
2. BIG BEG—Zeppeleti (Radio)  
3. TELL ME SAM—Middle of the Road (Arista)  
4. LET IT ROCK—Rolling Stones (London)  
5. OLD MAN MOSES—Humes (EMI)  
6. L’AUER—Masque de Film (Adda)  
7. JULIO—Paul Simon (CBS)  
8. BÀNCO—Monte Carlo (CBS)  
9. A TRASTE DE DULCE—Dansel (Sonopenta)

WEST GERMANY
(Country: Musikmarkt)

This Week
1. HOW DO YOU DO—Windows  
2. SAMSON & DELILAH—Middle of the Road (Liberty)  
3. POPPA JOE—Sweet (RCA)  
4. AM Tag, als CONNY KRAMER (Hamburg)  
5. LIEBESTRAUM—Paul Simon (CBS)  
6. BEG STEAL OR BORROW—New Negro (Atlantic)  
7. ESFAIT INN ZUG NICHT NAB—Richard Nee (Columbia)  
8. ANTONIO CONTRERAS—Paul Simon (CBS)  
9. THE JUDGING COMMITTEE SELECTED AN AMERICAN SONG—Bill Nelson (Columbia)

Philosophy Of The Festival

When the Tokyo Music Festival was first formed—it was officially announced to the public. The purpose was to state) to discover the outstanding songs and singers of Japan; 2) to nurture new singers and select songs with popular appeal; and 3) to introduce Japanese songs to other countries.

Out of the hundreds of songs submitted to the national contest, the judging committee selected 50 songs and 30 songs were released on television between Feb. 9 and April 12. Five songs were performed in the finals and the basis the top ten were selected for the national finals. Then the 30 Japanese judges heard the 40 remaining songs again at three hour judging session closed with Issyu Kunita singing "I Won’t Cry". The song was written by the Japanese singer, dressed all in yellow, that was performed for the song for Festival audiences.

Tunes ‘Big Attraction’

Cont’d from page 47

4. The artist in this year’s contest section opened with Australian Rick Springfield, accompanied by the Australia electric guitar and singing his own song. He was followed by Spanish artist Julio Julio, who was then a performer singing his own song. In the international section four out of the 12 performers played their own material. Kenji Kurokawa of Antenna, who was given the song’s award in third place for "Can’t Be Touched" (Meeting the Stars), who finally received the success when the trophy was placed in his hands.

Four guest singers also performed in the festival, among them were: Gerard, France, the Sylvers, U.S.; Nicola Scafeto, Italy; and Michael Delphax, France. There were some complaints that too much time was taken up with guest appearances but the different styles of the performances made it interesting. The Sylvers were making their first appearance on television.

The first Tokyo Music Festival closed with Issyu Kunita singing "I Won’t Cry".

Col to Distribute Can-Base Prod

VANCOUVER—Jack Herchorn, president of the Can-Base production company, has completed negotiations with Columbia Records for the distribution of the West Coast label’s output.

Can-Base will continue to exercise control of its product distribution in both product and packaging. The company’s new name is "Christian" which was produced by Mike Flicker. Can-Base is available through the West Coast distributors. Most of the product will be cut at the Can-Base Studios here.

JUNE 3, 1972, BILLBOARD
FM ACTION


DAVID ANDERSON, "Bright City"
Cuts: All.
Stations: WTKT-FM.

JEFFERY CAIN, "Whispering Thunder"
Raccoon
Cuts: All.
Stations: KWMF-FM, WCOL-FM.

WALTER CARLOS, "Sonic Seasoning"
Columbia
Cuts: All.
Stations: WCMF-FM, WBUR-FM.

DAVID CASSIDY, "Daydreamin"
Little David
Cuts: All.
Stations: KNAC-FM.

HERBIE HANCOCK, "Crossings"
Warner Bros.
Cuts: All.
Stations: KZAP-FM.

DILLARDS, "Roots and Branches"
The Anhers
Cuts: All.
Stations: WHCN-FM, WVN-FM.

BO DIDDLEY, "Inflationation"
The Chess
Cuts: All.
Stations: WBDF-FM.

NICK DRAKE, "Pink Moon"
Isle
Cuts: All.
Stations: KSJO-FM, WZMF-FM, WBUR-FM.

DUST, "Hard Attack"
Kama Sutra
Cuts: All.
Stations: WNEW-FM.

FABULOUS RHINESTONES, "Fabulous Rhinestones" Just Sunshine
Cuts: All.
Stations: WHCN-FM, KZAP-FM, CHUM-FM, WVN-FM.

FLYING BURRITOS, "Last of the Red Hot Burritos"
A&M
Cuts: All.
Stations: WBKS-FM, WZMF-FM, WCRN-FM, WMFR-FM, WNEW-FM.

DAVID BOWIE, "The Rise and Fall of Ziggy Stardust--The Spiders From Mars"
RCA
Cuts: All.

BONZO DOG BAND, "Let's Make Up and Be Friendly"
 UA
Cuts: All.
Stations: WBRU-FM, KWDF-FM, KBKY-FM.

DAVID BUSHKIN, "David Buskin"
Epic
Cuts: "When I Need You Most Of All," "It'll Come To You Again," "Just For The Children"
Stations: WCBBS-FM, KWDF-FM, WWSV-FM, WNEW-FM.

JOEY COOK, "The World of Joey Cook"
Cuts: All.
Stations: KDUO-FM, WQIV-FM, WKDD-FM.

ROBERT LEE COOGAN, "The Right Stuff"
Cuts: All.
Stations: KNAC-FM, WMFR-FM, WNEW-FM.

FOUR TOPS, "Nature Planned It"
Motown
Cuts: All.
Stations: WCBS-FM, KWDF-FM.

BOBBY FRANK, "Bob Frank"
Vanguard
Cuts: All.
Stations: KSJO-FM, WMC-FM.

FREE, "Free at Last"
Capitol
Cuts: All.
Stations: KFMW-FM, WCOL-FM.

GOOSE CREEK SYMPHONY, "Words Of Earthen"
Capitol
Cuts: All.
Stations: CHUM-FM, WBU-RU-FM, WWSV-FM.

DALIUS, "Across"
Capitol
Cuts: All.
Stations: WCMF-FM, KNAC-FM.

JACKIE ALAN COOL, "Teenage Heaven"
Reprise
Cuts: All.
Stations: KWFM-FM, KNAC-FM.

JUDY COLLINS, "Best of Judy Collins"
Elektra
Cuts: All.
Stations: WCRN-FM, WCMF-FM.

HERBIE MANDEL, "The Snake"
Janus
Cuts: All.
Stations: WTKT-FM, CHUM-FM, KBEY-FM, WBSU-FM, WREK-FM.

HUGH MASEKELA, "Home Is Where The Music Is"
Buddy Blue
Cuts: All.
Stations: KZAP-FM.

JOHN MAYALL, "Jazz Blues Fusion"
Polydor
Cuts: All.

MOTHER NIGHT, "Mother Night"
Columbia
Cuts: All.
Stations: KZAP-FM.

RANDY NEWMAN, "Sail Away"
Reprise
Cuts: All.

PINK FLOYD, "Pink Floyd"
Harvard
Cuts: All.
Stations: WWSV-FM.

PAMELA POLLAND, "Pamela Polland"
The Atlantic
Cuts: All.
Stations: WCSV-FM, KNAC-FM.

STEPHEN WOLF, "Rest In Peace"
Dunhill
Cuts: All.
Stations: KNAC-FM.
**NEW ACTION PICKS**

1. **JERRY LEE LEWIS—LONELY WEEKENDS (1:44)**
   (prod. Jerry Kennedy) (Nashville, BMI) (writers: Jerry Kennedy, Jimmy Williams) (BMI) (Flip) **12/5**

2. **FREDDY WELLER—THE ROADMASTER (2:11)**
   (prod. Billy Sherrill) (Nashville, BMI) (writers: Buck Owens, Carl Perkins) (BMI) **12/5**

3. **RICK HALL & THE MAGNOLIAS—GOOD TIMES (1:53)**
   (producers: Rick Hall, Tom Dowd) (writers: Rick Hall, Otis Blackwell, Johnnie Taylor) (BMI) **12/5**

**NEW BILLBOARD PICKS**

1. **CLARENCE CARSON AND CANDI—IF YOU CAN'T BEAT 'EM (2:37)**
   (prod. Rick Hall) (writers: Clarence Carson, Candi Staton) (BMI) **12/5**

2. **JERRY LEE LEWIS—TURN ON YOUR LOVE LIGHT (2:34)**
   (prod. Jerry Kennedy) (Nashville, BMI) (writers: Jerry Kennedy, Ben Weisman) (BMI) **12/5**

3. **DAWN FEATURING TONY ORLANDO—VAYA CON DIOS (3:04)**
   (produced by Jerry Knight) (writers: Tony Orlando, David Rice) (BMI) **12/5**

**POP**

1. **WINGS—MARY HAD A LITTLE LAMB (3:30)**
   (prod. The McGarrigles) (writers: McGarrigles/McCarron) (BMI) (Flip) **12/5**

2. **GRASS ROOTS—the RUNWAY (2:52)**
   (producers: Stan Bronze, Willi & Garry Entner) (BMI) **12/5**

**SOUL**

1. **BETTY WRIGHT—IS IT YOU GIRL (3:10)**
   (produced by Klein & Reid) (writers: Reid & Sharft) (BMI) **12/5**

2. **BOONE'S FARM—IF YOU CAN'T BE MY WOMAN (3:00)**
   (producers: Ron Davis & the Halloids) (writers: Cook-Cleaver-Greenaway) (BMI) **12/5**

3. **OVERTON & LEONARD (3:37)**
   (producers: Don Davis & George Johnson) (writers: Sanford Geffen, ASCAP) (BMI) **12/5**

**COUNTRY**

1. **JERRY LEE LEWIS—LONELY WEEKENDS (1:44)**
   (prod. Jerry Kennedy) (Nashville, BMI) (writers: Jerry Kennedy, Jimmy Williams) (BMI) **12/5**

2. **FREDDY WELLER—THE ROADMASTER (2:11)**
   (prod. Billy Sherrill) (Nashville, BMI) (writers: Buck Owens, Carl Perkins) (BMI) **12/5**

3. **RICK HALL & THE MAGNOLIAS—GOOD TIMES (1:53)**
   (producers: Rick Hall, Tom Dowd) (writers: Rick Hall, Otis Blackwell, Johnnie Taylor) (BMI) **12/5**

**ACTION**

1. **JERRY LEE LEWIS—LONELY WEEKENDS (1:44)**
   (prod. Jerry Kennedy) (Nashville, BMI) (writers: Jerry Kennedy, Jimmy Williams) (BMI) **12/5**

2. **FREDDY WELLER—THE ROADMASTER (2:11)**
   (prod. Billy Sherrill) (Nashville, BMI) (writers: Buck Owens, Carl Perkins) (BMI) **12/5**

3. **RICK HALL & THE MAGNOLIAS—GOOD TIMES (1:53)**
   (producers: Rick Hall, Tom Dowd) (writers: Rick Hall, Otis Blackwell, Johnnie Taylor) (BMI) **12/5**
### The Beatles Are Still Together!

#### POPULAR ARTISTS

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<tr>
<th>Artist</th>
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<td>Help!</td>
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### In The FIND Catalogue.

**Is “Beatlemania” a part of your record inventory?**

**It is if you’re a FIND dealer.**

---

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

---

**Application**

**FIND / P.O. Box 775**

Terre Haute, Ind. 47808

Phone (812) 466-1282

---

**Qualification Data**

1. I have checked below the type of outlet with which I am associated.
   - [ ] Record/Tape Store
   - [ ] Home Entertainment/Appliance Store
   - [ ] Department Store
   - [ ] Rack Merchandiser
   - [ ] One Stop
   - [ ] Other:

2. I am: [ ] An independent retailer, operating (state how many) outlets;
   - [ ] Part of a chain-store operation with (state how many) outlets;

3. I handle the products checked:
   - [ ] LP Records
   - [ ] 8-Track Tapes
   - [ ] Cassettes
   - [ ] Open-Reel Tapes

4. My record/tape department is:
   - [ ] Clerk-serviced
   - [ ] Self-serviced
   - [ ] Self-serviced with clerk assistance

5. I buy my record/tape product from:
   - [ ] Distributors
   - [ ] One-Stops
   - [ ] Serviced by Rack Merchandiser

6. I subscribe to Billboard: Yes [ ] No [ ]

---

**Store Name:**

**Individual:**

- [ ] Owner
- [ ] Manager

**Telephone:**

**Address:**

**City, State, Zip:**

---

#BB-6372
STAN KENTON TODAY.

STAN KENTON. The man who shaped the destiny of jazz throughout the 40s, 50s and 60s is making the same legendary impact in the 70s.

Hear it now on this incredible new LP.
Recorded live during his recent European tour.
In Phase 4 Stereo.
And, it is a Bonus Pak Two Record Set.

ONE OF THE MOST IMPRESSIVE STAN KENTON RECORDINGS EVER.
<table>
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Since combined sales on Walter Carlos' first two albums are over $4,000,000, we thought you'd be interested in his next two albums.

_Sonic Seasonings_  
The man who brought you "Switched-On Bach" and "The Well-Tempered Synthesizer" now lends his genius to the sounds of our earth. In an incredible breakthrough Walter Carlos blends the sounds of nature with the limitless sounds of his synthesizer to create an impressionistic experience of Summer, Fall, Winter and Spring. Each mood and sound of the seasons becomes an integral part of Carlos brilliant and original musical score. Not since "Switched-On Bach" has an album been so unique musically yet so emotional.

_Clockwork Orange_  
The music Walter Carlos created for the movie "A Clockwork Orange" is now a whole album by Walter Carlos. On his new Columbia album Carlos plays what he created and performed on the original soundtrack and then some: there's an unedited version of "Timesteps". There's an original composition titled "Country Lane" originally written for the movie but not used. There's Walter Carlos' version of "The Thieving Magpie". "Clockwork Orange" by Walter Carlos is the best musical parts of the movie and then some.

On Columbia Records and Tapes
Troubadour’s Weston Sets Radio/Tv Wings

wanted record companies to use that final day because you get a different feeling. Opening night the act is upright and night. Saturday they might have full house you get a different feeling, especially when the crowd goes wild. Sunday gives you that mellow qual-

Wes’ton’s fees are $1,500 the first night against 1 percent of the retail sales, $200 the next day and $1,000 for each additional day. That is a total of $3,700. He provides the 41-track equipment from Far Out Productions.

Wes’ton’s in-home tracks (i.e.) $1,000 the first night and $1,600 for each additional day, plus $110 for each 2-inch roll of tape. That would be a total of $5,460 for 3 hours and four days of tape.

In developing a relationship with Far Out Productions, Weston can use their 16-track equipment for his own purposes or on a rental basis with a record company. If a company chooses to use one other than Far Out they pay Wes’ton a $500 fee.

Wes’ton has asked Heider to sit down and talk about remote recordings. Heider answers he will meet with Heider to work something out—if that’s possible.

Anything recorded in the Trou-

Vadour has to be available for Wes’ton to use for his radio program. The 13- year nightmare veteran plans to have the show which will feature the headline also the second act and rant with “whomever is colorful” —the artist, producer or manager.

Wes’ton and the local musicans understand the minimum tape rate schedule for the Troubadour pro-

Wes’ton has been signing acts to the club without any provisons for recordings. Now he feels perhaps he should clarify that point at the outset.

Hoffman of ASCAP Retires

NEW YORK — George A. Hoffman, lawyer, long-time employee of ASCAP, will retire at the end of May, according to the Society’s presi-

Hoffman, president of ASCAP/c.

HOFFMAN OF ASCAP RETIRES

LOS ANGELES—In operation only since last October, Daybreak Records will have released 16 al-

DANFORD/PICKWICK

Marketing Savvy and Name Product Aid Daybreak’s 1st

L. A.—In operation only since last October, Daybreak Records will have released 16 al-

This page contains a series of articles and columns related to the music industry, particularly focusing on record companies, record releases, and different aspects of music production and marketing. It includes discussions about specific companies, artists, and industry trends. The text is dense and filled with names of people, companies, and terms related to music. It is likely to be of interest to readers who follow the music industry closely.
**Letters To the Editor**

**Continued from page 6**

Does Mr. Diamond actually read and write music, or is his "head son"? And, when his new contract with Columbia becomes effective next spring, will Tom Catalano continue to produce him or will the studio manager with Columbia in-house producer? I hesitated to write sooner for I was out of town for迷惑 and answer business. But it is difficult to write to Mr. Diamond and my curiosity is persisting.

Though I’m a regular reader of Billboard my interest is merely a layman’s curiosity and I hasten to add that in no way do I intimate claim to the music business. I merely ask this question because the president of the AF of M.

Sincerely,

[Signature]

**EDITOR'S NOTE:** Yes, Neil Diamond does read music, but I wouldn’t call Mr. Diamond a "head son"! Sometimes and it seemed that he used to be a real trouble to me. I was impressed in the studio seeking that subtle sense of musical difficulty to write down on paper. It’s something close to perfection. And it’s something close to perfection. And it’s something close to perfection. If Catalano will continue to work with Neil, then my Columbia contract takes effect.

---

**CMA Sues Osmonds Over Pact**

**Los Angeles—**Creative management and distribution relationships with the Osmonds for some $119,500 in Superior Court here. CMA’s suit charges that the Osmond brothers and their father, the late Donny Osmond, have entered an exclusive AGWA-AFTRA representation deal with the firm before its legal expiration date.

The contract, called for CMA to receive 25 percent of the Osmond brothers’ earnings, was to run from Dec. 3, 1974, to Oct. 31, 1976. However, calls placed with the suit is a letter from the Osmond parents. Olive and George, from Oct. 19, 1970. CMA contends that the Osmonds owe it at least $119,500 in unpaid commissions.

**Scion Sues Doris Day In Money Hassel**

**Los Angeles—**Doris Day has filed suit in Superior Court here for an accounting of her earnings since 1955. The suit was filed by Miss Day’s son, recording producer Terry Melcher, acting in his role as administrator of the late Martin Melcher’s estate.

Melcher Melcher was married to Doris Day at the time of his death in 1968. Miss Day signed a management contract with him in December 1955, giving Melcher 25 percent of her gross earnings until such time as the agreement was terminated.

According to the Melcher estate’s suit, Miss Day never paid over the full amount called for by the contract, which the estate said amounted to more than $750,000 from the company’s receipts.

**Disk, Tape Buying Is Family Affair: Study**

**Los Angeles—**In the four activities in which more families engage than collecting records and tapes, a significant number of these higher activities into bigger sales than records and tapes. Discounners did best in lawn and garden share, with 66 percent of all customers purchasing products from them, but fared much worse in pain. Many of those who made for their customers made their purchases from discounners. Better than three-quarters of the discounners and shoppers engage in lawn/garden care and painting.

**F. Dutchman Office in U.K.**

**NEW YORK—**Owing to increased pressing and import business in Europe, Bob Thiele, head of Flying Dutchman Productions, has opened a Flying Dutchman Office in the Melinn Music headquarters. Robert Melvin becomes director of the European operations for the Dutchman label.

The new office will handle over 10,000 European visits by Dutch artists such as Leon Thomas, Gil Scott-Heron and The Sylvers. The office will also report activity on the import side which "outweighs the pressing business. There is a decrease in activity in the home for records. People like the original U.S. product," he said.

**Executive Turntable**

**Continued from page 4**

regional promotion director and a man for Elektra, has been named as national director of promotion for ABC Dunhill.

Buddy Robbins has been named director, professional activities, for Chappell & Co. He has been a member of the Chappell professional staff since 1964.

Barry Shaw, formerly director of advertising and publicity for Metropolitan Music Co., has been named director of advertising and publicity for Metropolitan Music Co., has been named advertising and publicity manager for Elektra. He will be responsible for creating advertising concepts, producing radio spots and merchandising all Elektra products.

Harold Hitt, manager of Columbia’s studio here for nine years, has resigned to become president of Metropolitan Music Co.

Metropolitan Music Co. and owning and operates the studios used by Mercury Records on Music Row, and has majority holdings in Famous Radio, Musicians and Educators. Hitt succeeds Fred Kennedy as president of the firm. Kennedy has resigned to devote full time to his production work at Mercury. Tom Sparkman remains executive vice-president.

Ronnie Ridgeway, in charge of Columbia’s Nashville operation, said no replacement has been hired yet.

Michael Berge has joined Garrett Music Enterprises as production associate and will be screening material for the artists produced by Snuff Garrett, head of the firm. Berge will also be seeking new recordings for Pete and Az’s artists, including Fred T. Taylor, Jr., has been appointed Southeast regional manager for Telefune Packard Bell. He moves from Magnavox, where he held the same post, Ted Mace, marketing manager for Telefune Packard Bell, is the president of the AF of M.

Sincerely,

[Signature]
HEAVYWEIGHT CHAMPIONSHIP
BATTLE OF THE DRUMMERS

BUDDY MILES
AND HIS BAND

GINGER BAKER
AND HIS BAND

REFEREED BY
ASHTON, GARDNER, DYKE & CO.

INERARY
1 September 2, 1974
Central Park, New York
Available
Rain date Available
Capitol Theater, Passaic, N.J.
Hara Arena, Dayton, Ohio

OCTOBER
1 Paladium, Los Angeles, Calif.
2 Available
3 Civic Auditorium, Lansing, Mich.
4 TBA, Grand Rapids, Mich.
5 Park Center, Charlotte, N.C.
6 Sportatorium, Orlando, Fla.
7 Sportatorium, Hollywood, Fla.
8 Curtis Hixon Auditorium, Tampa, Fla.
9 Another A & T Presentation
888 Seventh Ave., New York, N.Y.
10019 (212) 765-1896
211 S. Beverly Drive, Beverly Hills, Calif. (213) 278-3820
Mary Had A Little Lamb

a single record from your old chums Wings

Apple 1851